PINDAR

THE OLYMPIAN AND PYTHIAN ODES

WITH

AN INTRODUCTORY ESSAY, NOTES, AND INDEXES

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PREFACE.

The Text of this edition of the Olympian and Pythian Odes of Pindar has been constituted according to my best judgment, and that best judgment has excluded all emendations of my own. The Notes owe much to preceding editors; it would be affectation to say that they owe everything. The Introductory Essay is intended, as the whole book is intended, for beginners in Pindar, and much of the earlier part has been transferred from a series of semi-popular lectures, the sources of which I could not always indicate with exactness, even if it were worth while. The Metrical Schemes are due to the generosity of Dr. J. H. Heinrich Schmidt, who kindly placed at my disposal the MS. of his unpublished Pindar. In these schemes the comma indicates regular caesura or diaeresis, the dot, shifting caesura or diaeresis. The other points are sufficiently explained in the Introductory Essay. In order to facilitate the rhythmical recitation of the text, I have indicated the stressed syllables by an inferior dot wherever it seemed advisable, the simple indication of the κωλα not being sufficient, according to my experience with classes in Pindar. This has added much to the trouble of proof-reading, and I owe especial thanks to Mr. C. W. E. Miller, Fellow of the Johns Hopkins University, for his careful revision of text and schemes in this regard. My friend and colleague, Professor C. D. Morris, has done me the inestimable favor of ex-
examining the Notes and the Introductory Essay, and the treatment of every ode is much indebted to his candid criticism, his sound scholarship, and his refined taste. Mr. Gonzalez Lodge, Scholar of the Johns Hopkins University, has lightened, in thankworthy measure, the task of preparing the Indexes; and Dr. Alfred Emerson, Lecturer on Classical Archaeology, has aided me in the selection of the illustrations, most of which are reproduced from the admirable work of Percy Gardner, "Types of Greek Coins." Every effort has been made to secure typographical accuracy, and in the last stage of the revision Professor Drisler's practised eye and wide knowledge have been of great service in bringing about such degree of correctness as this edition presents.

Basil L. Gildersleeve.

Johns Hopkins University, Baltimore,
January 1, 1885.

A new edition of this work having been called for, I have gladly availed myself of the opportunity thus afforded of correcting a number of slips and oversights. In the search for minor errors, which are not less vexatious to the scholar because they are minute, I owe much to the keen vision of my friend, Professor Milton W. Humphreys, late of the University of Texas, now of the University of Virginia, and I desire to express my warmest thanks to proof-readers and compositors for their patience and courtesy under a long and heavy strain.

B. L. G.

Johns Hopkins University, Baltimore,
April 1, 1890.
INTRODUCTORY ESSAY.

I.

The names of Pindar’s parents are variously given. If we follow the prevalent statement, he was the son of Daïphantos; and his son, in turn, after established Greek usage, bore the name Daïphantos. His brother, of uncertain name, was a mighty hunter, and much given to athletic sports, and this has suggested the unfailing parallel of Amphion and Zethos. The names of his mother, Kleodike (or Kleidike), of his wife, whether Timoxene or Megakleia, his daughters, Protomache and Eumetis, have an aristocratic ring, for there were aristocratic names in antiquity as in modern times. There is no reason for mythologizing Kleodike, Timoxene, Megakleia. As well allegorize Aristeides, Perikles, Demosthenes, because their names happen to fit their fortunes. But Pindar’s aristocratic origin rests on surer foundations, and we have good reason for calling him an Aigeid (P. 5, 69–71).

What the relations were between the Theban and the Spartan Aigeidai is a matter of lively discussion. It is enough for understanding Pindar that it was an ancient and an honored house, and that Pindar was in every fibre an aristocrat. This explains his intimacy with men of rank, and his evident connection with the priesthood—the stronghold of the aristocracy. To his aristocratic birth, no less than to his lofty character, was due his participation in the θεοκτίσια, or banquet of the gods at Delphi—an honor which was perpetuated in his family; and the story that he was a priest of Magna Mater is confirmed by his own words (P. 3, 77–79), if not suggested by them.
Pindar was born at Thebes, the head of Boeotia—Boeotia, a canton hopelessly behind the times, a slow canton, as the nimble Atties would say, a glorious climate for eels, but a bad air for brains. Large historical views are not always entertained by the cleverest minds, ancient and modern, transatlantic and cisatlantic; and the annals of politics, of literature, of thought, have shown that out of the depths of crass conservatism and proverbial sluggishness come, not by any miracle, but by the process of accumulated force, some of the finest intelligences, some of the greatest powers, of political, literary, and especially religious life. Modern illustrations might be invidious, but modern illustrations certainly lie very near. Carrière compares Boeotia with Austria and the Catholic South of Germany at the close of the eighteenth century, with their large contributions to the general rise of culture in song and music. If such parallels are not safe, it may be safe to adduce one that has itself been paralleled with the story of the Island of the Saints, and to call attention to the part that the despised province of Cappadocia played in the history of the Christian Church. A Cappadocian king was a butt in the time of Cicero; the Cappadocians were the laughing-stock of the Greek anthology, and yet there are no prouder names in the literary history of the Church than the names of the Cappadocian fathers, Basil and the Gregories. But, apart from this, Boeotia has been sadly misjudged. Pindar, Pelopidas, and Epameinondas were not all, nor yet the πρεσβευτα Κωπάδων κορᾶν of the Acharnians. There is no greater recommendation of the study of Greek lyric poetry than this—that it enfranchises the reader from Athenian prejudice and Athenian malice, while Athens herself is not less dear than before. Pindar, then, was an aristocrat in a canton¹ that a modern census-taker might have shaded with select and special blackness. Himself born at Thebes, his

¹Of course it may be said that Pindar was a Boeotian only in name, not in blood—belonging, as he did, to the old pre-Boeotian stock; but as he himself accepts the name with the responsibility (Βωστία ὑπ'τερες), we need go no further.
parents are said to have come to the city from an outlying
northwestern deme, Kynoskephalai, a high hill overlooking the
swamp Hylike. Of his infancy we know nothing.

The tale that bees distilled honey on his lips is told
over and over of the childhood of poets and philoso-
phers. *Non sine dis animosus infans*, we are as ready to be-
lieve to be true of him as of any other great man. Of course
he enjoyed the advantage of an elaborate training. Perhaps
Boeotians trained even more than did the Athenians. The flute
he learned at home, and it is supposed that at a later period
he enjoyed the instructions of Lasos of Hermione, the
regenerator of the dithyramb; although it must
be noted that the Greeks have an innocent weakness for con-
necting as many famous names as possible in the relation of
teacher and pupil. The statement imposes on nobody. One
goes to school to every great influence. It is only honest to
say, however, that if Pindar studied under Lasos he was either
an ungrateful scholar or underrated his indebtedness to his
master. Unfortunately the jibbing pupils are sometimes the
best, and the teacher’s fairest results are sometimes gained by
the resistance of an active young mind. At all events, Pindar
has very little to say about training in his poems, much about
native endowment, which was to him, as an aristocrat, largely
hereditary. We may therefore dismiss Pindar’s teachers—
Skopelinos, Apollodoros, Agathokles. It is enough for us to
know or to divine that he was carefully trained, and had to
submit to the rude apprenticeship of genius. First a drill-
master for others, then a composer on his own account, he
had to work and wait. His great commissions did not come
until he had won a national name. Goethe has commended,
as others had done before and others have done since, the
counsel of noble women to all who seek the consummation of
art, the *caput artis, decere*. Korinna—the story is at least well
invented—Pindar’s fellow-student, not his teacher, gave him a great lesson. In his first poem, he had
neglected to insert myths. Admonished of this omission by
Korinna, and remembering that his monitress was herself frs-
mous for her handling of the myth, he crowded his next hymn with mythological figures—the fragment is still preserved (II, 1, 2)—whereupon she said, with a smile: "One ought to sow with the hand, not with the whole sack" (ἡ κεφαλὴ ἐέιν σπείρειν ἀλλὰ μὴ ὁλῷ τῷ θυλάκῳ). It is unnecessary to emphasize the feminine tact of the advice. On another occasion Korinna is said to have blamed Pindar for having used an Attic word. This, also, is not a bad invention. It accords with the conservative character of woman; it accords with the story that Korinna won a victory over Pindar by the familiar charm of her Boeotian dialect as well as by the beauty of her person, a beauty not lost in the picture at Tanagra, which represented her in the act of encircling her head with a fillet of victory. Aelian, an utterly untrustworthy scribbler, adds that Pindar, in the bitterness of his heart, called his successful rival a swine. If Pindar used the phrase at all, it must be remembered that Βουβρία ἐς (O. 6, 90) was a common expression—half spiteful, half sportive—and that the moral character of the swine stood higher with the Greeks than it stands with us. The swine-woman of Phokylides, who was neither good nor bad, was not the sow of the Old Testament or the New. The Greeks were brotherly to the lower animals: Bull, cow, heifer, cock, ass, dog, were at all events not beneath the level of the highest poetry.

Encouraged, perhaps, by Korinna's success, a younger poetess, Myrtis, attempted to cope with Pindar. She was ingloriously defeated, and sharply chidden by Korinna, with the sweet inconsistency of her sex.

Pindar was twenty years old when he composed the tenth Pythian in honor of Hippokleas of Thessaly. This poem, as the firstling of Pindar's genius, has a special interest; but it requires determined criticism to find in it abundant evidence of the crudeness of youth. If Pindar was twenty years old at the time when he composed the tenth

Date of his birth. Pythian, and the tenth Pythian was written in honor of a victory gained Pyth. 22 (Ol. 69, 3 = 502 B.C.), Pindar must have been born in 522 B.C. A close contempo-
racy of Aischylos (born 525 B.C.), Pindar suggests a comparison with the great Athenian; but no matter how many external resemblances may be found, nay, no matter how many fine sentiments and exemplary reflections they may have in common, the inner dissidence remains. One question always arises when the Μαραθώνιομάχη and Pindar are compared, and that is the attitude of the Theban poet during the Persian war. Was Pindar in thorough sympathy with the party of the Theban nobility to which he belonged by birth, by training, by temperament, or was he a friend of the national cause—as it is safe to call a cause after it has been successful? Within the state there seems to be no question that Pindar was a thorough-paced aristocrat, and those who think they have noticed greater liberality in the middle of his life have to acknowledge that he became more rigid towards the close. Without the state his imagination must have been fired by the splendid achievements of the Hellenes, and his religious sense must have been stirred by the visible working of the divine power in setting up and putting down. He could not but be proud of the very victories that told against his own country, and yet there is no note in all his poems that shows the kinship that reveals itself in Simonides. The story that the famous fragment in praise of Athens brought upon him the displeasure of his countrymen, which they manifested by the imposition of a heavy fine, reimbursed twofold by the Athenians—this story, with all its variations, the προξενία, has not escaped the cavils of the critics, and does not, in any case, prove anything more than a generous recognition of the prowess of an alien state, if, after all, anything Greek could be alien to a man so fully in sympathy with all

1 "Both Aeschylus and Pindar speak of Etna in volcanic eruption. But Aeschylus—thoroughly Greek in this—fixes our thought on the scathe done to man's labor. Pindar gives a picture of natural grandeur and terror (P. 1, 20). The lines on the eclipse of the sun [fr. VII. 4] are sublime. But it is not the moral sublimity of Aeschylus. Pindar never rises into the sphere of titanic battle between destiny and will. He is always of the earth, even when he is among the gods."—Jebb.
that made Greece what it was. For in the sense that he loved all Greece, that he felt the ties of blood, of speech, above all, the ties of religion, Pindar was Panhellenic. The pressure of the barbarian that drew those ties tighter for Greece generally, drew them tighter for him also; but how? We are in danger of losing our historical perspective by making Pindar feel the same stir in the same way as Aischylos. If he had, he would not have been a true Theban; and if he had not been a true Theban, he would not have been a true Greek. The man whose love for his country knows no local root, is a man whose love for his country is a poor abstraction; and it is no discredit to Pindar that he went honestly with his state in the struggle. It was no treason to Medize before there was a Greece, and the Greece that came out of the Persian war was a very different thing from the cantons that ranged themselves on this side and on that of a quarrel which, we may be sure, bore another aspect to those who stood aloof from it than it wears in the eyes of moderns, who have all learned to be Hellenic patriots. A little experience of a losing side might aid historical vision. That Pindar should have had an intense admiration of the New Greece, should have felt the impulse of the grand period that followed Salamis and Plataia, should have appreciated the woe that would have come on Greece had the Persians been successful, and should have seen the finger of God in the new evolution of Hellas—all this is not incompatible with an attitude during the Persian war that those who see the end and do not understand the beginning may not consider respectable.

The life of a lyric poet was usually a life of travel. Arion is the type of a wanderer, Ibykos and Simonides journeyed far and wide, and although we must not suppose that Pindar went whithersoever his song went, he was not a home-keeping man. His long sojourn in Sicily is beyond a doubt. Aigina must have been to him a second home. Journeys to Olympia, to Delphi, to Nemea, are certain. If he studied under Lasos, he must have studied at Athens, and it is likely that he was familiar with many parts
of Greece, that he went as far north as Macedon, as far south as Kyrene. Everywhere he was received with respect, with veneration. Myths were woven about him as about few poets, even in myth-loving Greece. Not only did the princes of earth treat him as their peer, but the gods showed him distinguished honor. The Delphic priests, as we have seen, invited him to the Ἱέκτερα as a guest of the divinities, and, more than this, Pan himself sang a poem of Pindar's, and Pindar returned thanks for the honor in the parthenion beginning Ὡ Παῦ. Of a piece with this story is the other that Pindar had a vision of a walking statue of Magna Mater, and it is needless to say that Magna Mater, Pan, and the rest are all combinations from various allusions in his poems. Unworthy of critical examination as they are, such stories are not to be passed by in silence, because they reflect the esteem in which the poet was held.

The death of Pindar, as well as his life, was a fruitful theme. The poet prayed for that which was best for man. The god,—Ammon, or Apollo,—sent him death on the lap of his favorite Theoxenos,—according to one legend, in the theatre at Argos, according to another, in the gymnasium. His bones, however, rested in Thebes. Persephone—or was it Demeter?—appeared to him in vision, and reproached him with not having celebrated her in song, her alone of all the deities, and she prophesied at the same time that he would soon make up for his shortcomings when he should be with her. In less than ten days Pindar had gone to "the black-walled house of Phersephona" (O. 14, 20), daughter of Demeter. After his death he appeared in vision to an aged kinswoman, and repeated a poem on Persephone, which she wrote down after she awoke, as Coleridge did Kubla Khan, and thus preserved it for after-times. The time of Pindar's death is very uncertain. It is commonly supposed that he lived to an advanced age. Some make him die at eighty; others see no proof of his having gone beyond sixty-six. One prudent soul, with wise reserve, says he did not live to see the outbreak of the Peloponnesian war. The latest poem
that we can date certainly is O. 4 (Ol. 82, 452 B.C.), but P. 8 is often assigned to 450 B.C.

Sundry apophthegms are attributed to Pindar. Most of them show the aloofness, so to speak, of his character.

"What is sharper than a saw? Calumny." "What wilt thou sacrifice to the Delphic god? A paean."

"Why dost thou, who canst not sing, write songs? The shipbuilders make rudders but know not how to steer." "Simonides has gone to the courts of the Sicilian tyrants. Why hast thou no desire to do the same? I wish to live for myself, not for others." These expressions at least reproduce the temper of the man as conceived by antiquity. Such a self-contained personage could never have made himself loved by a wide circle. Admired he was without stint, often without true insight. The reverence paid his genius was manifested in many ways. Familiar to all is the story that when Thebes was pillaged and destroyed by the Macedonian soldiery, the house of Pindar was spared1 by the express order of Alexander the Great, whose ancestor he had celebrated in song (fr. VIII. 3).

II.

The poems on which Pindar's fame chiefly rests are the ἐπινικία, or Songs of Victory, composed in celebration of successes gained at the great national games. It is true that these poems constituted only one phase of his work, but they are the most important, the most characteristic, of all. Else they had not alone survived entire. They were more popular than the others, says Eustathios, because they addressed themselves more to human interests, the myths were fewer, and the obscurity was less. But these reasons, which are strange to us now, do not account for the survival. That which embodies the truest, inliest life of a people comes down, the rest perishes and passes over into new forms. Antique epos, antique tragedy, the Old Attic

1 "The great Emathian conqueror bid spare
The house of Pindarus when temple and tow'r
Went to the ground."—MILTON.
comedy, the ἐπινίκια of Pindar—for these there is no Avatar, and they live on; and yet it would not be doing justice to the rare genius of Pindar to judge him by the ἐπινίκια alone, and fortunately the fragments of the other poems that remain are long enough to justify a characteristic, or at all events long enough to vindicate his versatility. The Pindar of θρῆνος, ὑπόρχημα, σκολιῶν, is the Pindar of the ἐπινίκια, but now his mood is sweeter, tenderer, now brighter and more sportive, than in the ἐπινίκια.

But a rapid enumeration must suffice here. The Pindaric fragments are arranged under the following heads: 1. Ὑμνοί, the fundamental notion of which is praise (κλέος).

1. Ὑμνοί. The fragment of the Ὑμνοί that called forth the counsel of Korinna suggests a κλέος in every line. 2. Παιάνες. The Doric name (Παιάν = Παιών) shows a Doric origin, and the rhythms were Dorian (τεταγμένη καὶ σώφρων Μοῦσα, says Plutarch). The theme is either petition or thanksgiving. Pindar’s paean are mainly on Apollo, to whom, with his sister Artemis, the paean originally was exclusively addressed. The paean seldom had orchestic accompaniment, and so forms a contrast to 3. Ὑπορχήματα, in which the dancing is prominent, and in which there is a close correlation between the theme and the orchestic movement. The greatest master of this mimetic composition was Simonides of Keos, αὐτὸς αὐτοῦ κράτιστος. The hyporchemata were more secular than the paean, and represented the exuberant joy of the festival. Pindar composed a hyporehema in honor of Hieron, of which we have fragments; and famous is the passage also from the hyporchemata touching the eclipse of the sun. 4. Of προσόδια, or processional songs with flute accompaniment, Pindar composed two books, the most considerable fragment of which was prepared for a πομπή to Delos, the others for a πομπή to Delphi. 5. Παρθένια, with flute accompaniment in the Dorian mood for choreses of virgins in honor of gods, as Apollo or Pan, in the fragments of Pindar; or of men, as Hieron (P. 2, 19).
6. 'Εγκώμια are laudatory poems in the widest sense. In a narrower sense they are songs sung at the Dorian κώμος in honor of distinguished men, and evidently it would often be difficult to tell an ἐπινικίον from an ἐγκώμιον. 7. Παροινία, or “drinking-songs,” of which the 7. παροινία, σκόλια, or rather σκολιά,1 were sung by individuals at banquets. The name is puzzling, and has been variously explained in ancient and in modern times; the “obliquity” of the σκολιῶν being referred now to the zigzag way in which the song was passed on from singer to singer, now to the character of the rhythm. Engelbrecht, the most recent investigator, maintains that it was a generic name for the lighter Αιολικόν (Terpandrian) composition in contradistinction to the gravity of the epic. As developed in literature the σκολία were brief, pithy songs, almost epigrammatic. The themes were love, wine, the philosophy of life, the stirring scenes of history. Clement of Alexandria compares them oddly, but not ineffectively, with the psalms. The most famous of all the Greek σκολία is that of Kallistratos in honor of Harmodios and Aristogeiton, the slayers of Hipparchos (ἐν μύρτων κλαδὶ τὸ ξίφος φορήσω). Böckh thinks that Pindar developed the σκολιῶν and put it into a choral form, the chorus dancing while the singer was singing. All which is much disputed.2 The fragments that we have are dactylo-epitrite. One of them is referred to in the introduction to O. 13. 8. The dithyramb (διθύραμβος)—a half-dozen etymologies might be given, each absurder than the other—is a hymn to Iakehos (Bakchos), the mystic god, whose more mundane side is expressed by the name Dionysos. It is a fragment of one of Pindar’s dithyrambs that preserves to us the memorable encomium of Athens:

Δ ταὶ λιπαραὶ καὶ ἱοστέφανοι καὶ ἀοίδιμοι,
Εὐλαδὸς ἑρείσμα, κλειναὶ Ἀθήναι, δαιμόνιον πτολίθρων.

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1 See A. G. Engelbrecht, De Scoliorum Poesi, Vienna, 1882, p. 20
2 Engelbrecht, l. c. p. 95.
9. Yet one more department must be mentioned—one in which Pindar attained the highest excellence. Simonides, his rival, touched tenderer chords in the \( \theta \rho \acute{\eta} \nu \circ \), or "lament," and the fragment that tells of Danaë's lullaby to Perseus, the noble tribute to those who died at Thermopylae, are among the most precious remains of Greek poetry. But Pindar's \( \theta \rho \acute{\eta} \nu \circ \) struck a higher key, and at the sound of his music the gates of the world beyond roll back. The poet becomes a hierophant.

III.

A song of victory is as old as victory itself, and only younger than strife, "the father of all things." The unrenowned \( \dot{\varphi} \omicron \mu \acute{\alpha} \xi \varsigma \alpha \varsigma \delta \acute{\lambda} \epsilon \kappa \tau \omicron \omega \rho \), spoken of by Pindar, chanted his own epinikion before the flood. Old songs of victory are familiar to us from the Bible—Miriam's song, Deborah's song, the chorals of virgins that sang "Saul hath slain his thousands, but David his ten thousands." Pindar himself mentions the old \( \mu \acute{\epsilon} \lambda \omicron \circ \), a hymn to the heroes of the games, Herakles and Iolaos, the \( \tau \omicron \eta \nu \epsilon \lambda \lambda \alpha \kappa \alpha \lambda \lambda \nu \acute{\iota} \circ \varsigma \), the "See the conquering hero comes," which was chanted by the victor's friends in default of any special epinikion. No one who has read the close of the Acharnians of Aristophanes is likely to forget it.

There were singers of epinikia before Simonides and Pindar, but we shall pass over the obscure predecessors of these two princes of Hellenic song, to whom the full artistic development of the lyric chorus was peculiarly due, pausing only to point out to the beginner in Pindar, who is ordinarily more familiar with the tragic chorus than with any other, the fundamental difference between tragic and lyric. The tragic chorus has been called the ideal spectator, the spectator who represents the people. It is the conscience, the heart of the people. In the best days of the drama the chorus follows every turn of the action, heightens every effect of joy or sorrow by its sympathy, rebukes every violation of the sacred law by indignant protest or earnest appeal to the powers...
above. If the coryphaeus or head man speaks, he speaks as the representative of the whole.

But in Pindar the chorus is the mouthpiece of the poet, and does not represent the people except so far as Pindar, through the chorus, expresses the thought of the Greeks and reflects their nationality. In the tragic chorus old men and young maidens, hardy mariners and captive women are introduced; but under all the dramatic properties of expression, we see the beating of the Greek heart, we hear the sound of the Greek voice. In Pindar's epinikion we never forget Pindar.

The victories in honor of which these epinikia were composed gave rise to general rejoicing in the cantons of the victors, and a numerous chorus was trained to celebrate duly the solemn festivity. This public character brought with it a grander scale, a more ample sweep, and the epinikion took a wider scope. It is not limited to one narrow line of thought, one narrow channel of feeling. There is festal joy in the epinikion, wise and thoughtful counsel, the uplifting of the heart in prayer, the inspiration of a fervent patriotism; all these, but none of them constitutes its character. That character is to be sought in the name itself. The epinikion lifts the temporary victory to the high level of the eternal prevalence of the beautiful and the good over the foul and the base, the victor is transfigured into a glorious personification of his race, and the present is reflected, magnified, illuminated in the mirror of the mythic past. Pindar rises to the height of his great argument. A Theban of the Thebans, an Aigeid, a Kadmeian he is, and continues to be, but the games were a pledge and a prophecy of unity, and in the epinikia Pindar is national, is Panhellenic. From the summit of Parnassos he sweeps with impartial eye the horizon that bounds Greek habitation. Far in the west lies Sicily, "the rich," with Syracuse, "the renowned, the mighty city," "sacred pale of warrior Ares," "of heroes and of horses clad in iron, foster-mother divine," and "the fair-built citadel of Akragas, abode of splendor, most beauti-
ful among the cities of men, abiding-place of Persephone,” and Kamarina, watered by the Hipparis, with its “storied forest of stedfast dwellings,” and Himera with its hot springs, haunted by the nymphs, and Aitna, “all the year long the nurse of biting snow.” He looks across the firth to Italy, to the land of the Epizephyrian Lokrians, and from his height “bedews the city of brave men with honey.” Then, turning southward, he describes Libya, “the lovely third stock of the mainland,” where “Queen Kyrene” “unfolds her bloom.” Eastward then to Rhodes, “child of Aphrodite and bride of the sun,” to Tenedos, “resonant with lute and song.” Now home to Greece and Argos, “city of Danaos and the fifty maidens with resplendent thrones,” “the dwelling of Hera,” “meet residence for gods, all lighted up with valorous deeds.” Long does his gaze linger on Aigina, no eyesore to him, however it may be to the Peiraieus. One fourth of the epinikia have for their heroes residents of that famous island which Pindar loved with all the love of kindred. “Nor far from the Charites fell her lot,” “this city of justice,” “this island that had reached unto the valorous deeds of the Aiakidai,” “her fame perfect from the beginning,” “the hospitable Doric island of Aigina.” Yet he is not blind to the merits of Aigina’s foe. Every one knows by heart the words that earned him the great reward. In the dithyramb Athens is Ἑλλάδος ἔρεισμα, κλειεῖ Αθῆναι: in the epinikia she is “the fairest prelude for founding songs.” His glance takes in with rapid sweep Lakedaimon and Thessaly. “If Lakedaimon is prosperous, Thessaly is happy; the race of one, even Herakles, ruleth both.” Nearer he comes, now to “famed” Opus, now to Orchomenos by the waters of Kephissos, land of steeds, dwelling-place of the Charites, and then his eye rests in brooding love on Thebes, the theme of his earliest song, “Thebes of the seven gates, mother mine, Thebes of the golden shield.”

It is evident, then, that the theme was no narrow one, that all that was best, highest, most consecrated, all the essential Hellenism in Pindar had ample scope. And now, even to
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those who know nothing of Pindar, except by the hearing of the ear, the great games of Greece have been brought nearer by the recent excavations at Olympia, and the brilliant scene of the Olympian festival is more vivid than ever to the imagination. We see the troops of pilgrims and the hosts of traffickeurs wending their way to the banks of the Alpheios, the rhetorician connning his speech, the poet hugging his roll of verse, the painter nursing his picture, all seeking gold or glory at the festival. Few landscapes so familiar now as the plain of Pisa, with its sacred river and his mischievous brother, Kladeos. The fancy can clothe the Altis again with the olive, and raise sunny Kronion to its pristine height, and crown it with the shrine to which it owes its name. We see again temples and treasure-houses, the flashing feet of the runners, the whirlwind rush of the chariots, the darting of the race-horses, the resolute faces of the men who ran in armor, the gleaming flight of the javelins, the tough persistence of the wrestlers, each striving to put off on his antagonist the foulness of defeat. The scene is lighted up by the mid-month moon, and the revolving Horai seem to have brought back the music of the past to which they danced more than two thousand years ago. Everything that has been brought to light in Olympia has brought with it new light for the scene, for the games. The Hermes of Praxiteles is henceforth for us the impersonation of the youthful athlete, whose physical prowess has not made him forget tenderness and reverence. The Nike of Paionios revives for us the resistless rush of victory; the breeze that fills her robe quickens the blood in our veins. Stadion, the oldest of all the games, most characteristic of all, as it symbolized Greek nimbleness of wit, Greek simplicity of taste, pentathlon, panation, the chariot race, the race with horses, all these become more real to us for statue and vase, disk and tablet. We mingle in the eager crowds, we feel the tremulous excitement, we too become passionate partisans, and swell the volume of cheers. Many masters of style have pictured to us the Olympic games, but these things belong to masters of style, and no
futile rivalry will be attempted here with what has helped so many to a clearer image of the great scene. Yet, after all that has been said by word-painter and by archaeologist, the poet must give the poet's meaning to the whole. Reconstruct Greek life and we shall better understand Pindar. With all my heart; but after the reconstruction we shall need the poet's light as much as ever, if not more.

It is only in accordance with the principle of the organic unity of Hellenism that the acme of Greek lyric art should have embodied the acme of Greek festal life. The great games of Greece are as thoroughly characteristic of her nationality as the choral poetry which was the expression of them and the crown of them. Choruses we find everywhere, games we find everywhere, but despite all recent advance in athleticism, the Greek games were superior in plastic beauty to their modern analogues, as superior as were the Greek choruses to the rude dance and the ruder song of May-pole and vintage. The point of departure may have been the same, but the Greeks alone arrived.

The origin of the great games of Greece is to be sought in the religion of Greece, and the influence of Delphi,—centre of the religious life of the people,—was felt in every regulation that controlled these famous contests. The times of the performance were in the hands of the priests, the cycle was a religious as well as an astronomical cycle. Eight years, the great year of expiation, the great λυκώδας, the hecatōmb of months, the period of the great πομπή from Tempe to Delphi, was subdivided into shorter periods for the performance of the games.

The contests themselves may have come over from Asia, as Thukydides says, but a marked point of difference was the absence of intrinsically valuable prizes, which so astonished the attendants of Xerxes. At other games prizes of value were bestowed, and lists are given in Pindar, but at the great games the prize was a simple wreath. It is

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1 This section follows Curtius closely.
true that abundant honor awaited the victor at home, special seats at festivals, free table in the Prytaneion, and other immunities and privileges, but the honor was the main thing, and though it was not dearly bought,—for the two great historians, Herodotus and Thucydides, unlike in so many things, never forget to mention the agonistic achievements of the characters that cross their pages,—though the honor was not dearly bought, it was bought not only with toil, but with money, whether in training for the contest, or in outlay for horse and chariot, or in the celebration of the victory.

Early noted, early emphasized, was another difference between Greek games and Oriental. The human form, as something sacred in its perfection, was displayed in all its beauty and strength to the eye of day, as to the eye of the god. The Oriental games bore the mark of their bloody origin in self-mutilation. Under Dorian influence, even the Ionian dropped his trailing robes and brought a living sacrifice to his deity, the fresh bloom of young manhood, the rich efflorescence of the gifts of fortune.

Of these festivals the greatest was the Olympian, "the sun in the void ether," that makes the lesser lights pale into nothingness, the fire that shines in the blackness of night, and makes night look blacker by its brilliance. The establishment of it, or the re-establishment of it, marks the union of the Doric island of Pelops, and it speedily rose to national importance. The first recorded victory is that of Koroibos (σταδίῳ νικησας), 776 B.C. The Olympian games were celebrated at the end of every four years, beginning, according to the older view, with the first full moon following the first new moon after the summer solstice, according to the recent investigations of Unger, with the second full moon after the same. The Pythian festival, celebrated in the third year of each Olympiad, was revived and put on a firmer footing in 586 B.C., and the establishment or revival of the Nemean is assigned to 573 B.C., of the Isthmian to 582 B.C., and it is no mere coincidence that the rise of this
new life belongs to the same century that witnessed the downfall of the ambitious houses that had acquired despotic power in Corinth and Sikyon.

There were games all over Greece—one sometimes weary of such lists as are unrolled in O. 13—but these four were of national significance, all of them Amphiktyonic, all more or less under Delphic, under Apollinic influence. A sacred truce was proclaimed to guarantee the safety of pilgrims to the games, and a heavy fine was imposed on any armed body that should cross the border of Elis in the sacred month. In this peace of God the opposing elements of Greek nationality met and were reconciled. The impulsive Ionian was attuned to the steadier rhythm of the Dorian, and as Greek birth was required of all competitors, the games prepared the way for a Panhellenism which was no sooner found than lost. And yet, despite this Panhellenic character, the games did not entirely lose the local stamp. The Pythian games, for instance, were especially famous for their musical contests, the Isthmian gave the most ample opportunity for commercial exchange.

Two moral elements, already indicated, enter into the games. They are called by homely names, toil and expense, πόνος δαπάνα τε.1 They are moral elements because they involve self-sacrifice, submission to authority, devotion to the public weal. "So run that ye may obtain" is not merely an illustration, it is a lesson. Whether it be fleetness of foot or swiftness of horse, it demands the renunciation of self-will, and the glory is, after all, not the winner's, but the god's, for the beauty that shone forth on the stadion, the wealth that glittered in the festal display, came alike from God. The games themselves are held in honor of the gods, the Olympian and Ne-mean of Zeus, the Pythian of Apollo, the Isthmian of Poseidon. Their praise is often the burden of the song, and the

1 O. 5, 15. If, however, that is not accepted as Pindaric, we have I. 1, 42, ἀμφότερον δαπάναις τε καὶ πόνοις: I. 5 (6), 10, δαπάνα τε χαρεῖς καὶ πόνῳ.
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poems in which they are not magnified may be counted on one hand.

The great national heroes of Greece share in the honor. Herakles is hardly less vividly present to our mind at the Olympian games than Zeus himself. Indeed the Herakles of Pindar might well claim a separate chapter. And as the games are a part of the worship of the gods, so victory is a token of their favor, and the epinikion becomes a hymn of thanksgiving to the god, an exaltation of the deity or of some favorite hero. The god, the hero, is often the centre of some myth that occupies the bulk of the poem, and it may seem at the first glance, perhaps after repeated reading, that mere caprice had dictated the choice of this or that myth rather than another, but closer study seldom fails to reveal a deeper meaning in the selection. The myth is often a parallel, often a prototype. Then the scene of the victory is sacred. Its beauties and its fortunes are unfailing sources of song. We learn how Pelops of yore won the chariot-race against Oinomaos, we learn how Herakles planted the Altis with trees, and brought the olive from the distant land that lies behind the blast of shrill Boreas. Not less favored is the land of the victor. Country and city are often blended with goddess or heroine whose history of trial and triumph prefigures the trial and triumph of the victor. Then the history of the house often carried the poet up to the higher levels of poetry, for the house was not unfrequently an old heroic line going back into the mythic past. The epinikion is thus lifted up above the mere occasional poem, and we can well understand how such a crown of glory as a Pindaric ode would be carefully preserved and brought forth on each recurrence of the festal day. Such a poem has often for its theme a grand tradition, traditional hospitality, traditional freedom from ἑρπόμενος, that arch-crime against the life of a Greek state, traditional victories. Even when the fortunes of

a house have been chequered, what is lost in brilliancy is gained in human interest. The line disowned of Fortune comes to its rights again. The glory of the grandsire is revivied in the third generation. Then there is the victory itself with all the splendor that attends it—the sacrifices, the processions, the banquets, the songs; and, not least, the songs, for Pindar magnifies his calling, and large space is given to the praise of poetry.

From this rapid enumeration of the elements of the epinikion, it will appear that the range is not narrow. There is scope enough for the highest work, as high as the brazen heaven not to be climbed of men, deep as the hell in which "yon people" bear toil and anguish not to be looked at with mortal eye, broad as the family, the house, the race, mankind. And yet the poetry of Pindar does not lose itself in generalities. He compares his song to a bee that hastes from flower to flower, but the bee has a hive. He compares his song to a ship, but the ship has a freight and a port. His song does not fly on and on like a bird of passage. Its flight is the flight of an eagle, to which it has so often been likened, circling the heavens, it is true, stirring the ether, but there is a point on which the eye is bent, a mark, as he says, at which the arrow is aimed. The victory is not forgotten. The epinikion is what its name implies. Not a set piece of poetic fire-works, nor yet, as many would make it out to be, a sermon in rhythm. It is a song of praise. But all extravagance of eulogy is repressed by the dread of Nemesis, by that law of balance which kept the Greek in awe of presumption. The victor may see his image transfigured into the form of hero, or even god; only he is reminded that he is of the earth. Μὴ μάτευε Ζεὺς γενέσθαι. Sometimes the praise is veiled with the myth, but when it is direct, it is delicate. The victor's garland, he says, demands the song, but the song is not such a trumpet-blast as would blow the garland off the victor's head, if not the victor's head as well. That is modern eulogy. Of course it will be said that Pindar's eulogy was eulogy to order, but it was
not falsehood with a cunning makeweight of good advice. The eulogy spends itself where eulogy is earned. To whiten Hieron is easier than to blacken Pindar. The excellence of the victors in the athletic contest, of men like Diagoras, of boys like Agesidamos, the liberality of Theron, of Hieron, of Arkesilas in the chariot-race, are assuredly fit themes for praise. The prosperity of the victor and his house, as a sign of God's favor, might well deserve the commendation of the poet. But Pindar was too high a character to make deliberate merchandise of falsehood, and while it runs counter to common-sense to suppose that he availed himself of his commission to read the high and mighty tyrants of Greece lectures on their moral defects, he is too much a reflection of the Apollo, who is his master, to meddle with lies. With all his faults, Hieron was a Doric prince of whom Dorians needed not to be ashamed, but there is reserve enough in Pindar's praise of a man like Hieron to make us feel the contrast when he comes to Theron. Unfortunately, Pindar is not expected to have humor, and the jest of "the hireling Muse" and "the silvered countenance"—be it "of Terpsichore" or "of songs" (I. 2, 7)—has done him harm with critics of narrow vision.

In all estimates of Pindar's poetry, it is important to remember that he belonged to the aristocracy of Greece, that his poems were composed for the aristocracy, and that he spoke of them and to them as their peer. No man of the people is praised in his poems. It is the purest fancy that Thrasydaios (P. 11) was other than a man of the highest birth. Now men of aristocratic habits are scrupulously polite to persons of inferior position with whom they may be brought into social contact. Among their own set their manners are less reserved. And Pindar was in his own set when he was among these Olympian and Pythian victors, and there was a strain of familiar banter in his poems that would not have been tolerated or tolerable in any ordinary man. It is not likely that he made an allusion to Psaumis's gray hair (O. 4). If he did, it would pass. It is undeniable that he made a harmless jest at the insignificant
appearance of his townsman Melissos (I. 3). When he hints at envy and feud, he has the tone of one who knows all the secrets of a coterie, and when he sorrows, he sorrows as one who has carried the body of a friend to the tomb. If we had mémoires pour servir, Pindar's reserves, his enigmas, his aristocratic intimacies might be forgiven. As it is, those who cannot amuse themselves by reconstructing the scandalous chronicle of the fifth century, often end by hating a poet whose personality for love or hate is stamped deep on all his works.

IV.

Men who themselves owed everything to form have been found to maintain that translation conveys the essential, and that the highest survives the process of transmission without any considerable loss. Far less dangerous is the paradox of Moriz Haupt, "Do not translate: translation is the death of understanding. The first stage is to learn to translate; the second to see that translation is impossible."¹ In the transfer to a foreign language the word loses its atmosphere, its associations, its vitality. The angle at which it meets the mental vision is often changed, the rhythm of the sentence is lost. The further one penetrates into the life of a language, the harder does translation become; and so we often have the result that the version of the young student is better than that of the experienced scholar, because the latter tries to express too much, and hence falls into paraphrase and sheer cumbrousness. The true vision of a work of literary art is to be gained by the study of the original, and by that alone. And this holds even as to the ethic value of poetry. To put Pindar's thoughts, his views of life, into other words, is often to sacrifice the delicate point on which the whole moral turns. If this is true of the single word, the single sentence, it holds with still more force of the attempt to form an image of the poet's world of thought and feeling by the simple process of cataloguing translations of

¹ See H. NETTLESHIP, Maurice Haupt, a Lecture, p. 18.
his most striking thoughts under certain rubrics. This has been done by various scholars, notably by Bippart and by Buchholz.\(^1\) With their help one can give ode and verse for Pindar's attitude towards the beliefs of his time, for his views of the gods and heroes, of human destiny, of politics, practical and speculative, of Pindar's relations to persons.\(^2\) One can give ode and verse for Pindar's belief in blood, in genius, for his contempt of the groundlings, for his tenets of art, of life, of government, if, indeed, we dare break up the antique unity in which all three are merged. But the methodical channels in which Pindar's poetical vein is thus made to run give no notion of the play of the poet's genius. The stream that escapes from the waste-pipe of a fountain gives no notion of the rise and fall and swirl and spray and rainbow glitter of the volume of water that rejoices to return the sportive touch of the sunlight. The catechism has its uses, but it is not the Bible, and as there is no space in this essay for a Pindaric catechism, it must suffice to show how much the study of a few odes will teach us of what Pindar believed concerning God, and what duty he thought God required of man. True, to the great question, "What is God?" Pindar has no answer in any of his odes; he is as silent as Simonides. But when we ask, "Are there more gods than one?" the answer comes speedily from the first Olympian, "There be gods many and lords many." Zeus dominates officially (v. 10), and some see in this, as in the use of θεός and ἑαυτῶν elsewhere, a tendency to the monotheistic idea, but Poseidon (vv. 40, 73, 75), who held the Peloponnesos in his embrace, rules the myth. We are reminded of Kronos (v. 10); Aphrodite is not forgotten (v. 75), nor one of the great powers behind the throne, Klotho (v. 26),—to say nothing of the unfailing Muses (v. 112). We are in the fa-

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2 A. Croiset, Pindare, pp. 162–291, has treated these matters in the right spirit, because he has kept the setting for the most part.
PINDAR'S THOUGHT.

miliar world of Greek divinities. The poet's attitude towards the gods is that of his people, and a study of all the odes would only confirm the impression of the first. Nearly every ode is full of gods. Not one of the shining forms of the great divinities is lacking, not even Hestia, who has a large space in N. 11. Pindar's world of the gods is an organized state, won by the victory of Zeus over the Titanic brood. In the first Olympian, as in all the Olympians, Zeus rules sereneiy. It is true that his throne, Aitna, rests on the violent hundred-headed Typhoeus (O. 4, 6), but we do not feel the stirrings of the revolted spirit as in P. 1, 15, or in P. 8, 16, for the Pythians magnify the office of Apollo, who is the Word of Zeus, the god that bids harmony and measure reign in state and man. The being of Apollo is much more deeply in-wrought with the Pythian odes than that of Zeus with the Olympian.

This belief in the gods, or acceptance of the gods, did not involve belief in this or that special myth. The historical books of the unwritten Bible, so to speak, were open to all manner of scepticism, as we know from the annals of the time, as well as from Pindar. Every one remembers Xenophanes' revolt against the fables of Greek mythology. So, Pindar, in the famous passage, beginning (v. 28) ἧ θανυματὰ πολλά, καὶ πού τι καί βροτῶν, κτέ., speaks of legends cunningly set off with glittering falsehoods. He distrusts the myth, he resolutely refuses to believe it when it jeopardizes the honor of God. He who himself invokes Charis for the praise of man, dreads her persuasive power in things divine. "I cannot call one of the blessed cannibal." There is a conflict in Pindar's poems on this subject as on others. We of this time know well what this means, for doubt runs through all our literature. Only the antique poet is not tortured by his doubts; the priestly temper conquers. He keeps his tongue from aught that would offend the god, and leaves the god himself to reconcile the partial views of his worshippers. The cultivation of a religious temper is his resource against scepticism, and this age has seen many shining examples of critical knowledge.
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held in harmless solution by reverence for the divine. Pindar's criticism, it must be confessed, is of the crudest. His interpretation of the story of the cannibalic meal of the gods is very much in the vein of the most prosaic school of Greek mythologists, and not unlike what we find in early rationalistic criticism of the Biblical narrative. In similar straits he simply cries out, O. 9, 38: ἀπὸ μου λόγον | τοῦτον, στόμα, βίψον | ἐπεὶ τό γε λοιπορήσαι θεοὺς | ἐχθρὰ σοφία.

Still limiting our vision to the first Olympian, we ask, "What is Pindar's view of human life, human destiny?" The Greek wail over our mortality is heard here also. "The immortals sent Pelops straight back to dwell again among the tribes of men whose doom is speedy" (v. 65). And banished Pelops cries—θανεῖν ὁ οἶσυν ἀνάγκα (v. 82)—"As we needs must die, why should one nurse a nameless old age in darkness idly sitting, and all in vain?" Life is darkness unless it be lighted up by victory such as the sunshine of Olympia (v. 97), but that is all. The light within man is darkness, and the light that comes from without depends on the favor of God. God has Hieron's cause at heart (v. 106), but God may fail. "If he fail not speedily" (v. 108), then—This strain is heard over and over again, the shortness and the sorrows of human life, the transitoriness of its pleasures, the utter dependence on the will of an envious God. We feel throughout that we are in the atmosphere of Hesiod rather than in the atmosphere of Homer, and yet Homer is sadder than either by reason of the contrasting sunshine. Instead of searching for texts, read the eighth Pythian, the Ecclesiastes of the odes.

It is true that the first Olympian would not be the best place to look for Pindar's views of government. The ode from beginning to end has to do with the summits of things, not the foundations. But when in another Hieronic ode (P. The State. 1, 61) he comes to the basis of the state, we find that Hieron founded Aitna in honor of Zeus, "with god-built freedom in the use and wont (νόμος) of Hyllid standard." In these few words we have everything. We have the dedi-
cation to the Supreme, we have liberty based on God’s will, we have a life directed by hereditary usage. The word νόμος is a concession to the times—for Homer knows nothing of νόμος—but we still feel the “use and wont;” νόμος is not “law” to Pindar, it is “way.” So in his earliest poem he says, P. 10, 70: ὅψον τέρνη νόμον Θεσσαλῶν, and a high and mighty way was the way of the Thessalians. How Pindar felt when the spirit of Tranquillity was violated we see by P. 8—the truest expression of the aristocrat alarmed and grieved for his order.

The next point suggested by the first Olympian is the representative position of Pindar as the expounder of Greek ethics. Is Pindar speaking for himself or for his people? Many of his thoughts are not his own. They are fragments of the popular Hellenic catechism, and they become remarkable in Pindar partly by the mode of presentation, partly by the evident heartiness with which he accepts the national creed. So in v. 56, and P. 2, 28, we find a genealogy which was as popular with the Greeks as Sin and Death in the Christian system. "Ολβος—"Κόρος—"Υβρις—"Ατη. The prosperity that produces pride and fulness of bread culminates in overweening insolence and outrage, and brings on itself mischief sent from heaven. That is not Pindar, any more than it is Solon, than it is Theognis, Aischylos. But the genius that stamps these commonplaces into artistic form, that gives to the wisdom of the many the wit of the one, and makes the doctrine a proverb, this was Pindar’s, and Pindar’s was the believing soul that breathed into the dead dogma the breath of a living and a working faith; and we call that man great who thinks and utters the people’s thought best.

So it is no new doctrine that he teaches when he insists so much on the corollary of the abhorred genealogy just cited—the necessity of self-control. Laws are only symptoms, not remedies of disease in the body politic. Whenever crime is rife, legislation is rife, that is all, and the μηδεν ἀγαρ, the σωφροσύνη, on which the Greek laid so much stress, points to the moral difficulties of an impulsive race, whose moral har-
mony seems to be artistic rather than moral. The Greeks were too airy, too much like Hermes, of whom comparative mythologists have made the morning breeze, too little like Apollo. The text, then, on which Greek moralists preached longest and loudest, on which Pindar preached loudest and oftenest, is the need of self-control. Pindar cares not whether it be the old, old story or not. This negative gospel is the burden of his moralizing. So in the first Olympian, v. 114: \( \mu \nu \kappa \varepsilon \iota \tau \iota \pi \acute{a} \tau \alpha \iota \nu \pi \omicron \sigma \omicron \omicron \nu \). “Be thou not tempted to strain thy gaze to aught beyond.” “As far as the pillars of Herakles, but no further; that is not to be approached by wise or unwise” (O. 3, 44). And so in every key, “Let him not seek to become a god” (O. 5, 24), or, if that is not Pindar, “Seek thou not to become Zeus” (I. 4 [5], 14). “The brazen heavens are not to be mounted,” says the moralist of twenty (P. 10, 27). \( \mu \acute{e} \tau \rho \iota \kappa \acute{a} \tau \beta \alpha \alpha \iota \nu \), says Pindar the aged (P. 8, 78).

Another point also discernible in the first Olympian is the lofty self-consciousness of genius. This Pindar shows in all his poems, and strikingly here. His theme is high, but he is level with his high theme. If higher come, he can still ascend. A more glorious victory shall receive a still sweeter song. The arrow shot has reached the lone ether, but the Muse has still her strongest bolt in reserve for him, and in his closing prayer he wishes a lofty career for Hieron, and side by side with the prince let the poet stand, \( \pi \rho \circ \phi \alpha \tau \omicron \nu \omicron \sigma \omicron \varsigma \omicron \upsilon \acute{a} \varsigma \kappa \alpha \theta \) “Ελλανας ένοτα παντα. The proud self-assertion is hardly veiled by the prayer. In the second Olympian there is the same maintenance of high pretension. In the first Olympian it is the Muse that keeps her strongest bolt in reserve. In the second it is the poet himself that keeps his arrow within his quiver (v. 92). He seems, as has been said, to rise to the stature of Apollo himself in his proud scorn of the Python brood. How, then, is this to be reconciled with the self-control, the freedom from boasting, which Hellenic ethic enjoins? It is because of the source of genius—God himself. Pindar looks down on lesser poets as eagles
on ravens (O. 2, 96), on daws (N. 3, 82). Contempt, scorn, superciliousness are hardly the words. It is a sublime looking over the heads of his rivals with at most a faint consciousness of their cawing far below. This is a dangerous assumption, an attitude that may be nothing but a posture, and we resent it in inferior poets, who take on Pindaric airs. But Pindar at his greatest height does not forget by whom he is borne up, the limits of his god-given power. χρή δὲ κατ' αὐτόν αἰεὶ παντὸς ὀρᾶν μέτρον (P. 2, 34). The little that he has to say about training bears on the games rather than on his art. In O. 8, 59 he is speaking expressly of a trainer, and there the meaning is disputed. Mild enough is O. 10 (11), 22. But elsewhere Nature is praised—often blended with God and Fortune—to the exclusion of mere learning, of the διδακταὶ ἀρεταὶ of O. 9, 108. τὸ δὲ φύα κράτιστον ἀπαν is his motto. If Pindar cultivated a choice garden of the Graces, it is by a skill that Fate has allotted him (O. 9, 27). If men are good and wise, it is in accordance with a δαιμον (v. 28), and as if never weary of the theme, he comes back to it in v. 100. Again it sounds forth in O. 11 (10), 10: “wisdom is of God.” When he longs for the good and the beautiful it must come from God (P. 11, 50). Part and parcel of this belief in nature, in God, is his belief in heredity. This comes out more crudely, as might be expected, in his earliest poem—which is an arrangement in God and Blood (P. 10), but it is no less fundamental in that which some consider his latest (P. 8), when he intimates, not obscurely, that the hope of Aigina rests on the transmitted virtues of her noble stock.

Pindar has been called a Pythagorean, but this is saying nothing more than that he shared with Pythagoras the belief in the doctrine of the immortality of the soul, which had its main support in the Delphic oracle and in the Pythian temple. The symbolism of this

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1 τὸ διδάξασθαι δὲ τοι | εἰσότει ἑυτερον· ἁγνωμον δὲ τῷ μὴ προμάθειν· | κοπυφότεραι γὰρ ἀπειρῶν φρίνες.

2 θῆξαι δὲ κε φύντ' ἄρετα ποτὶ | πελάριον ὀρμᾶσαι κλέος ἀνήρ θεοῦ σὺν παλάμα.
Belief is found everywhere in Greek religion, especially in the Bacchic cycle, and in the mysteries of the Twain Deities, Demeter and Persephone. The second Olympian shows his creed in part as to the future world. Such a creed, it may be noted, is of a piece with the aristocratic character of his mind, the continuation of the proper distinction between Good and Bad, in the Doric sense, not a system of revenges for the inequality of present fortune, as too many consider it. The grave is not all silence to Pindar; the ghost of sound, Echo, may visit the abode of the dead, and bear glad tidings to those who have gone before (O. 14, 21). Immortality has not been brought to light, but the feeling hand of the poet has found it in the darkness of Persephone’s home.

V.

Pindar was classed by the ancient rhetoricians as an exemplar of the αὐστηρᾶ ἀρμονία, as belonging to the same class with Aischylos in tragedy, with Thukydidès in history, Antiphon in oratory. This classification is based on grounds which do not all justify themselves at once to the modern reader, although they have their warrant in the formal system of rhetoric, with its close analysis of figures of speech and figures of thought, its minute study of the artistic effect of the sequence of sounds. But “downright,” “unstudied,” are hardly adjectives that we should apply to Pindar without much modification.

1 See note on v. 62.
2 Dionys. Hal., De compos. verborum, p. 150 (R.).
3 In the treatise just cited Dionysios gives an analysis of one of Pindar’s dithyrambs (fr. IV. 3), but his comments turn on phonetics. Another characteristic of Pindar may be found in his Veterum scriptorum censura, p. 224, which, though not free from professional cant, is worth quoting: ζηλωτός δὲ καὶ Πίνδαρος ὄνομάτων καὶ νομιμῶν ἐνεκα καὶ μεγαλοπρεπείας καὶ τόνου καὶ περιονίας καὶ κατασκευῆς καὶ ἐννάμεως καὶ πικρίας μετὰ ἡδονῆς καὶ πυκνότητος καὶ συμπότητος καὶ γνωμολογίας καὶ ἐνεργείας καὶ σχηματισμῶν καὶ ἱθοποίους καὶ αὐξήσεως καὶ ἐνυψώσεως μᾶλιστα δὲ τῶν εἰς σωφροσύνην καὶ εὐσίβειαν καὶ μεγαλοπρεπείαν ἠθῶν.
The famous characteristic of Horace ¹ emphasizes the opulence of Pindar, the wealth and movement of his poetry. But in many respects Pindar does not in the least resemble a mountain-torrent, and if we accept the views of those who systematize his course of thought into the minutest channels, we should sooner think of comparing the Pindaric poems with the σεμυνόι οὔχετοι of the Hipparis (O. 5, 12), than with the headlong course of the Αυφίδος, which Horace evidently has in mind. Pindar's peculiar accumulation of para-
tactic sentences, clause following clause with reinforcing weight, may indeed be compared with the ever-increasing volume of the mountain-stream as it is fed from hillside and gorge, and there are many passages in which the current runs strong and fast, and needs the large utterance of the profundum os, but the other figure of the Dirkaian swan rising above the din of the torrent of poetry, his wings filled with the strong inspira-
tation of the Muse,² yet serene and majestic in his flight, is not to be forgotten. Quintilian (10, 1, 61) echoes Hor-
ace, as usual: Novem lyricorum longe Pindarus princeps spiritus magnificentia, sententiis, figuris, beatissima rerum verborumque copia.

Let us now turn from the characteristics of Pindar, as given by others, to the poet himself. We have not to do with the naïve. Pindar is profoundly self-conscious, and his witness concerning himself is true. He distinctly claims for himself elevation, opulence, force, cunning workmanship, vigorous ex-
ecution. In what seems to moderns almost un-
lovely self-assertion, he vindicates his rank as a poet just as he would vindicate his rank as an aristo-
crat. He is an eagle, his rivals are ravens and daws (O. 2, 96;

¹ Od. 4, 2: Monte decurrens velut amnis imbres
quam super notas aluere ripas,
servet immensusque ruit profund\no
Pindarum ore.

² l. c. v. 25: Multa Dircaem levat aura cyceum
tendit, Antoni, quotiens in altos
nubium tractus.
N. 3, 82). Bellerophon shooting his arrows from the lone bosom of the chill ether (O. 13, 87) is a prefiguration of his poetic exaltation, his power, his directness, and so he never wearyes of calling his songs arrows or darts (O. 1, 112; 2, 91. 99; 9, 5. 12; 13, 93; P. 1, 12. 44; 6, 37), which sometimes fall in a hurtling shower; but sometimes a single arrow hits the mark, sometimes a strong bolt is kept in reserve by the Muse, for Pindar, as an aristocrat, is a man of reserves. Of the richness of his workmanship none is better aware than he. The work of the poet is a Daedalian work, and the sinuous folds are wrought with rare skill (O. 1, 105), the art of art is selection and adornment, the production of a rich and compassed surface (P. 9, 83). The splendor of the Goddesses of Triumphal Song irradiates him (P. 9, 97), and he is a leader in the skill of poesy, which to him is by eminence wisdom (σοφία), wisdom in the art of the theme, and in the art of the treatment. Now how far does Pindar's account of himself correspond to the actual impression? What is the immediate effect of the detailed work of his poems, that detailed work by which he is at first more comprehensible? The detail of Pindar's odes produces, from the very outset of the study, an irresistible effect of opulence and elevation. Opulence is wealth that makes itself felt, that suggests, almost insultingly, a contrast, and that contrast is indigence. It is one half of an aristocrat, elevation being the other, so that in art as in thought, as in politics, as in religion, Pindar is true to his birth and to his order. This opulence, this abundance of resource, shows itself in strength and in splendor, for πλοῦτος is μεγάλωρ, πλοῦτος is ευφυσθενής. The word splendor and all its synonyms seem to be made for Pindar. He drains dry the Greek vocabulary of words for light and bright, shine and shimmer, glitter and glister, ray and radiance, flame and flare and flash, gleam and glow, burn and blaze. The first Olympian begins with wealth and strength, with flaming fire of gold, and the shining star of

1 P. 4, 248: πολλοῖς ὃ ἄγημαι σοφίας ἵτερως.
the sun. The fame of Hieron is resplendent, and the shoulder of Pelops gleams. No light like the light of the eye, thought the Greek, and the ancestors of Theron were the eye of Sicily, and Adrastos longs for the missing eye of his army. So the midmonth moon in her golden chariot flashed full the eye of evening into the face of Herakles. Wealth is not enough. It must be picked out, set off. It is not the uniform stare of a metallic surface, it must be adorned with the tracery that heightens the value of the background. Pindar delights in elaboration. His epinikion itself, as we have seen, combines the two moral elements of the games πόνος ἀπάνα τε. His lyre has a various range of notes, his quiver is full of arrows, and at times such is the shower of notes, such the rain of arrows, such the sparkle and flash and flame of the lights, such the sweet din and rumble and roar of the music of earth and the music of heaven, that the poet himself, overcome by the resources of his own art, confesses his defeat, and by one strong impulse of his light feet, swims out of the deluge of glory with which he has flooded the world of song.  

It requires strength to carry this opulence of splendor, but Pindar's opulence is the opulence of strength as well. He does not carve his bow with curious figures so deeply cut that at the drawing of the string the weapon snaps. His is not a sleepy but a vivid opulence, not a lazy but a swift opulence. Everything lives in his poems, everything is personified. Look at the magical way in which he lights up this great lamp of the architecture of his Odeon in the first Pythian. "O Golden Lyre, joint heirloom of Apollo and the Muses

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1 It will be observed by those who know Pindar already, that I have taken no notice of the various interpretations and readings that have been suggested for this passage (O. 13, 114). In an edition like the present, one has the right to choose what would be useful for beginners, or needful for self-vindication. Those who cannot believe that Pindar is speaking of his own feet may compare the metaphor in N. 5, 20: μακρά μοι ἀυτόθεν ἄμαθ' ὑποσκάπτω τις ἐγὼ γυνάτων ἔλαφρων ὕφαν. For the comic side of the swimming singer, comp. Ar. Ran. 244: χαῖροντες ψίδῇς πολυκολύμβουσι μέλεσιν. How any one can consider ἀνὰ to mean "Lord," in this passage, is to me as yet a mystery.
violet-tressed, thou for whom the step, the dancer's step, listeneth." "Obeyeth" seems too faint. We see the foot poised, tremulously listening for the notes of the phorminx, as if it had a hearing of its own. A few verses further down, "snowy Aitna, nursing the livelong year the biting snow," not "her snow," as it has been rendered. It is not hers. It has come down to her from Heaven. It is the child of Zeus, and only rests on her cold bosom, the pillar of the sky. Yet again the couch on which the fettered giant lies goads him and galls him, as if it too had a spite against him, as well as the weight of continent and island that pinches his hairy breast. And so it is everywhere; and while this vividness in some instances is faint to us, because our language uses the same personifications familiarly, we must remember that to the Greek they were new, or, at all events, had not entirely lost their saliency by frequent attrition.

Swiftness is a manifestation of strength, and Pindar is swift and a lover of swiftness, to judge by his imagery.

Swiftness we readily recognize in plan, in narrative. In detail work it goes by another name, concentration—the gathering of energy to a point, a summing up of vitality in a word. It is the certainty with which Pindar comes down on his object that gives so much animation, so much strength, so much swiftness to his style. A word, an epithet, and the picture is there, drawn with a stroke. In the second Olympian he is telling of the blessedness of the souls that have overcome. When he comes to the damned, he calls them simply "those." "The others bear anguish too great for eye to look at." *Non ragioniam di lor.* In the same wonderful second Olympian he says, "Liveth among the Olympians she that was slain by the rumble of the thunder, long-haired Semele." Semele died not "amid," but "by" the roar. "Killed with report." The roar was enough to destroy that gentle life, and the untranslatable *ταυτιδεύρα* gives at once the crown of her womanhood, the crown of her beauty, the crown of her suffering. Semele lives again as she appeared to Zeus, when he visited her with immortal terrors.
The aristocrat must be rich, must be strong. A man may be both and yet be vulgar, for there is a vulgar beauty, a vulgar genius. The second characteristic of Pindar is elevation. This word is preferred to sublimity, because sublimity is absolute, and is incompatible with the handling of any but the highest themes. Elevation is relative. You may treat a thing loftily without treating it sublimely. Pindar is not always in the altitudes, though he loves "the lone bosom of the cold ether," and the fruits that grow on the topmost branches of the tree of virtue, nearest the sun, and the lofty paths along which the victors of Olympia walk. He is not lacking in sportiveness, but whatever he treats, he treats with the reserve of a gentleman, a term which is no anachronism when applied to him. Hence his exquisite purity. "Secret are wise Suasion's keys unto Love's sanctities" he sings himself, and amid the palpitating beauties of Greek mythology he never forgets the lesson that he puts in the mouth of the Centaur (P. 9, 42). The opulence, strength, swiftness, elevation, of Pindar's art reveal themselves in varying proportions in the various odes. Noteworthy for its opulence is the seventh Olympian, for Diagoras of Rhodes, the famous boxer, which the Rhodians copied in letters of gold, and dedicated in the temple of Athena at Lindos. What stately magnificence in the famous forefront of the sixth Olympian, in which he sets up the golden pillars of his porch of song. What vividness in his immortal description of the power of music in the first Pythian. Gray's imitation is well known:

Perching on the sceptred hand
Of Jove, thy magic lulls the feather'd king
With ruffled plumes and flagging wing:
Quench'd in dark clouds of slumber lie,
The terror of his beak, and lightnings of his eye.

Matthew Arnold's is not unfamiliar:

And the eagle at the beck
Of the appeasing, gracious harmony
Droops all his sheeny, brown, deep-feather'd neck,
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Nestling nearer to Jove's feet,
While o'er his sovereign eye
The curtains of the blue films slowly meet.

But to begin to cite is never to stop.

Of the various elements that go to make up this total impression of opulence and elevation, some will be considered hereafter. Something will be said of the effect of the rhythms, something of the opalescent variety of the dialect, of the high relief of the syntax, of the cunning workmanship that manifests itself in the order of the words. Let us now turn to a closer consideration of that which first attracts attention in an author, the vocabulary. Much might be said of the vocabulary, with its noble compounds, whether taken from the epic thesaurus, and so consecrated by the mint-mark of a religious past, or created with fresh vitality by the poet himself. In the paucity of the remains of the lyric poets, we cannot always be certain that such and such a word is Pindar's own, but that he was an audacious builder of new words is manifest from the fragments of his dithyrambs. Some of the most magnificent are put in the openings of the odes, as O. 2, 1: ἀναξεφόρμιγγες ὕμνοι. O. 3, 4: νεοσίγαλον τρόπον. O. 8, 3: ἀργικεραύνον. O. 13, 1: τρισολυμπιονικάν. P. 1, 1: ἵπποκάμων. P. 2, 1: μεγαλοπόλιες . . . βαθυπολέμου. P. 8, 2: μεγιστόπολι. P. 10, 3: ἀριστομάχον. P. 11, 3: ἀριστογόνω. The epithets applied to the gods match the splendor of their position. Zeus is αἰώλοβρόντας (O. 9. 45), ὄρσικτυπος (O. 10 [11], 89), ὄρσινεφής (N. 5, 31), ἐγχεικέραυνος (O. 13, 77), φοινικοστερόπας (O. 9, 6). Poseidon is invoked as δέσποτα ποιτόμεδων (O. 6, 103), is called βαρύκτυπος Ἔνυριανα (O. 1, 73). Helios is φανασμίβροτος Ἡπεριονίδας (O. 7, 39), and Amphitrite is χρυσαλάκατος (O. 6, 104), and Athena ἐγχειδρόμοις κόρα (O. 7, 43). And so the whole world of things, animate and inanimate, is endowed with life, or quickened to a higher vitality, by Pindar's compounds. The cry is ἀδύγκωλωσσος (O. 13, 100), the lyre ἀδυνητὸς

1 Biëxning, De adjectivis compositis apud Pindarum, Berlin, 1881.
2 Hor. Od. 4, 2, 10. 11: Seu per audaces nova dithyrambos | verba devolvit.
(O. 10 [11], 103). Lions acquire something of a human ostentation by βαρύκομπον (P. 5, 57). The majestic chambers of Zeus are μεγαλοκενθεῖς (P. 2, 33), and hide awful shapes of doom to punish the intruder. ὁπτιθόμβροτον αὐξήμα (P. 1, 92) resounds as if the words of themselves echoed down the corridors of Time. There are no ῥήματα γομφωσαγνη, the rivets are hidden. We have festal splendor here also, not fateful sublimity.

The effect of living splendor, produced by Pindar's compounds, is not confined to the compounds. Even the most familiar words are roused to new life by the revival of the pristine meaning. It is a canon of Pindaric interpretation that the sharp, local sense of the preposition is everywhere to be preferred, and every substantive may be made to carry its full measure of concreteness. This is distinctly not survival, but revival. We are not to suppose that κρατήρ (O. 6, 91) was felt by the Greek of Pindar's time as a male agent, or ἄκόνα (O. 6, 82) as a shrill-voiced woman. Whatever personification lay in the word was dead to the Greek of that time. Pindar revived the original meaning, and the γλυκὺς κρατήρ is a living creature. In fact it is hardly possible to go wrong in pressing Pindar's vocabulary until the blood comes. It is true that in many of the long compounds the sensuous delight in the sound is the main thing, and yet even there we find φιλησίμολπε (O. 14, 14) and ἔρασίμολπε (O. 14, 16) used side by side, in such a way that we cannot refuse to consider how the poet meant them, just as in the same poem (v. 5) he combines the transient pleasure of τὰ τερπνά with the abiding joy of τὰ γλυκέα.

1 "A Greek who called a thought an ἄκόνα, was using a less startling image than we should use in calling it a whetstone; to call the teacher of a chorus a κρατήρ was not the same thing as it would be for us to call him a bowl."—Jebb.

2 J. H. H. Schmidt, in his Griechische Synonymik, has paid much attention to Pindar. These matters have been touched lightly in the notes, in the hope that a good book, based on Schmidt, might one day supply the needs of our schools.
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In the fine feeling of language few poets can vie with Pindar; and though he is no pedantic synonym-monger, like a true artist he delights in the play of his own work. There is danger of over-subtilty in the study of antique style; but Pindar is a jeweller, his material gold and ivory, and his chryselephantine work challenges the scrutiny of the microscope, invites the study that wearies not day or night in exploring the recesses in which the artist has held his art sequestered—inves the study and rewards it. Pindar himself has made φωναέεστα συνετοίσιν (O. 2, 93) a common saying; Pindar himself speaks of his art as ἴκουσα σοφοὶς (P. 9, 84); his call across the centuries is to the lovers of art as art. There is an aristocratic disdain in his nature that yields only to kindred spirits or to faithful service.

The formal leisurely comparison Pindar seldom employs, though he uses it with special effect in the stately openings or two of his odes, O. 6 and O. 7. In O. 12 the comparison takes the place of the myth, and others are found here and there. But instead of "as" he prefers the implied comparison, which is conveyed by parallel structure such as we find in the beginning of O. 1, of O. 17 (10). In the metaphor, with its bold identification of object and image, Pindar abounds as few poets abound. Every realm of nature, every sphere of human life, is laid under contribution. The sea is his with its tossing waves (O. 12, 6) and its shifting currents (O. 2, 37). The ruler is a helmsman, whether a prince (P. 1, 86; 4, 274), an order (P. 10, 72), Tyche (O. 12, 3), or the mind of Zeus himself (P. 5, 122). To be liberal is to let the sail belly to the wind (P. 1, 91). His song is a flood that sweeps away the pebble counters of a long arrear of debt (O. 10 [11], 11). Rebellious insolence is scuttled as a ship is scuttled (P. 8, 11); a favoring breeze prospers the course of song (P. 4, 3). An eagle, as he calls himself, he loves to dwell in the air (O. 2, 97; N. 3, 80), to wing his song (P. 8, 34). An archer, like his master Apollo, he delights to stretch his bow, to speed his dart (O. 1, 97; 2, 91. 99; 9, 5. 12; 13, 93; P. 1, 12. 44; 6, 37). Of light and
flame, as has been said already, he is never weary. Wealth is a bright and shining star (O. 2, 58); fame shines forth (O. 1, 23), fame looks from afar (O. 1, 94); joy is a light that lights up life (O. 10 [11], 25); his songs in their passionate dance blaze over the dear city of the Opuntians (O. 9, 22); the feet of the victor are not beautiful merely, they are radiant (O. 13, 36). The games themselves furnish welcome figures—the chariot-race, reserved for grand occasions (O. 6, 22; 9, 87; P. 10, 65), the hurling of the dart, the wrestling-match (O. 8, 25; P. 2, 61). Nor does he disdain the homely range of fable and proverb and every-day life.¹ The bee, it is true (P. 4, 60), was a consecrated emblem before his time; the cow, for a woman (P. 4, 142), is as old as Samson. The cock (O. 12, 14) was to the Greek the Persian bird, and more poetic than he is to us, even as Chanticleer;² but the fox figures in Pindar, not only as known in higher speech (O. 1 [10], 20; I. 3 [4], 65), but by the fabulistic nickname κερδέω (P. 2, 48). He is not shy of trade and commerce, ledger (O. 11 [10], 2) and contract (O. 12, 7). Dante has, in his Inferno, the figure of an old tailor threading his needle; Pindar is not afraid of a metaphor from adjusting clothes (P. 3, 83). Aischylos speaks of the net of Ate; the figure is grand, but Aischylos sees poetry in the cork as well (Choëph. 506), and so does Pindar (P. 2, 80). A glance at the list of the figures used even in the Olympians and Pythians³ is sufficient to show that life is not sacrificed to elevation.

A word as to mixed metaphor in Pindar. No charge more common than this against him, as against Shakespeare; and a rhetorician of the ordinary stamp will doubtless consider the offence as a crime of the first magnitude.

¹ A homely figure seems to underlie P. 1, 81: πείρατα συντανύσας. Of this the commentators have made nothing satisfactory, though the general drift is clear enough, "summing up the chief points of many things in brief compass." The metaphor of a rope-walk would explain συντανύσας, πείρατα being the ropes or strands.
² Yet see Ar. Ran. 935: εἰτ ἐν πραγμάσισι ἔχριν καλεκτυνώνα πούσα.;
³ See Index of Subjects, s. v. Metaphors.
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The number of metaphors properly called mixed is not so large in Pindar as is supposed;¹ nor, in any case, are we to count as mixed metaphor a rapid shifting of metaphors. This is to be expected in the swift movement of Pindar's genius. The disjointedness of Emerson's style has been ingeniously defended on the ground that each sentence is a chapter. And so Pindar's metaphors are slides that come out in such quick succession that the figures seem to blend because the untrained eye cannot follow the rapid movement of the artist. A notorious passage occurs in the first Pythian (v. 86 foll.), in which Pindar touches in quick succession various strings. "Let not fair chances slip. Guide thy host with a just helm. Forge thy tongue on an unlying anvil. If it so chance that ought of import light escapes thee, it becomes of magnitude in that it comes from thee. Of many things thou art steward. Many witnesses are there to deeds of both kinds," and so on, with a shift in every sentence. In such passages the absence of conjunctions is sufficient to show that no connection was aimed at, and it is the fault of the reader if he chooses to complain of an incongruous blending of things that are left apart.

The next point to be considered is the plan of the epinikion. Original genius or not, Pindar was under the domination of the tradition of his department, and the fragments of Simonides are enough to show that there was a general method of handling the theme common to all the poets. The epinikion is, as we have seen, an occasional poem. The problem is to raise it out of this position, as a mere temporary adornment of the victory, to a creation of abiding worth. The general method must have been reached before Pindar's time; it is his success in execution that has to be considered here. The epinikion has for its basis the fact and the individual; but it rises through the real to the ideal, through the individual to the universal. The light that shines about the victor's head brightens into the light of eternity;

¹ See note on P. 10, 53.
the leaf of olive or of laurel becomes a wreath of amaranth. Sheer realism had no place in high Greek art. The statues of the victors in Olympia were not portrait statues. When the victor had overcome three times, then, it is true, he might set up a portrait statue, but three victories of themselves would idealize. The transfiguration which we expect of heaven the Greek sought in art. So the victor and the victory are not described at length. True, the poet sometimes labored under the frightful disadvantage of a commission that dictated an enumeration of all the prizes gained by a certain family. How gracefully, how lightly, he acquitted himself of the task may be seen in O. 7, in O. 13. But apart from such special restrictions—under which everything spiritual and artistic must groan, being burdened, in this travailing world—the poet was free to conceive his subject ideally. The special occasion secured interest and sympathy in advance, gave him the broad earth from which to rise; and not the proudest eagle that ever soared, if once on the earth, can rise without running, though it be but for a little distance; along its black surface: and the epinikion started on the earth. Now change the figure after the Pindaric fashion to the temple—Pindar himself has suggested the comparison (O. 6, 1)—some fair Greek temple, repeating the proportions of the clear-cut mountains of Greece just as the Gothic cathedral repeats the forests of Germany; some temple standing on the large level of an acropolis, standing against the sky. The façade of the work is to be illuminated, but not so as to throw a garish light on every detail. Only the salient points are to be brought out, only the characteristic outline, so that as it comes out against the dark sky you seem to have one constellation more. Nay, the new constellation is strangely blended with the old groups of stars, and we cannot tell which is mythic past, which illuminated present.

The sources of the myth have already been indicated. The selection is often suggested by external relations. The myth. Now it is the victor's family that furnishes the story, now the victor's home, now the scene of the contest and the
presiding god or hero. Sometimes the selection is due to internal motives, and the myth is a model, a parallel, or a prophecy—perhaps all three. This, then, is the function of the myth in the *epinikion*, the idealization of the present, the transfiguration of the real. This was an artistic necessity for the Greek, and it was in some sort an historical necessity. It reconciled epic and lyric. It gave a new value to epic themes by using them as parallels for the present, while the drama took the last step and made the past the present.

Pindar does not jumble his materials in admired disorder, nor does he sort them after the approved scientific fashion, with subdivision after subdivision, to the exhaustion of all the letters of the alphabet, Roman, italic, Greek, and Hebrew. Analysis does not show the way in which the poem was woven. The fruitful study of Pindar lies through synthesis, not through analysis, and in the introductions to the several odes an effort has been made to show how the meaning of the whole reveals itself to him who simply follows the poet's guidance: What is dignified by the name of an analysis is often nothing more than a table of contents, a catalogue, the very form of which disguises the lack of connection. Logical disposition will not avail much. Pindar is poetical, not logical. But symmetry there must be, for it is impossible for any one that studies Greek literary art not to count on symmetry. The tendency to balance, to parallelism, is universal. In Greek the tendency is a law. It is needless to enlarge on this. The law of correspondence—measure answering to measure—is fundamental, and has been applied to every sphere of Greek art—pictorial, plastic, literary—not without overstraining, yet not without great profit. In music as in architecture it is unquestioned. Even frivolous Offenbach has said: "Music is an algebra." Poetry, like music, is made up of equations.

In Pindar the symmetry of form is evident. The odes are composed either of corresponding strophes or of corresponding triads (strophe, antistrophe, and epode). But this is not enough. There must be within each
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strophe, each epode, another balance, another correspondence, another symmetry. Westphal first distinctly postulated this correspondence, and opened the way for the establishment of it; but the bold and brilliant originator wearied of his own work, renounced his own principles. J. H. Heinrich Schmidt began his metrical and rhythmical studies as a worker on the lines laid down by Westphal, although he differs from his forerunner at every turn; and Moriz Schmidt,¹ well known as a Pindaric scholar, far from being satisfied with the results of his predecessors, has recently set up his schemes in opposition to Westphal's and J. H. H. Schmidt's.

A sample of the divergencies may be given. In the epode of O. 6 Rossbach-Westphal saw three mesodic periods with an epodikon:

I. 3 2 3. II. 4 4 2 4 4. III. 4 3 3 3 3 4. 4 epod.

J. H. H. Schmidt marks five, according to his MS. revision, thus:


Moriz Schmidt (p. 71) pronounces both wrong, and constructs a different scheme:


It will be observed that the number of bars in Rossbach-Westphal and in J. H. H. Schmidt is the same. In Moriz Schmidt, owing to the greater range he allows himself in the use of σονή and pause—the power of prolonging and the power of resting—the number is slightly increased. He has fifty-six against fifty-three. But the other differences are graver. Still, whether we accept the short periods or the long, the recognition of some principle of symmetry cannot be withheld. These choral structures were made not only to balance each other, but also to balance themselves.

So much for symmetry of form. Is there any correspond-

¹ M. SCHMIDT, Ueber den Bau der Pindarischen Strophen, Leipzig, 1882.
ing symmetry of contents? We find it elsewhere in Greek
poetry. We find response of antistrophe to strophe in the
drama, not only in form, but to a certain degree
in sense. Are we to renounce this in Pindar?
Does the development of the ode go its own way regardless
of the form? This has been practically the conclusion of the
editors of Pindar from Erasmus Schmid, with his formidable
rhetorical analysis of the odes, down to Mezger, with his re-
inforcement of the Terpandrian νόμος. This Terpandrian
νόμος, mentioned in Pollux 4, 66, and touched on by Böckh,¹
Terpandrian contains seven parts: ἔπαρχα, μεταρχά, κατατροπά,  
μετακατατροπά, ὁμφαλός, σφραγῖς, ἐπιλογος. ἔπαρχά
Westphal identified with the old-fashioned προοίμιον, μεταρχά
he changed into ἀρχά, ἐπιλογος being the same as ἔξοδον, and
he applied the Terpandrian scheme in this form to the odes
of Pindar as well as to the choruses of Aischylos.² In the
same year Moriz Schmidt published his translation of the
Olympian odes divided into the members of the Terpandrian
νόμος,³ and in Mezger’s commentary on Pindar (1880) much
space has been given to the advocacy of the scheme.⁴ Pindar,
says Mezger in substance, composed his poems for oral deliv-
ery, and consequently wished to be understood at once. But
even to his contemporaries, in spite of all their advantages,
the immediate comprehension of his poems would have been
impossible if they had not had some outside help. Of these
extraneous aids, three, melody, musical accompaniment, and
dance, are lost for us irrecoverably. But there was a tradi-
tion, a fixed norm for such compositions, a τεθμός from which
the epinikion must not vary, a τεθμός not only for the contents,
but also for the form. To be sure, the old interpreters in their
blindness knew nothing of this; but Böckh and Dissen ob-

¹ De Metris Pindari, p. 182.
² Prolegomena zu Aeschylus Tragödien, p. 75, Leipzig, 1869.
³ Moriz Schmidt, Pindar’s Olympische Siegesgesänge—Griechisch und
Deutsch, Jena, 1869.
⁴ Terpandrian composition has found no favor with J. H. H. Schmidt,
Kunstformen iv. p. 635 fgg., or Croiset, Pindare, p. 126 sqq.
served certain laws of structure, certain recurrences, certain symmetrical responses. Thiersch proved the triple division προκόμιον, μέσον τοῦ ἄσματος, ἐπικόμιον: but it was reserved for Westphal to set forth and establish the proposition that Aischylos, in the composition of his choruses, and Pindar, in that of his epinikia, followed the νόμος of Terpander with its sevenfold division. This Mezger considers Westphal to have made evident for all the forty-four odes except eight, at least so far as the three principal parts are concerned; and these principal parts are—beginning, middle, and end. But the establishment of these principal parts does not carry us beyond Thiersch. What we want is the normal number seven,¹ as,

I. προοίμιον.
II. ΑΡΧΑ.
III. κατατροπά.
IV. ΟΜΦΑΛΟΣ.
V. μετακατατροπά.
VI. ΣΦΡΑΙΓΙΣ.
VII. ἐπίλογος ου ἐξόδιον.

Westphal himself seems to feel that the lover of Pindar will rebel against the thought that the great poet wrought according to a mere mechanical formula; but the Pindaric scholars that have followed Westphal seem to have no such scruples. The mystic and Delphic ὁμφαλός exercises on them a special fascination that reminds one of the days of the ὁμφαλόψυχοι,² and there is an undeniable charm about the scheme. The three certain parts are beginning, middle, and end, and for these we have the high authority of Aristotle (Poet. c. 7). The seven normal parts remind one of the seven parts of the comic parabasis, and as the seven parts of the parabasis are seldom found in their completeness, so

¹ The organism is so elastic that Mezger makes eight parts, retaining the ἐπαρχά rejected by Westphal.
² ὁμφαλόψυχοι dicti primum Bogomili; deinde ita appellati per luidbrium a Barlamo Calabro monachi ætatis istius qui se ἡσυχαστάς vocabant, a modo quo preces fundebant, κινοῦντες nempe τὸν αἰσθητὸν ὀμφαλόν σὺν ὀλφ νοὶ ἐν μίσῳ τῆς κοιλίας ἡγοῦν κατὰ τὸν ὁμφαλόν, etc.

-Ducange.
the Terpandrian νόμος seldom has its full number. The name ὀμφαλός is not only mystic and Delphic, it has indirectly a Platonic warrant. Plato demands of every λόγος that it shall be a ζῷον, that it shall lack neither head nor foot,¹ and if neither head nor foot, why should it lack the central navel? The ὀμφαλός, then, is the organic centre of the poem, and contains a myth. True, "there is no myth in the ὀμφαλός of P. 1 and 9, N. 1 and 10, I. 2 and 6," but the rule is not rigid² at any rate, and we must be satisfied with an approximation.

As a rule, then, the ὀμφαλός contains a myth, while the beginning (ἀρχαί) and the close (σφαγικές) contain the praises of the victor and his house. Then there are transitions between the ἀρχαί and the ὀμφαλός, just as in oratory the προκατάστασις prepares the way for the διήγησις: there are transitions between the ὀμφαλός and the σφαγικές. But in this way Terpandrian compositions might be made out of Demosthenes’ Philippics, and it is hard to see what has been gained except two or three quaint names for familiar relations.

But Mezger has reinforced Westphal’s theory by a discovery of his own. While committing the odes of Pindar to memory he noticed the frequent recurrence of the same word, or close equivalent, in the corresponding parts of strophe and antistrophe, epode and epode. These recurrent words are all significant, all mark transitions, and were all intended as cues to aid the memory of the chorus and to guide the thoughts of the hearers. It is a mnemonic device, but more than a mnemonic device, for it lets us into the poet’s construction of his own poem, and settles forever the

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¹ Phaidr. 264 c: ἀλλὰ τὸδε γε οἱμαί σε φάναι ἓν, δεῖν πάντα λόγον ὠςπερ ζῷον ἀνευστάναι σῶμα τι ἔχοντα αὐτῶν αὐτοῖν ὅσε μήτε ἀκέφαλον εἶναι μήτε ἄποιν ἀλλὰ μέσα τε ἔχειν καὶ ἀκρα, πρέποντ’ ἀλλήλως καὶ τῷ ὀλυγ γεγραμμένα.

² Bulle makes the following summary, which shows how very elastic the νόμος is: (a) eight are excluded as not being constructed according to the τεθύμος: (b) eight have the seven parts; (c) fourteen have neither προοίμιον nor ἔξοδον: (d) five have no προοίμιον: (e) seven have no ἔξοδον: (f) one has neither προοίμιον nor κατατροπά: (g) one has no μετακατατροπά (Philolog. Rundschau, 1881, col. 5).
disputed meanings of the odes.\textsuperscript{1} If this were true, it would hardly heighten our admiration of antique art, and although the coincidences are interesting and the observation of them a proof of loving study that deserves to be honored, the discovery of the recurrent word is not the end of all controversy—there are too many recurrent words.\textsuperscript{2}

Of course, the acceptance of the Terpandrian νόμος and the doctrine of the recurrent word puts an end to anything like proportion in the contents of a Pindaric ode. Compare, for instance, Blass's analysis of a prooimion of Demosthenes, and Mezger's exhibit of the composition of an ode of Pindar. You may not agree with Blass, but there is an architectonic principle in the one, while it is utterly incredible that we should have such proportions as:

| O. I. | 7 (π.) + 16 (ά.) + 4 (κ.) + 69 (δ.) + 7 (μ.) + 11 (σ.) + 6 (ε.) | (p. 95.) |
| O. III. | 5 (π.) + 8 (ά.) + 2 (κ.) + 18 (δ.) + 4 (μ.) + 4 (σ.) + 4 (ι.) | (p. 175.) |
| O. XIII. | 23 (π.) + 6 (ι.π.) + 17 (ά.) + 6 (κ.) + 40 (δ.) + 5 (μ.) + 16 (σ.) + 2 (ι.) | (p. 459.) |
| P. I. | 28 (π.) + 14 (ά.) + 3 (κ.) + 12 + 3 + 20 (δ.) + 4 (μ.) + 14 (σ.) + 2 (ι.) | (p. 83.) |

Contrast this with Blass's analysis of the prooimion of De Corona (§ 1–8):

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<tr>
<td>3.2</td>
<td>2.3</td>
<td>3.3</td>
<td>2.3</td>
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<tr>
<td>3.2</td>
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<td>3.3</td>
<td>2.3</td>
</tr>
<tr>
<td>=16</td>
<td>=24</td>
<td>=24</td>
<td>=8</td>
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True, it may be said that the inner organism of a Pindaric ode need not correspond to the outer form, and that the five triads of the third Pythian may be chopped up into seven

\textsuperscript{1} Only a few examples can be cited: O. 7, 20 (Τλαπολέμου), 77 (Τλαπο-

\textsuperscript{2} BULLE cites, l. c., O. 1, 21. 59 (παρέχων), 67. 80 (γάμον); O. 2, 4. 48 (πολέμου), 3. 77 (Δώδ), 19. 85 (πάντων), 66 (φράσατ), 77. 98 (Αγησία), 52 (άκονται), 66 (άκοντιν) ; P. 1, 20 (Αίγινα), 60 (Δίνας); P. 3, 5. 74 (ποτί), 4 (Κρόνον), 57 (Κρονίων), and others.
Terpandrian parts—chopped up, for the knife does not come down on the rhythmical joints. But where shall we find anything like this in Greek literature? The further we penetrate into Greek poetry, the greater reason have we to acknowledge the reign of symmetry. Violation of symmetry, of correspondence, may be referred in every instance either to defective tradition or to designed disturbance. As in Greek architecture, so in Greek poetry, departures from symmetry are not only suffered, but enjoined, for the sake of a higher symmetrical effect, for the maintenance of the feeling of life. The straight line of mechanics becomes the curved line of art. The entasis of the Doric column, the flexure of the Doric stylobate, are familiar illustrations of the law of visual effect. The Greek artist had regard to the position that his work was to occupy, to the angle in which it would present itself to the eye of the beholder. So in Greek poetry we must consider the law of higher symmetry, the principle of artistic unity, the calculated effect on the hearer—and we must remember that we have to do with the hearer, not with the reader. Στιχομοιοθεία is well, but when passionate utterance gives two verses the time of one, we must not heedlessly apply the knife because the passage looks out of balance. But these interferences apart, we expect a symmetry in contents corresponding to symmetry in form, and we cannot admit a logical division which shall ruthlessly run across all the lines of the artistic structure. We must seek the symmetry of thought, where the symmetry of the form is revealed, in strophe, in triad. Each strophe has its office, each triad its function. The only concessions that must be made to logical distribution are those that must be made in the same department of art. We must simply allow the strophe and the triad the same play that we allow foot and series in the verse.¹

¹ See Croiset's chapter on this subject in his "Pindare," p. 354 foll. The views I am here presenting I have long entertained, but in this, as in all other matters, I am more desirous of thinking a right thought than a new one. As I have not gone into the question of the relation of strophe to antistrophe and epode, I would add here that J. H. H. Schmidt, in his
Reduce the Terpandrian νόμος to a more simple expression, see in it nothing more than a somewhat bizarre statement of the general principles that manifest themselves in an oration of Isokrates or a dialogue of Plato as well as in an ode of Pindar, and it would be easier to become a Terpandrian, certainly easier than to accept Dissen's elaborate systematization. In his chapter "De dispositione partium," Dissen has treated at length the arrangement of the elements of the epinikion—the preparatory office of the prooimion and the interweaving of the parts. "With the exception of the very short pieces," he says, "all Pindar's odes have at least two parts besides the prooemium," and Dissen has interested himself in showing how the poet prepares his theme, interposes a myth, and then returns to his theme, and how from the simple arrangements \( a\ b\ a \) and \( a\ b\ a\ b \), the poet advances to \( a\ b\ a\ c\ a \), \( a\ b\ a\ b\ a \), \( a\ b\ c\ b\ a\), \( a\ b\ c\ b\ d\ a\), \( a\ b\ a\ c\ b\ c \), \( a\ b\ c\ b\ a\ b \), \( a\ b\ c\ a\ d\ e \), and the crowning glory, \( a\ b\ c\ d\ e\ d\ a \).

There is, of course, an element of truth in these recurrences. There is a cyclical movement in many of the Pindaric odes. The myth is usually belted by the praise of the victor and the victor's home, but it is impossible to accept an elaborately systematic arrangement of the subject within the symmetrical structure of the rhythm and independent of it. Dyads and triads there are in Pindar, but they do not disturb the rhythmical working of the odes; and Dissen often elevates to the rank of an organic part what has been brought in simply as a foil. According to him everything in Pindar must have a deep significance, an independent value, a special allusion, whereas much is put there for the sake of heightening the effect by contrast.

Kunstformen (III. p. 350), has shown that Pindar has paused about twice as often at the end of the strophe as at the end of the antistrophe. The object of this, as Schmidt thinks, is to break up the mechanical balance of strophe and antistrophe, or, as he puts it, \( a + (a + b) \) is more common than \( a + a + (b) \). This is, of course, a reinforcement of the position taken here.
Dissen has gone through all the odes and reduced them to schemes, for which he claims great simplicity and beauty. Furtwängler has selected a few, and expended on them a great wealth of fancy. It cannot be said of him that he is indifferent to the claims of symmetry. To him the Pindaric odes are so many temples, and he sees ground-plans and elevations, and rows of columns, and groups of figures in the rhythmical structures of Pindar. Most persons will consider Furtwängler's book a waste of fancy and ingenuity, and yet it has not been written all in vain. Temple and ode are both built on a plan, both obey the laws of symmetry, and so one may serve to illustrate the other. But the manifestations are different. The temple is to be developed from the cell, the ode from the rhythm. Regard the ode as a great verse and much of the difficulty in finding symmetry in the Pindaric poems will disappear.

The verse, as a rhythmical structure, is made up of verse-feet; the verse, as a logical unit, is made up of word-feet. The coincidence and the discrepancy of verse-foot and word-foot constitute respectively diaeresis and caesura, if, indeed, one may be allowed to use this nomenclature, which certainly has its convenience.

Now a verse in which verse-foot and word-foot should coincide throughout as in the famous sparsis | hastis | longis | campus | splendet et | horret of Ennius would lack unity, and a succession of them would be intolerably monotonous. Hence the office of caesura to effect unity by dividing a word between two feet and so to force a more energetic recitation. Diaeresis serves to distribute the masses, caesura to unite them.

Of course where the masses are so large as in the Pindaric odes there is not the same danger of monotony. Each triad might present a complete whole. In fact each strophe, each antistrophe, each epode, might be rounded off as a separate element without much offence. But the Greek sense of unity

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1 W. Furtwängler, Die Siegesgesänge des Pindaros, Freiburg, 1859.
demanded a less mechanical distribution, and the parts of each ode often fit into each other as the parts of an hexameter or a trimeter. The preparation, as Dissen would call it, does not count, nor does the connection. The body of the thought falls within the limits; that is enough. The study of the Pindaric odes suggests the lines of color used in maps to designate boundaries. The eye is not offended by the excur-rence there nor the mind by the excur-rence here. Making this allowance then, and suffering the sense to bind strophes and triads together while the dominant themes of strophes and triads are distinct, we shall find no insuperable difficulty in establishing simple and easy proportions for most of the Pindaric poems. Problems there will always be, and bold would be the man who should maintain that he had said the last word on such a theme.

Of the forty-four Pindaric odes, seven only are composed in single strophes.

Of these, O. 14 has two, P. 12 four, N. 2 five, P. 6 six, I. 7 seven, N. 9 eleven, N. 4 twelve.

Most of them are in triads:

<table>
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<tr>
<th>Triads</th>
<th>4</th>
<th>10</th>
<th>10</th>
<th>1</th>
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<tbody>
<tr>
<td>One triad</td>
<td>O. 4, 11 (10), 12; P. 7.</td>
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</tr>
<tr>
<td>Three triads</td>
<td>O. 3, 5; N. 5, 6, 8, 11; I. 2, 4, 5, 6</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Four triads</td>
<td>O. 1, 8, 9; P. 2, 5, 10, 11; N. 1, 3; I. 1.</td>
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<td></td>
</tr>
<tr>
<td>Five triads</td>
<td>O. 2, 6, 7, 10 (11), 13; P. 1, 3, 8, 9; N. 7, 10; I. 3.</td>
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<td></td>
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<tr>
<td>Thirteen triads</td>
<td>P. 4</td>
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It is evident that the single-strophe poems will admit of greater freedom of handling, and I shall take those up after discussing the triadic poems.

One triad is evidently too short for any except slight occasional poems.

In O. 4, an exceptional poem, the strophe has chiefly to do with God, the antistrophe chiefly with man, the epode is an illustrative myth. In O. 11 (10) the antithetical structure runs through strophe, antistrophe, and epode, but each member revolves about a separate element of the epinikion. O. 12 rocks even more than O. 11 (10). Each element is distinct.
P. 7 has been considered a fragment, but whether it is a fragment or not, each member has its special office.

Two-triad poems do not occur. The only two-strophe poem, O. 14, is suspicious, and cannot be cited to prove that two triads would give ample room. If we are to have introduction, myth, and conclusion, it would be hard to distribute them properly through two triads. Three triads give a natural division, and so we find that it is used nearly as often as five, though the number five suggests a better proportion logically. Each triad has its dominant theme. O. 5 occupies an exceptional position among the Pindaric poems, but the distribution forms no exception. There is no overlapping in it.

Four triads are used as often as three. There is no mechanical uniformity, but, as we should expect, the introduction usually dominates one triad, the myth two, the conclusion one, in most of the odes. This is the type 1.2.1. Overlapping is the rule 1.2.1 or 1.2.1 or 1.2.1. In Pindar's earliest piece, P. 10, there is no overlapping, and the student of English versification is reminded of the early timidity of blank verse.

Five triads might be expected to distribute themselves thus: Introduction = 1, Myth = 3, Conclusion = 1, and this is substantially the arrangement in most of them. P. 8, with 2.1.2, forms an interesting exception, for which the notes must be consulted, as well as for the arrangement in O. 13, and P. 1, which have a quasi-epodic structure, two triads representing strophe, two antistrophe, and one epode. P. 3 and P. 9 are thrown out of line by the position of the myth.

In the Fourth Pythian we have no less than thirteen triads, and it might seem at first as if the epic mass had crushed the lyric proportion. But when we examine the structure more closely, we find that the first three triads form the overture, if I may say so. It is a prelude which gives the motif of the piece. These three triads are followed by seven triads with the story of the Argonauts in detail, while the conclusion is prepared and consummated in the last three triads. It is true

\[1\] J. H. H. Schmidt, Kunstformen, IV. p. 349.
that the mass of the story carries it on into the eleventh triad, but the grand scale prepares us for a wider aberration.

Of the strophic poems, O. 14 has already been considered. In P. 12 we recognize the familiar distribution 1.2.1. P. 6 is represented by 2.2.2.

In N. 2 there is a curious iteration of the name of the victor and his family, 1.1.1 + 1.1. The twelve strophes of N. 4 divide into 3.6.3, the eleven of N. 9 into 2.7.2. I. 7 has not yielded satisfactory results.

To those who must have sharp figures at any cost, these statements will be disappointing; but the exact symmetry is cared for in the rhythm, the metre. All that we could fairly expect here is a general balance.

VI.

In the preceding glimpses of Pindar's thought and art, his poems have been treated as a whole, and no regard has been had to the gradual development of his powers. If his career exhibited marked stages, if we had trustworthy external data, such a presentation might well be considered defective. Sophokles and Euripides would not fare thus, nor Plato, although it must be confessed that Plato is a warning against the rash application of the principle of development. Let us see how the case stands with Pindar.

The life of Pindar gives scarcely any clue to his development. After his encounter with Korinna there is almost a dead silence from without. Those who have ears to hear—and every modern critic is a Fine-ear—may detect the sound of growth from within. Besides, we have the advantage of a certain number of fixed points. We know the dates of a fair proportion of Pindar's forty-four odes, and we may construct the curve of his rise, and, if it must be said, of his decline. The department, too, seems to favor such a study, for Pindar was a lyric poet; and a lyric poet, it is thought, would be the first to show the traces of personal experience. But antique lyric is not modern lyric. Even Roman lyric is not Greek lyric. The Horace of the Odes is not the same as the Horace of the
Epodes; but it does not follow irresistibly that we can as easily distinguish between the Pindar of the tenth Pythian and the Pindar of the fourth Olympian. It may be going too far to say that the law of the department, the lyric τεθμος, was so much stronger than the individual that the personal development does not count. The personal development does count, and it is a legitimate and fascinating study, but the danger of importing into the result a priori conclusions is manifest. Once fix in the mind the characteristic stages, and the inevitable tendency is to force the phenomena, no matter how stubborn they may be, into the places which they are supposed to fit. Of youth we expect exuberance of language, unassimilated wealth of thought, rashness of imagery, a technic that betrays, both by its mechanical adherence to rule and by its violation of principle, the recent influence of the school, and the rebellion against it. Of matured power we expect a balance of forces; the imagination is steadier, the thought deeper, the interpenetration of form and matter is more complete, the plan is organic, the poem grows symmetrically up to its full height; there are fewer surprises, and the technic has become a second nature without the dulness of routine. The man is at his best. The closing stage shows perfect mastery of form still, but the effects are produced with less expenditure of power, there is not the same joy of surplus vitality, the word "dexterity" comes in too often when we applaud, the plan is a scheme. Now while some such course may be laid down in general for the track of lyric genius, the very essence of genius, which is the unforeseen, disappoints calculation at every turn. There are some minds in which there is no trace of crudeness at any age. There are revivals of youth in poetry as in life, revivals that scandalize critics of art as well as critics of morals. Of all students of Pindar, Leopold Schmidt ¹ has bestowed most attention on this sub-

¹ Leopold Schmidt, Pindar's Leben und Dichtung, Bonn, 1862. Period I. (Ol. 69, 3 to Ol. 74, 2) embraces in the following order: P. 10, 6, 12, 7; O. 10, 11; N. 5. Period II. (Ol. 74, 3 to Ol. 80), I. 5, 4, 7; P. 9, 11, 2; O. 14, 3, 2; P. 3; N. 9; P. 1; O. 1, 12; I. 2; O. 6; P. 4, 5; O. 7, 13.
ject, but in spite of his thoughtful study and his sympathetic
discernment, the results reached are not satisfactory. The pe-
riod of immaturity is too long, and the evidence of
immaturity too slight. The great poets of the world
do not wait until the Suabian age of discretion—which is for-
ty—before they reach their prime. Of the seven dated poems
assigned to this period three are on the border of Pindar’s
perfect art, so that we are practically left to make up our
characteristics of this stadium from P. 10, 6, 12, and 7. We
are told that Pindar’s first commissions came from Thebes.
Nothing would seem to be more likely. But the odes give
no evidence of it. The Thebans may have employed him at
their local games, but the victors of the earlier odes are from
Thessaly, Akragas, Athens, Epizephyrian Lokris, and Aigina.
We are told that Pindar must have known Aigina from his
youth up, and no one questions his intimate knowledge of the
island, his deep interest in its fortunes. One fourth of all the
odes celebrate Aiginetans, but the first Aiginetan ode is the last
of this period of immaturity. True, not without significance is
the close connection with Delphi and the consequent predom-
inance of Pythian odes at this period, and it was doubtless a
proud moment in the poet’s life when he received his first
Olympian commission, and if the longer ode on Agesidamos,
O. 10 (11), is the fulfilment of that commission, it may be par-
donable to see a certain jubilation in its tone; but it is extrav-
agant to attempt the reconciliation between the joyous tone
and the long delay by the supposition that the poet was too
much overcome by his emotion to do the theme immediate
justice. The distinction between the earlier poems and the
poems of the period of maturity, as marked by the prominence
given to the grace of a special god in the latter, seems to be
shadowy, and to have less in its favor than the criticism that
there is a lack of unity in the composition of the earlier poems.

8. Period III. (Ol. 81 and Ol. 82), O. 9; I. 6; O. 4 and 5; P. 8. The
dates of the rest are not fixed, according to Schmidt, and must be ex-
cluded from a rigid calculation. They are all Nemean and Isthmian.
INTRODUCTORY ESSAY.

Unfortunately the relation of myth to theme is not yet put on an impregnable basis, and what Schmidt says of the earlier poems has been said by others of the ripest. It is easy to say that there is no interpenetration of myth and thought, that the actual present is not yet merged in the mythic past, that we have only striking situations, no development, and hence no psychological interest. The trouble is to vindicate perfection for the others. The handling of the metres in the different periods is another matter that leaves ample margin for varying judgment. Schmidt maintains that the metre shifts from logaoedic to dactylo-epitrite without discernible reason, that the logaoedic is more freely handled as the poet develops, and that the dactylo-epitrite is not thoroughly mastered until the close of the period. Here, again, the basis of induction is too narrow, the ἀλογος αἰσθησις is too potent an element.

The second period, according to Schmidt, extends from Pindar's fortieth to his sixty-fifth year—a stirring time. To the opening of it belong the battle of Salamis—a contest of Panhellenic significance far greater than Marathon—and the battle of Plataia, which touched Pindar nearly. Thebes was severely chastised for her adherence to the Persians, and the dominant aristocratic party sorely humiliated. It is supposed—it is a mere supposition—that Pindar, though of the nobility, was not with the nobility; that his vision had widened. The aristocracy was no longer the only form of government worthy of the name, and so he was fitted by nature and insight to act as a mediator between extremes. And yet it would be hard to prove from Pindar's poems that he ever had a reasonable sympathy with democracy anywhere. There was no call for such sympathy. The victors in the games were all of his own order.

In this second period Pindar's reputation extended more and more; the princes of the earth sought the honor of being glorified by him. When he was fifty he yielded to Hieron's solicitations and paid a visit to Syracuse. When he was in his fifty-sixth year he is supposed to have been at the court of Arkesilas IV. of Kyrene. Of his travels, however, it is con-
fessed we know nothing. We may infer from his extensive connections and his exact knowledge of localities and of family history that he had journeyed far and wide; but we are often unable to tell whether it is the singer or the song that is voyaging, and the minute local knowledge may be due in part to the persons from whom Pindar held his commission. In any case, the transmission of the names and fortunes of mythic characters presents problems enough in every department of Greek poetry. A personal acquaintance with Athens is not unlikely, though by no means certain. The high praise that he bestowed upon the city is referred by Schmidt to the time between the second Persian war and his visit to Syracuse. The relations between the Dorians and the Athenians became more tense afterwards, and Schmidt himself acknowledges that as Pindar grew older he went back to the faith of his fathers, the aristocratic creed in which he was nursed.

Pindar's rise in national estimation gave him a higher self-esteem. He likes to show that his song makes him the peer of kings. But it must not be forgotten that his boldest utterances are courtliness itself, and that the Greek of that period would not have understood the modern attitude of the subject to the throne. It is absurd to see any freedom in his calling Hieron "friend." His own achievements and the achievements of the Persian war are supposed to have led him to higher views of human power. Success in the games is not due to fortune or to fate, but rather to the victor's own prowess, the victor's own zeal, the victor's family record, especially in its religious aspects, to the favor of a special deity, and chiefly to the favor of Apollo. Here, again, it may be said that the material for the first period is too scant for the establishment of such a contrast in the second.

The advance in the art of composition in the second period is a point that cannot be discussed without illustrations from the several odes. To reach Schmidt's conclusions it would be necessary to accept Schmidt's analyses, which often err by supersubtility. The attempt has been made in this edition to follow the growth of the odes in the poet's mind. A general
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plan there was, doubtless, in each poem; but it was not a rigid scheme, and shaped itself into graceful variations as the poet wrought at his work. The myth grew out of the theme, its heart or head, as the herb in Isabella's Pot of Basil. We must have suggestion, play, sweep, or we have no poetry. Now, according to Schmidt, it is only in this period that we have any such organic unity; it is only in this period that he sees the happy co-operation of imagination and plastic force. Yet even here he notices a difference. After fifty the significance of each poem may be summed up in a formula; before, the fundamental notion is so incarnate that we cannot dissect it out. But no high poetry is exhausted by its recurrent burdens, its catch-words, its key-verses, just as no high poetry is in any sense translatable.

The advance in the art of the narrative is another point where we have to encounter the danger of a priori characterization, and the difficulty of a narrow range of observation. Critics have noted that the construction of Thackeray's earliest stories is as perfect as that of his latest. The difference lies in the detail work. The Pindaric manner of story-telling, with its sharp outlines of light, its tips of coruscations, remains the same throughout.

But to follow in detail all the changes that Schmidt has noticed in the second period is not possible within the limits of this essay. The third period—the period of the senile Pindar—is marked by a decided decline. "The eagle flight of the imagination is broken." The understanding is as subtile as ever, the humor is as fresh, the feeling is as warm, but the fair enchantment of the harmony between the world of idea and the world of fact is gone. The old poet falls into the sins of his youth. His composition is unequal; and yet so much praise is lavished on the five odes—and one of them of doubtful authenticity—that Pindar falls, if he falls, upon a bed of roses.

Without refusing, then, the meed of praise to the intense study that has enabled Schmidt to draw in finest details the image of the poet's life and the poet's art—without denying
the value of the attempt to form such a picture of Pindar's development, we may be pardoned for declining to accept as final results reached by processes so shadowy with materials so limited.

VII.

Rauchenstein—who has done so much to promote the study of Pindar, and to whose Introduction to Pindar, read and meditated on many years ago, the present edition is doubtless due—after commending Pindar in the warmest terms to those who have reached the lyrical stage of life, the age of feeling and enthusiasm, gives an outline of the preliminary studies that he deems necessary, and then bids us begin with the easier odes. Which are the easier odes? Not the shorter ones necessarily, for the fourth Pythian, the longest of all, is one of the easiest, and the fourteenth Olympian, one of the shortest, has given the commentators much trouble. The fact is, a man who has read himself into Pindar is a poor judge of the relative difficulty of the odes unless he has made actual trial in the class-room, and the experience of most lovers of Pindar has of necessity been limited, as Pindar has seldom been read in our colleges. And yet it might be safe to recommend some such course as this. For the beginning, within the range of Olympians and Pythians, O. 12, 11 (10)—the short ode for Agesidamos—then O. 3, 6, 7; P. 3, 4; for the culmination, whatever else may lie between, O. 1, 2; P. 2. This advice is based purely on the relative difficulty, but those who know Pindar will see at once that the easier odes are dactylo-epitrite, the harder odes are logaeodic or paionian. Of course it is not to be expected that the student will be satisfied with so long a course of dactylo-epitrites, but the lesson is this: If any ode of Pindar is to be studied as a work of art, it is to be approached as a work of art, and the first thing to be mastered, not theoretically, but practically, is the form. A good recitation will be found of far greater value than much discourse about the atmosphere of the epinikion. The poem must be read rhythmically over and over until it can be read
fluently aloud, and this must precede the intellectual study. Then, of course, the vocabulary must be looked after, though the Pindaric vocabulary is not very troublesome; thereupon the commentary, and finally the introduction, by way of review. When the rhythm is mastered, it will be found that the way is open for the appreciation of the meaning of the poem in its parts and as a whole. The stress falls on the summits of the thought. Words are not divorced that are bound together by rhythm, no matter how widely they are separated to the eye. Key-notes make themselves heard. The welding of masses makes itself felt. The confused figures group themselves into patterns, and out of the darkness, as out of a picture of Rembrandt, the remotest forms come forth to the vision. Then it will be soon enough to bring in the historical apparatus, soon enough, if it is ever soon enough, to bring in the metaphysical analysis, the logical skeleton, which is supposed to exhibit the organism of the ode, though vertebrae and ribs and thigh-bones are often missing, to say nothing of the head.

Of course metricians are not agreed about every detail of Pindaric metre, but neither are commentators about every detail of the interpretation of the text, and the divergencies affect chiefly matters that are cognizable by the eye rather than by the ear—questions of symmetry, of the distribution of the masses. The length of the καλον may be a matter of vital importance to the advanced Pindaric scholar. For the beginner it is enough if he can be taught to feel how intimate is the relation between form and sense, the ἰδθος of the great moods and metres.

Some knowledge of the form, then, is a prerequisite to the artistic study of Pindar, so much at least as is necessary to make use of the metrical schemes appended to the odes.¹

¹ These metrical schemes are due to the kindness of Dr. J. H. H. Schmidt, and give a revision of those that appear in the first volume of his Kunstformen. For his system, see the Introduction to the Rhythmic and Metric of the Classical Languages, translated by Professor John Williams White. Boston: Ginn & Heath, 1878. A brief and lucid account of
Lyric poetry meant among the Greeks what the words mean. It was meant to be sung to the lyre, κιθάρα, φόρμιγξ, to be sung and not simply recited. Instead of the lyre, the flute, or rather clarionet, sometimes served to accompany the voice; sometimes both instruments were used. The rhythmical movement of the body, the dance, completed the trinity, which could not be dissociated without loss. The Shield of Achilles in Homer, Ἰ. 18, 569–572, shows the rudimentary union of voice, instrument, and dance, which survives, still rudimentary, among the people of our stock. In Greece the popular became the artistic, and passed through a long development, which cannot be exhibited here. The great musicians of the eighth century—Olympos, Terpandros, Thaletas—were followed in the seventh by Alkman, the Lydian, the sweet singer of Sparta, Stesichoros of Himera, "who bore upon the lyre the weight of the epos," and these were succeeded by Simonides of Keos and Pindar, who represent the third great stage of lyric poetry proper. The Lesbian school is called melic rather than lyric, and Sappho and Alkaios are not the artistic ancestors of Pindar. Their poetry, full of passion and fire as it was, had not the sustained flight of the choral ode. It was from the poems of Stesichoros that Pindar learned how to build the fourth Pythian. The dithyramb is a thing apart.

Common to poetry, music, and dance is rhythm, which means "regular flow." Regular flow can be recognized only by interruptions; time unbroken is eternity; we must have groups, and these groups must be of such dimensions as to be comprehensible. Hence the definition

---

1 τοίσον ἐν μέσοισι πάις φόρμιγγι λαγείρι
   ημερίνην κιθάριζε· λίνων ἥ ὑπὸ καλὸν ἀειδεν
   λεπταλία φωνὴ· τοί δι ρήσοντες ἀμαρτῇ
   μολπῇ τ' ἱγμῷ τε ποσὶ σκαίροντες ἐποντα.

2 For the controversy as to dates, see FLACH, Lyrik der Griech. pp. 119, 188.
of rhythm as \( \chiρόνων \ τάξις \ ἄφωνισμένη \), "a definite arrangement of times." The recurrence of groups was marked by the recurrence of a beat. So we have a strong time and a weak time, \( \thetaέσις \) and \( \άρσις \), the sense of which terms was afterwards inverted. In these simple statements lies the whole theory of rhythm. There must be an orderly succession of groups of time, these groups must be accentuated by stress, they must have simple proportions and a moderate extent, so that the ear can recognize them, and finally they must be equal to one another. The conditions of verse-rhythm are the same as those of musical rhythm. As a rule, we have in every Greek verse a sequence of equal or equivalent feet under the domination of a regularly recurring stress.

The elements of verses are called feet, just as we call the elements of a dance steps, and they correspond to bars in music.

In language, as we have seen, rhythm is marked by stress of voice. The stressed part is called arsis, the unstressed thesis, the stress itself the ictus.

Rhythm when represented in language is embodied in metre. A metre is a system of syllables that stand in a determined order. Of course only those metres are of importance that embody the principal rhythms.

The unit of measure is the short syllable, \(-\) (\( \chiρόνος \), mora) \(=\) (\( \frac{1}{4} \) note). The long, \(-\), is double the short and \(=\) (\( \frac{1}{2} \) note).

The classes of rhythm are based on the relation of arsis to thesis. The number is restricted by the necessity of having simple recognizable relations. The Greek has but three, and the third occurs very seldom in modern music.¹

I. Equal Class (\( γένος \) \( \ισον \), in which the arsis is equal to the thesis. Represented in Pindar by

\[
\text{The dactyl} \quad \begin{array}{c}
\text{or} \\
\end{array}
\]

¹ Bars having five quavers are said to be used in the Combat des lutteurs, a part of Les Troyens à Carthage, by Berlioz.
II. Unequal Class (γένος διπλάσιον), in which the arsis is double of the thesis. Represented in Pindar by

The trochee

or by resolution, the tribrach

III. Quinquepartite or Sescuple or Five-eighths Class (γένος ἕμιτόλιον), in which the arsis is to the thesis as 3 : 2 (1 ½ : 1). Represented in Pindar by the various forms of the paionian measure.

The Cretic
First Paeon
Fourth Paeon
Resolved Cretic
Bacchius

or

So far we have considered the value of syllables as limited to the simple relations of the short and the long, ♦ and ♦, ♦ notes and ♦ notes. But if we assume, as we have to assume, the equality of the bars, it is impossible to restrict the range of the elements to these two proportions, nor was it so restricted. The long syllable may be drawn out beyond its normal quantity. This is called τονῆ or protraction, and serves to make up for the omission of one or more theses. When this protraction fills up a whole bar it is called συγκοπή, and the verse is a syncopated verse.

Sometimes two shorts occupy only the time of one. This is called correction, and instead of writing — we write ω or ♦

The final syllable of a verse is usually considered indifferent, and is marked in the schemes here employed according to the metrical requirements. Within the verse a long syllable which takes the place of a short, or a short which takes the place of a long, is called irrational, and is designated by >.
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An irrational or two-time trochee is one in which the value is not that of three eighth-notes, but two, and it is represented by \(- \overline{\overline{\text{th}}^2}\), the proportions being not \(2 + 1\) eighth-notes, but \(1\frac{1}{2} + \frac{1}{2}\). So the irrational dactyl is one in which the values are \(1\frac{1}{2} + \frac{1}{2} + 1\) eighth-notes. It is written \(- \overline{\overline{\text{th}}}^3\) or \(\overline{\overline{\text{th}}^3}\)

The rhythm always begins with stress. The unstressed syllable or syllables preceding do not count as a part of the rhythm, but as an \(\text{\deltacaps}\) or signal-beat, marked off thus \(\vdots\). The value of the anacrusis must not exceed that of the regular thesis.

Pause. Missing theses at the close of a verse are made up as in music by the pause or rest. These pauses have different values. So

\[
\begin{align*}
\wedge & \text{ denote a pause of one eighth-note} \\
\overline{\wedge} & \text{ " " two eighth-notes} \\
\overline{\overline{\wedge}} & \text{ " " three "} \\
\overline{\overline{\overline{\wedge}}} & \text{ " " four "}
\end{align*}
\]

One or two examples from the leading kinds of Pindaric metres will illustrate these points.

O. 12, 1: \(\text{\Lipsos} - \mu\alpha\iota\rho\alpha\iota\iota\iota \nu\\\delta\varsigma - \lambda\epsilon\upsilon\theta\epsilon\rho\imath\iota - \delta\upsilon\).

If this verse is measured by the mechanical values of the syllables, we should have

\[
- - | - - | - - | - - | -
\]

Measured by this system, we have

\[
\begin{array}{c}
\wedge \\
\overline{\wedge} \\
\overline{\overline{\wedge}} \\
\overline{\overline{\overline{\wedge}}}
\end{array}
\]

all bars equal, the missing thesis made up by pause.

O. 10 (11), 6: \(\text{\invampay \\deltacaps}\).

This verse would be divided, according to the mechanical values, thus:

\[
\begin{align*}
- & - | - - | - - | -
\end{align*}
\]

with utter disregard of rhythm. It is now read

\[
\begin{array}{c}
_{\wedge} \\
_{\overline{\wedge}} \\
_{\overline{\overline{\wedge}}} \\
_{\overline{\overline{\overline{\wedge}}}}
\end{array}
\]

with anacrusis (a), protraction (b), irrationality (c), and pause (d).
How are we to know when to make use of these different methods of reproducing the equality of the bars? When a single long syllable comes between two trochees, — — | — | — , it is evident that we must read — — | — | — . We have συγκοτή. But the case is not so clear when we have such a verse as O. 9, 27: ἀγγελίαν πέμψω ταύταν. Are we to read this

\[
\begin{align*}
\text{or } & \quad -- \quad \rightarrow \quad \leftarrow \quad -- \\
\text{or } & \quad -- \quad -- \quad \rightarrow \quad \rightarrow \\
\end{align*}
\]

It is clear that here as elsewhere observation must come in. We must find the great periods, which in Pindar are so clearly marked by the sense that there is little dispute about them, and then within the periods mark the κώλα or members, and observe the regular sequences. True, such κώλα are already laid down by the metrical scholiasts, but scholars are divided as to the value of them, and the schemes followed here rest on the observations of J. H. H. Schmidt, who has rejected the antique kolometry, and has based his results on wide induction. The details belong to the systematic study of the subject and cannot be introduced here.

The κώλα are designated in the schemes by ||, the periods by ]. Within each period there is a correspondence in the number of the bars of each κώλον, and the groupings have received different names according to the order of the recurrence. προφθικόν and ἐπρφθικόν are respectively "prelude" and "postlude," and stand outside of the responsions, which are usually indicated by curved lines.¹

We have προφτικά in the following:

<table>
<thead>
<tr>
<th>κώλα</th>
<th>προφτικά</th>
</tr>
</thead>
<tbody>
<tr>
<td>O. 2</td>
<td>Ep. I. 3. πρ. 3 2, 3 2.</td>
</tr>
<tr>
<td>O. 9</td>
<td>Str. I. 3. πρ. 4 4.</td>
</tr>
</tbody>
</table>

¹ In conformity with a hint from Dr. Schmidt himself, I have omitted in this edition the graphical designation of the responsions. It is hoped that the recurrent numbers will suffice to impress upon the student the principle of symmetry.
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O. 13, Str. I. 3. πρ. 6. 5. 5. 6.
Ep. I. 3. πρ. 3 2. 2 3.

O. 14, I. 3. πρ. 6. 6.
P. 5, Str. I. 2. πρ. 3. 2. 3.

ἐπὶθηκά are far more common in Pindar.

O. 2, Str. I. 3. 3 2 υπ.

Ep. I. 3. 3. 2 υπ.

Ep. II. 2 2. 2 2. 4 υπ.

O. 4, Str. I. 4 4. 4 4. 4 4. 5 υπ.
Ep. I. 4. 4. 4. 5 υπ.

O. 5, Ep. 5 4. 5 4 4 υπ.

O. 6, Ep. III. 4 4. 4 3 υπ.

O. 7, Ep. II. 4 3 2. 2 4 3. 4 υπ.


A period is stichic when two or more equal κωλα follow one after another.

a a

So O. 4, Str. IV., 4 4.

Stichic periods.

O. 6, Str. V., 4 4.

O. 7, Str. I. 3 3, Str. VI. 3 3.

O. 10 (11), Str. II. 6 6, III. 4 4.

It is palinodic when a group is repeated, as

Palinodic. a b a b, e. g.
It is antithetic when a group is repeated in inverse order:

1. a b b a.
2. a b c b e a.

1. O. 3, Ep. II. 3 5 5 3.
2. O. 8, Ep. I. 5 3 3 5 3 iπ.
3. O. 13, Str. I. 3 πp. 6 5 5 6.
5. P. 10, Ep. II. 3 4 5 5 4 3.

In the palinodic-antithetic period, palinodic groups are repeated antithetically, e.g.:

1. a b c a b.
2. a b c a b.

1. O. 6, Str. I. 4 3 5 5 4 3.
2. O. 7, Ep. II. 4 3 2 2 4 3.
4. P. 9, Str. II. 3 3 5 5 3 3.
When the antithetic period has a solitary κολόν in the middle it is mesodic:

Mesodic.

1. a b a
2. a b c b a.

1. O. 1, Str. II. 4 . 3 . 4 ; Ep. I. 4 2 4.
O. 5, Str. I. 3 2 3.
O. 6, Ep. I. 3 2 3; II. 4 2 4.
O. 7, Str. II. 2 4 . 2 ; V. 3 2 3; Ep. III. 3 2 3.

2. O. 3, Str. I. 5 3 . 5 . 3 5 ; Ep. I. 4 3 . 2 3 4.
O 8, Str. II. 2 3 3. 3 2.
P. 5, Ep. II. 6 . 5 . 2 5 . 6 . 4 π.
P. 7, Str. I. 6 . 2 3 2 . 6.

When a μεσφιτίκόε is introduced into a palinodic period it becomes palinodic-mesodic.

Palinodic-Mesodic.

a b a b becomes a b c a b.

On this principle are constructed such periods as:

O. 3, Str. II. 2 4 5 . 2 4.
P. 2, Str. II. 6 . 3 4 . 5 . 6 . 3 4.

The principal rhythms used by Pindar are the Dactylo-epitrite and the Logaoedic. There are only a few specimens of the Pacon and the Bacchius.

Rhythms.

1. The Dactylo-epitrite measures receive the name from the combination of the dactyl, — — —, with the so-called epitrite, — — — —, epitrite meaning 1 1/3 = 4/3, and supposed to be a rhythm in which arsis is to thesis as 4 to 3. — — — — would be divided thus a ↓ a ↓. The name is retained for convenience' sake; the true measure is, as we have seen, — — | — — |.
The model dactylo-epitrite rhythm is shown in O. 3. About half the extant odes of Pindar are composed in these rhythms, which are also called Dorian. They are elevated, well-balanced, equable, and present a marked contrast to the lively, lilting, excited logaoedic measures, and the still more stirring cretic. There is a thorough correspondence between the sense and the rhythm. The Dorian odes are much easier to follow, the development is, as a rule, much more regular, the forms are not so puzzling, even the tenses sympathize with the rhythm, and the leisurely unfolding of the imperfect is more common in the dactylo-epitrite than in the logaoedic.

2. The Logaoedic rhythm is a $\frac{2}{3}$ rhythm, the basis of which is the trochee, but not the trochee with the ordinary ictus, $\overline{12}$. This trochee has a stronger secondary ictus on the short, $\overline{12}$, admits irrationality, $\overline{12}$, and takes as a substitute the so-called cyclical or light dactyl, $\overline{12}$, in which the proportions are, as we have seen, not $2 + 1 + 1$ mo-rae, but $1\frac{1}{2} + \frac{1}{2} + 1 = 3 \overline{12}$. The apparent jumble of dactyls and trochees, as in prose, gave rise to the name logaoedic (from λόγος and ἄος). The logaoedics are much used in the lyric portion of the drama, and are familiar to all in the odes of Horace, nearly half of the Horatian varieties, and more than ninety per cent. of the odes, being logaoedic. The logaoedic rhythms are lighter, more airy, than the dactylo-epitrite. They have festal glitter rather than steady light, a rapid flitting rather than a compassed march. All fancy apart, no stronger contrasts can be felt than between the movements of the two odes on the victory of Agesidamos (O. 10 and 11). The shorter ode rocks gently through a series of antitheses. It is grave and stately, despite its short compass. Not a preliminary flourish, not an anacrusis, throughout. Contrast the dash and the whirl and the surprise of the longer ode. O. 3 and O. 1 will also serve to bring out the contrast, which does not rest on the imagination of the commentators, but on the universal feeling of our race.

3. Those who have read the Acharnians of Aristophanes are familiar with the passionate cretics that abound in that
young and lusty play. The Cretic or Paionian rhythm shows itself in two of our odes, O. 2 and P. 5, both of them counted among the more difficult Pindaric poems by reason of their extreme elasticity. But the rhythm of these odes reveals the secret of their soul, and instead of being the most difficult, they are among the most easily understood. The passionate movement betrays them. The keynote is struck at the very beginning. In O. 2, θεός, ἡρως, ἀνήρ recur with a persistency that cannot escape the most careless observer, and in P. 5 we have really nothing but a series of variations on πλοῦτος, ἀρετά, πότμος, another trinity. Passion comes out with its story; passion will not let its story rest.

In what relation do these rhythms stand to the “moods” made so familiar to us by our own poets—by Milton, who says, “Lap me in soft Lydian airs,” who speaks of the “Dorian mood of flutes and soft recorders;” by Gray, who cries, “Awake, Aeolian lyre, awake”? These three moods are all mentioned by Pindar himself.¹ O. 3 is designated as Dorian in v. 5: Δωρίῳ φωναν εναρμόζαι πεδιλὼ. The Dorian harp of O. 1, 17 is generally understood to refer to the instrument and not to the mood of the poem, which is called Aiolian in v. 102: έμε δὲ στεφανώσαι | κεῖνον ἵππεῖῳ νόμῳ | Αἰολία ηδί μολπά | χοή. “Aiolian chords” are mentioned in P. 2, 69, “the Aiolian breathings of flutes” in N. 3, 79. As these poems are logaoedic and O. 3 is dactylo-epitrite, it would seem natural to identify Dorian with dactylo-epitrite and Aiolian with logaoedic, but the Lydian mood introduces a disturbing element. Lydian measures appear in O. 5, 19: Λυδίοις ἀπόν ἐν αὐλοῖς, 14, 17: Λυδίῳ ἐν τρόπῳ, and N. 4, 45: Λυδίᾳ σὺν ἀρμονίᾳ, three odes which are essentially logaoedic, and in N. 8, 15: Λυδία ν μίτραν καναχηδά πεποικιλμέναν, dactylo-epitrite. But the logaoedic odes that are composed in the Lydian mood are all of very simple construction and popular character, and the only Lydian dactylo-epitrite shows marked peculiarities of periodology, so that for Pindar

at least the general identification of Aiolian with logaoedic and Dorian with dactylo-epitrite may be maintained. It will suffice here to give a characteristic of these three moods—Dorian, Aiolian, and Lydian 1—after the ancient authorities, leaving the details of Greek musical composition, with its diatonic, chromatic, and enharmonic scales, to special students. This is the more permissible here because the diatonic or natural scale was the only one employed in lyric choruses. 2

The Dorian mood was manly and imposing, like the Dorians themselves; not expansive nor lively, but grave and strong.

What it lacked in liveliness and variety, it made up by steadiness and impressiveness. Δώρον μέλος σεμνότατον, says Pindar himself, in a fragment. It is the mood for the tug of war, where the staying quality is priceless.

The Aiolian was said to reflect the character of the Aiolian chivalry, the high and mighty, self-asserting, deep-drinking magnates of Thessaly, the swaggering, fighting, love-making, convivial countrymen of Alkaios. The Aiolian mood, like the Aiolians themselves, was joyous and full of movement, frank and fair, without lurking meanness or shyness. If the Dorian mood suited the close-locked conflict of infantry, the martial dash of the Aiolian mood made it fit for the Καστόρειον, the ἵππειος νόμος. 3

The Lydian mood, originally a flute-melody, was introduced as a νόμος ἵππηδειος or dirge, and the tender, plaintive strains were chiefly used in lamentations for the dead.

Aristotle says (Pol. 8 end) that the Lydian mood was especially adapted to boys, διὰ τὸ δύνασθαι κόσμον τ’ ἔχειν ἀμα καὶ παιδειαν. The simplicity of the composition, and the naturally plaintive tone of boys’ voices, are reasons that lie nearer to us.

The Pindaric odes were accompanied now with the cithern, now with the flute (clarionet), now with both. In Pindar’s time the instrumentation was still subordinate.

1 See Westphal, Metrik, I. p. 273, for the authorities.
2 See Westphal, Metrik, I. p. 264.
3 πρέπει τοι πᾶσιν ἀοιδολαβράκταις Αἰολίς ἄμονία.—Δρατινας.
The third element of the form is the dance; song, music, dance, being the trinity. This, of course, has perished for us beyond all recovery, and only the names στροφή, ἀντιστροφή, and ἑπεδός remain to remind us that the rhythmical movement of the chorus added to the charm of the performance. The strophic poems of Pindar are processional, not orchestic.

VIII.

Careful dialect study will always separate the more or less sophisticated language of literature from the native speech. There is scarcely a writer in dialect that has not been assailed for infidelity to the spoken tongue; and if this is true of those who have tried to reproduce the dialect faithfully, what shall be said of the make-believes, such as Burns and Mistral? What shall be said of the lyric poets of Greece, who seem to have shifted and blended dialects according to rhythm and mood?

Doubtless, to a certain extent, the dialect was dictated by the origin of the department. Lyric poetry emerging from the Epos could not throw off the authority of Epic forms, but the so-called Epic dialect is itself composite, and the Doric strains, with which the Epic language was tempered by Stesichoros, became characteristic of the higher lyric. And yet such is the freedom with which the Ionian Simonides and the Theban Pindar handle the language, that we must leave a wide margin for individual susceptibility. Those who translate Homer back into the original Aiolic may yet reconstruct a Pindar in uniform dialect. But till this is done it may be provisionally assumed that Pindar used an artistic dialect that had no definite relation to the spoken language, and it may be added that if such a uniform dialect should be established,

1 "[Mistral's poems] are written in a dialect which is neither the real old Provençal nor the modern patois, but a combination of the poet's own."—G. Monod.

2 Ahrens, Ueber die Mischung der Dialekte in der griechischen Lyrik. (Verh. der Gött. Phil.-versamml., 1852, p. 55 sq.)
it would be a contradiction of the subtile variety that Pindar is always producing out of his material, and always producing with as full consciousness as true poets ever have. Pindar rejoices in his play with language; he rings changes on words, he toys with synonyms, he loves the discord of the oxymoron, and those who think that such artistic devices are too mechanical forget that before plastic art had developed its finesse, song had served an apprenticeship of ages. While awaiting, then, new light, it may be permissible to call Pindar's language an artistic dialect, and to give a rapid summary of the chief peculiarities that mark it.

The basis is the language of the Epic, itself composite, and with this are blended in varying proportions Aiolic and Doric forms. None of these elements appears in its extremes. The flow of the Epic is retained, but certain forms familiar in Homer are discarded. There are no echoing verbs in -ao, there is no -Di, no infinitive in -emevai. The Doric majesty and sonorous fulness of utterance enter into the composition, but the older and stiffer inflections are set aside. The first person plural ends in -mev and not in -mes, Pindar says τοῦ not τῶ, τοῦς not τῶς. The Aiolic gives fire and passion and a certain familiar sweetness as well, but the Bocotian variety was not refined, and, in spite of local criticism, Pindar preferred the Asiatic form of the dialect. Thus trebly and more than trebly composite, Pindar's language shifts with the character of his rhythms. The three moods—Dorian, Aiolian, Lydian—call for different coloring, and the mobile Aiolian measures show the greatest number of recondite forms, so that dialect, rhythm, plan, imagery, are all in accord. Ahrens has seen in the dialect of Pindar the influence of Delphic speech. So, for instance, the use of ἐν with the accusative, the elision of -τ in περί. But the evidence seems too slight, and while the study of Pindar by the light of Hesiod is instructive, the theory that they both used a Delphic dialect remains an ingenious suggestion and nothing more.

In the following exhibit only those points are dwelt on that
might give the student trouble as to the recognition of forms. The more familiar facts are briefly stated.¹

Vowels.—ā for Epic η. So where η comes from an original α, as in the sing. of the Α- declension, ἄρχα, ἄρχας, ἄρχα, ἄρχαν: in fut., aor., perf. of verbs in -άω as αὐδάσμου (O. 2, 101), ἐπόλμασαν (O. 2, 75), τετόλμακε (P. 5, 117). So also τεθνακότων. But forms from κτάωμαι retain η as κτήσαμεναι (N. 9, 52), Φιλοκύταο (P. 1, 50), and also those from χράω, χράομαι, as χρήσεν (P. 4, 6), χρησθέν (O. 2, 43), χρησμός (P. 4, 60). On ā in the augment see p. lxxxv. Derivatives of the Α- declension and of verbs in -άω have ā, as νικαφορία (P. 1, 59), κυβερνάσιας (P. 10, 72), μναμοσύναν (O. 8, 74). So in compounds of which the second part usually begins with η, as κακαγορίαν (P. 2, 53), εἰνάνορι (O. 1, 24). The personal endings -μην and -σθην (3 p. dual) are in Pindar -μαν and -σθαν, as ικόμαν (P. 4, 105), κτισσάσθαν (O. 9, 49). For -ην we find -ανα, as Κυλλάνας (O. 6, 77), Κυράνας (P. 4, 279). Whether we are to read εἰρήνα or εἰράνα (O. 13, 7), 'Αθηναί or 'Αθάναι (P. 7, 1), is disputed. In this ed. 'Αθηναία has been preferred to 'Αθηναία, and 'Αλκμήνα to 'Αλκμάνα. Feminine abstracts in -της show a as ταχυτάς (O. 1, 95), κακότατα (P. 2, 35). So adverbs in -η in -στις, as κρυφά (O. 1, 47), κρύβοταν (O. 3, 13). The others cannot be reduced to classes and must be watched. Doric is η for ā in 'Αμφιάρης (P. 8, 56), 'Αμφιάρης (O. 6, 13 al.).

η is retained in verb forms and verbs from verbs in - άω, as ἔδησεν (P. 4, 71), αἰτήσων (O. 5, 20), ἐδινηθήν (P. 11, 38), though many have ἑδινάθην, as ἀκινήταν (O. 9, 35), κρατησίμαχος (P. 9, 93). There are a few exceptions, as φώνασε from φωνέω (O. 13, 67); a few variations, now η, now α. So the MSS. vary between θεόδημον and θεόδημαν (O. 3, 7). η remains in the augment of verbs, beginning with

¹ The ensuing pages are abridged from the dissertation of W. A. Peter, De dialecto Pindari, Halle, 1866, with corrections and adaptations. Use has also been made of E. Mücke, De dialectis Stesichori, Ibyci, Simonidis, Bacchylidis aliorumque poetarum choricorum cun Pindarica comparatis. Leipzig, 1879.
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As ἠλπετο (P. 4, 243) in the subjunctive endings as βάλη (O. 3, 13), the opt. in -την as εἰδείην (O. 13, 46), in the aor. pass. φάνη (O. 1, 74), λείφθη (O. 2, 47). Nominatives of the 3d. decl. in -ηρ and -ης are unchanged. So is ἀλοπης. So words in -τηριον as χρηστήριον (O. 9, 7), compounds the second part of which goes back to an initial ε, as δολιχήρετμος (O. 8, 20), εἰθρατος (O. 6, 98), ἀφμαθηλάτας (P. 5, 115). Substantives of the 3d decl. in -ημα, as πῆμα (O. 2, 21), οἶκημα (O. 2, 10). Adj. in -πος and -λος that are not related to α- stems. So ἀνηλιός (O. 2, 24), λαυψηρός (O. 12, 4). Words ending in -ας, -ες, as γῆρας (O. 1, 83), ῥήσις (O. 7, 55), κρηπίς (O. 4, 138). A noteworthy exception is μάνις (P. 4, 159). Adjectives in -μοις, as ἀρμοις (O. 2, 46), adverbs in η, and their compounds, ἡ, ὡ, μὴ, μηδέ, μήτε, τῆλε (P. 11, 23), adjectives compounded with ἡμι-, ημικόντα, as ἡμιθεός (P. 4, 12), ἡμικοντάκι (O. 13, 99). Verbs generally retain a penultimate η. So ἀρήγω (P. 2, 63), λήγω (P. 4, 292). θνάσκω, κάδομαι, and forms from πλήσων and πήγυμνι are the main exceptions. Other retentions of η than those mentioned cannot be reduced to rule. ἄ for ε. This also is Doric. So σκιαρός (O. 3, 14. 18) for σκιερός. Still Pindar does not say ἰαρός nor Ἰάρων. τάμνω is Ionic and Epic as well as Doric, τάμνουσαι (O. 12, 6), τράφοισα = τρέφοισα (P. 2, 44), τράϕεν = τρέϕειν (P. 4, 115), τράχον = τρέχον (P. 8, 32).

Under ε note that Pindar has κενεός (or κεινός), ἀδελφεός, never κενός, ἀδελφός. 1 is rejected in ὑφεός, as ὑφεῖν (O. 1, 10), ἀφεῖας (P. 11, 15). For κελεύω, φαεύνω, κελαδεινός, we find also the Aiolic form in -εννοος. So κελεύνας (P. 5, 20, etc.), κελαδεινων (P. 3, 113 al.), φαευνόν (O. 1, 6, etc.).

οὖν in Pindar is always ὄν (O. 1, 111 al.). Οὖλμπος (O. 3, 36 al.) varies with Ὀλυμπος (O. 1, 54 al.), but the Ὀλ. form is far more common (more than 4:1). μόνος is more common than μοῦνος, νόσος than νοῦσος, κοῦρος alone is used, but κόρα outnumbers κοῦρα. We find ἄουρι (O. 6, 17) as well as δορί (I. 4 [5], 42), οὖρος less frequently than ὄρος. Διώνυσος is the normal form for Pindar. Syracuse is
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Συράκοσαι (P. 2, 1) or Συράκοσαι (O. 6, 6), never Συράκουσαι. So the derivatives. The Aiolic οὐνμα has expelled both οὐνμα and οὐνμα, the Aiolic -οισα (for -οντα) in the present participle has taken the place of -ονσα. So φέρωσα (P. 3, 15), Κρέιοισα (P. 9, 17), Μοίσα (for Μοντια). Aiolic -οισι is used as well as Doric -οντι, περιπνέοισιν (O. 2, 79). See p. lxxxv.

Consonants.—γλέφαρων for βλέφαρων (O. 3, 12 al.), but ἐλικοβλεφάρων (P. 4, 172). ἐσλός for ἐσθλός is Boeotian. So everywhere (O. 1, 99 al.). The first syllable is short, οὐσίς for οὐσία (O. 3, 24). ηιορείνεα for ἠιορείνεαι (O. 4, 8 al.). For τοῦτε is found the Doric form τόκα (O. 6, 66). Noteworthy are ὀκχος = ὁχος (O. 6, 24), and ὀκχεόντι = ὄχεόντι (O. 2, 74), and πετούσαι = πεσούσαι (O. 7, 69), πετόντεσαι = πεσούσαι (P. 5, 50), ἔμπετες = ἐνεπετεσ (P. 8, 81), κάπετον = κατέπετον (O. 8, 38).

Pindar has ὀσος (O. 9, 100 al.) as well as ὁσος (O. 2, 75 al.), τοσσαίε (O. 1, 115) as well as τώσα (O. 13, 71), μέσος (P. 4, 224) as well as μεσος (P. 11, 52 al.), ὦτε, after the Doric fashion (O. 10 [11], 86 al.), as well as ὠστε (O. 9, 74), though in different senses.

Φηρ for θηρ is Aiolic, and is used of the Centaur. Φερεσφόνα (P. 12, 2) is familiar from the Iliad (1, 268; 2, 143). Σ is not changed before μ in κεκαδμένον (O. 1, 27), τεθμός is a Doric form for θεσμος (O. 8, 25 and often). Metathesis and other slight variations explain themselves.

Digamma.—Pindar seems to have used the digamma both in speech and in writing, and in this edition the example of Mommsen and Christ has been followed after some hesitation, and the digamma, though in skeleton-form, has been restored to the text. That the use was not rigid is clear. But from this irregularity we are not to draw the inference that Pindar only imitates the effects of the digamma, as seen in Epic poetry, although it must be admitted that the digammatized words in Pindar are nearly all Ho-

1 Against the introduction of the digamma, see Mucke, p. 39.
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meric. *Foii, Fe, Fóv (= év), orig. *Foi, σFe, σFeavn. oída and iódon (comp. wot and wit) have the digamma: τοιτι *Feidôs (O. 2, 94), πάντα Fἰαντι νόω (P. 3, 29), ἐπεί Fidov (P. 5, 84), and yet οὐν' i̯deeiv (O. 6, 53), ὄφ' ιδίοι' (O. 14, 22). Add *Feidôs (O. 8, 19), *Feidômai (P. 4, 21). Φανδάνειν (fr. σΦανδάνειν) is found (P. 1, 29), Fαδοντι (P. 6, 51). Φέργον and its congener, μέγα Φέργον (P. 1, 29), Φειπείν (O. 13, 68 al.), yet eipeiv (O. 1, 52 al.), Φέπος (O. 6, 16; P. 2, 16; 3, 2; N. 7, 48), but οπος is more common, though some examples may be got rid of by emendation. *Foicôs (P. 7, 4) occurs, but also oıkoc (P. 1, 72), oikeiv is certain (P. 11, 64), not so Foukeiv: Φάναξ, and Φανάσωω, once ἀνάκτων (O. 10 [11], 54). Φελπίς (O. 13, 83), but ἐλπίς (O. 12, 6), as often. Φέτος (O. 2, 102). Φεικσε (N. 6, 67). Φεσπέρα (I. 7 [8], 44), but έσπερον (O. 10 [11], 82), Φίδος (O. 13, 49). There are examples of Fisôs in Nemeans and Isthmians; ἱσον (O. 4, 22). τὰ Φεσκότα occurs (P. 3, 59), έσνός everywhere else, Fέκατε (O. 14, 20), Φήδος (O. 11 [10], 21), Fώπλοκον (O. 6, 30), but ισοπλόκων (P. 1, 1). In proper names Fαξοῖ (O. 14, 21), ἐς δὲ Φωλκόν (P. 4, 188), Φιλιάδα (O. 9, 120), Φώλαον (P. 9, 85 al.), Φωλυσον (O. 7, 76) [?]. In the Isthmians Φισθμός, elsewhere Ίσθμός (O. 8, 48). Probably Φώανον (O. 5, 11). The digamma in the middle of a word, ἄΦελπία (P. 12, 31), ἄΦιδρις (P. 2, 37), is seldom indicated in this edition, e. g. ἄΦάταν (P. 2, 28; 3, 24), as the chief object of the insertion is the very practical one of avoiding the perpetual explanation of hiatus, to which the young student of Greek should be made as sensitive as possible.

Hiatus.—True hiatus is rare in Pindar, though he sometimes keeps a long vowel before another vowel, as γλώσσα ἀκόνας (O. 6, 82). For ὀρθωσία ἐγραψέν (O. 3, 29)

Hiatus. Ahrens writes ὀρθωσίας. The shortening of a long vowel before a vowel is not hiatus, as ἄβουλία ὑστατος (O. 10 [11], 45), ἐν Πίηα ἐλσαως (O. 10 [11], 47). In the case of a diphthong it would seem that ι and υ may be semi-consonant. Notice especially ι short in ἀνάταν (P. 2, 28), but in this ed. ἀφάταν is preferred. ευ- is short in ἱχνεύων (P. 8, 35).
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Crasis.—The ordinary crases, such as those with καὶ, τὸ, τοῦ, belong to the grammar. Some read ὁραξ (P. 8, 67). ὤριστὸ-

Crasis and μενες (P. 8, 80), is ΑΡΧΑΕΡΕΣΙΣ rather than crasis.

Bergk goes so far as to write ἀρχη'κδέξατο (P. 4, 70), and ὀλβώ νυέξατο (P. 4, 256).

Elision.—α is sometimes elided in 1 s. perf. act., ἐπιλέλαθ' (O. 10 [11], 4); α in 1 s. midd., μέμφου' αἴσαν (P. 11, 53),

Elision. ψεῦσοι' ἀμφί (O. 13, 52); in 3 pl. (often), κυλίνδοντ'

ἐλπίδες (O. 12, 6); in inf., ἀποθέσθ' ἀπορον (O. 10 [11], 44). ι is elided in 1 s., ἀφιήμ' ἄγρος (P. 4, 149); in 3 pl.

(Doric), ἀγαπάζοντ' αὐτίκα (P. 4, 241). Also περ' for περί (see p. lxxxvii.). ο is elided in τούτο (O. 6, 57 al.), κείνο (P. 9, 74), δεῦρο (O. 8, 51), even in ἔω (O. 6, 101; 9, 86), in 3 pl.

midd.; 2 s. opt. midd., γένοι' οίς (P. 2, 72), and in the gen.

s. O- decl. in -ῳ, a non- Ηomeric freedom, Δάλοι' ἀνάσασων (P. 1, 39).

Synizesis is very common in Pindar, and it has been thought best to indicate it in the text as well as ΔΙΑΕΡΕΣΙΣ.

FIRST DECLENSION.—Pindar usually follows the Doric dialect here. Notice, however, the Αιοικ shortening of ΠΕΛΛΑΝΑ for ΠΕΛΛΗΝη (O. 7, 86; 13, 109), ΝΕΜΕΑ (O. 13, 24),

First Comp. the Αιοικ form Οὐδόσεια, retained in standard Greek. Also ΧΡΟΣΟΧΑΪΤΑ (P. 2, 16), ἐπιβδαν (P. 4, 140), and words in -ΤΡΙΑΝΑ (O. 1, 40, 70; O. 8, 48; P. 2, 12). G. s. masc. -αι (Αιοικ), ΚΡΟΝΙΔΑ (P. 4, 171), more commonly -α (Doric), ΚΡΟΝΙΔΑ (O. 8, 43). G. pl. -ἀν (Doric), the only form: ἀρετα'ν ἀπο τασαν (O. 1, 14). So the adj. ἀλλαν (O. 6, 25), etc., with the accent on the last syllable, not ἄλλων. Dat. pl. -αῖς far more frequently than -αῖς, as -οίς far more frequently than -οῖς. Acc. pl. -ας, but also the Αιοικ -αῖς (I. 1, 24), as Αιοικ -οῖς is suspected by Bergk (O. 2, 82). Proper names in -ΛΑΟΣ become -ΛΑΣ (Doric), and follow the Α- declension 'ΑΡΚΕΣΙΛΑΣ (P. 4, 65), 'ΑΡΚΕΣΙΛΑ (P. 4, 2), voc. 'ΑΡΚΕΣΙΛΑ (P. 4, 250. 298), but ΙΟΛΑΟΣ usually retains the open form (O. 9, 105; P. 9, 85 al.).
SECOND DECLENSION.—The gen. ends in -oio or -ou, -oio being susceptible of elision, as is noted p. lxxxii. The Doric acc. pl. in -os is favored by the metre (O. 2, 78), where, however, the best MSS. have νάσον: the metre does not require κακαγόρος (O. 1, 53).

THIRD DECLENSION.—The dat. pl. ends in -ει, more frequently in -εσι, sometimes (in σ- stems) we find -εσσι, παλαισμασι (O. 9, 14), παλαισμάτεσσι (P. 8, 35), μεγαλοκυεθέσσιν (P. 2, 33). There is a good deal of variation, but nothing puzzling. So ποσι (O. 10 [11], 71 al.), ποσιν (O. 10 [11], 62 al.), πόδεσσιν (N. 10, 63). φρασι has better warrant than φρεσι. Gen. -ες and -εν are never contracted, but do admit synizesis. -ει is more common than -ει. In the nom. acc. pl. -ει is seldom contracted. From words in ἀλης we find Ν. ἠρακλέης, G. ἠρακλέος, D. ἠρακλεῖ and ἠρακλή, A. ἠρακλέα, V. ἠράκλεες. From words in -ες, G. Εὐρυσθέος (O. 3, 28), rarely Εὐρυσθῆς (P. 9, 86), D. βασιλεῖ (P. 1, 60), βασιλεί (I. 3, 18), βασιλῆ (P. 4, 2), βασιλέα (P. 4, 32), βασιλῆ (P. 1, 23), Ὅδυσσή (N. 8, 26). N. pl. βασιλής (O. 9, 60), βασιλέες (P. 5, 97). Acc. βασιλής (P. 3, 94), ἀριστέας (I. 7 [8], 55). Words in -ις retain -ι, πράξιος (P. 12, 8), ὑβριος (O. 7, 90). θυγάτηρ has θυγατέρι (P. 2, 39) as well as θυγατρί, θυγατρά (O. 9, 62) as well as θυγατέρα, and always θυγατρές (P. 3, 97). Δαμάτηρ has Δαματρα (O. 6, 95). Πατέρος (O. 7, 36 al.) occurs as well as πατρός, ματέρος (P. 4, 74 al.) and ματρός, ματέρι (N. 9, 4), and ματρι. ἀνήρ, besides the usual forms which are more common, has ἀνέρ (P. 4, 21), ἀνέρα (O. 9, 110), ἀνερες (P. 4, 173), ἀνέρων (O. 1, 66). From Ζεύς Διός is far more common than Ζηνός, Ζήνι is nearly as common as Δι (Δι). Ζήνα occurs twice (P. 4, 194; 9, 64), Δία once. Ποσειδάων contracts αω into α, Ποσειδᾶν, or keeps open, and so all the cases except the dat., which is always Ποσειδάων. A variant is Ποσειδᾶνος (O. 13, 5. 40).

The termination -δέν (-δε) occurs frequently. σέθεν takes the prepositions of the genitive ἐκ and παρή. -δεν, -δε, -δη. The local -δε (whither) is not common, -δη except in πόθη, τόθη, occurs only thrice.
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GENDER.—Τάρταρος (P. 1, 15) is fem. So is Ἰσθμὸς always (O. 7, 81; 8, 48 al.), κῶν, commonly fem. in the Od., is always fem. in Pindar. Μαραθῶν is fem. (O. 13, 110), aiών varies (fem. P. 4, 186; 5, 7), αἰθήρ is sometimes fem., as in Homer (O. 1, 6; 13, 88), sometimes masc. (O. 7, 67 al.).

ADJECTIVES.—Pindar, like other poets, sometimes uses adjectives of two terminations instead of three, σὺν μορφῆς παλάμα (O. 9, 28), σιγαλὸν ἁμαχανίαν (P. 9, 100); more commonly and more poetically adjectives of three terminations instead of two: ἄθανάτα Θέτις (P. 3, 100), Δάλων θεοδύτα τος (O. 6, 59), ἀκινήταν ράβδον (O. 9, 35), παρμονίαν εὐδαιμονίαν (P. 7, 15). Of the less common forms of πολύς note πολλὸν = πολύ (O. 10 [11], 40), πολεῖς = πολλοὺς (P. 4, 56), πολέστων = πολλοῖς (O. 13, 44). The old accentuations—ὄμοιος, ἕρμος, ἔτοιμος—are retained.

COMPARISON.—Pindar is fairly regular in his comparison. Eustathios says that he has a leaning to the endings -εστερος, -εστατος, as ἄφθονεστερον (O. 2, 104), ἄπονεστερον (O. 2, 68), αἰδοιεστατον (O. 3, 42). ταχυτάτων = ταχύστων (O. 1, 77) is peculiar to Pindar. πόρσω forms πόρσιον (O. 1, 114). μακρός forms μάσσων (O. 13, 114) as well as μακρότερος.

PRONOUNS, PERSONAL.—N. ἓγον once before a vowel (P. 3, 77). σὺ or τὺ. Gen. σέο, σεῦ, σέον. D. ἐμοί or μοί (the latter being far more common), σοί, τοί, τίν, of which τοί is always enclitic, while τίν like τὺ is emphatic. ἐοὶ is common. I have not ventured to write Φίν with Hermann and Böckh (P. 4, 36). (See G. Meyer, Gr. Gram. §§ 411, 414.) Acc. ἐμέ and μέ, σέ, σέ (O. 9, 15). In the plural N. ἀμμε. D. ἀμμίν, ἀμμί, ὑμὶν (once), ὑμίν, ὑμί, σφίσιν, σφίσιν, σφί, σφίν. Acc. ἀμμε, ὑμε, σφέ. νίν (Doric) is preferred by recent editors to the Epic μίν, which is found not infrequently in the MSS. There are no reflexives. The emphatic forms of αὐτός suffice. Of the possessives note ἀμός = ἰμέτερος = ἐμός (P. 3, 41; 4, 27); τέος (Doric) is far more common than σός, ἔός is nearly four times as common as ὃς: for ὰμέτερος we
find ἤμος (P. 7, 15; 8, 66), σφός occurs once (P. 5, 102), σφήτερος = αὐτόν (P. 10, 38; I. 2, 27) twice, σφήτερος usually being = ἐός, while ἐός is once used for the possessive of the pl. (P. 2, 91). The article has Doric α in the fem. So has the relative. Notice ταί = αῖ, ὅ = ὅς (P. 1, 74 al.).

VERB.—The augment is often omitted, both syllabic and temporal, but it is safer to read α before two consonants long; hence ἀφεξ (O. 10 [11], 51), ὑπαφρεύν (P. 4, 205).

The augment has Doric a in the fem. So has the relative.

Verb. Augment. αἰ, αὐ, εὐ, έι are unchanged.

Of the terminations in the pres. act. -οντι (Doric) or -οισι (Aiolic) is used to the exclusion of -ουσι. -οντι cannot take 中 vowels.

Terminations. ἐφελκυστικον, and hence -οισιν must be used before vowels. On the so-called short subjunctive, see note on O. 1, 7.

-μεν is more common than -εν in the inf. στάμεν = στήναι (P. 4, 2), βάμεν = βήναι (P. 4, 39), whereas a long vowel before -μεν would not be allowed in Homer. ἐμμεναι occurs, but ἐμμεν is nearly twice as common. The Doric γαρθεν (O. 1, 3), τράφεν (P. 4, 115) has the authority of the MSS., not the cogency of metre. γεγάκεν (Doric) is from a theoretical γεγάκω, and is = γεγονέναι (O. 6, 49).

In the participles -οισα (Aiolic) is used exclusively in the fem. pres. -αι and -οισα (Aiolic) in the masc. and fem. aor., but never in βάς: ἀναβάς (O. 13, 86), καταβάς (O. 6, 58). Two perfect participles have present endings: πεφρίκοντας (P. 4, 183), κεχλάδοντας (P. 4, 179).

In the passive the open forms, -εαι, -εο, are preferred, with synizesis, if needful (but always δέκεν). -μεσθα for -μεθα occurs (P. 10, 28). In the 3 pl. aor. pass. -εν is used as needed, φάνεν (O. 10 [11], 88), ἐμμέθεν (P. 8, 17).

So in the active ἐβαν (O. 2, 38), ἐγνον (P. 4, 120).

Many verbs in -εω form the future and aor. in ε instead of the ordinary σ (see G. Meyer, Gr. Gram. § 529).

Classes. κλείσειν (O. 1, 110), εὐκλείσεαι (P. 9, 99), κατεσφάμειν (O. 6, 56), ἀποφλαυρίζαισα (P. 3, 12). ἤνειν (P. 4, 237), a

1 Impugned by Christ, Philol. XXV. p. 628; Mucke, p. 29.
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Pindaric word, simply follows the analogy of onomatopoetic verbs in 
\( -\zeta \omega \), which regularly have \( \xi \) as \( \alpha \lambda \alpha \lambda \chi \epsilon \nu \) (O. 7, 37).

**Verbs in** \( -\zeta \omega \). Others vary. \( \kappa \omega \mu \acute{\alpha} \zeta \omega \) forms \( \kappa \omega \mu \acute{\alpha} \zeta \acute{\alpha} \tau \epsilon \) (N. 2, 24) and \( \kappa \omega \mu \acute{\alpha} \zeta \alpha \varsigma \varsigma \varsigma \) (N. 11, 28); \( \kappa \omega \acute{i} \zeta \omega \), \( \kappa \omega \mu \varsigma \sigma \) (O. 2, 16) and \( \kappa \omega \acute{\mu} \zeta \alpha \varsigma \varsigma \) (P. 5, 51); \( \iota \pi \nu \alpha \tau \alpha \acute{i} \zeta \omega \), \( \iota \pi \nu \alpha \tau \alpha \acute{i} \varsigma \varsigma \varsigma \) (P. 4, 135) and \( \iota \pi \nu \tau \acute{\alpha} \alpha \varsigma \varsigma \varsigma \varsigma \) (P. 4, 34); \( \acute{\alpha} \rho \mu \sigma \sigma \varsigma \) (P. 3, 114), but in the compound \( \acute{\iota} \nu \alpha \rho \mu \sigma \sigma \varsigma \) (O. 3, 5). Only a few verbs in \( -\zeta \omega \) double \( \sigma \) in the \( \sigma \)-forms, as \( \theta \epsilon \mu \iota \sigma \simeq \mu \nu \sigma \varsigma \nu \varsigma \varsigma \varsigma \) (P. 4, 141), whereas future and aor. \( \sigma \), preceded by a short vowel, are often doubled: \( \iota \rho \acute{\alpha} \sigma \varsigma \sigma \sigma \tau \alpha \varsigma \varsigma \) (O. 1, 25), \( \iota \kappa \alpha \lambda \epsilon \varsigma \varsigma \varsigma \) (O. 6, 58), \( \acute{\alpha} \nu \varsigma \sigma \varsigma \varsigma \varsigma \varsigma \) (P. 12, 11). This so-called gemination is a reappearance (G. Meyer, Gr. Gram. § 224).

Pindar uses the Homeric \( \acute{\epsilon} \delta \omega \kappa \varsigma \varsigma \varsigma \varsigma \) (P. 6, 40), but also the common \( \acute{\epsilon} \delta \sigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigm
PINDAR'S SYNTAX.

φαμί has for its third pers. pl. φαντί. ἵσαμι is a Doric verb = ὀδα.

Prepositions.—παρά, ἀνά, κατά are apocopated when apocope is needful. ἀμνάσει (P. 4, 54) = ἄναμμάσει, so ἀμνάσειν (P. 1, 47). καὶ νόμον (O. 8, 78) = κατὰ νόμον, κατετον (O. 8, 38) = κατέτευκον. Comp. Alkm. fr. 38: καβαίνων. ποτά (Dorie) = πρός. It is elided once πος ὀστών (O. 7, 90), and rarely used in compounds ποτάταζων (P. 4, 137), and in five other words. The regular πρός is far more common.

dις is suffered only before vowels, and when a long syllable is needed, and in composition εἰσιδέτω (I. 7 [8], 36) is the only example. Everywhere else we find ἐς. ἐν with the acc., especially noticeable in Boeotian inscriptions, is found only in Attic odes (P. 2, 11. 86; 5, 38).

περι is elided περ᾿ ἀτλάτων (O. 6, 38), περ᾿ αὐτάς (P. 4, 265), περάπτων (P. 3, 52). For μετὸ Aiol.-Dor. πεδά is found (P. 5, 47; 8, 74). In comp. πεδάμειψαν (O. 12, 12). ξύν occurs only three times, once alone (N. 4, 25), twice in composition.

IX.

Pindar’s syntax differs from Homer’s at many points, but it is not easy to tell what belongs to the period, what to the department, what to the individual. Only the most important points can be touched here, and completeness of statistic is not attempted.

One mark of advance is the extension of the substantive use of the neuter adjective, which can itself take another adjective. We feel ourselves nearer to Thukydides than to Homer when we read περπν ἐπάμερον (I. 6 [7], 40), ἀτειρέε σὺν ἀγαθῷ (O. 2, 33), ἐν ἀμείβοντι (N. 11, 42).

The scarcity of the dual is also noteworthy. The dual is preserved chiefly by Homer and the Attic writers.

In the Attic orators, even, it dies out as we come down. It is not found in the Ionic of Herodotos. It is a

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1 Erdmann, De Pindari usu syntactico, Halle, 1867.
stranger to Asiatic Aiolic, as it is a stranger to Latin. In P. there are very few examples. The dual substantive, χεροῖν (O. 13, 95), is a rarity, and so is ποδόῖν (N. 9, 47), but such duals are found occasionally even in the so-called common dialect. κασιγυίτα (O. 13, 6) is not dual, and we must be satisfied with an occasional dual participle, ἀτυχομένῳ (O. 8, 39), καταβάντε (O. 9, 46). It is very unlikely that P. should have used the few dual verbs (O. 2, 97: γαρύςτον, O. 9, 49: κτισσάσθαι) without a full appreciation of the dual force.\(^1\)

The distributive plural as O. 12, 9: τῶν μελλόντων φραδαί, O. 9, 21: στεφάνων ἄωτοι, P. 1, 4: προομίων ἁμβολάς, P. 10, 72: πολίων κυβερνάσιες, the use of the plural abstract as concrete, ἀγλαίαι, ἀρεται, and the like, are Pindaric. The Homeric use of the abstract plural is not common. See note on O. 5, 20. The plural of stateliness—ἀγγελίαι, δόμοι, θάλαμοι, λέκτρα—occurs often. In P. 3, 66 we have a plural of courtliness and reserve. A remarkable plural for singular is found in O. 9, 60.

Peculiarities of concord, such as the singular verb with combined subjects (O. 5, 15; P. 2, 10; 4, 66; 10, 4. 10; 11, Concord. 45), and neut. pl. with verb pl. (O. 8, 12; 10 [11], σχῆμα 93; P. 1, 13; 4, 121), may be passed over with bare mention. Not so the σχῆμα Πινδαρικῶν, which, however, hardly deserves its name, for the trustworthy examples are few. The peculiarity of this figure is the combination of a plural substantive with a singular verb. But the singular is the general and the plural the particular; and if the verb precedes, we have not so much a want of concord as an after-thought. As it is, most of the Pindaric instances have disappeared under critical treatment. See the note on O. 11 (10), 6.

The case-register of a poet is of especial importance for his style, and Pindar's use of the cases shows in an eminent de-

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1 The dual is claimed as Boeotian on slight evidence, MEISTER, Gr. Dial. I. p. 272.
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gree his genius for vivid presentation. His free use of the accusative is a return to the original sweep of the case. What is called the outer object is really an extension of the inner object. ἄνδρα κτείνειν is ἄνδροκτασίαν ποιεῖσθαι or else ἄνδροκτόνον εἶναι. The countless number of outer objects is apt to obscure the inner object, in which almost all the variety of the accusative lies. In Pindar the inner object has its wide poetic, its wide popular sweep. 

Cases.

Accusative.

The adverbial accusative is so familiar a form of the inner object that it is not necessary to cite examples, especially of the neuter accusatives. Nor need we note such common uses as δίκην and τρόπον. καρὼν εἰ φθέγξαι (P. 1, 81) reminds one of Sophokles' καρὼν ο' ἐφίκεις (Ai. 34). The appositive accusative, the object effected, of the sentence, ἀποστα (O. 7, 16 al.), χάρων (O. 10 [11], 86 al.), is often distinctly felt in its case-relation, though the post-Homeric deadening of χάρων is also found, Δίως χάρων (P. 3, 95).

An old use of the accusative of the outer object is the combination with passives, intransitives, adjectives, verbal nouns, not otherwise felt than such loose English compounds as "hoof-bound," "shoulder-shotten," "foot-sore," "heart-sick." In Pindar these accusatives refer chiefly to the body and its parts, either as such or as the seat of thought and emotion, seldom to abstractions. σῶμα, μέλη, χρῶτα, κάρα, πρόσωπα, νῶτα, ἦτορ, κέαρ, φρένας, ὄργαν, ΨυΧὰν, θυμόν, νῶν, φύσιν, τάχος, μῆτιν, ἀρετάν. εἴδος and ὁψιν are hardly felt as abstracts.

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1 ERDMANN, l. c.; FRIESE, De casuum singulari apud Pindarum usu, Berlin, 1866.
Double accusatives in Pindar show few extensions of any importance. ἔρέφω takes the acc. of the whole and the acc. of the part, a familiar Homeric figure, λάχναι νῦν. μέλαν γένειον ἔρεφον (O. 1, 68). ἐρημίμω takes the acc. of the person and the acc. of the thing (P. 3, 97), somewhat strangely; μέρος, however, may be an after-thought. The factitive predicate is boldly used in P. 4, 6: χρῆσεν οἰκοστῆρα Βάττον, "Battos for the leader." Proleptic (predicative) uses must be watched. The absence of the article leaves the adjective and substantive, as in Latin, without any external indication of the figure. So O. 1, 68: λάχναι νῦν μέλαν ("to blackness") γένειον ἔρεφον, v. 82: τά κέ τις ἀνώνυμον γῆρας ... ἔψοι; v. 88: ἔλευ ... παρθένοι σύνευνον, and so in almost every ode.

The acc. of extent in space and time requires no notice.1 The terminal accusative, which is not a whither-case, but only a characteristic of motion, occurs in Pindar, who, like Homer, limits it to a comparatively narrow range of verbs and substantives. ἱκεῖν and its kindred should not be counted,—they are transitive like Shakespeare’s "arrive," —but ἐλθεῖν, μολεῖν, βῆναι, νίσσεσθαι cannot be excluded. So ἐλθεῖν with πεδίον (P. 5, 52), μέγαρον (P. 4, 134), δόμον (O. 14, 20), Κρόνον (O. 1, 111), Διβάν (I. 3 [4], 72). I. 2, 48: ἱθαῖον ἐλθὲς seems doubtful. O. 2, 105: αἴνον ἐβα κόρος has given way to αἴνον ἐπέβα, but O. 9, 76: πεδίον μολὼν, and N. 10, 35: ἐμολεν Ἡρας τὸν εὐάνορα λαόν stand. Pindar far prefers the more concrete preposition, and it is a mistake to attempt the extension of the terminal accusative, as has been done.

The genitive as a fossilized adjective stands in the same relation to the substantive as the accusative to the verb. The denominative verb takes the genitive by reason of its substantive element, just as the adjective takes the accusative by reason of the verbal activity in the floating predicate. Noteworthy is the large employment of the adj. in -ος

1 Two rather free uses of the acc. of extent are to be found in P. 4, 83; 5, 33.
for relations otherwise expressed by the genitive, especially of possession, origin, time, place. The dialectical preference for and _-ως_ instead of the gen. of the father is marked.¹ In Attic ὁ μὲν Κλεινίειος οὕτος (Plat. Gorg. 482 D) is said with a tone of poetic persiflage; to Pindar himself the effect must have been less striking than it is to us. So ὁ Κρόνις παῖ (O. 2, 13), Ποσειδάνιον Κτέατον (O. 10 [11], 30), Ξενάρχειον . . . νίον (P. 8, 19).

With the genitive proper is blended the ablative. The significations of the two cases often meet in languages in which the forms are quite distinct. Of special uses of the genitive in either direction there is not much to note. Possession, origin, cause, material, are familiar everywhere. The genitive of material varies with the adjective. ἀπόνος is the rule, but Παρίον λίθον (N. 4, 81) is a necessity, as in prose.² ἀδαμαντίος is used once (P. 4, 224), ἀδάμαντος once (P. 4, 71), ἐξ ἀδάμαντος once (fr. IX. 2, 3). χρύσος, which, however, is often used figuratively, is far more common than χρυσόν.

Quality is everywhere in the language expressed by the adjective, and there is no example of a genitive of quality in Pindar.³ The appositive genitive is rare, as ἄρκατων φόβαι (P. 10, 47), where ἄρκατων φόβαι might have been used. Κάστορος βία (P. 11, 61), Λαυντός ἀλκά (I. 3 [4], 53), σθένος ἡμιόνων (O. 6, 22), λήμα Κορωνίδος (P. 3, 25), are familiar idioms. Pindar can even say, P. 6, 35: Ἔσσανίον γέροντος ἐυνήπεισα φοῦν βόσκε παῖδα Φόν, and the boldness of P. 1, 73: Τυρσανών ἀλαλατός . . . ἰδόν, is exemplary. Cf. N. 3, 60.

The genitive in the predicate is common. So after εἶναι

¹ Bergk, G. L. G. I. p. 57. Possession: σὺν Ἀγαμεμνόνια ψυχή (P. 11, 20), Νεστόρειον ἁρμα (P. 6, 32), αὐθέ Ἄφροδίσια (N. 7, 53). Time: ἐσπέρως φλέγειν (N. 6, 43), μέλπονται ἑννύχιοι (P. 3, 78), ἐσπερίας ἁοίδαις (P. 3, 19), ἐφαμερίαν οὖδὲ μετὰ νύκτας (N. 6, 7), πεμπτάτων γηγενημένον (O. 6, 53). The Hebrew says “the son of five days.” Place: ἐναλίαν βαμεν (P. 4, 39), ἵππωνυθίον βρέφος (P. 9, 67).
² For an application of this in criticism, see P. 4, 206.
³ It is almost incredible that scholars should have been found to combine δόμους ἀβρωτότος = δόμους ἀβροῦς (P. 11, 34).
(O. 9, 57; P. 3, 60). ἑυτεὔεσθαι has the privilege of γίγνεσθαι (P. 4, 256), κεκλῆσθαι is an extension of εἶναι (P. 3, 67). On the genitive with πεμφθέν, see O. 8, 43, and consult further the note on O. 4, 10.

The comparative genitive, which is an ablative, allows the well-known brachylogy, hardly felt in English. Ὄλυμπιάς ἀγῶνα φέρτερον (O. 1, 7) = (τοῦ) Ὄλυμπιάς (ἀγω- νος) ἀγῶνα φέρτερον, where I have not thought it worthy of a note. A remarkable comparative is πρὶν with the gen., πρὶν ὥρας (P. 4, 43), where it is quasi-prepositional.

Of the verbs of hitting and touching the most remarkable deviations are in the direction of the dative, for which see p. xcv. An unusual construction is ὑμνὸν ἀρχε (N. 3, 10), where we should expect the genitive. The ἀρχή is the ὑμνος, ἀρχε is ἀρχομένη ὑμνει or ἀναβάλλου.

The common uses of the genitive, whether referred to the genitive proper or the ablative genitive, or left to hover between the two, need not detain us. So the genitive after verbs of desire (P. 2, 27; 3, 20), under which class ὁροῦειν (P. 10, 61) and ὁργάν, after Christ's conjecture (P. 6, 50), the gen. of remembering (P. 9, 95) and forgetting (O. 8, 72; P. 4, 41), of hearing (P. 1, 2; 4, 135), of the part by which such as χειρός (P. 9, 132), ἀνισένων (N. 1, 44)—with strong ablative leaning—the gen. of price (O. 12, 12; P. 1, 39), of cause (O. 7, 6), of time within which (O. 6, 61; P. 4, 40).

The genitive as a whence-case is used with somewhat more freedom than in prose. Outside of the verbs of separation the boldest is O. 1, 58: κεφαλᾶς βαλείν, and the interpretation there is doubtful. See also note on O. 4, 10. For all local uses Pindar greatly prefers the preposition, which he employs with peculiar clearness and force. λῶ with the gen. is perfectly legitimate (O. 2, 57; P. 3, 50; 11, 34), but he has ἵκ twice (O. 4, 19; I. 7 [8], 5).

The genitive absolute will be taken up under the participle, but it may be said here that Pindar seems to go somewhat beyond the Homeric limits.
PINDAR'S SYNTAX.

The dative case in Pindar shows the three elements—the dative proper, or personal dative (Latin dative), the local dative, and the instrumental, or, better, comitative. The personal dative is a locative plus sensibility; the locative is limited in its range; the comitative has a personal as well as a local character, and this is brought out especially when it is reinforced by σὺν.

The personal dative is used in Pindar with poetic freedom, but the differences from Homeric use and from prose use are not startling for the most part. The differences are differences of degree, not of kind, and it is unnecessary to go through the categories of the dative of possession (so-called), of profit and loss, freely combined with verbal nouns as well as with verbs, the ethic dative. It may, however, be worth while to say that there is no double dative in the sense of whole and part as in the acc. (σχήμα καθ' ὅλον καὶ μέρος). In Pindar, as in Homer, the dative of the whole depends on the complex with the second dative. So O. 2, 16: ἄφωραν πατριάν σφις οὶ κόμισον λοιπῶ γένει, σφις depends on the whole group, ἄφωραν πατριάν κόμισον λοιπῶ γένει. The dative of reference (O. 2, 93: φωνάεντα συνετοῦσιν), the dative of the participle (O. 8, 60: εἰδότι, "to one that knows"), (P. 10, 67: πεπρωτεῖ, "to one that tests"), which is the beginning of a dat. absol. that did not ripen, the dative with verbal nouns in -τός all belong to the common apparatus of the language. The so-called dative of the agent, however, is really a dative of personal interest. The agency is only an inference. The prose construction is generally with the perf. or equivalent aor. (cf. P. 1, 73: ἀρχῶ δαμασθήνεις). On the construction with the present, see O. 8, 30; 12, 3. The Homeric construction of δέχομαι with dat. is used in Pindar also. The giver is interested as well as the receiver. See notes on O. 13, 29 and P. 4, 21.

The conception often seems to be in suspense between the personal dative and the local. The dat. of inclination is a personal dative. So the dat. with κλίνεθαι, N. 4, 15: τρέε μέλει κλιθεῖς, but in O. 1, 92: Ἀλφεωῦ πόρφ κλιθεῖσα, it would
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seem to be rather instrumental, as in P. 10, 51: ἐρεσον χθονί. In O. 6, 58: Ἄλφεῳ καταβάς μέσαφ, it is better to personify.

An unusual extension of the personal dative is seen in verbs of touching, which in Pindar are construed as verbs of approach, though the other construction with the gen. is also known to him. ψαῦω has the dat., P. 9, 130; the normal gen., O. 6, 35; N. 5, 42; ἀπτομαί the dat., P. 10, 28; N. 8, 36 (ἐφ.); I. 3 (4), 30; the gen., O. 3, 43; P. 3, 29; N. 8, 13. 22; θεγγάνω the dat., P. 4, 296; 9, 42; gen., I. 1, 18.

With some verbs which familiarly take the dative, Pindar occasionally uses a preposition to make the image more vivid. So especially ἐν with the favorite μίγνυμι, O. 1, 90; P. 4, 251; I. 2, 29.

The adjectives that vary between gen. and dat. vary according to the predominance of the fixed element or floating element ("his like," "like him"), N. 5, 8. φίλος as a subst. takes gen., as an adj., the dat., N. 4, 22; I. 1, 5. There is a certain caprice in these matters that it is not profitable to pursue. In O. 3, 30: Ὀρδωσία ἐγγαφεν ἵεράν, the dat. gives an ugly but not unexampled hiatus which can be removed by substituting the gen.

Of the adverbs, ἐνδον, which regularly takes the gen. (as O. 2, 93; 7, 62; P. 11, 64), takes the dat. (N. 3, 52; 7, 44). ἀγχῶ with dat. (N. 6, 11) is figurative, but ἀγχῶν (N. 9, 40) is local. The government of a dative by such a word as κοινωνίαν (P. 1, 98) is an extension not to be wondered at in post-Homeric Greek, though not very common in the standard language.

The comitative, or, as it is more usually called, the instrumental dative, is common enough in Pindar, as O. 1, 49:

Comitative (Instrumental)

ántes, but he often uses the more personal σὸν, as σὸν ἐντει (P. 12, 21), the more concrete ἐν, as ἐν χερσί (P. 2, 8). As the verbal noun has much of the verbal motion in Pindar, we are prepared for such extensions as I. 2, 13: Ἰσθμίαν ἵπποις νίκαν. Instrument, manner, cause, run into one another. They are all common in Pindar, and need not be cited. The causal
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dative construction, however, it may be noted, is not so common in Homer. Whether the dative as the measure of difference is instrumental or local is open to discussion. The local conception has simplicity in its favor. We can say διαφέρειν ἐν, we can say ἐν βασάνῳ. So πάλα κρατέων (O. 8, 20) is "wherein" rather than "whereby," though local and instrumental are not far apart. The descriptive dative, or dat. of manner, ἀλαθεί νόη (O. 2, 101), ἐλευθέρα φρενί (P. 2, 57), ἀσθενεὶ χρωτὶ (P. 1, 55), is common, and there are a few dative adverbs varying with prepositional combination. τὺχα is less common than σὺν τὺχα, δίκα than σὺν δίκα, ἀνάγκα than σὺν ἀνάγκα.

From the local dative must be separated the locative proper, such as ἦσθμοι and Πυθοῖ. Whatever rights the local dative may have, Pindar does not exercise them freely.

When the simple dative is followed by ἐν with the dat., as P. 5, 70: Λακεδαίμονι ἐν Ἀργεὶ τε, we have every reason to suppose that the ἐν was forefelt just as the οὗ may be forefelt when οὗτε follows. Some examples may be construed personally, as P. 3, 4: βάσσασι(ν) ἀρχεῖν Παλίων, or instrumentally, as O. 6, 31: κρύψε δὲ παρθενίαν ὥδινα κόλποις.

Neither is the temporal dative very common. χρόνῳ by itself is not temporal, but comitative or instrumental. It means, as in prose, "at last," e.g. O. 10 [11], 93; P. 4, 258. For the active side see N. 1, 46. Yet χρόνῳ has a temporal sense with an adjective, as P. 4, 55: χρόνῳ ὡστέρῳ, though we find P. 10, 17: ὡστέραις ἐν ἀμέρας. So O. 1, 43: ἡσυχὴν χρόνῳ, O. 2, 41: ἄλλῳ χρόνῳ. In ἀμέραις (P. 1, 22) the ἐν of ἐν ὁρφναις is forefelt. νυκτὶ occurs only in O. 1, 2. The dative of time of sacred festivals and games is claimed by some for O. 5, 5; N. 2, 24, but even these are doubtful. The explanation of Pindar's limited use of the dat. of place and time is to be sought in his liking for the preposition, which in his hands is potent.

-Theven. The suffix -θεν is freely used by Pindar, and sometimes takes the place of the ablative genitive, ἀνέν σέθεν (N. 7, 2), πῶρ σέθεν (P. 1, 88), ἐκ σέθεν (I. 3 [4], 5), and
so of the possessive, σεθεν ὅπα (N. 3, 5), σεθεν παῖδας (I. 1, 55), not that the whence force is lost. The local -δε is little used. We find it in οἴκαδε, Πυθωνάδε, Τροιανδε.

The limits of this outline make it impossible to go into the details of the use of the prepositions in Pindar. A few illustrations must serve to show the plastic power he puts forth. The local signification is seldom effaced; we feel the motion in space, the rest in space, everywhere. ἐς γένος—the MSS. have ἐς γενεάς—(N. 4, 68) is not simply γένει, there is an element of purpose moving to an end. In O. 6, 12: τίν δ' αἰνος ἐτοίμος ὅν ἐν ἔικα | ἀπὸ γλώσσας "Ἀδραστος μάντιν Οἰκλεῖδαν πος ἐς Ἀμφιάρην | φθέγξατο, each preposition is used in its full force. The word moves roundly off the tongue, the praise is not simply about Amphiarao, but goes out towards the lost στρατιάς ὀφθαλμός. Compare the festal picture, O. 7, 1: ἀφνεῖας ἀπὸ χειρὸς ἐφρίσεται. Another passage where the ἀπὸ of time is also the ἀπὸ of space is P. 5, 114: ποταμός ἀπὸ ματρός φίλας, "a winged soul from his mother's lap," "from the time he left his mother's lap." ἐς is to ἐν as ἀπὸ is to ἐπὶ, and while ἀπὸ and ἐς occur in similar combination, ἐς largely outnumbers ἀπὸ. In N. 5, 7: ἐκ δὲ Κρότων ἡρωᾶς φυτευθέντας καὶ ἀπὸ Νηρηδῶν, it would be unwise to insist on the difference, but ἀπὸ θεοῦ would not satisfy us for ἐκ θεοῦ in O. 11 (10), 10: ἐκ θεοῦ δ' ἄνηρ σοφαῖς ἄνθεί πρα παλέσεσιν. ἐς in the sense of "outside of," "beyond," "above," occurs once in O. 6, 25. Pindar's favorite preposition is ἐν.

Every one who has watched the behavior of ἐν in composition, where the original force best shows itself, is acquainted with its realistic touch. Compare, for instance, even in prose, ἀποδείκνυμι, ἐπιδείκνυμι, and ἐνδείκνυμι. Pindar uses it adverbially. So O. 13, 22 and O. 7, 5. He uses it occasionally in Ἀιολίκ αδὲs for ἐς with the acc., P. 2, 11. 86; 5, 38; N. 7, 31. Especially noteworthy is what is called the instrumental use of ἐν, a use which is especially familiar to us.

1 Bossler, De praepositionum usu apud Pindarum, Darmstadt, 1862.
from the Greek of the New Testament, although there it is
the result of Semitic influences. Everywhere in this so-called
instrumental εν we can trace the local εν, the seat of the mani-
festation, the abode of the power. In many of the examples
English itself would tolerate the local “in” as well as the
instrumental “with.” We can understand N. 11, 28: άνεθσά-
μενος κόμαν εν πορφυρέως έρνεσιν, as well as I. 1, 28: άνεθσά-
μενοι έρνεσι χαίτας. So N. 1, 52: εν χερι πυνάσσων φάσγανον,
P. 2, 8: αγαναίσιν εν χερσι ποκιλανίους εδάμασσε πόλωσιν, which
brings before us the image of the reins in the hands of the
tamer. O. 5, 19: άπών εν ανλοίς is a perfectly comprehen-
sible combination to any one who considers the nature of that
wind-instrument. The combination of εν with νόμω gives the
limits, the environment (P. 1, 62; N. 10, 28; I. 2, 38). εν
dίκα is not a stranger to prose. The proleptic use of εν with
the dat., instead of εις with the acc., is common everywhere
with πιθέναι, and common in Pindar, who, however, extends it.
The anticipation of the result has the same effect of resist-
lessness that thrusts the local δία with the acc. out of prose
in favor of δία with the gen. In some of the Pindaric pas-
sages εν has been made adverbial, or, in other words, tmesis
has been assumed, but the image often loses by it. There
can be no tmesis in O. 7, 69: λόγων κορυφαι | εν άλαθεία
πετοί-
σαι = άλαθείς γενόμεναι.

σόν is an intensely personal preposition. In standard prose
its use is limited to consecrated phrases of religion (σόν θεός)
and business. The comparatively frequent use of it
in Xenophon and in later Greek has made scholars
regardless of its infrequency in model prose. Thukydidides
does not use it often, Isokrates never. Pindar, as a poet,
has σόν very often, μετά with the gen. very rarely. The use
of σόν where we should have expected the simple dative has
already been touched. It serves to personify, to make the
tool an accomplice. To bring this to our consciousness we
sometimes do well to translate “with the help of,” as “with”
by itself has become faint to us. P. 12, 21: ὑφρα σόν εντεσι
μμήσαιτ' ἐμκλάγκταν γόον, N. 9, 48: νεοθαλῆς ὁ' αὐξηται |
The σῦν of time is not infrequent, P. 11, 10: κελεύθερον ἀκρὰ σῦν ἐπιέρα, P. 8, 7: καρφό σῦν ἀπρεκεῖ, but it is well to remember that the Greek considers time as an attendant (cf. ὁ χρόνος μακρὸς συνὼν) and not as a medium merely.

With διά in a local sense, the genitive is more common, as it is the exclusive use in prose. With the genitive the passage is already made, or as good as made. With the accusative διά is 'along' as well as 'through' (comp. ἀνά and κατά), but it is not safe to insist. He who says πέτεται δ' ἐπὶ τε χόνα καὶ διὰ θαλάσσας (N. 6, 55), says also ἐπὶ χόνα καὶ διὰ πόντον βεβακεν (I. 3, 59). In a transferred sense, διά with the acc. is "owing to," never "by means of." So N. 7, 21: διὰ τὸν ἄνευπη "Ομήρον, is "thanks to," "because of;" so διὰ δαίμονας (I. 4, 11).

ὑπέρ in Pindar with the gen. is "above," both literally and metaphorically; once "beyond" (N. 3, 21), where ὑπέρ with acc. would be more common. He who stands over stands to protect, hence ὑπέρ is "in behalf of;" only once "by reason of" (I. 5 [6], 29); with the acc. it is "beyond" (O. 1, 28); "above" (P. 2, 80).

κατά occurs only once with the gen., O. 2, 65: κατὰ γάς. With the acc. the perpendicular motion is transformed into horizontal motion, "along," and then, to extent, position. κατ' οἶκον (P. 1, 72), is "at home," κατ' "Ολυμπόν (N. 10, 17), of the abode of Hebe, κατ' ἀκραν (O. 7, 36), of the head of the Olympian, the stage of Athena's first appearance. The transferred meaning of κατά, "according to," "in accordance with," needs no illustration. κατά, "after the likeness of," is found in P. 2, 67: κατὰ Φοίνισσαν ἐμπολάν. In P. 4, 125, κατὰ κλέος, κ. is "following hard."

ἀνά, which has little scope in prose, has in P. the poetical use with the dat. (O. 1, 41; 8, 51, etc.), and is as horizontal as κατά with the acc. (P. 2, 60, etc.).

ἀμφί, another preposition for which prose has little use, is frequent in Pindar. It is an adverb, O. 1, 50 (though the passage is disputed); P. 4, 81. On P. 8,
As a preposition it has all the oblique cases, most frequently the dat. The "both-sidedness" of ἀμφὶ may be inside, or, more commonly, outside the dat., ἀμφὶ ποῦ, "about the foot" (P. 4, 96), ἀμφὶ κόμας, "about the hair" (O. 13, 39). In this outside use ἀμφὶ is sometimes weakened as the English "about" is weakened. So ἀμφὶ κρουνοῖς, "at the fountain" (O. 13, 63), ἀμφὶ ἀναριάντι σχεδόν, "hard by the statue" (P. 5, 41). In ἀμφὶ τοκεῖον (P. 6, 42), where we should use in prose περὶ τοκέας, encompassing affection may come in. The parents are guarded on the right hand and on the left. Then ἀμφὶ with the dat. is used of the prize, like περὶ with dat., ἀμφὶ ἀργυριδεσία (O. 9, 97), and thence transferred to other relations. For the inside use comp. P. 1, 12, where ἀμφὶ σοφία is "with the environment of art," and P. 8, 34: ἐμὴ ποιανὸν ἀμφὶ μαχανὰ. So in O. 13, 37: ἀλὼ ἀμφὶ ἐνί, it is the sun that compasses, where ἀμφὶ is felt almost as an adverb. ἀμφὶ is also found with gen. and acc. The most noteworthy use is O. 10 (11), 85, where τὸν ἐγκώμιον ἀμφὶ τρόπον seems to make the tune the centre of the song. In ἀμφὶ κάπον (P. 5, 24) and ἀμφὶ πανάγυριν (O. 9, 103) the κάπος and the πανάγυρις are measured from within.

As ἀμφὶ is comparatively common in Pindar, so περὶ is comparatively rare. In περὶ δείματι (P. 5, 58) it is fear that surrounds. In περὶ ψυχάν (P. 4, 122) joy fills the heart from within.

μετά (used adverbially, P. 4, 64), besides the usual prose constructions (O. 1, 60 al.; P. 5, 11 al.), has the acc. (O. 1, μετά, 66) and the dat. (O. 2, 32) in the sense of "amid," and the acc. as "after" in the sense of "to get," as O. 4, 21: μετά στέφανον ἰὼν. Noteworthy is μετά with gen. in the general sense of "among," i.e. "as part of" (μέτοχος), P. 5, 94. πεδά, which answers in meaning to μετά, is construed with acc. πεδά μέγαν κάματον (P. 5, 47), and in σοφίς πεδ' ἀφρόνων (P. 8, 74) would be represented in prose by ἐν with dat.

ἐπὶ, the most difficult of the Greek prepositions, is used most frequently with the dative, when the superposition sense makes itself felt. So O. 11 (10), 13: ἐπὶ
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στεφάνῳ is not "on account of," but "in addition to." (See note on O. 9, 121.)

παρά is limited in prose to persons and personified things, except in the acc. As P. uses παρά freely, there is danger of feeling the personal sense too much. An old phrase is πίστος (P. 3, 60; 10, 62). παρά is used freely with the dat. of place. See note on O. 1, 20. παρά with the acc. = propter, appears once in P., κείναν παρά δια ταῦτα (O. 2, 71). It is the first instance of this use, which does not become common until much later times.

πρός, not unfrequently in the form πορί; once in the form πορ' (O. 7, 90), is a favorite preposition with persons and seems sometimes to personify slightly. Hence P. 4, 295: θυμίων ἐκ δόσθαι πρός ῥᾶν πολλάκις, we feel ῥᾶν almost as a person, and the difference from the personal dative is not great. So πρός μὲ in prose is almost μου. Even with designations of time, πρός ἀν (P. 9, 27), πρός γήρας (N. 9, 44), the coming of dawn, of old age, is felt as the approach of an enemy. πρός with the dat. is seldom used.

υπό. πρός with the gen. of the agent is preferred to υπό with the gen., which is the ordinary prose construction, and therefore colorless. Pindar tries to keep his υπό fresh, and his υπό with the gen. is still "under," still what we should call υπέκ, although the local meaning comes out more distinctly with the dative. See note on O. 6, 35. These are only specimens, but they are sufficient to show that in Pindar's poetry the prepositions stand out with local vividness.

The large use of the adjective instead of the genitive has already been remarked on, and needs no further emphasis, except so far as it seems to show that neither genitive of place nor genitive of time is local. The proleptic, or predicative, use of the adjective is common, and must be watched. See p. xc.

In the use of the demonstratives Pindar differs from the tragic poets in his comparatively scant employment of ὁδε, which is pre-eminently dramatic.
Lyric poetry makes little use of the article proper. This is best shown by a comparison of chorus and dialogue in the drama. In Pindar the old demonstrative sense is still conspicuous, the article can still represent and does represent freely an independent demonstrative pronoun; it can be used as a relative. In combination with the substantive it has the familiar anaphoric use, the emphatic reference to that which is known, the use in vision, like ὅδε. In the dactylo-epitrite poems, in which the article is generally less freely employed, the article seems to serve to bind the qualifier to the far-distant substantive, as in the noted passage, O. 12, 5: αἰ γε μὲν ἀνεδρόν | πόλλα ἄνω, τὰ δ' αὐτῷ κάτω ψευδῆ μεταμόνια τάμνουσαι κολίνδοντ' ἐλπίζεις. That this occurs only in the dactylo-epitrites¹ is not surprising. It is only in the dactylo-epitrites that the movement is deliberate enough to allow the separation. In the tumult of the logaoedic the nexus would be lost. The ordinary use of the article is also found in Pindar, but it would take very little stress to revive the demonstrative meaning. The extensions of the article that are most noteworthy, in comparison with Homer, are the combination with the adjective τὰ τερπνα (O. 9, 30), that with the participle ὅ μὴ συνεἰς (N. 4, 31), and especially that with the inf., always, except in the disputed passage, O. 2, 107, in the nom. The full development of the articular inf. was reserved for prose.

The free position of the relative and its equivalent article belongs under another head. Especially worthy of note is the use of the relative in transitions.²

The voices present few peculiarities in Pindar, and it is hardly worth while to notice the so-called intransitive use of transitive verbs, as any verb can be used intransitively in any sphere of the language. The shifting use of ἔρπετεν and ἔρπεσθαι, of κτίσαται and κτίσασθαι, may be easily explained on general principles. The middle is no more

¹ Stein, De articuli apud Pindarum usu, Breslau, 1868, p. 34.
² See Index of Subjects under Relative.
causative than the active, and it is a mistake to apply the causative formula as the key wherever the conception seems remote to us. Difficult is βάλεθ' ἕλκιαν (P. 1, 74), and the causative explanation may be the true one there, though βαλε-σθαί as a nautical term may have been extended. The middle has more color, more feeling, than the active, and we might be tempted to see in Pindar's use of εὐρέιν, where we might expect εὐρέσθαί (P. 2, 64), a certain aristocratic contempt of effect, but we find the fut. middle of κελαδό (O. 10 [11], 79) and of γαρώ (I. 1, 30) where it is worth while to notice the analogy of ἄσομαι, βοήσομαι, and the rest. In ἄναδόσαντες κύμας (P. 10, 40), κύμας takes the place of the reflexive pronoun as corpus does in Latin, and so does χαίταν in ἐστεφάνωσε χαίταν (O. 14, 24). On the passive use of κατασχόμενος, see P. 1, 10. Pindar has no future passive apart from the future middle (see note on O. 8, 45: ἄρεσται).

As to the present indicative in Pindar, chiefly worthy of note is the absence of the so-called historical present. Brugmann has recently vindicated the proethic rights of the historical present on the just ground of the timelessness of the present. It is therefore not a little remarkable that Pindar uses it as little as Homer uses it. To them the historical present must have been either too vulgar or too hurried. νισταί (O. 3, 34) is a true present, and so is δικούται (P. 5, 86). The oracular use of the praesens propheticum is put in the mouth of Apollo, O. 8, 40: ἀλίσκεται, of Medea, P. 4, 49: ἔξανίστανται.

The conative force of the present participle is conspicuous, so that it may stand, as in prose, where we might expect the fut., though some would read κομίζων (P. 4, 106) and κομί-ζοντας (O. 13, 15). But all Pindar's uses of the present participle can be paralleled in good prose. The present inf. in oratio obliqua to represent the imperfect after a pres. tense occurs in O. 7, 55, a usage very common in Herodotos. A special study has been consecrated to the

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1 See the list in Rutherford's New Phrynichus, p. 383.
use of the imperfect and aorist in Pindar, and it has been shown that the aorist, preponderating as it does in lyric narrative, is used, as a rule, with more frequency in the logaoedic poems than in the daicylo-epitrite. An interchange of tenses is not to be conceded. λεηπε is not equivalent to ἐλαπε, but means “had to leave” (O. 6, 45), τίκε, “she was a mother” (O. 6, 85). The negativated aor. of a negative notion has for its pendant a positive imperfect in P. 3, 27: οὐδ᾽ ἐλαθε σκοπόν . . . ἄιεν ναοῦ βασιλεύς. The conative imperfect is Panhellenic. The perfect has originally nothing to do with completed action as such. Completed action is only the result of intense action. The perfects of the senses, such as δέδωρκε (O. 1, 94), of emotion, γέγαθε (N. 3, 33), like the perfects of sound, κέραγα, κέκλαγγα, τέτριγα, are not perfects in the ordinary sense. The perfect of the result of action requires no notice. The pluperfect, the perfect of the past, is of rare occurrence in Pindar (O. 6, 54) as in Aischylos. The picturesque Homeric use is not found. The aorist abounds in sharp summaries, and is used with full consciousness. The gnomic aorist, either as the aorist of the typical action, or as the aorist of experience (emphiric aorist), with a negative as οὐ πώ τις εἴρεν (O. 12, 8), or with ποτε as εἴναι παράτροποι ἐβαλον ποτε (P. 2, 35), has many examples in Pindar. In combination with the universal present it sometimes produces the effect of sharp, incisive action (see note on P. 2, 90); but we must not overstrain the point.

The future has many marks of a modal origin. It is not simply predictive. Like the English periphrastic “shall” and “will,” it was originally something more than the foretelling of what was to come. Traces of this modal future are found here and there in P. ἔρεω, “I must needs tell” (O. 8, 57). So κωμάσομαι (P. 9, 96).

The tenses of the moods—durative (present) and complexive (aoristic)—are used in conformity with the general principles of the language. When a verb of think-

1 American Journal of Philology, IV. pp. 158-165.
ing becomes a verb of wishing or willing, there is no difficulty about the use of the aorist as a future (see note on P. 1, 44), but the fut. often lies too near, as P. 4, 243, where πράξασθαι must give way to πράξεσθαι on account of the negative.

The indicative mood requires little comment. In one place the future takes ἄν, N. 7, 68: μαθὼν ἐτὰς ἄν ἐρεῖ, where ἐνερεῖ is possible. The large use of the indic. in the conditional sentence is especially characteristic of Pindar's love of the concrete.1

The pure subjunctive in prose, whether in dependent or in independent clauses, is always imperative in its character, whether we call it adhortative, interrogative, or final. The subjunctive question expects an imperative answer. Examples of familiar constructions are P. 1, 60: ἀγ' ἐπειτ' ἐξεύρωμεν ὕμνον, I. 7 (8), 6: μήτ' ἐν ὀρφανίᾳ πέσωμεν στεφάνων | μήτε κάκεα θεράπευε, O. 5, 24: μὴ ματεύσῃ θεός γενέσθαι. On the short-vowel subj., see O. 1, 7. In O. 2, 2: κελαδήσομεν may be either fut. or subj. The Homeric use of the subjunctive in which the imperative tone is lowered to simple prediction (comp. the toning-down of "shall" and "will," just referred to) is not found in Pindar.

The opt. when standing free is regularly a wishing mood in Pindar, the wish passing easily, at times, into the semblance of a command. The opt. of wish usually dispenses with εἰ γάρ in P.—εἰ γάρ with opt. is found in P. 1, 46; N. 7 (8), 98—and the present seems to occur more frequently than is usual in proportion to the aor. Pres. e. g. O. 1, 115; 4, 12; 6, 97 (?). 102; 8, 85. 88; 9, 80; P. 1, 46. 56; 10, 17; 11, 50. Aor. e. g. O. 8, 29; 9, 84; 13, 25; P. 1, 47; 9, 90. In one breath we have the opt., O. 13, 26: ἀφθόνητος γένοιο, in the next the imperative, εὐθυνε (v. 28). φέροις (O. 9, 44), ἵπποσκάπτοι τις (N. 5, 19), are to all intents imperatives, and so the optatives O. 3, 45 and P. 10, 21, where εἰτ is commonly set down as potential opt., and equivalent to opt. with ἄν. Of this old potential use of the opt. there are only

1 See American Journal of Philology, III. p. 438.
a few examples, and hardly one of these beyond cavil. The
clearest is O. 11 (10), end: ὄντ' αἰθων ἡλώτηξ | ὄντ' ἐφίβρομον
λέοντες διαλλάξαυτο ἰθὸς, where Hartung reads διαλλάξαυτο ἄν
ἵθὸς despite digamma, Schroeder, διαλλάξαυτο (gnomic aor.).

The imperative follows the rule. As every other idiomatic
Greek author, Pindar has many examples of the weight of the
imperative—a string, P. 1, 86 foll.—of the
impact of the aor., see O. 1, 76 foll. Special uses
have not been noted.

Inseparably connected with the use of the moods is the
use of the particles ἄν and κεφ. In Homer κεφ preponder-
ates over ἄν: in Pindar ἄν has gained greatly on
κεφ. In the Iliad κεφ stands to ἄν as 4 to 1. In
Pindar they nearly balance. In all Homer there is but one κεφ
with inf., II. 22, 11, and that used in a confused way, but one
ἄν, II. 9, 684, and that with direct reference to v. 417. Pindar
has no ἄν with the inf., but he uses κεφ three times with the
inf., with pres. (P. 7, 20), with aor. (P. 3, 111), with fut. (O. 1, 110).
Pindar has Homer's leaning to ἄν with the negative, but
he does not use it in the formulated conditional sentence,
although it has effected a lodgment in the generic relative and
in the temporal sentence, from which in Attic it was destined
to shut out the old constructions with the pure subjunctive.

A short space must suffice for the behavior of the moods
in compound sentences. The structure of the sentence is very
much simplified by the large use of the participle and the
freedom of the infinitive. Pindar has much less variety than
Homer, and in syntax, as in other matters, shows a certain
daintiness of selection.

The Homeric form of oratio obliqua is also the Pindaric.
The reigning form is the infinitive. So with λέγοντε, O. 2, 31;
Oratio obliqua. P. 4, 33; εἰχοντο, O. 6, 54; φαί, O. 6, 49; φάτο,
P. 4, 53; φαντι, O. 7, 54; P. 4, 88; φά, O. 6, 49; φάτο,
P. 4, 33; εἰχοντο, O. 6, 54; φθείρξαιιαι, O. 1, 36. Even

1 For particulars see American Journal of Philology, III. pp. 446-455;
B. Breyer, Analecta Pindarica, p. 12 foll.
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The ind. with ὥς (N. 1, 35) or ὦτι (O. 1, 48) is occasionally used. Notice the prolepsis in O. 14, 22: νίον εἶτης ὦτι...

 Homer does not use the opt. after a past tense to represent the indicative, except after an interrogative.¹ So in Pindar the indicative after an interrogative may remain as P. 4, 63; N. 1, 61; 3, 25, or be changed into the opt. as P. 9, 126, where one would be tempted to turn the fut. opt. into the fut. indic. were it not for O. 6, 49, where the relative, being confounded with the interrogative, takes the opt.

In the causal sentence we find ὦτι, O. 1, 60; 3, 39; 8, 33; 10 (11), 35; P. 2, 31. 73 al.; ὥς, O. 13, 45; N. 6, 34, but chiefly ἐπεί, O. 2, 108; 3, 6; 4, 12; 6, 27; 7, 61. 90 al. The mood is the indicative or an equivalent opt. and ἄν (O. 13, 45).

The chief final particle is ὅφρα, a particle that was already obsolescent. Selected by Pindar doubtless for its antique sound, it was soon to disappear from classical poetry. That he had no feeling for its original signification is shown by the fact that he never employs it in its temporal sense.² ὅφρα occurs eleven times, ὥς three times, ὥς ἄν once, ὅπως once, μή four times, ἵνα, "in order that," never. For ὥς ἄν see O. 7, 42; ὅπως (N. 3, 62) has been needlessly attacked. The sequence is regular, principal tenses being followed by the subj., historical tenses by the opt.—a rule fixed by Homer. The two exceptions are easily explained. P. 4, 92: ὅφρα... ἔφασα is good for all time, O. 7, 13: κατέβαλλα is an aorist used as a perfect, the perfect form being regularly used, as a present.³

Remarkable for its narrow range and its sharpness is Pindar's treatment of the conditional sentence.⁴ The most striking feature is the predominance of the

¹ American Journal of Philology, IV. p. 419.
⁴ For details see American Journal of Philology, III. pp. 434-445.
logical hypothesis, the indicative in protasis, the indicative or equivalent in apodosis. This form outnumbers far all the others put together. It is largely a mere formal condition. It is based on what the poet knows or sees. Sometimes it is generic (see O. 11 [10], 4), but it almost always has in view a particular illustration of the principle involved.

The generic condition proper is put in the old form of this hypothesis, ει with the subj., chiefly, perhaps exclusively the aorist subj., for in I. 4 (5), 12: ει ύκονυη, almost forces itself on the reader. Pindar knows nothing of ει κε, ἥν, ει ἄν.

Pindar's few ideal conditions (ει with opt.) occur in dreamy, wistful passages, which seem to show that the optative is, after all, not ill-named. Sometimes we can feel the growth out of the wish (O. 1, 108; P. 3, 110), sometimes formal wish is followed by an apodosis (P. 1, 46). Still fewer are the unreal conditions, conditions against fact, and in these we hear the hopeless wish (P. 3, 63. 73). We are evidently in a different world from Homer's, we are lapsing into formulae."

The relative sentence follows the lines of the first two classes of the condition, except that it admits κέν and ἄν in generic sentences with the subj. κέν, N. 4, 7 (acc. to the Schol.), ἄν, P. 1, 100; 5, 65; 10, 23; N. 4, 91; pure subj., O. 3, 11; 6, 75; 8, 11; N. 3, 71; 9, 44; I. 1, 50; 6 (7), 18. The Homeric κέν with subj. of a more exact future occurs in the most epic of all the odes, P. 4, 51. Opt. with ἄν occurs in P. 9, 129: δεκ ἄν ζησείτε, for which see the passage.

It is in the temporal sentence that the need of expressing generic and particular action, prior and subsequent action, is felt most distinctly. The original generic here too was the pure subj. which Pindar retains here and there in the fragments. But ἄν with the temporal particles has already formed a stable compound for the expression of indefinite and future relations. O. 2, 23; 6, 67; 10 (11), 100; P. 1, 4; 2, 11; 3, 106; 5, 2; 8, 8. 96. This ἄν with

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¹ For examples see Index of Subjects, s. v. Condition.
subj. is retained after a past tense, O. 13, 80; N. 1, 67; there is no frequentative opt., no opt. representing ἄν w. subj. in Pindar.

Of course the indicative is used of particular occasions. Noteworthy is the use of ὑπότε with the indic. (see note on P. 3, 91). The fulness of the form gives it the effect of the exact ἣνίκα.

Of the temporal particles of limit Pindar uses ἄε = ἕως once, O. 10 (11), 56, πρὶν with the aor. inf., according to the norm, in the sense of "before," as P. 2, 92; 3, 9; 9, 122; N. 7, 73; 8, 51; 9, 26, πρὶν with the indic., also according to the norm, in the sense of "until," 1 O. 9, 57; 13, 65, with neg., N. 4, 28.

The infinitive plays a large part in Pindar. It has been sufficiently deadened to admit the article (post-Homeric). 2 Most of the examples are in the aorist, O. 2, 56, 107; 8, 59. 60; 9, 40; P. 1, 99; N. 8, 44. The present occurs in O. 9, 41; P. 2, 56; N. 5, 18. These are all nominatives except the disputed O. 2, 107, and all retain the demonstrative force of the article. The language has not yet allowed itself to violate the sense of form by using a preposition with what had been so long felt as a dative. And this dative force—for the infinitive seems to be the dative of a verbal noun—accounts for all that is peculiar in the use of the Pindaric infinitive. Whether we call it epexegetic, whether we call it final, we are still in the sphere of the dative. It is hardly needful to cite ἁγαθὸν μάρτυσθαί (O. 6, 17), σοφὸς κορυφόμεν (P. 8, 74), or even εὔρησεις ἄναγεισθαί (O. 9, 86), and ἐπιφανεστέρον πυθόσθαί (P. 7, 7). What the later language has retained only here and there in phrases, Pindar uses as of right, δῶκε . . . χρίσθαι (P. 4, 222), πέμπεν ἄναδεισθαι (I. 2, 16). The inf. is consecutive enough, and seldom takes ὡστε, but four times in all, once O. 9, 80. The

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1 American Journal of Philology, II. pp. 467-469.
consecutive notion proper (ὡστε with indic.) is not suited to epic and lyric, in which the final abounds. Of course the infinitive had long been so far deorganized as to serve as a representative of the indic. in oratio obliqua, and in this respect Pindar presents no peculiarities, except that he sometimes holds the aorist inf. to its timelessness. See above, p. civ.

The infinitive is closely akin to the opt., and it is not surprising that it should be used as such. P. 1, 67: Ἴευ τέλει, αἰτί διακρίνειν λόγον ἀνθρώπων (= εἰθε διακρίνοι λόγος).

For the inf. as an imperative see O. 13, 114, where some read κοιψοί μ' ἐκνεύσαι ποσίν, and give the inf. an optative use.

After a long discourse, in which participles had been used very freely, Sokrates says in Plato's Phaidros, 238 D: τὰ νῦν γὰρ οὐκέτι πόρρω ἐπηρᾷμβων φθέγγομαι, and it is natural that the lyric poet should make large use of the participle, which enables him to concentrate his narrative on the main points, while preserving the color of the thought or the description. We are prone to analyze the participle, to call it temporal, conditional, adversative, whereas the participial form avoids and often defies the analysis. When the later rhetorician wanted logical clearness, he would none of the participle, and Dionysios of Halikarnassos makes a distinct point against Isaios¹ for multiplying the genitive absolute. In narrative the participle gives color, gives atmosphere. Turn it into a finite verb and you have a catalogue, at best an outline, and not a picture. Notice the effect of O. 1, 49-51, where each point of horror is accentuated, τάμον ... διδάσαντο καὶ φάγον. When the poet finds that he has been too leisurely in his narrative, his haste is marked by the use of finite verbs. So at the close of the story of the Argonautic expedition, after recounting the adventure with the fire-breathing oxen, in which descriptive participles play a conspicuous part (P. 4, 224-237), Pindar, as if feeling that his time was short, has not a participle to throw away on the adventure of

¹ Judicium de Isaco, 598 (R). Comp. Am. Journ. of Phil. IX. p. 142.
the dragon, and when he openly acknowledges (v. 247) that he must be brief, he touches off each stage in the subsequent action with a single finite aorist verb, and does not even allow a parenthetic imperfect.

Instead, then, of the formal sentences of time, cause, adversative relation, condition, purpose, we often find the participle, although in many cases it is best not to analyze. The temporal relation is of course that which is rooted in the participle, and all the others come from that. Ordinarily the aorist part. precedes in time the finite verb with which it is associated. O. 1, 71: ἐλθὼν . . . ἀπευ, O. 6, 37: πιέσας χόλον . . . φίλετ' ἰὼν, O. 13, 86: ἀναβάς . . . ἐπαυξέν, P. 4, 112: κάδος . . . θηκάμενοι . . . πέμπον, v. 149: ἀποφράσῃς . . . νέμεις, P. 9, 32: σεμίνων ἀντρόν . . . προλιπών θυμόν . . . θαύμασον, N. 1, 43: περάτο ἡ πρῶτον μάχας . . . διαφόρος . . . μάρφας . . . ψιφας. The tenses are often so combined that the durative tense of the participle accompanies and colors the leading verb in the aor. The effect of this is to hold the balance between the tenses. Any descriptive passage will give examples.¹ So O. 6, 46: ἔθρεψαντο . . . καδόμενοι, v. 48: ἐλαύνων ἔκετο, P. 4, 95: ἔκετο σπεύδων, v. 135: ἐσούμενοι . . . κατέσταν. The action is often coincident. O. 10 (11), 53: ἔθηκε δόρπον λύσιν | τιμάσας τόρον Ἀλφεοῦ, I. 5 (6), 51: εἰπέν τε φωνῆσαι ἀτε μάντις ἀνήρ, P. 3, 35: ἐς κακῶν τρέψαις ἐδαμάσσατο τιν. So with the durative tenses, P. 4, 271: χοίρ μαλακῶν χέρα προσβάλλοντα τρόμαν ἐλκεος ἀμφιστολεῖν. The coincidence is sometimes disguised by the negative. So O. 8, 29: τοῦτο πράσσων μὴ κάμοι (= καρτεροῖ), O. 6, 36: οὖν ἔλαθε (= φανερὰ ἦν) . . . κλέπτουσα. The participle is used after verbs of perception (intellectual and actual) as usual. O. 6, 8: ἵστω . . . ἔχων, I. 6 (7), 27: ἵστω . . . ἄνζων, O. 14, 16: ἕδοσα τόνδε κώμον . . . κοῦφα βιβδώντα, P. 2, 54: εἴδον . . . Ἀρχίλοχον . . . παινώμενον, N. 11, 15: θιατὰ μεμνάσθω περιστέλλων μέλη, O. 10 (11), 3: ὀφείλων ἐπιλέλαθα. Actual perception is

¹ See American Journal of Philology, IV. p. 165.
seldom put in the aor. part., usually in pres. or perf., P. 5, 84: κατανωθείσαν τάτραν ... ἱδον, P. 10, 23: ὡς ἄν ... νίων ἱδη τυχόντα στεφάνωι, I. 7 (8), 36: νίων εἰσιδέτω θανόντ' εἰν πολέμῳ.

Causal is an inference from temporal. So often with verbs of emotion. So P. 1, 13: ἀτύχοντα ... ἱόντα, P. 4, 112: δείσαντες ὑβριν ... πέμπον, v. 122: γάθησεν ... γό- 

νον ἵδων, N. 3, 33: γέγαθε ... τεμών. For a remarkable construction, where the participle is treated exactly as ὅτι with a finite verb, see P. 7, 15.

The adversative relation is expressed in Greek chiefly by the participle. The language is sometimes kind enough to give warning of this by καίπερ and ὃμως, but often no notice is given, and failure to understand it is charged to stupidity. I. 7 (8), 5: καίπερ ἀχυρμενος, N. 6, 7: καίπερ οὐκ. εἰδότες, P. 4, 140: τραχεῖαν ἐρπόντων πρὸς ἐπιβδαν ὃμως, O. 1, 46: μαμώμενοι, N. 4, 85: κεῖνος ἄμφι' 'Ἀχέροντι ναιτάων ἕμαν | γλώσσαν εὐφέτω κελαδητιν. So P. 1, 64: ναιότες, P. 4, 180: ναιτάοντες.

Pindar has a number of participles, which, if analyzed, would yield a conditional precipitate. This analysis is sometimes forcibly suggested by κε. So O. 6, 7: ἐπικύρ- 


The fut. participle, as is well known, has a very limited range in Greek, being employed chiefly in the old modal sense of the future after verbs of motion, or as the representative of the indicative after verbs of perception and after ὅς—the last a comparatively late growth.

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1 ἐσομένας amounts to an adj. (O. 12, 8), like the Lat. futurus. An extension of the use is seen in N. 5, 1: ἐλινύσοντα Φεργάξεθαι ἁγάλματα. I. 2, 46: οἶκ ἐλινύσοντας αὐτοῦς εἰργασάμας.
After verbs of motion Pindar has the future participle, e. g. O. 6, 38: φιλετ' ἵνα μαντευσόμενος, O. 5, 19: ἔρχομαι αἰτήσων: but the present participle occurs so often with verbs of motion that it is not worth while to change ἀγκομίζων (P. 4, 105) into ἀγκομίζων. P. 2, 3: φέρων μέλος ἔρχομαι, N. 5, 3: στείχε ... ἐιαγγέλλωσα, N. 10, 16: αὐλαν ἐσῆθεν ... φέρων, v. 66: ἠλθε ... διώκων, N. 11, 34: ἔβα ... ἀνάγων. There is of course a difference, as appears O. 5, 19: ἔρχομαι Λυδίως ἀπὸν ἐν αὐλώς αἰτήσων, but the two blend, as is seen O. 8, 49: ἄρμα θὸν τἀννει ἀποσέμτων ... ἐποφόμενος.

This is not the place to discuss the origin and development of the genitive absolute. The detachment must have been gradual, beginning probably with the gen. of the time within which with the present and extending to the aorist, beginning with the pure genitive and extending to the abl. genitive until it became phraseological and lost to consciousness. The last step is taken when the subject is omitted, a step not taken by Homer except Il. 18, 406 = Od. 4, 19. In Pindar it is rare. See note on P. 8, 43.

In Pindar the gen. abs. is evidently not so free as it is in later times, and whenever there is easy dependence we must accept it. P. 3, 25: ἐλθόντος εὐνάσθη ἔννοι | λέκτρον ἀπ’ Ἀρκαδίας, P. 11, 33: πυρωθέντων | Τρώων ἐλυσε δώμους ἀβρότατος. See also note on P. 8, 85. In Homer the present part. is far more common than the aor.;¹ in Pindar, acc. to a recent count, aor. and pres. nearly balance. The relation is chiefly temporal; cause and condition come in incidentally. Of time aor., P. 1, 80: ἀνδρῶν καμάτων, O. 3, 19: βωμῶν ἄγιοσέντων;² P. 4, 69: πλευσάντων Μινώα, P. 4, 292:

¹ CLASSEN, Beobachtungen über den homerischen Sprachgebrauch, p. 180.

² N. 1, 41: οἴχθεισάν πυλᾶν. Fennell in his note admits the possibility of the dragons having opened the gates. This would have been naturally οἴζαντες πυλᾶς. In Latin the first inference with the passive form of the abl. absol. is the identity of the agent with the subject of the sentence; in Greek with the passive form of the gen. absol. it is the last, and, to say the least, rare.
Concrete use of Participle.

Participle in Predicate.

Many other points must be omitted for want of space, and the reader is referred to the commentary for further particulars. The large use of parataxis makes the Pindaric handling of the particles of especial interest to the grammarian, and we find exactness as in the use of τε . . . τε . . . , τε καί, paired with bold variation as μὲν . . . τε. It must suffice here, if the impression has been produced that in syntax, as in everything else, Pindar is sharp, cogent, effective. There is no "subjectivity" about his pictures, and the syntax plays its part, too often overlooked, in producing the bold contour.

INTRODUCTORY ESSAY.

A complete Pindaric syntax would be at the same time a theory of Pindaric style.

The order of words in Pindar is of prime importance to those who would study "composition" in the antique sense, but the effect of the sequence of sounds must be left to special studies.¹ Noteworthy is Pindar's fondness for alliteration in δ, π, κ, τ, μ. Sigmatism, which his teacher, Lasos of Hermione, avoided so much that he actually composed a number of asigmatic poems, was not shunned by Pindar, as appears in P. 2, 80. Nor did he scrupulously avoid the recurrence of the same groups in successive syllables, P. 2, 80: ἐν ἐρκος, O. 6, 16: εἰσεν ἐν Θήβαισο, O. 4, 22: ἐν ἐντεσι, P. 1, 69: ὠγητήρ ὠηρ. Rhymes are not infrequent. Of course they are felt chiefly when rhythmical stress brings them out, P. 4, 193: χρυσέαν χείρεσι λαβῶν φιαλάν, P. 4, 32: ἀλλὰ γὰρ νόστου πρόφασις γλυκεροῦ, less where the rhyming words have different stress, as O. 9, 24: μιλεραῖς ἐπιφλέγων ἀοιδαῖς. To the average reader, however, the position of words is chiefly of interest, so far as it gives emphasis to the leading elements, and in this respect the study of the rhythms aids very much in removing the difficulties that the beginner may find. In the equable measures of the dactylo-epitrites the separation of the words gives very little trouble. Our minds are attuned to the leisurely motion, and we can afford to wait. The stress-points of the verse signal to one another. No matter what the distance between beginning and end of a verse, they are never really far apart, and then again the meaning is often to be gathered from the edge of the ode in a manner of acrostic. The attention is often kept alive by suspense, the object being held back as if it were the answer to a riddle, and this very suspense serves to preserve the organic unity as well as to bind epode more closely to antistrophe. Sometimes when the thought seems to have reached its legitimate end, a message follows, a momentous codicil to the poetic testament, a condition, a restriction. Sometimes again a word is

¹ Harke, De verborum apud Pindarum conlocacione, Berlin, 1867.
held by the power of the rhythm until it penetrates the whole structure. Sometimes the poet strikes sharply two or three notes that convey to the student the movement of the whole, and O. 2 and P. 5 give up their secret to the skilled in song. All this is capable of demonstration, but it is a weariness to demonstrate what every one who attacks Pindar resolutely will soon find out for himself. 1 Certain peculiarities of position, 2 such as hyperbaton and chiasm have been duly noticed in the commentary. The hyperbata are not over-common nor over-harsh. Chiasm is not unfrequently overlooked by the beginner; it is the beautiful Greek method of giving a double stress to opposing pairs, a stress that we are prone to bring about by the mechanical expedient of hammering emphasis and dead pause.

A word here as to the figure known as hypallage, for while hypallage is not the result of the order of words, it is the result of the close knitting of words. By hypallage an attribute that belongs in logical strictness to one word of a complex is applied to another. Sometimes it makes so little difference that no notice has been taken of it in this edition. If, for instance, the kine are dun, what trouble is given by βοῦν ξανθὰς ἀγέλας (P. 4, 149)? In other cases, however, the effect is much more marked, the words are rolled together so as to give a superb unity, as O. 3, 3: Θήρωνος Ὀλυμπιονίκαν ὤμον rather than Θήρωνος Ὀλυμπιονίκου ὤμον, as in O. 10 (11), 6: ψευδέων ἐπὶ πᾶν ἀλτόξενον, as in P. 4, 255: ὑμετέρας ἀκτίνος ὀξίου. Of Pindar’s noble compounds something has been said already, but the range is much extended if we consider the manner in which he gathers up word after word into the sweep of his movement, and we begin to feel that there is something in the profundo ore of Horace.

1 See Index of Subjects under Position.
2 More stress might have been laid on the regular interposition of the preposition between attribute and substantive or substantive and attribute. See notes on O. 1, 37; 5, 22; P. 8, 88.
A word, more

In perfect phalanx is the Roman mood. 

Plateis and vanes,, such as casting 

a breath of wind, temper, tones, red 

racing for battle.

Jun 5, 1663
ΟΛΥΜΠΙΟΝΙΚΑΙ.

ΟΛΥΜΠΙΟΝΙΚΑΙ Α’

ΙΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩΙ ΚΕΛΗΤΙ.

Δριστον μεν υδώρ, ὦ δὲ χρυσὸς αἰθόμενον πῦρ
ατε διαπέπει νυκτὶ μεγάλορο έξοχα πλοῦτον,
εὶ δ’ ἀεθλα γαρ νῦν ἔλδεα, φιλον ἤτορ,
5 μηκετ’ ἀελίον σκόπει
αἷλος θαλπύτερον εν ἀμέρα φαεννον άστρον ἐρήμας δι’
αἰθέρος μην άεί, τοῦτον στατών δι’ θεον
μηδ’ Ὀλυμπίας ἀγάνα φέρστερον αὐθάσομεν.

10 Βεβεβοῖ μεν υἱόνον άμφιβάλλεται
σοφίνοι μιτίσσιοι, κελάδεειν καλεῖ

15 Κρίσιν παῖδ’, ἐς ἀφνεάν έκομένους
μάκαραν τεθρών ἐστιάν,

Ι. 4 3 3 4. II. 4 3 4. III. 4 4 3 4 4. IV. 6 5 6 5.
OLYMPIA I.

θεμιστεύον ὃς ἀμφέτει σκάπτον ἐν πολυμάλῳ ἐνεχθεῖν.
Σικελία, δρέπων μὲν κορυφᾶς ἀρετῶν ἀπὸ πᾶσαν
ἀγαλαίηται δὲ καὶ

15 μουσικάς ἐν ἀφτω.,
οία παίζομεν φιλῶν ἀνδρεῖς ἀμφι θαμα τρᾶπεζαν. ἀλλὰ Δωρίαν ἀπὸ φόρ.
μηγα πασσάλου

λάμβαν, εἴ τι τοῦ Πίσας τε καὶ Φερενίκου χάρις
νόν ὑπὸ γλυκυτάτας ἔθεικε φροντίαν,

20 ὅτε παρ' Ἀλφεοῦ σύμοι δέμας ἀκέρτητον ἐν δρόμοισι παρέχων,
κρατεὶ δὲ προσέμεθε δεσπόταν,

Συρακόσιον ἐπιποχάρμαν βασιλῆα. λάμπει δὲ Φοικλέος
ἐν εἰάνορι Λυδοῦ Πέλοπος ἀποικία

25 τοῦ μεγασθενῆς ἐράσσατο γαιὸνοχος μαλακῶς.
Ποσειδαν, ἐπεί μνε καθαρὸν λέβητος ἐξελε Κλωθὼ
ἐλεφαντὶ φαιδιμὸν ὄμοιον κεκαδημένον.

ἡ θαυμάτω πολλά, καὶ ποὺ τι καὶ βροτῶν φάτει υπὲρ

30 ὅτι ἀλαθή λόγων μοσαί ἐν πάλαι
dedαιαδαμένου ψεύδεσι ποικίλοις ἐξαπατώσετι μῦθοι.

ΕΠΟΔΙ.

I. 4 2 4. II. 3 4. III. 3 3 2. IV. 3 3 3 2 3 3.
έμμεναι τό πολλάκις·
άμέραι δ' ἐπίλουσιν
μάρτυρες σοφῶτατοι. 55

45 ἕστι δ' ἀνδρὶ φάμεν ἔρικὸς ἀμφὶ δαίμονῶν καλά· 
μέλιον ἐτολ. ἐπὶ
γὰρ αἰτία.

νῦε Ταυτάλων, σὲ δ' αὐτία προτέρων φθέγξομαι,
όποτ' ἐκάλεσε πατὴρ τὸν εὐνομῶτατον
(os ἔρανον φίλαν τε Σίπυλον, ἀμοβαι δὲ θεοὶ δεῖπνα παρέχον,

40 τοτ' Ἀγλαστριαίαν ἀρπάσαι

'Αντ. β'.

'dαμείτα φρένας ἰμέρῳ χρυσέασιν ἀν ὑπούς
ὑπατον εὐρυτήμων ποτὶ δόμα Δίδος μεταβάσαι,

ἐνθα δευτέρῳ χρόνῳ

ηλθε καί Γαυμήδης

45 Ζηνὶ τῶν ἐπὶ χρέοις.

ὡς δ' ἀφαντὸς ἐπελεῖς, οὔδε ματρὶ πολλὰ μαἰόμενοι φῶτες
ἀγαγον·

ἐννεπε κρυφὰ τις αὐτίκα φθονερῶν γειτῶνου,

উδάτος ὅτι σε πυρὶ ἑξοίσαν εἰς ἀκραν

μαχαίρα τάμων κατὰ μέλη,

50 τραπέζαις τ' ἀμφὶ δεύτερα κρεῶν

σεθὲν διεδάσαντο καὶ φάγον.

'Επ. β'. ἐπὶ χροίων.

ἐμοὶ δ' ἀπορά γαστρίμαργην μακάρων τῶν εἰπέν· ἀφι-

σταμαί.

ἀκερδεία λέλογχεν θαμώνα κακαγόρος.

εἰ δὲ δὴ τῶν ἀνδρῶν θυατόν Ὀλυμποῦ σκοτοῖ.

55 ἐτύμασαν, ᾧν Ταυτάλων οὗτος· ἀλλὰ γὰρ καταπέψαι

μεγαν ὅλουν ὡν ἐκυνάσθη, κόρω δ' ἐλευ

ἀταν ὑπέροπλούσιν, ἀν Φόι πατήρ ὑπὲρ κρέμασε καρτερὸν

ἀυτῷ λίθον,

τὸν ἀιεὶ μενοίνων κεφαλάς βαλεῖν εὐφροσύνας ἀλάται.
OLYMPIA I.

Στρ. γ'.

ἐχει δ' ἀπάλαμον βίον τούτον ἐμπεδόμοχθον, 95
60 μετὰ τριῶν τεταρτῶν πόνον, ἀθανάτων ὑπὶ κλέψας,
ἀλίκεσσι συμπόταις

νέκταρ ἀμβροσίαν τε

δώκεν, οἷς εἶπεν ἀφίτον

ἐθεσαν. εἰ δὲ θεὸν ἀνήρ τις ἔλπεται τι λαθέμεν ἔρδον,
ἀμαρτάνει.

65 τοὐνεκα προῆκαν υἱὸν ἀθάνατοι Πολύν

μετά τὸ ταχύτοτον αὐτὸς ἀνέρων ἔθνος.

πρὸς εὐάνθημον  ὅ ὅτε φυί, 105

λάχραι μὴν μέλαν γένειον ἔρεφον,

ἐτοίμον ἀνεφρόντισεν γάμον

'Αντ. γ'.

70 Πισάτα παρὰ πατρὸς εὐδοξοῦ Ἰπποδάμειαν

σχεδέμεν. ἐγγὺς ἐλθῶν πολιάς ἀλὸς ὁ οἶς ἐν ὀρφνα.

ἀπευθεὶς ἀρβύκτυπον

Ἐντρίαναν. ὁ δ' αὐτῷ

πάρ ποδὶ σχεδὸν φάνη.

75 τῷ μὲν εἴπε. Φιλια δώρα Κυπρίας ἀγ' εἰ τι, Ποσείδαν, 110

ἐς χάριν

tελέσται, πέδασον ἐγχος Οἰνομάχον χάλκεον,

ἐμέ δ' ἐπὶ ταχυτάτων πόρευσον ἀρμάτων

ἐς Ἀλίν, κράτει δὲ τέλασον.

ἐπεὶ τρεῖς τε καὶ δέκ' ἄνδρας ὀλέσας

80 μναστήρας ἀναβάλλεται γάμον

θυματρός. ὁ μέγας δὲ κόινυνος ἀναλκίων οὐ φῶτα λάμ-

βάνει.

θανεῖν δ' οἷς ἀνάρτικα, τὰ κέ τις ἀνώνυμον

ἀπαύγαντων καλὸν ἀμμορος; ἀλλ' ἐμοὶ μὲν οὗτος ἄθλος
85 ὑποκείσεται· τῷ δὲ πρᾶξιν φίλοις δίδοι. ὣς εἶνεν οὖν ἀκραίτοις ἐφαρμάτῳ ἤπεσε. τὸν μὲν ἀγάλλαχον θεὸς ἐφωκεν διόροις τῇ χρύσεως πτεροσίζῳ τῇ ἀκάμανται ἰπποὺς.

Str. 8.

ἐλευ δ’ Οἰνομάου βλαύ παρθένοις τε σύνευον· ἄ τεκε λαγετας εἰς ἀρέταις μεματας νιούς.

90 νῦν δ’ ἐν αἴμακουρίαις ίπποπόσσω
ἀγλασία μέμικται. ἀλήθεια
Ἀλφεαὐ τὸρω κλίθεις,
πυμαχὸν ἀμφίπολον ἑχόν πολυζευνότατο παρὰ βωμῷ.

tὸ δὲ κλέος ἐλοίτοι ἐν ἑιρετῇ
τηλόθεν δέδορκε τὰν ‘Ολυμπιάδον ἐν ὁρόμοις—

95 Πέλατος, ἵνα ταχυτὰς ποδῶν ἐρίζεται
ἀκμαὶ τ’ ἵσχυος θρασύπνον.

ὁ νικῶν δὲ λυπῶν ἀμφὶ βιότον
ἐχει μελιτόσσαν εὐδίαν

The meaning of the dē is even gle

άεθλων γ’ ἐνεκεν. τὸ δ’ αἰεὶ παράμερον ἐσόλον

100 ὑπατον ἐρχεται παντὶ βροτῶν. ἐμὲ δὲ στεφανῶσαι
κεῖνον ἵππεον νόμῳ

ἀισηλιδὶ μολτά

χρη ἐπεοιθα δέ γενοῦν ἅν οἰκονομεῖ [πόλεις] χειρὶ

μὴ τὶν μιφότερα καλῶν τε οἱ δρῖν ἄμμε καὶ δύναμιν

χριστεροὺ

105 τῶν γε νῦν κλυταῖς δαισαλωσέμεν ὑμῖν πτυχαῖς,

θεὸς εἰπτροπος ἐὼν τεαισί μηδεται

ἐξόν τοῦτο κάδος, Ἰέρων,

περιμναίσιν. εἰ δὲ μὴ ταχ’ λίποι, θεὸς
ecti γλυκυτέραν κεν ἐπομαι

πέταλ. only here in P.

175

example:

Πολυτελεία. Especially 8th. what could be guilty of such

εἴρων ἀλλ’ ἐμφάν. This must be indefinite.
OLYMPIA I.

110 σὺν ἄρματι θοῷ κλείξειν ἐπίκουρον εὐρών ὁδὸν λόγων, 
παρ’ εὐδείειλον ἐλθὼν Κρόνιοι. ἔμοι μὲν δὲν 
Μοῖσα καρτερωτατον βέλος ἄλκα τρέφει. 
ἐπ’ ἄλλους δ’ ἄλλους μεγάλου. τὸ δ’ ἔσχατον κορυφοῦται ἐκ 
βασιλείου. μηκέτι πάπτανε πόρσιον. 

πένθερά σε τοῦτον ύψου τυχόν πατείν, ἐμὲ τε τοσσάδε 

νικαφόρος 

ὁμιλεῖ, πρόφαντον σοφία καθ” Ἐλλάνας έσντα παντά.

bedos P frequently compares petty to darts. Dart 

often uses the same fig 

note of confidence in τε - το making him 

Pinder : fribb p 156

his ps practice to amount at the close of the oth 

previous to place of the vector. Here not. 

is the malapronne of the S. games. They are the s 
in this presence the stars of the other games are a 

metaphor is not reserved for occasional ornament 

habitually used for the translation of common verbs o 
of 1. 58. I. 80 Taken for matter i travel Laconim. 18 frib 

strong element of person 1. 22.
ΘΗΡΩΝΙ ΑΚΡΑΓΑΝΤΙΝΩ

ΑΡΜΑΤΙ.

Αναξιοφόρωτες ἥμουν, τίνα θεόν, τίν’ ἱρων, τίνα δ’ ἀνδρα κελαδήσουμεν: ητοι Πίσα μεν Διός. Ὀλυμπίαδα δ’ ἐστασεν Ἰρα. κλησάκροδίνα τολέμου.

5 Θρόωνα δὲ τετράορα ἑνεκά νικαφόρου γεγονητέων, ὅπερ δικαίων ἔχων, ἔρεισθ’ Ακράγαντος, εὐωνύμων τε πατέρων ἁγιων ὀρθόπολιν.

καμότεσ οἱ πολλὰ θυμών, προσευχόμενος Αραγάνων, ητοι καὶ τινὰ τολήμου, ἐστασόμεν της ἤσαν ὕψωμος, ἀιὼν δ’ ἐφεπε μόρσιμος, πλούτον τε καὶ χάριν ἁγιων

10

ΣΤΡΟΦΗΑΙ.

I. : --- | --- | ---
II. : --- | --- | ---
III. : --- | --- | ---
IV. : --- | --- | ---

I. 3.3.2. II. 3.3.2. III. 2.2.2. IV. 2.2.2.
γνησίαις ἐπ' ἀρεταῖς.

ἄλλ' ὁ Κρόνες παῖς Ἐθέας, ἔδοξε Ὀλύμπων νέμων
ἀέθλων τε κορυφάιν πόρον τ' Ἀλφεὺς,

15 οὐανθεῖ τιαίδαις καὶ σώματι ἐν χείλι τηλέ.

ἐφίσον ἄροναν ἔτι πατρίαν σφίσων κόμισον

λοιπῷ γένει. τοὺς δὲ πεπραγμένων
ἐν δίκα τε καὶ παρὰ δίκαια ἀπολίητον οὐδ' ἂν

χρόνος ὁ πάντων πατὴρ δύνατον θέμεν ἐργῶν τέλος

20 λάθα δὲ πότῳ σὺν εὐδαίμονι γένοιτ' ἂν. μενεὶ

ἔσλὼν γὰρ ὑπὸ χαριτῶν πήμα θυάσκει

παλιγκοτοῦ δαμασθέν, ἀναιρόεται breakings

μεθέλει ὁ σποῦς δεσπίζει

Στρ. β'.

ὅταν θεοῦ Μοῖρα πέμψῃ ἡ

ανέκας ἀλβοὶ ψευλὸν. ἐπεται δὲ λόγος εὐθρόνοις
25 Κάδμων κοῦραίς, ἔπαθον αἱ μεγάλα,(πένθος δὲ πιτνεῖ

βαρὺ μεθ' ἑαυτῷ

κρεσσόνων πρὸς ἁγαθῶν.)

ξώει μὲν ἐν Ὀλυμπίων ἀποθανοῦσα βρόμῳ

κεραυνοῦ ταυτέχνης Σεμέλα, φιλεί
dὲ μὴν Πάλλας αἰεὶ

30 καὶ Ζεὺς πατήρ μᾶλα, φιλεὶ δὲ παῖς ὁ κισσοφόρος.

'Αντ. β'.

λέγοντι δ' ἐν καὶ θαλάσσῃ
μετὰ κόρασι Νηρῆς ἀλίασ βίοτον ἀφθίτον

ΕΠΟΔΙ.

I. —: ——— | ——— | ——— |
——— | ———— | ———— | ——— | ——— |
——— | ——— | ——— | ——— |

II. —: ——— | ——— | ——— | ——— | ——— |
——— | ———— | ———— | ——— |
5 —: ———— | ———— | ———— | ——— |
——— | ——— | ——— |

I. 3. 3. 2. 3. 2. II. 2. 2. 2. 2. 4 (chori).
'Ινοί τετάγχαι τὸν ὀλον ἀμφὶ χρόνον. ἦτοι βροτῶν ἐν κέκριται
πείρας οὖ τι θανάτοιν,
35 οὐδ' ἤσύχιμων ἀμέραν ὅποτε, παιδ' ἄελιον, ἔτειρεῖ σὺν ἀγαθῷ τελευτάσομεν.
PUTEAS 011 ΑΛΛΟΤ ΑΛΛAI
εὐθυμίαν τε μέτα καί πόνων ἐς ἀνδρᾶς ἐβαν.
οὔτω δὲ Μοῖρ', ἀ τε πατρῶιν.
40 τώοι ἔχει τὸν εὐφρονα πότμουν, θεόρτῳ σὺν ὀλβῷ
ἔπι τι καὶ πημ' ἄγει παλιμπάπελον ἄλλῳ χρώμῳ.
ἔκε ὥσπερ ἔκτειε Δἀρν μόρμιοι ύδός
συναντόμενος, ἐν δὲ Πυθῶνι χρησθὲν
παλαίφατον τέλεσθεν.

45 ἰδοίσα δ' ὀξεί Ἰερινὺς
ἐπεφενέ Φοι σὺν ἀλλαλοφονίᾳ γένος ἀρήιον.
λείψθη δὲ Θέρσανδρος ἐρπέτειν Πολυνείκει, νέοις ἐν
ἀέθλοις
ἐν μάχαις τε πολέμου
τυμόμενος, Ἀδραστίδαν θάλος ἀρωγόν δόμοις.
50 οὖθεν στέρματος ἔχουτα ρίζαν πρέπει
tουν Αἰκνησίδαμου
ἐγκωμίων τε μελέων λυρῶν τε τυγχανέμεν.
OLYMPIA II.

φέρει τῶν τε καὶ τῶν
60 κατὰν, βαθινὰν ὑπέχων μέριμναν ἀγροτέραν,

ἀστήρ ἀρίζηλος, ἐτυμῶτατον
ἀνδρὶ φέγγος· εἰ δὲ νιν ἔχουν τις οἶδεν τὸ μέλλον,
ὥτε θανόντων μὲν ἐνθάδ’ αὐτίκ’ ἀπαλαμνοὶ φρένες
ποινᾶς ἔτισαν, τὰ δ’ ἔν τάδε Δίὸς ἀρχὰ
65 ἀλτρὰ κατὰ γάς δικάζει τις ἐχθρὰ
λόγον φράσαις ἀνάγκα.

ἴσαις δὲ νύκτεσσιν αἰεὶ,
ἴσαις δ’ ἀμέραις ἄξιοιν ἔχουσι ἀπονέστερον
ἐσλοὶ δέκοται βίοτον, οὐ χθόνα ταράσσουτος ἐν χερὸς
ἀκμὰ σάλῳ.

70 οὕτω ποντιὰν ύδρον
κεινὰν παρὰ διαματάν· ἀλλά παρὰ μὲν τιμίοις
θεῶν, οὕτως ἔχαιρον εὐφορίαις,
ἀδακρὺν νέμονται
ἀιώνα· τοῖ δ’ ἀπροσόρατον ὠκχέοντι πόνον.

75 ὅσοι δ’ ἐτόλμασαν ἐστρίς
ἐκατέρωθι μεῖναντες αἰτὶ πάμπαν ἄδικων ἔχειν
ψυχὰν, ἐτειλαν Δίὸς ἄδων, παρὰ Κρόνου τύρσων· ἐνθαὶ
μακάρων ἡν

νᾶσος ὀκεανίδες
ἀυραὶ περιπνεώσιν, ἀνθέμα δὲ χρυσοῦ φλέγει,
80 τὰ μὲν χερσόθεν ἀπ’ ἀγλαϊῶν δενδρῶν,
ὕδωρ δ’ ἀλλὰ φέρβει,
ὄρμους τῶν χέρας ἀναπλέκοντι καὶ στεφάνωις,

βουλαῖς ἐν οἰρθαίᾳ Παῦσαμάνθους
84 ὁν πατὴρ ἔχει [Κρόνος] ἐτοιμὸν αὐτῷ πάρεδρον,
85 πόσις ὁ πάντων 'Ρέας ὑπερτατόν ἐχοίγας θρόνον.
Πηλεύς τε καὶ Κάδμος ἐν τοίσιν ἀλέγονται.
'Αχιλλέα τ' ἔνεικ', ἐπεὶ Ζηνός ἦτορ
λιταῖς ὑπεισε, μάτηρ.

δ' Ἐκτόρ' ἐσφαλε, Τροίας
90 ἁμαχον ἀστραβῇ κίονα, Κύκνου τε θανάτῳ πόρεν,
'Αδών τε παῖδ' Αἰδήστα. τολλά μοι ὑπ' ἀγκώνοις ὁκέα
βήλη
ἐνδὸν ἐντὶ φαρέτρας
φωναίται συνετοσίων. ἐς ὑπὲρ τὸ παῖν ἐρμήνευον
χατίζει. σοφὸς ὁ πολλά Φείδως φυί:

95 μαυτόντες δὲ λάβροι
παγγλωσσία κόρακες ὃς, ἀκραντα γαρύτεν

Διὸς πρὸς ὀρνικα θείον.
ἐπεξε νῦν σκοπῆς τούτων, ἀγε θύμες, τίνα βάλλομεν
ἐκ μαλθακᾶς αὐτῇ φρενος, ἐνκλέας ὀιστούς ἱέντες; ἐπὶ
τοῦ μὲν κοιτὶ ἀναφέρεται πραπίσιν ἀφθονέστερον τε χέρα

100 Ἀκραγαντί πανύσιαις, ἐδεικνύον
αὐτόσομαι εὐφρέκτου λυγον ἀλαθεί νός,
τεκεῖν μή τιν ἐκατόν ὑπὲρεύων πόλιν
φιλοίς ἀνδρα λάλλων
ἐνεργεύταν πραπίσιν ἀφθονέστερον τε χέρα

105 Ἐπρονος. ἀλλ' αἴνοι ἐπέβα κόρος
οὐ δίκα συναντόμενος, ἀλλὰ μάργρων ὑπ' ἀνδρῶν,
τὸ δαλαγήσαι θέλων κρύφοι τῇ δεμέν ἐσλῶν καλοῖς
ἐγόνοι. ἐτεί φάμμος ἀριθμοῦ περιπέφυγεν,
ἐκεῖνος ὅσα χάρματ' ἀλλοις ἔθηκεν,
110 τίς ἀν φράσαι δύνατο:
ΟΛΥΜΠΙΟΝΙΚΑΙ Ι'.

ΘΗΡΩΝΙ ΑΚΡΑΓΑΝΤΙΝΩΙ

ΕΙΣ ΘΕΟΣΕΝΙΑ.

Στρ. α'.

Τυνδαρίδας τε φιλοζεινος ἀδείων καλλιπολκάμων θ'
'Ελέγα
κλειστω 'Ακράγαντα ηεραιρὼν εὐχομαι,
Θήρωνος 'Ολυμπιονίκαν ὕμνον ὀρθώσας, ἀκαμαντο-
πόδων
ἵπτων ἄωτον. Μοίσα δ' οὕτω μοι παρεστάκοι νεο-
σύγαλον εὐρόντι τρόπον
5 Δωρίω φωνῶν ἑναρμόζαι πεδίλῳ

'Αντ. α'.

ἀγιαδόκωμον. ἐπεὶ χαίταισι μὲν ξενυχθέντες ἐπὶ στέ-
φανοι
πρᾶσσοντι με τούτο θεόδματον χρέος,
φορμυγά τε ποικιλόγαρυν καὶ βοθῖν ἀυλῶν ἐπέων τε
θέσιν
Αἰνησιδάμου παιδὶ σχεμίζαι πρεπόντως, ἀ' τε Πίσα ἡ
γεγονεῖν τ' ὀὰς ἀπὸ
10 θεόμοροι νίσουν ἐπὶ ἀνθρώποις ἄοιδαί,
"Τινὶ, κραίνων ἐφετμᾶς 'Ἡρακλέος προτέρας,
ατρείκης 'Ελλανδίκας γλεφάρων Λιττωλός ἀνήρ ύψοθεν
ἀμφὶ κόμαις βάλῃ γλαυκόχροδα κόσμου ἐλαιας· τὰν
ποτὲ
'Ἰστρον ἀπὸ σκιαρᾶν παγῶν ἔνεικεν 'Ἀμφιτρυνιάδας,
15 μνᾶμα τῶν Ὀλυμπίας κάλλιστον ἄθλων,

Στρ. β′.

δάμον 'Ὑπερβορέων πείσας 'Ἀπόλλωνος—θεράποντα
λόγῳ
πιστὰ φρονέων Δίδξ αἰτεί πανδόκφ
ἀλσει σκιαρὼν τε φύτευμα ἐξων ἀνθρώποις στέφανων
τ‘ ἀρετάν.

ηδῆ γὰρ αὐτῷ πατρὶ μὲν βωμῶν ἀγισθέντων διχόμηνις
δόλων χρυσάρματος
20 ἐσπέρας ὀφθαλμὸν ἀντέφλεξε Μήνα,

'Αυτ. β′.

καὶ μεγάλων ἄθλων ἀγνῶν κρίσιν καὶ πενταετηρίδι
ἄμα
θῆκε ξάθεος ἐπὶ κρημνοῖς 'Ἀλφεοῦ·
ἀλλ‘ οὐ καλὰ δένδρε’ ἔθαλλεν χόρος ἐν βάςσαις Κρονίου
Πέλατος.

τοῦτων ἐδοξῆν γημνὸς αὐτῷ κάποις ὀξείας ὑπακοῦέμεν
ἀνγαίας ἄελιον.

25 ἐγὼ τότε ἐς γαίας πορεύειν θημὸς ὀρμα

ΕΠΟΔΗ.

I. |   |   |   |   |   |   |   |   |   |   |
II. |   |   |   |   |   |   |   |   |   |   |
III. |   |   |   |   |   |   |   |   |   |   |

I. 4 3 2 3 4.  II. 3 5 5 3.  III. 2 2 2.
'Ιστρίαν νυν· ἔνθα Λατοῦς ἱπποσοά θυγάτηρ
dέξατ' ἔλθοντ 'Ἀρκαδίας ἀπὸ δειρᾶν καὶ πολυγνάμπτων
μυχῶν,
eὐτέ νυν ἀγγελίαις Εὐρυσθέως ἑντυ' ἀνάγκα πατράθεν 50
χρυσόκερων ἔλαφου θήλειαν ἄξονθ', ἀν ποτε Ταῦγέτα
30 ἀντιδείο, Ὀρθωσία ἐγραψεν ἱεράν.

Στρ. γ'.

τῶν μεθέπων ἵδε καὶ κείναν χθόνα πνεῦμα ὁπίθεν Βορέα
ψυχροῖ. τόθι δένδρεα θάμβαυε στάθεις. 56
tῶν νυν γλυκῶς ἰμερος ἐσχεν δωδεκάγναμπτων περὶ
tέρμα δρόμου
ὑπῆρων φυτεύσαι. καὶ νυν ἐς ταύταν ἑορτάν ἤλαος ἀντι-
θέοισιν νῖσται
35 σὺν βαθυζώνοι διδύμνοι παμε Δήδας.

'Αντ. γ'.

τοῖς γὰρ ἐπέτραπεν Οὐλυμπόνδι  ἰῶν θαγτόν ἄγόνα
νέμειν
ἀνδρῶν τ' ἀρετᾶς πέρι καὶ ῥιμφαρμάτου
dιφρηλασίας. ἔμε δ' ὄν πάρ θυμός ὀτρύνει φάμεν
'Εμμενίδαις
Θήρωνι τ' ἐλθέων κύδος, εὐπποὼν διδόντων Τυνδαιδᾶν,
ὅτι πλείσταις βροτῶν
40 ξεινίαις αὐτοῖς ἐποίχονται τραπέζαις,

'Επ. γ'.

εὐσεβεῖ γνώμα φυλάσσοντες μακάρων τελετᾶς.
eἰ δ' ἀριστεύει μὲν ὑδαρ, κτείνων δὲ χρυσὸς αἴδοιέστα-
τον,

νυν δὲ πρὸς ἐσχατιὰν Θήρων ἀρεταίσιν ἰκάνων ἀπτεται
οἰκοθεν Ἡρακλεός σταλάν. τὸ πόρσον δ' ἔστι σοφοῖς
ἀβάτον
45 κασόφοις. οὐ νυν διώξω· κεινὸς εἰην.
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11.44.4.44.4.5.

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3.

IV. 4.4.


σπεύδει Καμαρίνα. θεός εὐφρων
εἰς λουταίς εὐχαίς. ἐπεὶ νῦν αἰνέω μάλα μὲν
tροφαίς ἐτοίμον ἑπτων,
15 χαίροντα τε ἐξενίας πανδόκοις
καὶ πρὸς Ἡσυχίαν φιλόπολιν καθαρὰ γυνώμα τετραμ-
μένον.
οὐ ψειδεὶ τέγξῳ λόγον·
diάπειρα τοι βροτῶν ἐλεγχος·

ἀπέρ Κλυμένου παίδα
20 Λαμνιάδων γυναικῶν
ἐλυσεν εξ ἀτυμίας.
χαλκέωσι δὲ ἐν ἐντεσὶ νικῶν δρόμον
ἐειπεν Ὁψυτυλεία μετὰ στέφανον ἱών·
Οὗτος ἐγώ ταχυτάτι· χεῖρες δὲ καὶ ἤτορ ἵσον.
25 φύσταται δὲ καὶ νέοις ἐν ἀνθράσι
πολιαὶ θαμὰ καὶ παρὰ τὸν ἀλκίας ἐοικότα χρόνον.

Εποδος.

I. \[\text{\ldots}\]
II. \[\text{\ldots}\]
III. \[\text{\ldots}\]

ΝΥΜΠΗ ΚΑΜΑΡΙΝΑ ΟΝ ΣΩΝ. (Coin of Kamarina.)
ΟΛΥΜΠΙΟΝΙΚΑΙ Ε'

ΨΑΥΜΙΔΙ ΚΑΜΑΡΙΝΑΙΩι

ΑΠΗΝΗ.  

Στρ. α'.

'Τψηλᾶν ἀρετᾶν καί στεφάνων ἀωτὸν γλυκὺν
tῶν Οὐλυμπία, Ἡκεανοῦ θύγατερ, καρδία γελανεὶ
ἀκαμαντόποδος τ' ἀπήνας δέκευ Ψαύμιώς τε δῶρα.

'Αντ. α'.

ὅς τὰν σὰν πόλιν αὐξὼν, Καμάρινα, λαστρόφον

βωμοὺς ἐξ διδύμους ἐγέραρεν ἐορταῖς θέων μεγίσταις

 upto θοβυθυσίαις υθλὼν τε πεμπταμέροις ἀμίλλαις,

'Επ. α'.

ἵπποις ἦμιόνοις τε μοναμπυκία τε. τὰν δὲ κύδος

ἄβρον

νυκάσαις ἀνέθηκε, καὶ ὁν πατέρ' Ἀκρων ἐκάρυζε καὶ

tὰν νέοικον ἐδραν.

STROPHE.  

I.  -$>$  |uko | L. ||uko | L. ||uko | φ | L. ||uko | φ | L. ||uko | φ | L. ||uko | φ | L. ||uko | φ | L. |

II.  -$>$  |uko | L. ||uko | L. ||uko | L. ||uko | L. ||uko | L. ||uko | L. ||uko | L. ||uko | L. |

ω: |uko | L. ||uko | L. ||uko | L. ||uko | L. |

I. 3 2 3.  

II. 5 4 . 5 4 .

ΕΠΟΔΙ.

|$>$ |uko | L. ||uko | L. ||uko | L. ||uko | L. ||uko | L. ||uko | L. ||uko | L. |

|$>$ |uko | L. ||uko | L. ||uko | L. ||uko | L. ||uko | L. ||uko | L. ||uko | L. |

5 4 . 5 4 4.
18 OLYMPIA V.

Στρ. β'.

' ἐκὼν δ’ Οἰνομάου καὶ Πέλοπος παρ’ ἐγγράτων
10 σταθμῶν, ὃς πολιάοχε Παλλάς, ἀείδει μὲν ἀλσος ἀγνὸν τὸ τέον, ποταμὸν τε ᾽Ωανῖν, ἐγχορίαν τε ἱμνιαν,

καὶ σεμνοὺς ὅχετος," Ἰππαρις οἰσιν ἄρδει στρατόν,
κολλᾶ τε σταδίων θαλάμων ταχέως ὕψηλην ἀλσος,

υπ’ ἀμαχανίας ἀγνὸν ἐς φάος τόνδε δᾶμον ἀστῶν

Ἀντ. β'.

15 αἰεὶ δ’ ἀμφ’ ἀρέταισι πόνος δαπάνα τε μάρναται πρὸς ἔργον
κινδύνῳ κεκαλυμμένον. ἡν δ’ ἐχοντες σοφοί καὶ πολίταις ἐδοξαν ἔμμεν.

Στρ. γ'.

Σωτήρ υψινεφές Ζεῦ, Κρόνιον τε ναίων λόφον
τιμῶν τ’ Ἀλφεών εὐρω ῥέουντα Φεδαίον τε σεμνον ἀντρον,

ἰκέτας σέθεν ἔρχομαι Λυδίοις ἀπό των ἐν αὐλοῖς,

Ἐπ. γ'.

20 αἰτήσων πόλιν εὐφανρίασι τάνδε κλυταῖς
δαίδαλλειν, σε τ’, Ὀλυμπιώνικα, Ποσειδανίασιν ἐπ-

ποισ ἐπιτερπόμενον φέρειν γήρας εὐθυμον ἐς τελευτάν,

Ἀντ. γ'.

 νίων, Ψαῦμι, παρισταμένων. ἕργεντα δ’ εἴ τις ὀλβον ἄρδει,

ἔξαρκέων κτεάτεσσι καὶ εὐλογίαν προστιθεῖς, μὴ ματεῦ-

ση θεός γενέσθαι.
ΟΛΥΜΠΙΟΝΙΚΑΙ ε'

ἈΓΝΩΣΙΑ ΣΥΡΑΚΟΣΙΩΝ

ΑΠΑΝΤΗ.

Χριστίεα υποστασάντες ευτείχεις προθυρῷ θαλάμου κιόνας, ὡς ὅτε ἐπὶ τὸν μεγαρὸν παξομεν ἀρχομεν ὃ ἐχθρὸν πρόσοστον ἄρρηθεν τυλιγμένος, εἰ δ' εἰμι μὲν Ὄλυμπιονίκας, έφεσι δ' ἔχω

5 βοῶν τῇ μαντείῳ παμής Δίῳ εἰς Πίασα, συνοκινητὴν τῇ τὰν κλείσαν Συρακοσίου, τίνα κεβ φυγοὺς ἕμνων
κεῖνος ἀνήρ, ἐπικυρσάτης αφθονῶν ἀστῶν ἐν ἀμέτραις ἀοιδάς;

Στρ. ἀ'

10 οὕτε παρ' ἀνδράσιν οὕτ' ἐν μαυλί κοιλαίσ εἰσδοίνη δέντερον.

Ι. 4 3 5 5 4 3.

II. 2 2 2.

III. 4 2 3 3 2 4.

Strophae.
OLYMPIA VI.

tιμιαί· πολλοί δὲ μέμνηνται, καλὸν εἰ τι ποναθῇ.
Αγησία, τίν δὲ αἰνος ἐτοιμὸς, ὥν ἐν δίκα
ἀπὸ γλώσσας Ἄδραστος μάντιν Οἰκλείδαν ποτέ ἐσ
Αμφιάρην μὲ Χελώς Καλέσα τῇ Λακεδαιμὼν
ἀσέγειτ', ἐπει κατὰ γαί αὐτὸν τὲ νῦν καὶ φαίδημας
ὑποὺς ἔμαρφεν.

15 ἐπτὰ δ' ἐπειτὰ πυρὰν νεκρῶν τελεσθέντων Ταλαιώνίδας
εἴπεν ἐν Ὁμβασι τοιοῦτον τι Σέπος· Πολέω στρατιᾶς
οφθαλμὸν ἐμᾶς,
ἀμφότερον μάντιν τ' ἀγάθον καὶ δοῦρι μάργαράθαν. 25
cαι
καὶ ἀνδρὶ κόμου δεσπότα πάρεστι Συρακοσία.
οὕτε δύσηρις ἔων ὦττ ὄν φιλόνεικος ἀγαν,
20 καὶ μέγαν ὤρκον ὄμοςσαί τούτο γέ Φοι σαφέως
μαρτυρήσω· μελιφθογγοῦ δ' ἐπιτρέψωμι Μοίσαι.

Ο Φίντις, ἀλλὰ ζεύξει ηὕη μοι σθένος ἦμιόνων,
τάχος, ὃφρα κελεύθῳ τ' ἐν καθαρᾷ
βασιλεῦτεν ὄχχον, ἵκεμαί τε πρὸς ἀνδρῶν
25 καὶ γένος· κεῖναι γὰρ εἰς ἀλλὰν ὄδον ἀγεμονευῶσαι

5. 4 4 4 4 3. 3 3. 3 3. 3 3.
ταύταν ἐπίστανται, στεφάνους ἐν Ὁλυμπίᾳ
eπει᾽ δέξαντο. χρή τοῖς πῦλας ύμνων ἀναπτυνάμεν

αὐταῖς·

πρὸς Πιτάραν δὲ παρ᾽ Εὐρώτα πόρον ἐδέχεται ἐν ὀρᾷ.

30 παίδα Φίόπλοκον Εὔαδος τεκέμεν.
κρύψε δὲ παρθενίαν ὀδίνα κόλποις.
κυρίῳ δ᾽ ἐν μηνὶ σφημποία ἀμφιτόλους ἐκέλευσεν

ἡρώι πορσαίνειν δόμεν Εἰλατίδα βρέφος,
δε ἀνδρῶν Ἀρκάδων ἀνάσσε Φαισάνῳ λάχε τ᾽ Ἀλφεόν

οἰκεῖν.

'Αντ. β'.

35 ἐνθα τραφεῖος' ὑπ᾽ Ἀπόλλωνι γλυκείας πρῶτον ἐφαυσ' Ἀφροδίτας.

'Επ. β'.

οὗτ᾽ ἔλαθ᾽ Αἰπτυον ἐν παντὶ χρόνῳ κλέπτοισα θεοίο
γόνον.

ἀλλ᾽ ὁ μὲν Πυθώνιο, ἐν θυμῷ πιέσας χόλον οὐ φατὼν

ὀξεία μελέτα,

ὡς ἔχετ᾽ ἣν μαντευσόμενος ταύτας περ᾽ ἀτλάτων πάθας. 65

ἀ ἐν φοινικόκρικον ζώναν καταθηκαμένα

κάλπιδα τ᾽ ἀργυρέαν, λόχμας ὑπὸ κυανέας
tικτε θεόφρονα κοῦρον. τά μὲν ὁ Χρυσοκόμας

πραύμητιν τ᾽ Ἔλειθυιαν παρέστασέν τε Μοῖρας.

Στρ. γ'.

60 ἠλθὲν δ᾽ ὑπὸ σπλάγχνων ὑπ᾽ ὀδίνος τ᾽ ἐρατᾶς Ἰαμος

ἐς φάοις αὐτίκα. τὸν μὲν κυμαμένον

55 Ἀλεπτε χαμαί; δύο δὲ γλαυκῶπες αὐτὸν

dαμόνων βουλαισίν ἐθρέψαντο δρόκοι̇τες ἀμέμφει

ἰὼ μελισσῶν καδόμενοι. Βασίλεις δ᾽ ἐπεὶ

με θεόν, τὰ μὲν

θεομενοίν.
πετρασάς ἐλαύνων ἴκετ' ἐκ Πυθώνος, ἀπαντας ἐν οἴκῳ

εἰρέτο παῦλα, τὸν Ἐνάδνα τέκοι. Φοίβον γὰρ αὐτὸν φα

γεγάκειν ἴαν νεών, τὸν ἀυράγουσα κελεύθερον ἀνθρώπον ἀν

50 πατρός, περὶ θνατῶν δ' ἐσεσθαι μάντιν ἐπιχοθονίοις ἐξοχον, οὐδὲ ποτ' ἐκλείψειν γενεάν.

ὡς ἄρα μίννε. τοῦ δ' οὖτ' ὁν ἁκοῦσαι οὖτ' ἠδεὶν εὐχοντο πεμπταίον γεγειμένοιν. ἀλλ' ἐν

κέκρυπτο γὰρ σχοινώ βατεία τ' ἐν ἀπειράτῳ,

55 ἵων εκθασι καὶ παμπορφύροις ἀκτίας βεβρεγμένος ἀβρον

σώμα· τὸ καὶ κατεφώμεζεν καλείσθαι νυν χρόνῳ σύμ-

παντὶ μάτηρ

τοῦτ' ὅνυμι' ἀθάνατον. τερπνᾶς δ' ἐπεὶ χρυσοστεφάνοιο λάβεν

καρπὸν Ἄρβας, Ἀλεφὸν μέσσω καταβᾶς ἐκάλεσσε Πο-

θείδαν εἰφρύβιαν,

ὅν πρόγονον, καὶ τόξοφόρον Δάλου θεοδύνας σκοτών, 100

60 αἰτέων λαστρόφοι τιμάν τιν' ἐὰς κεφαλά, νυκτὸς ὑπαίθριος. ἀντεθένξετο δ' ἀρτιτειν

πατρία ὅσσα, μετάλλασεν τέ νυν· 'Ορσο, τέκος, δεύρο πάγκωνον ἐς χώραν ἵμεν φάμας ὁπισθεν.

ήρθεν

65 ἔνθα ἐν ὡπασε θαρσουρὸν δίδυμον μαντοσύνας, τοκα μεν φωναῖν ἁκονειν

ψευδεών ἀγνωστόν, εὖτ' ἀν δὲ θρασυμάχων ἑλθὼν

'Ηρακλῆς, σεμνον θάλος Ἀλκαίδαν, πατρί 105

ἦν ἐφράν τε κτίσῃ πλειστόμβροτον τεθμὸν τε μέγιστον

αἴθλων,
70 Ζημός ἐπ᾽ ἀκροτάτῳ βωμῷ τότ᾽ αὐχρηστήριον θέσθαι κέλευσεν.

ἢ ὅποι πολύκλειτον καθ᾽ Ἀργεῖον γένος Ἰαμίδαν.  

ὅλος ἐμ᾽ ἐσπητοῦ τιμώντες δ᾽ ἀρετὰσ ἐσφαγὰν ὀδὸν ἐρχόμενοι. τεκμάριε μεγελοὶ τοῖς

χρήμα ἐκαστὸν: μόνος ἐξ ἄλλων κρήμαται φθονέον-

75 τοῖς οἷς ποτὲ πρῶτοι περὶ δοδέκατον δρόμον

ἐλαυνόμετον ἀδιαφορίᾳ ποτευτέρω, ἰσρίς εὐκλεά μορφῶν.

εἰ δ᾽ ἐτύμως ὑπὸ Κυλλίανας ὄρους, ἐγγύτρια, μάτρωσε ἀνδρές

νασταύνεις ἐδόρθησαν θεῶν κάρυκα λιταῖς θυσίαις

πολλά δὴ πολλαῖσιν Ἕρμῶν εὐσεβῶς, ἄν ὄλαμ ἔχει

μοιρὰν τ᾽ ἄνθρωπον ἐλπίδα

80 Ἀρκάδιαν τ᾽ ἐναύδα τιμῆς κείμος, ὁ παῖ Σωστρατοῦ,

σὺν βαρυγινῷ πατρὶ κραίνει σέθεν εὐτυχίαν.

δόξαν ἐχὼ τιν ἐπὶ ἀλάσσαν ἄκονας λεγόμενος

ἀναθέαντα προσέρχετε καλλιροθίαν πνεοῦς:

ματρομάτωρ ἐμά Στυμφαλία, εὐανθής Μετώπα,

85 πλάζειππον ὁ Θήβαν ἐτίκτευς, τὰς ἐρατεινὰν ὕδωρ

ποῖμαν, ἀνδράσιν αἰχματαίοι πλέκων

ποικίλων υμνοῦ. οὕτως γάρ ἐτάυρος,

Αἰνεὰ, πρῶτον μὲν Ἡραν Παρθένιαν κελαδῆσαι,

κρυόναι τ᾽ ἐστεν᾽ ἀρχαίον ὅνειδος ἀλαθέσιν

90 λόγοις εἰ φεύγομεν, Βοιωτίαν ὑπ᾽ ἐστὶ γὰρ ἀγγελος

ἄρθινος, ἡμικόμων σκυτάλα Μοισᾶν, ἀλκυνὸς κρατήρ ἀγαθόντων

ἀναίαν.

81 The Agrippa School was the chief school of Greece, in which the ancients were instructed in the art of rhetoric.  

The school was called the 'Agora', and was the center of literary and scientific activity.  

The school was founded by Agrippa, a wealthy citizen of Athens, who was known for his love of learning and his patronage of the arts.  

The school was renowned for its rigorous training in the arts of rhetoric, grammar, and literature.  

The school was attended by many of the greatest minds of the day, including Plato, Aristotle, and many others.  

The school was known for its emphasis on the study of rhetoric, which was considered to be the highest form of learning.  

The school was also known for its use of the oral tradition, as students were expected to memorize long passages of literature and delivery them with skill and grace.  

The school was highly respected and influential, and its graduates were highly sought after by the elites of the time.  

The school was notable for its emphasis on the development of character and moral virtues, as well as the study of the natural world.  

The school was closed in the 5th century BCE, but its legacy lived on through the many students who went on to become leaders, scholars, and artists throughout the ancient world.
OLYMPIA VI.

εἰπὼν δὲ μεμνάσθαι Συρακοσσάν τε καὶ Ὄρτυγιας·
tαν Ἱέρων καθαρὸ σκάπτω διέπων,
ἀρτια μηδόμενοι, φοινικόπεζαν

95 ἀμφέπει Δάματρα, λευκόππου τε τὸν γατρὸς ἐορτάν,
καὶ Ζηρὸς Λιτναίου κράτος. ἀδύλοχοι δὲ νῦν
λύραι μολπαί τε γυνώσκοντι, μὴ θράσσοι χρόνος ὤλβον

ἐφέρτων.

οὖν ἐν δὲ φιλοφροσύναις εὐήματοις Ἀγησία ἔδεα τὸ κάλλιον
μον

Ἐπ. ε'.

οὐκοθεν οὖκαδ' ἀπὸ Στυμφαλίων τειχέων ποτινισόμενον,
100 ματέρ' εὐμήλοιο λειποντ' Ἀρκαδίας. ἀγαθαί δὲ πέλοντε

ἐν χείμερα

μικτὶ θοᾶς ἐκ ναὸς ἀπεσκήμβαθαι δὺ ἄγκυραι. θεὸς
tῶν δὲ κείσων τε κλητὰν αἰσαν παρέχοι φιλέων

δέσποτα πολτόμεδον, εὐθῦν δὲ πλοῦν καμάτων

ἐκτὸς ἑόρτα δίδηξιν, χρυσαλακάτου πόσις

105 Ἀμφιτρίτας, ἐμῶν δ' ὅμοιον ἄει εὐπρεπῆς ἄνθος.
OLYMPIONIKAI Ζ' ἐς ΑΛΕΞΑΝΔΡΟΝ

ΔΙΑΓΩΡΑΙ ΡΟΔΙΩΙ

ΠΥΚΤΗ.

6.13

Φιάλαν ὡς εὶ τις ἄφεσι τὸ χείρος ἑλὼν ἐνδον ἀμπέλου κακλάζοισαν δρόσῳ δωρήσεται νεανία γαμβρῷ πρόπλινον οἴκοθεν οἴκαδε πάγχρυσον κορυφὴν κτεάνων ὁ συμποσίου τε χάριν καδὸς τε τιμᾶσαι ἑν, ἐν δὲ φίλων παρερντῶν θήκε μὲν ζαλοτὸν ὀμόφρονον εὐνᾶς. Αντ. α'.

καὶ ἐγὼ νέκταρ χυτον, Μοῦσαν δόσιν, ἀεθλοφόροις ἀνδράσιν πέμπων, γλυκὺν καρπὸν φρενὸς, ἰλάσκομαι.

10 Ὀλυμπία Πυθοὶ τε νικώντεσσιν. ὁ δ' ὀλβιος, ὁν φὰμαι κατέχοντ' ἀγαθαί.

STROPHAE.

I. ... | ... || ... ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... || ... ||...
ολοτε δ' ἄλλον ἐποττεύει Χάρις ξωθάλμιος ἀδυμελεί 20
θάμα μὲν φόρμιγγι παμφώνοισ' τ' ἐν ἐντεσιν αὐλῶν.

καὶ νυν ὑπ' ἀμφοτέρων σὺν Διαγόρα κατέβαν, τὰν
pοντίαν

υμνέων παῖδ' Ἀφροδίτας Ἀελλοίο τε νύμφαν, Ῥόδον, 25
15 εὐθυμάχαν ὀφρα πελώριον ἄνδρα παρ' Ἀλφεῖῷ στεφανώ-

ςάμενον

αινέσω πυγμᾶς ἀποινα
καὶ παρὰ Κασταλία, πατέρα τε Δαμάγητον ἀδόντα

Δίκα,

'Ασίας εὐρυχόρου τρίπολιν νάσου τέλας

εὐμβόλω ναῦντας Ἀργεία σὺν αἰχμᾷ.

20 ἐθελῆσω τοῖσιν εέ ἄρχας ἀπὸ Τιλαπολέμου

ἐξου ἀγγελὼν διορθώσαι λόγον,

Ηρακλέος

εὐρυσθενεὶ γέννα. τὸ μὲν γὰρ πατρόθεν ἐκ Διὸς εὐχο-

ται. τὸ δ' Ἀμυντορίδαι

ματρόθεν Ἀστυδαμείας ἀμφὶ δ' ἀνθρώπων φρασίν

ἀμπλακίαι

25 ἀναρίθμητοι κρέμανται. τούτῳ δ' ἀμάχανον εὑρεῖν,

EPODI.

I. —— | —— | —— | —— | —— | —— | —— | ——  
II. —— | —— | —— | —— | —— | —— | —— | ——  
      | —— | —— | —— | —— | —— | —— | ——  
      | —— | —— | —— | —— | —— | —— | ——  
      | —— | —— | —— | —— | —— | —— | ——  
III. —— | —— | —— | —— | —— | —— | —— | ——  
IV. —— | —— | —— | —— | —— | —— | —— | ——  
   I. 3 3 2. II. 4 3 2. 2 4 3. 4. III. 3 2 3. IV. 4 2. 4 2.
ο τι μὲν ἐν καὶ τελευτᾷ φέρτατον ἄνδρι τυχεὶν.  
καὶ γὰρ Ἀλκμήνας κασιγνήτων νόθου 
σκάπττω θενῶν 
σκυπραῖος ἐλαίας ἔκτανεν Τίμυθη Λικύμμιον ἐλθόντ' ἐκ 
θαλάμων Μιδέας 
τάσσετε ποτε χθονός οἰκιστήρ χολωθεὶς. 
αἵ δὲ φρενῶν 
παρέπλαγξαν καὶ σοφόν. 

europ. β'.

τῶ μὲν ὁ Χρυσοκόμας εὐφόδεος εἰς ἀδύτου ναὸν πλὸον 
ἐπε Λευνάιας ἀπ' ἀκτάς εἰθὲν ἐς ἀμφιθάλασσον νο- 
μοῦ, 
ἐφα ποτὲ βρέχε θεῶν βασιλεὺς ὁ μέγας χρυσέας νυφά- 
δεσσι πόλιν, 
ἀνίχ' Ἀφαίστου τέχναισιν 
χαλκελάτῳ πελέκει πατέρος Ἀθαναία κορυφάν κατ' 
ἀκραν 
ἀνυρούσαι' ἀλάλαξεν ὑπερμάκει βοᾶ. 
Οὐρανός δ' ἐφριξε νῦν καὶ Γαῖα μάτηρ. 

europ. 7ο.

τότε καὶ φανοὶμβροτος δαίμων Ἡπειροῦνυδας 
παίσιν φίλοις 
διο λος 
πατρί τε θυμόν ἰάναιεν κόρα τ' ἐγχειβρόμφω. 
ἐν δ' 
ἀρετὰν 
ἐβαλεν καὶ χαρῆτ' ἀνθρώποις Προμαθεός Αἰδώς. 

europ. 8ο.

ἐπὶ μὲν βαίνει τι καὶ λάθας ἀπέκμαρτα νέφος, 
καὶ παρέλκει πραγμάτων ὀρθὰν ὀδὸν
Εξω φρενών.
καὶ τοι γάρ αἰθοίςας ἔχουτες σπέρμα ἀνέβαι φλογὸς οὐ· τεῦξαν δὲ ἀπύροις ἱεροῖς
ἀλσος ἐν ἀκροτόλει. κείνως ὁ μὲν ξανθὰν ἀγαγὼν νεφέλαν
90 πολὺν ὢσε χρυσὸν· αὐτὰ δὲ σφισὶν ὡπασε τέχναιν

'Επ. γ'.
pάσαν ἐπιχειριῶν Γλαυκώπης ἀριστοπόιος χερσί κρα-
tείν.

έργα δὲ θεσίων ἐρτόντεσσι θ᾽ ὁμοία κέλευθοι φέρον. 95
ἡν δὲ κλέος βαθύ. δαέντι δὲ καὶ σοφία μελίζον ἄδολος
tελέθει.

φαντὶ δ᾽ ἀνθρώπων παλαια 55 ρήσεις οὕτω, ὅτε χθόνα δατέωντο Ζεὺς τε καὶ ἀθάνατοι,
φανερὰν ἐν πελάγει 'Ρόδον ἐμμεν ποντίῳ,
ἀλμυροῖς δὲ ἐν βένθεσιν νάσον κεκρύφθαι.

ἀπεόντος δ᾽ οὕτως ἐνθείαν λάχος 'Δελλοῦ καὶ ῥά νῦν χώρας ἀκλάρωτον λίπον,

Στρ. δ'.

οὐκ εἰςεῖ, ἐπεὶ πολιας
ἐπὶ τιν' αὐτὸς ὀρᾶν ἐνδον βαλάσσας αἱξομέναν πεδόθεν
πολύβοσκον γαίαν ἀνθρώποισι καὶ εὐφρονια μῆλοις. 115

'Αντ. δ'.

ἐκέλευσεν δ᾽ αὐτίκα χρυσάμπυκα μὲν Δάχεσιν
65 χείρας ἀντείναι, θεῶν δ᾽ ὄρκον μέγαν

μὴ παρφάμεν,

ἀλλὰ Κρόνου σὺν παίδι νεῦσαι, φαεννὸν ἐς αἰθέρα νῦν

πεμφθείσαν ἐὰν κεφαλὰ
ἐξοπίοσ ἑρας ἐσσεσθαί. τελεύταθεν δὲ λόγων κο-

ρυφαί
ev ἀλαθείᾳ πετοίσαι. βλάστε μὲν εἰς ἀλὸς ύγρὰς χρείας
'Επ. 8'.

70 νάσος, ἔχει τέ νιν ὁδειάν ὁ γενέθλιος ἀκτίνων πατήρ, πύρ πνεύμονῶν ἀρχὸς ἔππων. ἑνθα Ῥόδῳ ποτὲ μιχθεὶς τέκεν ἐπτά σοφῶτατα νοήματ' ἐπὶ προτέρων ἀνδρῶν παρα-
δεξαμένους παῖδας, ὁν εἴς μὲν Κάμυρον πρεσβύτατον τε Ἰάλυσον ἐτεκεν Λίνδον τ'. ἀπάτερθε
75 διὰ γαίαν τρίχα δασσάμενοι πατριώται, ἀστέων μοίραιν, κέκληται δὲ σφιν ἐδραί.

Στρ. ε'.

τῶθι λύτρον συµφορᾶς οἰκτρᾶς γυλυκὸς Τλαπολέμω
ισταται Τιρυνθίων ἀρχαγέτα, ἐλθεὶ τε, συνει-
δόστερ θεῷ,
80 μήλων τε κνυσάεσσα πομπὰ καὶ κρίσις ἀμφ' ἕθλοις.
τῶν ἄνθεσι Διαγόρας ἐστεφανῶσατο δίς, κλεινὰ τ' ἐν Ἰωθὴ 
τέτρακις εὑρτ-
χέων,
Νεμέα τ' ἀλλὰν ἐπὶ ἄλλα, καὶ κραναῖς ἐν Ἀθάναις.

'Αντ. ε'.

ο τ' ἐν Ἀργεὶ χαλκὸς ἔγινε μιν, τά τ' ἐν Ἀρκαδίᾳ αἰνύθεν ἔργα καὶ Θῆβαις, ἀγώνες τ' ἐννομοὶ

85 Βοιωτίων,
Πελλάνα τ' Ἰνώνα τε νικῶν ζεύκις ἐν Μεγαροσίν τ'
οὐχ ἔτερον λιθύνα
ψάφιος ἐχεῖ λόγον. ἀλλ' ὁ Ζεῦ πάτερ, νότοισιν Ἀτα-
βυρίον μεδέων, τίμα μὲν ὑμνοῦ τεθμὸν Ὀλυμπιονίκαν,

'Επ. ε'.

ἀνδρα τε πῦ άρετᾶν εὐρόντα, δίδοι τε Φοῖ αἰδοίαν
χάριν

"OLYMHOIKAI Ζ."
90 καὶ ποτ' ἀστῶν καὶ ποτὶ ἕξεινον· ἐπεὶ ὑβριζός ἔχθραν ὅδον
ἐνθυπορεί, σάφα δαεὶς ἀ τε θοι πατέρων ὀρθαὶ φρένες
ἐξ ἀγαθῶν ἐφίλημα μη κρύπτε κοινὸν
ἐχρεον. μὴ κρύπτες κοινὸν
σπέρμα ἀπὸ Καλλιάνακτος· Ἐρατίδαν τοι σὺν χα-
ρίτεσσιν ἔχει
θαλίας καὶ πόλις· ἐν δὲ μιὰ μοίρα χρόνου
95 άλλοτ' ἀλλοιαὶ διαιθυσοῦσιν αὑραί.  }

APOLLON.
Coin of Rhodes.
ΟΛΥΜΠΙΟΝΙΚΑΙ Η'

ΑΛΚΙΜΕΔΟΝΤΙ ΑΙΓΙΝΗΤΗ

ΠΑΙΔΙ ΠΑΛΑΙΣΤΗ.

Στρ. α'

Μάτερ ὁ χρυσοστεφάνων ἀέθλων Οὐλυμπία,
δέσποιν' ἀλαθείας· ἵνα μάντιες ἄνδρες
ἐμπύροις τεκμαίρομενοι παραπειρώνται Διὸς ἀργικεραύ-

νου,

ἐξ τιν' ἔχει λόγον ἀνθρώπων πέρι

5 μαχομένων μεγάλαιν
ἀρετάν θυμῷ λαβεῖν,
τῶν δὲ μόχθων ἀμπινοάν·

Ἀντ. α'.

ἀνεται δὲ πρὸς χάριν εὐσεβείας ἄνδρῶν λιταῖς.

ἀλλ' ὁ Πίσας εὐδενδρον ἐπ' Ἀλφεώ ἄλσος,

10 τόνδε κόμων καὶ στεφαναφορίαν δέξαι. μέγα τοι κλέος

ἀιεῖ,
OLYMPIA VIII.

'Επ. a'.

15 Τιμόσθενες, ὑμεῖς δ' ἐκλάρωσεν πότμος
Ζηνὶ γενεθλίῳ ὃς σὲ μὲν Νεμέα πρόφατον,
'Αλκιμέδοιτα δὲ πάρ Κρόνου λόφῳ
θήκεν. 'Ολυμπιονίκαν.

30 δὲ ἐσορᾶν καλὸς, ἔργῳ τ' οὐ κατὰ Φεῖδος ἐλέγχων
20 ἔξενεπε κρατέων πάλα δολιχήρετμον Αὐγίναν πάτραν.

Στρ. β'.

ἐξοχ' ἀνθρώπων. ὅθι γὰρ πολὺ καὶ πολλὰ ῥέπη,
ὁρᾶ διακρίνειν φεινὶ μὴ παρὰ καιρόν,

25 δυσπαλέος, τεθμὸς δὲ τις ἠθανάτων καὶ τάντ' ἀλερκέα
χώραν
παντοδαποῖσιν ὑπέστασε ξένοις

κίονα δαιμονίαν.

ό δ' ἐπαντέλλων χρόνος
τοῦτο πράσσων μὴ κάμοι.

ΕΠΟΔΙ.

I. — | —— | —— | —— | —— | —— | —— | —— |
       | —— | —— | —— | —— | —— |
       | —— | —— | —— | —— | —— |
       | —— | —— | —— | —— | —— |

5. II. —— | —— | —— | —— | —— | —— | —— |
       | —— | —— | —— | —— | —— |
       | —— | —— | —— | —— | —— |
       | —— | —— | —— | —— | —— |

III. —— | —— | —— | —— | —— |
        | —— | —— | —— | —— | —— |
        | —— | —— | —— | —— | —— |
        | —— | —— | —— | —— | —— |

I. 5. 3 3. 5. 3. II. 3 3. 3 3 2. III. 2 3. 2 2.
30 Δωρείς λαῷ ταμειουμέναν ἐξ Αἰακοῦ.  
τὸν παῖς ὁ Λατούς ἐφυμέδων τε Ποσειδᾶν,  
'Ελίω μέλλοντες ἐπὶ στέφανον τεῦξαι, καλέσαντο συνερ-
γον τείχεως, ἕν ὑπὶ νυν πεπρωμένον ὀρνυμένων πολέμουν.  
35 πτολιπόρθοις ἐν μάχαις  
λάβρον ἀμπυνεύσας καπνόν.

'Αντ. β'.

γλαυκὸς δὲ δράκοντες, ἐπεὶ κτίσθη νέον,  
πύργον ἐσαλλόμενοι τρεῖς, οἱ δύο μὲν κάπετον,  
ἀλῆθες δὲ ἀτυφομένων ψυχὰς βάλων.

'Επ. β'.

εἶνετε δὲ ἀντίον ὑμαίνων τέρας εὐθὺς Ἀπόλλων.  
Πέργαμος ἄμφι τεῖς, ἥρως, χερῶς ἐργασίαις ἀλίσκεται.  
ὁς ἡμῖν φάσμα λέγει Κρονίδα  
pεμφθέν βαρυγόντου Δίος.

Στρ. γ'.

45 οὐκ ἀτέρ παῖδων σέθεν, ἀλλ' ἀμα πρῶτοις ἀρξεται  
καὶ τετράτοις. ὡς ἄρα θεὸς σάφα Φεῖτας  
Ἐάνθου ἡπειρύ ἦ καὶ Ἀμαξόνας εὐππούς καὶ ἐς Ἰστρον  
ἐλαύνων.  
'Ορσοτρίανα δ' ἐπ' Ἰσθμῷ ποινία  
ἀρμα θοῦν τάννεν,

50 ἀπόπεμπτων Αἰακῶν  
δεύρ' ἄν ὑποποῦς χρυσέας,

'Αντ. γ'.

καὶ Κορώθου δειράδ' ἐποψόμενος δαιτικλυντάς.  
τερπόν δ' ἐν ἀνθρώποις ἵσον ἐσσεται οὐδέν.  
eί δ' ἐγώ Μελησία ἐξ ἀγενείοιν κύδων ἀνέδραμον ὕμνοι,  
55 μὴ βαλέτω με λίθῳ τραχεῖ φθόνος.

Β 2
καὶ Νεμέα γὰρ ὀμός
ἐρέω ταύταν χάριν,
τὰν δὲ ἔπεε ἀνδρῶν μάχαν

Ἑπ. γ.

ἐκ παγκρατίου. τὸ διδάξασθαι δὲ τοι
60 εἰδότι ράτερον· ἀγνωσμὸν δὲ τὸ μὴ προμαθεῖν·
κοψότεραι γὰρ ἀπειράτων φρένες.
κεῖνα δὲ κεῖνοι ἂν εἴποι
ἐργα περαίτερον ἄλλων, τίς τρόπος ἀνδρα προβάσει
ἐξ ἱερῶν ἁέθλων μέλλοντα ποθεινοτάταν δόξαιν φέρειν. 85
65 νῦν μὲν αὐτᾷ γέρας Ἀλκιμέδων

νίκαν τριακοστὰν ἐλών.

Στρ. δ'.

δὲ τύχα μὲν δαίμονος, ἀνορέας δ' οὖκ ἀμπλακῶν
ἐν τέτρασιν παίδων ἀπεθήκατο γυῖοις
νόστον ἔχθυστον καὶ ἀτιμοτέραν γλῶσσαν καὶ ἐπίκρυ-

φον οἶμον,
70 πατρὶ δὲ πατρὸς ἐνέπνευσεν μένος
γῆρας ἀντίπαλον.
Ἡ Ἀίδα τοι λάθεται
ἀρμενα πράξαις ἀνήρ.

Ἄντ. δ'.

ἀλλ' ἐμὲ χρὴ μναμοσύναν ἀνεγείροντα φράσαι
75 χειρῶν ἀωτὸν Βλεψίαδας ἐπίνικον,
ἐκτὸς οἰς ἤδη στέφανος περίκειται φυλλοφόρων ἀπ'
ἀγώνων.
ἐστι δὲ καὶ τι θανόντεσσιν μέρος
καὶ νόμον ἐρδομένων.
κατακρύπτει δ' οὐ κόνις
80 συγγόνων κεδνάν χάριν.
'Ερμᾶ δὲ θυγατρὸς ἀκούσαις Ἱφίων
'Αγγελίας, ἐνέποι κεν Καλλιμάχω λιπαρὸν
κόσμον Ὀλυμπία, ὃν σφὶ Ζεὺς γένει
ὡπασεν. ἐσλὰ δ' ἐπ' ἐσλοῖς
85 ἔργ' ἐθέλοι δόμεν, ὄξειας δὲ νόσους ἀπαλάλκοι.
εὐχομαι ἀμφὶ καλῶν μοῖρα Νέμεσιν διχόβουλον μὴ
θέμεν·
ἀλλ' ἀπήμαντον ἄγων βίοτον
αὐτοὺς τ' ἀέξοι καὶ πόλιν.
ΟΑΥΜΠΟΝΙΚΑΙ Θ'  
ΕΦΑΡΜΟΣΤΩ ΟΠΟΥΝΤΙΩ 
ΠΑΛΑΙΣΤΗ. 

Στρ. α'.

Το μὲν 'Αρχιλόχου μέλος 
φωνάει 'Ολυμπία, καλλίνικος ο τριπλός κεχλαδώς, 
ἀρκεσε Κρόνιον παρ' ὄχθον ἄγεμονεύσαι 5 
kωμάζοντι φίλοις 'Εφαρμόστῳ σὺν ἑταῖροις. 
5 ἀλλὰ νῦν ἐκαταβόλων Μοισᾶν ἀπὸ τόξων 
Δίᾳ τε φοινικοστερόπαν 
σεμνόν τ' ἐπίνειμαι 
ἀκρωτήριον Ἄλιδος 
τοιούσιδε βέλεσσιν, 
10 τὸ δ' ποτε Λυδός ἠρως Πέλοψ 
ἐξάρατο κάλλιστον ἐδον 'Ἰπποδαμείας. 

Strophae.

I. ω: --|-- --|-- --|-- 
   >: --|-- --|-- --|-- 
   >: --|-- --|-- --|-- 5

II. --|-- --|-- --|-- --|-- 
   --|-- --|-- --|-- --|-- 
   --|-- --|-- --|-- --|-- 
   --|-- --|-- --|-- --|-- 5

III. --|-- --|-- --|-- 10 
    >: --|-- --|-- --|-- 
    >: --|-- --|-- --|-- 15 
    >: --|-- --|-- --|-- 

IV. --|-- --|-- --|-- 
    >: --|-- --|-- --|-- 
    >: --|-- --|-- --|-- 20 

I. 3. 4 4. II. 4 2. 4 2. 4 2. III. 4. 2. 4. 2. IV. 5. 2 5.
πτερόεντα δ' ἴει γλυκῶν
Πυθώναδ' ὦστόν· οὕτω παμαίπετέων λόγων ἐφάψεαι
ἀνδρὸς ἀμφὶ παλαισμασίν φόρμην' ἐλελίζων
κλεμμαί ἐξ Ὀπώνετος, αἰνήσας ε καὶ ἴόν·
ἀν Ἐθέμεις θυγάτηρ τέ Φοι Σωτέρα λέλογχεν
μεγαλόδοξος Εὐνομία,
θάλλει δ' ἀρεταίσων
σὸν τε, Κασταλία, πάρα
'Αλφεοὺ τε βέθθρον·
οθεν στεφάνων ἀωτοί κλυτὰν
Δικρών ἐπαιροῦντι ματέρ' ἀγλαόδενδρον.

ἐγὼ δέ τοι φίλαν πόλιν
μαλεραῖς ἐπιφλέγων ἀοίδαισιν,
καὶ ἀγάνυρος ἔππον
θάρσον καὶ νάδος ὑποπτέρον παντὰ
ἀγγελίαν πέμψῳ ταῦταν,
εἰ σύν τινι μοιριδῷ παλάμας
ἐξαίρετον Χαρίτων νέμομαι κἀπον·
κατὰ δαίμον' ἀνδρες
καὶ ἰωνίον᾽ ἐπει ἀντίον
πῶς ἄν τριώδοντος Ἡρακλέης σκυτάλοιν τίναξε χερσίν, 45
άνικ' ἀμφί Πύλων σταθεὶς ἤρειδε Ποσειδᾶν, ἤρειδεν δὲ νῦν ἀργυρέω τόξῳ πολεμίζων
35 Φοίβος, οὐδ' Ἀίδας ἀκινήταν ἔχε ῥάβδων, 
βρότεα σώμαθ' ἄ κατάγει 
κολάν ἐς ἀγνιὰν 
θνασκόντων; ἀπό μοι λόγον 
tούτον στόμα ρίφου.
40 ἐπεὶ τῷ γε λοιδορήσᾳ θεοὺς 
ἐγιθρᾶ σοφία καὶ τῷ κανχάσθαι παρὰ καιρὸν

'Αντ. β'.

μανίασιν ὑποκρέκει.
μὴ νῦν λαλάγει τὰ τοιαῦτ': ἐὰ πόλεμον μάχαν τε πά-

χωρίς ἀθανάτων· φέρουσ δὲ Πρωτογενείας 
45 ἀστεὶ γλῶσσαν, ἵν' αἰολοβρόντα Δίδος αἴσα 
Πύρρα Δευκαλίων τε Παρνασοῖ καταβάντε 
δόμον ἔθεντο πρῶτον, ἀτερ δ' 
εὐνᾶς ὁμόδαμον 
κτισσάσθαν λίθινον γόνον ·

50 Λασὶ δ' ὀνύμασθεν. 
ἐγειρ' ἐπέων σφιν οἷμον λυγύν, 
ἀφεὶ δὲ παλαιὸν μὲν οἶνον, ἄνθεα δ' ὑμνων

'Ἐπ. β'.

νεωτέρων. λέγοντι μὰν 
χθόνα μὲν κατακλύσαι μέλαιναν 
55 ὑδατὸς σθένος, ἀλλὰ 
Ζηνὸς τέχναις ἀνάπωτιν ἐξαίφνας 
ἀντλον ἔλειν. κεῖνων δ' ἔσσαν 
χαλκάστιδες ύμέτεροι πρόγονοι, 
ἀρχάθευν Ἰαπτειονίδος φύτλας 
60 κοῦροι κορᾶν καὶ φερτάτων Κρονίδᾶν, ἐγχώριοι βασιλῆς 
aiei,
ΟΔΥΜΠΙΟΝΙΚΑΙ Θ'.

πρὶν 'Ολύμπιος ἀγεμῶν
θύγατρ’ ἀπὸ γὰς 'Επειδῶν 'Οσόευτος ἀναρπάσαις ἔκα-

λος
μέχρι Μαυναλίασιν ἐν δειραῖς καὶ ἑνεκεν
Δοκρῶ, μὴ καθέλοι νῦν αἰῶν πότιον ἐφάψαις
65 ὥρφανον γενεᾶς. ἤχειν δὲ σπέρμα μέγιστον
ἀλοχος, εὐφράνθη τε Φιδῶν
ήρως θετον νίον,
μάτρωος δ’ ἐκάλεσσε νῦν
ἰσώνυμον ἐμμεν,
70 ὑπέρφατον ἄνδρα μορφῆ τε καὶ
ἐργοῖσι. πόλιν δ’ ὕπασεν λαὸν τε διαιτᾶν.

Ἀντ. γ’.

ἀφίκωςτο δὲ Φοι ξένοι
ἐκ τ’ Ἀργεος ἐκ τε Ὑβᾶν, οἱ δ’ Ἀρκάδες, οἱ δὲ καὶ
Πισᾶται.

νίον δ’ Ἀκτόρος ἐξόχως τίμασεν ἐποίκων
75 Ἀιγίνας τε Μενοίτιον τοῦ παῖς ἄμ’ Ἀτρέιδαίς
Τεῦβραντος πεδίου μολὼν ἔστα σὺν Ἀχιλλεῖ
μόνος, ὃτ’ ἀλκάεντας Δαναοὺς
τρέφας ἀλλιασίω
πρύμναις Τήλεφος ἐμβαλεν;
80 ὥστ’ ἐμφορεὶ δέξιαι
μαθεῖν Πατρόκλου βιατᾷ νῦν.
ἐξ οὗ Θετίος γ’ ἵνας οὐλίῳ νῦν ἐν Ἀρεί

Ἐπ. γ’.

παραγορεῖτο μὴ ποτὲ
σφετέρας ἄτερθε ταξιοῦσθαι
85 δαμασιμβρότον αἰχμᾶς.
ἐὶνε εὐρησιετῆς ἀναγείσθαι
πρόσφορος ἐν Μοίσαν δίφρῳ·
tόλμα δὲ καὶ ἁμφιλαφῆς δύναμις
ἐσπούτο. προξενία δ' ἀρετὰ τ' ἥλθον

90 τιμάρος Ἰσθμίασι Λαμπρομάχου μίτραις, ὡτ' ἀμφότεροι κράτησαν

Στρ. δ'.

μίαν ἔργον αὖ ἀμέραν.

ἀλλαὶ δὲ δ' ἐν Κορίνθω πῦλαις ἐγένοντ' ἑπείτα χάρμαι,

ταί δὲ καὶ Νεμέας Ἐφαρμόστῳ κατὰ κόλπον:

'Ἀργεῖ τ' ἐσχεθε κῦδος ἀνδρῶν, παῖς δ' ἐν 'Αθηναῖς.

95 οἶδεν δ' ἐν Μαραθῶι συλαθεῖς ἄγενείων

μένεν ἄγωνα πρεσβυτέρων

ἀμφὶ ἀργυρίδεσσιν·

φώτας δ' ἀξυρεπεὶ δόλῳ

ἀπτῶτη δαμάσσαις

100 διήρχετο κύκλον ὅσσα βοᾶ,

ointments ἔσω καὶ καλὸς κάλλιστα τε ἱέξαις.

'Αντ. δ'.

τὰ δὲ Παρρασίῳ στρατῷ

θαυμαστὸς ἐὼν φάνη Ζηνὸς ἀμφὶ πανάγυριν Λυκαιόν,

καὶ ψυχρὰν ὅποτ' εὐδιανὸν φάρμακον αὐράν

105 Πελλάναια φέρε· σύνδικος δ' αὐτῷ Ἰολάου

τύμβος εἰναλία τ' Ἐλευσίς ἀγλαίαισιν.

τὸ δὲ φυὰ κράτιστον ἄπαν·

πολλοὶ δὲ διδακταῖς

ἀνθρώπων ἀρεταῖς κλέος

110 ὁροῦσαν ἀρέσθαι.

ἀνευ δὲ θεοῦ σεσυγαμένον

ὁ ἱερώντερον χρημ' ἐκαστον. ἐντὶ γὰρ ἀλλαὶ

'Ἐπ. δ'.

ὀδόν ὁδοὶ περαίτεραι,

μία δ' οὐχ ἀπαντας ἀμμε θρέψει

115 μελέτα· σοφίαι μὲν

ἀιτειαί· τοῦτο δὲ προσφέρων ἄφθλον,
ὈΛΥΜΠΙΟΝΙΚΑΙ Ο'.

165 ὁρθιον ὥρυσαι θαρσέων,
tόνδ' ἀνέρα δαιμονία γεγάμεν
eὔχειρα, δεξιόγυιον, ὁρῶντι ἄλκαν,
120 Λιάντειόν τ' ἐν δαίτι Φιλιάδα νικῶν ἐπεστεφάνωσε βω-

μόν.

AIAS OIIADES.
Coin of Opus.
Τὸν Ὀλυμπιονίκαν ἀνάγνωτε μοι Ἀρχεστράτον παίδα πόθι φρενὸς ἐμᾶς γέγραπται. γλυκὺ γὰρ αὐτῷ μέλος ὁφείλων ἐπιλέαθ᾽. ὦ Μοίσι, ἀλλὰ σὺ καὶ θυγάτηρ Ἀλάθεια Δίος, ὥρθ᾽ χερὶ ἐρύκετον ψευδέων ἐνιπάν ἀλιτόξενον.

ἐκαθεν γὰρ ἐπελθὼν ὁ μέλλων χρόνος ἐμὸν καταίσχυνε βαθὺ χρέος.

ὁμως δὲ λύσαι δυνατός ὄξειαν ἐπιμομφὰν τόκος. ὥρατ' ὥν νῦν ψάφον ἐλισσομέναν ὅπα κύμα κατακλύσει τέεν ὅπα τε κοινὸν λόγον φίλων τίσομεν ἐς χάριν.
15 νέμει γὰρ 'Ατρέκεια πόλιν Δοκρῶν Ζευρίων, 
μέλει τε σφιοὶ Καλλιόπα 
καὶ χάλκεος 'Αρης. τράπε δὲ Κύκνεια μάχα καὶ ύπέρ-
βιον

'Ἡρακλέα· πῦκτας δ' ἐν 'Ολυμπιάδι 
νικῶν Ἰλα φερέτω χάριν

20 'Αγησίδαμος, ὡς 
'Αχιλῆς Πάτροκλος.

θῆξαι δὲ κε φύντ ἀρετᾶ ποτὶ 
πελάριον ὀρμᾶσαι κλέος ἀνήρ θεοῦ σὺν παλάμα.

Στρ. β'.

ἄπονοι δ' ἔλαβον χάρμα παιροὶ τινες, 
25 ἔργων πρὸ τάντων βιοτῷ φάσος.

ἀγώνα δ' ἐξαίρετον ἀείσαι θέμιτες ώρσαν 
Δίος, ὃν ἀρχαῖο σάματι πάρ Πέλοπος 
βωμῶν ἔξαριθμον ἐκτίσσατο,

ἐπεὶ Ποσειδάνιον

30 πέφυς Κτέατον ἀμύμονα,

'Αντ. β'.

πέφυς δ' Ἐὔρυτον, ὡς Λυγέαν λατριον 
ἀἐκονθ' ἐκὼν μισθὸν ύπέρβιον

ΕΡΩΤΗ.

I.  4 3 4. II. 5 4 5. 4 (ἐπ.). III. 4 2 4. IV. 3 2 3.
πράσσομεν· λόγοιασι δὲ δοκεύσαις ὑπὸ Κλεωνᾶν
dάμασε καὶ κείσους Ἡρακλῆς ἐφ’ ὀδῷ,
35 ὅτι πρόσθε ποτὲ Τιρύνθιον
ἐπέρσαν αὐτῷ στρατὸν
μυχοῖς ἦμενοι Ἀλιδος

Μολίονες ὑπερφίαλοι. καὶ μᾶν ξεναπάτας
Ἐπειδὼν βασιλεὺς ὀπίθεν
40 οὐ πολλὸν ἵδε πατρίδα πολυκτέανον ὑπὸ στερεῷ πυρὶ
πλαγαίς τε σιδάρου βαθῦν εἰς ὁχετὸν
ἄτας ἱκοσαν ἑαν πόλων.
νείκος δὲ κρεσσόνων
ἀποθέσθ' ἀπορον.
45 καὶ κείνος ἀβουλία ὑστατος
ἀλάσιος ἀντάσαις θάνατον αἰτὶν οὐκ ἔξεφυγεν.

ὁ δ' ἄρ' ἐν Πίσα ἐλσαίς ὠλον τε στρατὸν
λαῖαν τε πάσαν Διὸς ἄλκιμος
νύσταθμάτο σάθεον ἄλσος πατρὶ μεγίστῳ.
50 περὶ δὲ πάξαις 'Αλτιν μὲν ὧγ' ἐν καθαρῷ
dιεκρινε, τὸ δὲ κύκλῳ πέδου
ἔθηκε δόρπου λύσιν,
tιμάσιας πόρον 'Αλφεοῦ

μετὰ δοῦδεκ' ἀνάκτων θεῶν. καὶ πάγων
55 Κρόνου προσεφθέγξατο· πρόσθε γὰρ
νόμυμος, ἂς Οἰνόμαος ἄρχε, βρέχετο πολλὰ
υμφάδι· ταύτα δ' ἐν πρωτογόνῳ τελετᾷ
πρέσπαν μὲν ἀρὰ Μοῖραι σχεδὸν
ὁ τ' ἔξελέγχου μόνος
60 ἀλάθειαν ἐτήςιμον
Χρόνος. τὸ δὲ σαφάνες ἵνα πόρσω κατέφρασεν, ὅπα τὰν πολέμουο δόσιν ἀκρόβινα διελών ἔθινε καὶ πενταετηρίδ', ὅπως ἄρα ἔστασεν ἐφοτάν σὺν 'Ολυμπιάδι

65 πρῶτα νικαφορίαισι τε· τὸ δὴ ποταίνον ἐλαχὲ στέφανον χείρεσι, ποσίν τε καὶ ἄρματι, ἄγονιον ἐν δόξα θέμενος εὐχὸς, ἔργῳ καθελών;

70 στάδιον μὲν ἀριστευσεν, εὐθὺς τόνον ποσὲι τρέχων παῖς ὁ Δικυμιόν
Οἰονός· ἴκεν δὲ Μιδέαθεν στρατὸν ἑλαύνων· ὁ δὲ πάλα κυδαίνων Ἑχεμος Τεγέαν· Δόρυκλος δ' ἐφερε πυγμᾶς τέλος

75 Τύρνυθα ναὸν πόλιν· ἀν ἰπποίσι δὲ τετρασιν

ἀπὸ Μαντινέας Σάμος ὀλυροθίου· ἀκουτὴ Φράστωρ δ' ἐλασε σκοτῶν· μάκος δὲ Νικεύς ἐδικε πέτρῳ χέρα κυκλώσαις

80 ὑπὲρ ἀπάντων, καὶ συμμαχία θόρυβον παραίθυζε μέγαν. ἐν δ' ἐσπερον ἐφελεξὲν εὐώπιδος σελάνας ἑρατὸν φάος.

85 τὸν ἐγκόμιον ἀμφὶ τρόπων.
ἀρχαῖς δὲ προτέραις ἐπόμενοι καὶ νυν ἐπωνυμίαιν χάριν νῖκας ἄγερόχουν, κελαδησόμεθα βροντῶν καὶ πυρπάλαμον βέλος
Ὁρσικτύπου Διός,
90 ἐν ἀπαντὶ κράτει
αἰθωμα κεραυνὸν ἀραρότα.
χλιδῶσα δὲ μολπὰ πρὸς κάλαμον ἀντιαξεῖ μελέων,

Στρ. ε’.

tὰ παρ’ εὐκλεί Δήρκα χρόνος μὲν φάνειν
ἀλλ’ ὅτε παῖς ἐξ ἀλόχου πατρὶ
95 ποθεῖνὸς ἱκοντι νεότατος τὸ πάλιν ἡδη,
μᾶλα δὲ Φοι θερμαίνει φιλότατι νόον.
ἐπεὶ πλούτος ὁ λαχὼν ποιμένα
ἐπακτὸν ἀλλότριον,
θυάσκοντι στυγερώτατος.

Ἀντ. ε’.

100 καὶ ὅταν καλὰ Φέρξαιως ἀοιδᾶς ἄτερ,
'Αγγείδαμ’, εἰς 'Αίδα σταθμὸν
ἀνὴρ ἱκηταί, κενεὰ πνεύσαις ἐπορε μόχθω
βραχύ τι τερτυνὼν. τὸν δ’ ἀδυνῆς τε λύρα
γλυκὺς τ’ αὐλὸς ἰναπάσσει χάριν.
105 τρέφοντι δ’ εὐρῇ κλέος
κόραι Πιερίδες Διός.

Ἐπ. ε’.

ἐγὼ δὲ συνεφαπτόμενος σπουδά, κλυτὸν ἔθνος
Δοκραύν ἀμφέπεσον μέλιτι
εὐάνωρα πόλιν καταβρέχων. παῖδ’ ἐρατὸν δ’ 'Αρχε-
στράτου
110 ἀίνησα, τὸν εἶδον κρατέοντα χερὸς
ἀλκὰ βωμὸν παρ’, 'Ολύμπιον
κεῖνον κατὰ χρόνον,
ἰδέα τε καλὸν
ὄρᾳ τε κεκραμένου, ἃ ποτε
115 ἀναξίδεα Γανυμήδει μόρον ἀλαλκε σὺν Κυπρογενεῖ.
ΟΛΥΜΠΙΟΝΙΚΑΙ 1Α’ (Γ)

ΑΓΗΣΙΔΑΜΩΙ ΛΟΚΡΩΙ ΕΠΙΖΕΦΥΡΙΩΙ

ΠΑΙΔΙ ΠΥΚΤΗ:

Στρ.

"Εστιν ἀνθρώπωις ἀνέμων ὅτε πλείστα
χρήσεις, ἔστιν δ’ οὐρανίων ὕδατων,
ὀμβρίων παιδῶν νεφέλας.
εἰ δὲ σὺν πόνω τις εὑ πράσσει, μελιγάρνεσ ὤμοιοι
ὑπέρτερων ἀρχαί λόγων
tέλεσαι καὶ πιστῶν ὄρκιον μεγάλας ἄρεταις.

Ἀντ.

ἀφθόνητος δ’ αἴνοις 'Ολυμπιονίκαις
οὕτως ἀγκειταί. τὰ μὲν ἀμετέρα
γλώσσα ποιμαίνειν ἐθέλει.

10 ἐκ θεοῦ δ’ ἀνήρ σοφαῖς ἀνθεῖ πραπίδεσσων ὁμοίως.
Ἰσθι νῦν, Ἀρχεστράτον
παῖ, τεᾶς, Ἀγησίδαμε, πυγμαχίας ἐνεκεν

Ἐπ.

κόσμον ἐπὶ στεφάνῳ χρυσέας ἐλαίας
ἀδυμελῆ κελαδήσω,

Στροφαί.

1. L~ | ~ | ~ | ~ | ~ | ~ | ~
L~ | ~ | ~ | ~ | ~ | ~ | ~ | ~

II. L~ | ~ | ~ | ~ | ~ | ~ | ~
L~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~
L~ | ~ | L~ | ~ | ~ | ~ | ~ | ~ | ~
L~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~

I. 5.5. II. 4.43.4.43.
15 τῶν Ἑπίζευγαιν Ἀκρόπολις γενεὰς ἀλέγων. εἴναθα συγκωμάξατ' ἑγγυάσομαι ὑμῖν, ὦ Μοῖσαι, φυγόξειν οποιαδήποτε μὴν ἀπείρατον καλῶν, ἀκρόσοφον δὲ καὶ αἰχματῶν ἀφύζεσθαι. τὸ γὰρ
20 ἐμφυὲς οὗτ' αἰθῶν ἀλώπης οὗτ' ἐρίβρομοι λέοντες διαλλάξαντο Ἐθῶς.

**Epodus.**

I. -- | -- | -- | L | -- | |
II. -- | -- | L | -- | > | L | -- | |
III. -- | -- | L | -- | > | L | -- | |
IV. -- | -- | L | -- | > | L | -- | |

5.3.43 II. 42.42. III. 4.34. IV. 4.44

**Coin of Knidos.**
ΟΛΥΜΠΙΟΝΙΚΑΙ ΙΒ'  
ΕΡΓΟΤΕΛΕΙ ΙΜΕΡΑΙΩΙ

ΔΟΛΙΧΕΙ.

Δύσσομαι, παί Ζηνὸς Ἑλευθερίου,  
'Ἰμέραν εὐρυσθενεὶ ἀμφιπολεὶ, Σώτειρα Τύχα.  
τὸν γὰρ ἐν πόντῳ κυβερνῶνταί θοαί  
nαες, ἐν χέρσῳ τε λαϊψηροὶ πόλεμοι  
κυλίνδοντ' ἐλπίδες.

Στρ.

σύμβολον δ' οὐ πῶ τις ἐπιχθονίων  
πιστῶν ἀμφὶ πράξεως ἐςσομένας εὐρευν θεόθεν,  
τῶν δὲ μελλόντων τετυφλωνταί φραδαί.  
πόλλα δ' ἀνθρώπως παρὰ γνώμαν ἐπεσεν,  
ἐμπαλιν μὲν τέρψιος, οἱ δ' ἀνιαραῖς

'Αντ.

10

15

ΣΤΡΟΠΗΛΕ.

I. 5.5.2.  
II. 4.2.4.2.  
III. 5.2.5.4.

C
ἀντικύρσαντες ξίλαις ἐσλόν βαθὺ πῆματος ἐν μικρῷ
πεδάμειψαν χρόνῳ.

'Επ.

νιὲ Φιλάνορος, ἦτοι καὶ τεὰ κεν,
ἐνδομάχας ἄτ' ἀλέκτωρ, συγγόνῳ παρ' ἐστίᾳ
15 ἀκλεῃς τιμὰ κατεφυλλορώσῃ ποδῶν,
εἰ μὴ στάσις ἀντιάνειρα Κυψείας σ' ἁμέρσε πάτρας.

ὡν δ' ἐν Ὀλυμπίᾳ στεφανωσάμενος
καὶ δις ἐκ Πυθώνος ἵσθμοι τ', Ἐργότελες,
θερμαπομφάν λουτρὰ βαστάζεις, ὦμιλέων παρ' ὀικείαις
ἀρούραις.

Επόδος.

I. ⍺ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽

II. ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽

III. ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽ ⍽

I. 5.52. II. 24.52.5.24. III. 424.

COCK.

Coin of Himera.
ΟΛΥΜΠΙΟΝΙΚΑΙ ΙΓ’

ΞΕΝΟΦΩΝΤΙ ΚΟΡΙΝΘΙΩΙ

ΣΤΑΔΙΩΔΡΟΜΩ ΚΑΙ ΠΕΝΤΑΘΛΩΙ.

Στρ. α’.

Τρισολυμπιονίκαιν
ἐπαινέων οἶκον ἀμερον ἀστοῖς,
ξένοισι δὲ θεράποντα, γυώσομαι
τὰν ὄλβιαν Κόρινθον, Ἰσθμίον
5 πρόθυρον Ποτειδάνος, ἀγλαόκουρον.
ἐν τῷ γὰρ Εὐνομίᾳ ναίει, κασινήτα τε, βάθρον πολίων ἀσφαλές,
Δίκα καὶ ὁμότροφος Εἰρήνα, ταμίαν ἄνδρας πλούτου,
χρύσαι παιδεῖς εὐβούλου Θέμιτος.

Ἀντ. α’.

ἐθέλοντι δ’ ἀλέξειν
10 "Τῆριν, Κόρον ματέρα θρασύμυθον.
ἐχω καλά τε φρύσαι, τόλμα τε μου
eὐθεία γλώσσαν ὀρνύει λέγειν.

การออกแบบ: ΣΤΡΟΦΗΑ.

I. ω: ～ | L | −∧ |
   ≥: ～ | L | ～ | ～ | ～ | L | −∧ |
   ≥: ～ | ～ | ～ | ～ | > | ～ | −∧ |
   ≥: ～ | ～ | ～ | ～ | ～ | ～ | L | −∧ |

5. ω: ～ | L | ～ | ～ | ～ | L | −∧ |

II. ≥: ～ | ～ | ～ | > | ～ | ～ | ～ | < | ～ | ～ | ～ | L | ～ | ～ | −∧ |

III. ≥: ～ | ～ | > | ～ | ～ | ～ | L | ～ | ～ | −∧ |

I. 3 6 5 5 6.   II. 5 5.   III. 3 3 6.
καλαχων δε κρυψαι το συγγενες θος.
νυμφην δε παιδες Αλατα πολλα μεν νικαφορον αγειαν
ωπασαν
15 ακραις ἀρεταις ὑπερελθόντων ἱεροῖς εν ἀέθλωσιν,
pολλα δ' εν καρδιαις ἀνδρων ἐβαλον

Ἐπ. α'.

'Ωραι πολυανθεμοι ἀρχαία σοφίσμαθ' ἄπαν δ' εὐρύντος ἔργου.
ταί Διονύσου πόθεν ἐξεφανεν
σὺν βοηλάτῳ χάριτες διθυράμβῳ;
20 τίς γαρ ἑπτελοις εν ἐντεσσιν μέτρα,
ἡ θεών ναοίσιν οἰωνοῦ βασιλέα δίδυμον ἐπέθηκε' τ' εν δ' Μοῦ' ἀδύτυνος,
ἐν δ' Ἀρης ἀνθεί νέων οὐλίαις αἰχμαίσιν ἀνδρῶν.

Στρ. β'.

ὑπατ' εὕρῃ Εανάσσων

25 'Ολυμπίας, ἀφθόνητος ἑπτεσσιν
γένοιο χρόνον ἀπαντα, Ζεὺς πάτερ,
καὶ τόνδε λαὸν ἀβλαβῆ νέμων
Ξενοφώντος εὐθυνε δαιμόνος οὐρον.
δέξαι τέ Φοι στεφάνων ἐγκώμιον τεθμόν, τούν ἀγει πεδίων
ἐκ Πίσας,
30 πενταέθλῳ ἀμα σταδίου νικῶν δρόμον· ἀντεβόλησεν
τῶν ἀνὴρ θυατός οὐπω τις πρότερον.

ΕΠΟΔΙ.

Ι. > : ~ (~) | ~ (~) | (~) (~) | ~ (~) | ~> | ~ | ~ (~)
  ~ (~) | ~> | (~) (~) ~ (~) | ~ (~) ~ (~)

II. ~ (~) | ~ (~) | (~) (~) | ~ (~) | ~ (~)
  ~ (~) (~) | ~> | (~) (~) ~ (~) | ~ (~) ~ (~)

III. ~ (~) | ~> | ~ (~) ~ (~) | ~ (~) ~ (~) | ~ (~)
  ω (~) | (~) (~) (~) | (~) (~) (~) ~ (~) ~ (~)

IV. ~ (~) | ~> | ~ (~) | (~) (~) | (~) (~) | (~) (~) | (~) (~)

I. 3 3 2. 2 3. II. 6. 6. III. 4 3. 4 2. IV. 4 4.
δύο δ’ αὐτῶν ἔρεσαν
πλόκοι σελίνων ἐν Ἰσθμιάδεσσιν
φανέρα. Νέμει τ’ ὅπε ἀντιξοῆ.

35 πατρὸς δὲ Θεσσαλοῖ’ ἐπ’ Ἀλφεοῦ
ῥεέθροσιν αἰγλα ποδῶν ἀνάκειται,
Πυθοῖ τ’ ἔχει σταδίου τιμᾶν διαύλον τ’ ἁελίῳ ἁμφ’ ἐνί,
μηνός τε Φοι
τῶντοι κραναῖς ἐν Ἀθάνασι τρία Φέργα ποδαρχῆς
ἀμέρα θηκε κάλλιστ’ ἁμφὶ κόμαις,

40 Ἔλλωτια δ’ ἐπτάκις. ἐν δ’ ἁμφιάλοισι Ποτειδάνος
τεθμοῖσιν
Πτοιοδώρῳ σὺν πατρὶ μακρότεραι
Τερψία θ’ ἐφοντ’ Ἐρυτίμῳ τ’ ἄοιδαί.

ὁσσα τ’ ἐν Δελφοῖσιν ἀριστεύσατε
ἡδὲ χόρτοις ἐν λέοντος, δηρίσμαι πολέσιν
45 περὶ πλήθει καλῶν, ὡς μᾶν σαφὲς
οὐκ ἀν εἴδειν λέγειν ποντίαν ψάφων ἁριθμόν.

Στρ. γ’.

ἐπεταὶ δ’ ἐν ἐκάστῳ
μέτρον. νοῆσαι δὲ καιρὸς ἁριστος.
ἐγὼ δὲ Φίδιος ἐν κοινῷ σταλεῖς

50 μὴτιν τε γαροῦν παλαιγόνων
πὸλεμῶν τ’ ἐν ἡρῴαις ἁρεταῖσιν
οὐ ψείσομ’ ἁμβ’ Κορίνθῳ, Σίσυφον μὲν πυκνότατον
παλάμαις ὡς θεόν,
καὶ ταῦ πατρὸς ἀντὶα Μήδειαν θεμέναν γάμον αὐτὰ, 75
ναὶ σωτείραιν Ἄργοι καὶ προπόλοις.

‘Αντ. γ’.

55 τὰ δὲ καὶ ποτ’ ἐν ἀλκῇ
πρὸ Δαρδάνου τειχέων ἐδόκησαν
ΟΛΥΜΠΙΑ Χ.ΙΙ.

ἐπὶ ἀμφότερα μαχᾶν τάμνειν τέλος,
τοι μὲν γένει φίλω σὺν Ὄτρεος
'Ελέναυν κομίζοντες, οἱ δ' ἀπὸ τάμπαν
60 εἰργητεῖς· ἐκ Δυκιάς δὲ Ἰλαίκουν ἐλθόντα τρόμεων
Δαναοί· τοίς μὲν
ἐξεύχετ' ἐν ἄστει Πειράνας σφετέρου πατρὸς ἄρχαν
καὶ βαθὺν κλάρον ἔμμεν καὶ μέγαρον·

'Επ. γ'.

δὲ τὰς ὁφιώδεις νίον ποτε Γοργόνος ἡ πόλλῃ ἀμφὶ κρουνοῖς
Πάγασον ἐξεύχαι ποθέων ἔπαθεν,
65 πρὶν γέ Φοι χρυσάμπυκα κούρα χαλινών
Πάλλας ἤρεγκ· ἔξ ὀνείρον δ' αὐτίκα
ην ὑπαρ· φώνασε δ'· Εὐδεις, Αἰολίδα βασίλευ;
ἀγε φιλτρον τὸδ' ὑππειον δέκευ,
καὶ Δαμαίῳ μηθ' θύων ταύρον ἀργάευτα πατρὶ δεῖξον.

Στρ. δ'.

70 κυνάναγις ὑν ὀρφνα
κυώσσοντι Φοι παρθένος τόσα Φευτεῖν
ἐδοξεῖν· ἀνὰ δ' ἐπαλτ' ὀρθῶ ποδί.
παρκεϊμενον δὲ συλλαβῶν τέρας,
ἐπιχύριον μάντιν ἀσμενὸς εὑρεν,
75 δεῖξεν τε Κοιράνιδα πᾶσαν τελευταν πράγματος, ὡς τ'
ἀνὰ βωμῷ θεᾶς
κοινάζατο νῦκτ' ἀπὸ κείνου χρήσιος, ὡς τε Φοι αὐτὰ
Ζηνὸς ἐγχεικεραύνου παῖς ἐπορευν

'Αρτ. δ'.

δαμασίφρονα χρυσόν.
ἐνυπνίω δ' ἀ τάχιστα πιθέσθαι
80 κεληστατό νιν, ὅταν δ' εὐρυσθεῖν
καρταίποδ' ἀναρύγ Αἰαίνων,
θέμεν 'Ιππεία βωμὸν εὐθὺς 'Αθανα.
τελεί δὲ θεῶν δύναμις καὶ τὰν παρ’ ὀρκον καὶ παρὰ
Φελπίδα κούφαιν κτίσιν.

ἡτοι καὶ ὁ καρτερὸς ὀρμαίνων ἔλε Βελλεροφόντας,

85 φάρμακον πραὶ τείνων ἀμφὶ γένυι,

"Επ. δ’. ἔππον πτερόεντ’ ἀναβὰς δ’ εὐθὺς ἐνόπλια χαλκωθεῖς
ἐπαιζεν.

σὺν δὲ κείνῳ καὶ ποτ’ Ἀμαζονίδων
αιθέρος ψυχρός ἀπὸ κόλπων ἐρήμων

100 τοξόται βάλλων γυναικεῖων στρατών,

καὶ Χίμαιραν πῦρ πνεύσαν καὶ Σολύμονς ἐπεφνεν.

διασωπάσομαι Φοι μόρον ἐγὼ·

τὸν δ’ ἐν Οὐλύμπῳ φάτναι Ζηνὸς ἀρχαιαὶ δέκονται.

Στρ. ε’.

ἔμε δ’ εὐθὺν ἀκόντων
ἐντα ρόμβον παρὰ σκοπῶν οὐ χρῆ
95 ὁ πόλλα βέλεα καρπύνειν χερῶν.

Μοίσας γὰρ ἀγλαοθρόνοις ἐκὼν
"Ολυμπαθίασιν τ’ ἐβαν ἐπίκουρος.

Ἰσθμοῖ τὰ τ’ ἐν Νεμέα παύρῳ γ’ ἐπει θῆσω φανέρ’
ἀθρό’, ἀλαθὴς τέ μοι

ἐξορκος ἐπέσεσται ἐξηκοντάκι δὴ ἀμφοτέρωθεν
100 ἀδύγλωσσος βοὰ κάρφκος ἐσλοῦ.

"Αντ. ε’.

τὰ δ’ Ἀργοι δικαίων

135 ἔοικεν ἣδη πάροιθε λελέχθαι.

τὰ τ’ ἐσσόμενα τὸτ’ ἄν φαίην σαφές.
νῦν δ’ ἐλπομαι μὲν, ἐν θεῶ γε μὰν

140 τέλοις· εἰ δὲ δαίμον γενέθλιος ἔρποι,

Δι τοῦτ’ Ἐυναλίῳ τ’ ἐκδώσομεν πράσσειν.

150 τὰ δ’ ὑπ’ ὀφρύν Παρνασσίᾳ.
εξ. Ἄργει θ' ὀσσα καὶ ἐν Ὑβαις. ὀσα τ' Ἀρκάς ἀνάσσων
μαρτυρήσει Δυκαίον βωμὸς ἀναξ.

Πέλλανα τε καὶ Σικυών καὶ Μέγαρ Λιακίδαν τ' εὐερκεῖς ἀλασος,
110 ἀ τ' Ἐλευσίς καὶ λιπαρὰ Μαραθών,
ταὶ θ' ὑπ' Λητνας ψειλάφου καλλίπλουτοι πόλεις, ἀ τ' Εὔβοια. καὶ πᾶσαν κατὰ
Ἐλλάδ' εὐρήσεις ἐρευνῶν μάσσον ἢ ὡς ἴδεμεν.
ἀνα, κοινοίσιν ἔκνευσαί ποσίν.
115 Ζεῦ τελεί, αἴδο δίδοι καὶ τὺχαν τερπνῶν γλυκεῖαν.
ΟΛΥΜΠΙΟΝΙΚΑΙ ΙΔ'

ΑΣΩΠΙΧΩΙ ΟΡΧΟΜΕΝΙΩΙ

ΠΑΙΔΙ ΣΤΑΔΙΕΙ.

Καφισίων ὑδάτων
λαχοδαι αὔτε ναίετε καλλίπωλον ἔδραν,
ὁ λεπαρᾶς ἀοίδιμοι βασίλειαι
Χάριτες Ὀρχομενοῦ, παλαιγόνων Μινυᾶν ἑπίσκοποι,
5 κλύτ', ἐπεὶ εὐχομαι. σὺν γὰρ ὦμμιν τὰ τε τρεπταὶ καὶ
tὰ γλυκὲ' ἀνεται πάντα βροτοῖς,
eἰ σοφὸς, εἰ καλὸς, εἰ τις ἄγλαδος ἀνήρ.
οὐδὲ γὰρ θεοὶ ἀγνῶν Χαρίτων ἀτερ
cοιρανέουσιν χρονοὺς οὔτε δαίτας· ἀλλὰ πάντων ταμίαι
10 ἐργαν ἐν οὐρανῷ, χρυσότοξον θέμεναι παρὰ
Πόθιον Ἀπόλλωνα θρόνους,
ἀνασαν σέβοντι πατρὸς Ὀλυμπίοιο τιμάν.

Στρ. α'.

Strophai.
ὁ πότιν᾽ Ἀγλαία
φιλησίμολπε τ’ Ἐυφροσύνα, θεῶν κρατίστου
15 παῖδες, ἐπακοότε νῦν, Θαλία τε
ἐρασίμολπε, Φιδοίσα τόνδε κῶμον ἐπ’ εὐμενεῖ τύχα
κούφα βιβώντα· Λυδῶ γὰρ Ἀσώπιχον ἐν τρόπῳ
ἐν μελέταις τ’ αἰείδων ἐμολούν,
oὐνεκ’ Ὀλυμπιόνικος α’ Μινύεια
20 σεῦ Φέκατι. μελαντειχέα νῦν δόμον
Φερσεφώνας ἑλθέ, Φαχοῖ, πατρὶ κλυτὰν φέροισ’ ἀγ-
γελίαν,
Κλεόδαμον ὡφρ’ ἱδοῖς νῦν εἰπῆς, ὅτι Φοῖ νέαν
κόλποις παρ’ εὐδόξοις Πίσας
ἐστεφάνωσε κυδίμων ἀέθλων πτεροῖσι χαῖταν. 35

PERSEPHONE.
Coin of Orchomenos.
ΠΤΩΘΩΝΙΚΑΙ.

ΠΤΩΘΩΝΙΚΑΙ Α'.

ΙΕΡΩΝΙ ΑΙΤΝΑΙΩΙ

ΑΡΜΑΤΙ.

Στρ. α'.

Χρυσέα φόρμης, 'Απόλλωνος καὶ ἱσπλοκάμων, σύνδικον Μοίσα̇ν κτέανον· τὰς ἁκοῦει μὲν βάσις, ἀγλαῖας ἀρχά, πείθοντας δ' ἀοιδοὶ σάμασιν, ἀγγειοχόρων ὀπόταν προοιμίων ἀμμοθῖνας τεύχες ἐλευθομένα. 5 ο. 9.13.

καὶ τὸν αἰχματὰν κεραυνὸν σβεννήσεις ὀμνάν πυρός· εὑρεῖ δ' ἀνὰ σκάπτω Δίως αἰετός, ὦκεῖαν πτέρυγ' ἀμφότερωθεὶς καλάκας, Στρ. 2.13. 36 10

STROPHAE.

I. Λο | —— || Λο | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | −Α ||
      Λο | —— | —— | —— | —— | Λο | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | −Α ||
      Λο | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | −Α ||

II. Λο | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | −Α ||
      Λο | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | −Α ||


I. 25 4 5 2. II. 42 3 4 3 4 2. III. 5 3 5.
'Αντ. α'.

άρχος οίων, κελαίνωπιν δ' ἐπὶ Φοι νεφέλαν
ἄγκυλο κρατὶ, γλεφάρων ἀδύ κλάυστρον, κατέχενας· ὁ
dε κυνόσσων

ψηρὸν νῦτον αἰωρεὶ, τεαι

10 ριπαίςι καταχύμενος. καὶ γὰρ βιατάς' Ἄρης, τραχεῖαν
ἀνευθε λιπῶν

ἐγχέων ἀκμάν, ιατεί καρδιὰν

κώματι, κήλα δὲ καὶ δαίμονων θέλγει φρένας, ἀμφί τε

Λατοίδα σοφία βαθυκόλπων τε Μοισᾶν.

'Επ. α'.

δὸσα δὲ μὴ πεφίληκε Ζεὺς/ἀτύχονται βοῶν
Πιερίδον ἄλοντα, ἡμῖν τε καὶ πόντον κατ' ἀμαιμάκετον,

15 ὃς τ' ἐν αἰνὶ Ταρτάρῳ κεῖται, θεῶν πολέμοις,
Τυφώς ἐκατοπτακὰρὰνος· τῶν ποτε

Κιλίκιον θρέψειν πολυνώμην ἄντρον· νῦν γε μᾶν

ταί θ' ὑπὲρ Κύμας ἀλειρεῖς ὀχθαι

Σικελία τ' αὐτοῦ πιέζει στέρνα λαχνάευτα· κίων δ'

οὐρανία συνέχει,

20 νιφόεσσ' Αἰτνα, πάνετε χιόνος ὑείας τιθήνα·

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ΕΠΟΔΙ.

I.  52. 53.  II.  44.  III.  32. 23. 23.  IV.  44 3. 44.
ΠΥΟΙΟΝΙΚΑΙ Α'.

61

υνά 3, 275.

τὰς ἐρευγονταί μὲν ἀπλάτον πυρὸς ἀγνῶταται
ἐκ μυχῶν παγαί: ποταμοὶ δ᾽ ἄμεραισιν μὲν προχέοντι
ρόου κατ'νο
ἀἴθων: ἀλλ' ἐν ὀρφναισιν πέτρας
φοινίσσα κυλινδομένα φλῶν ἔσ βαθεῖαν φέρει πόντον
πλάκα σύν πατάγῳ.

25 κεῖς δ' Ἀφαίστοιο κρούνοις ἐρπετὸν
dεινοτάτους ἀναπέμπει: τέρας μὲν θαμάσιον προσιδέ-
σθαι, θαῦμα δὲ καὶ παρεόντων ἀκούσαι,

'Αντ. β'.
oίου Λύτνας ἐν μελαμφύλλοις δέδεται κορυφαῖς
καὶ πέδω, στρωμνά δὲ χαράσσοις' ὑπαν νῶτον ποτικέ-
κλιμένον κευτελ.

εἰς, Ζεῦ, τίν εἰς θαυμάσιον,
30 ὅς τοῖν ἐρέστες ὁρὸς, εὐκάρπτοι γαῖας μέτωπον, τοὺ μὲν
ἐπωνυμίαν
κλεινός οἰκιστήρ ἐκύδανεν πόλιν
γείτονα, Πιθιάδος δ' ἐν δρόμῳ κάρυξ ἀνείπτε νῦν ἀγγέλ-
λων Ἱέρωνος ύπέρ καλλινίκου

'Επ. β'.

ἂρμασί. ναυσιφόρητοις δ' ἀνδράσι πρώτα χάρισ
ἐς πλόον ἀρχομένοις πομπαίον ἐλθεῖν οὐρὸν· ἐοικότα

35 καὶ τελευτὰ φερτέρου νόστου τυχεῖν. / ὁ δὲ λόγος
ταύταις ἐπὶ συντυχίαις δόξαιν φέρει

λοιπὸν ἐσσεσαθαί στεφάνοισι νῦν ἵπποις τε κλυτὰ
καὶ σύν εὐφώνωις θαλάσσαι ὅνυμασι.

Δύκει καὶ Δάλοι' ἀνάσσειν Φοῖβε, Παρνασσ($_{0}$) τε κράναν
Κασταλίαν φιλέων,

40 ἑθελήσαις ταύτα νὸόν τιθέμεν εὐανδρὸν τε χώραν.

Στρ. γ'.

ἐκ θεῶν γὰρ μαχαναὶ πᾶσαι βροτέαις ἀρεταῖς,
καὶ σοφοὶ καὶ χερσὶ βιαταὶ περίγλωσσοί τ’ ἑφυν.
ἀνδρα δ’ ἐγὼ κείνων
ἀνώτατοι μενοινών ἐλπομαι
μὴ χαλκοπάρασον ἄκουθ’ ὠσεῖτ’ ἀγὼνος βαλείν ἔξω πα-
λάμα δονέων,
45 μακρά δὲ ρήψας ἀμένασάθ’ ἀντίους.
εἰ γὰρ ο πᾶς χρόνος ὄλβον μὲν οὗτω καὶ κτείνων δόσιν
εὐθύνοι, καμάτων δ’ ἐπιλασιν παράσχοι,
90 ἄντ. γ’.
ἡ κεν ἀμνάσειεν, οίας ἐν πολέμοισι μάχαις
τλάμοιν πυχὰ παρέμειν’, ἀνίχ’ εὔρισκοντο θεῶν παλά-
μαις τιμάν,
οίαν οὔτε Ἐλλάνων δρέπει,
95 50 πλοῦτον στεφάνωμ’ ἀγέρωχον. νῦν γε μὰν ταῖν Φιλοκτῆ-
τσα δίκαν εφέπων
ἐστρατεύθη. σὺν δ’ ἀνάγκα νῦν φίλον
καὶ τις ἑων μεγαλάνωρ ἔσανεν. φαντὶ δὲ Λαμνόθεν
ἐλκει τερόμενον μεταβάσοντας ἐλθεῖν
100 ἐπ. γ’.
ἡρωας ἀντιθέους Πολιαντός νῦν τοξόταν
δὲ Πριάμου πόλιν πέρσεν, τελευτασέν τε πόνους Δανα-
οίς,
55 ἀσθενεῖ μὲν χρωτὶ βαίνων, ἀλλὰ μοιρίδιον ἤν.
οὔτω δ’ Ἰέρωνι θεός ὀρθωτὴρ πέλοι
τὸν προσέρποντα χρόνουν, ὅν ἔραται καιρὸν διδοὺς.
110 Μοίσα, καὶ πάρ Δεινομένει κελαδῆσαι
π’ θεό μοι ποιουν τεθρίπτων. χάρμα δ’ οὐκ ἀλλότριον
νυκαφορία πατέρος,
115 60 ἄγ’ ἐπείτ’ Αἰτνας βασιλεῖ φίλιν σφεύρομεν ὑμνον.
στρ. δ’.
tὸ πόλιν κείνων θεοδμάτω σὺν ἐλευθερία
Τλλίδος στάθμας Ἰέρων ἐν νόμοις ἐκτίσσα’. ἐθέλουντη
δὲ Παμφίλου
120
καὶ μᾶν Ἡρακλειδᾶν ἔγγονοι
όχθαις ὑπὸ Ταῦγετον ναῦστες αἰεὶ μένειν τεθημοίσιν ἐν Ἀγιμιῳ

65 Δωρείδης. ἔσχον ὅ Ἄμυκλας ὃλβιοι,
Πυθαδέων ὁρνύμενοι, λευκοπτῶλοι Τυραδᾶν βαθύδοξοι
γείστους, ὃν κλέος ἀνθησεν αἰχμᾶς.

'Αντ. δ'.'

45' Ζεύ τελεί', αἰεὶ δὲ τοιαῦταν Ἀμένα παρ' ὕδωρ
ἀίσαν ἀστοίς καὶ βασιλεύσιν διακρίνειν ἐτυμον λόγον
ἀνθρώπων.

σὺν τού τῶν κεν ἀγητήρν ἀνήρ,
70 οἰνῷ τ' ἐπιτελλόμενοι, δὰμον γεραῖρων τράποι σύμφωνον
ἐς ἴσοντίαν.

λίσσομαι νεῦσον, Κρονίων, ἀμερον
ὀφρα κατ' οἴκον ὁ Φοῖνιξ ὁ Τυρσανὸς τ' ἀλαλάτος ἐχή,
ναυσίστονον ὕβριν ἱδών τὰν πρὸ Κύμας.

'Επ. δ'.'

οῖα Συρακοσίων ἀρχῶ δαμασθέντες πάθων,
ὁκυνόρων ἀπὸ ναῶν ὅ σφιν ἐν πόντῳ βάλεθ' ἀλικίαν,

75 Ἐλλάδ' ἐξέλκων βαρείας δουλείας. ἀρέομαι
πάρ μὲν Σαλαμίνοις Ἀθαναίων χάριν
μοσθὸν, ἐν Σπάρτᾳ δ' ἔρεω πρὸ Κιθαρώνος μάχαι,

ταῖς Μήδειοι κάμον ἀγκυλότοξοι,
παρὰ δὲ τάς εὐθυρὸν ἀκτὰν Ἤμερα παϊδεσσιν ὕμνον
Δεινομένως τελέσαις,
80 τοὺν ἐδεξαυτ' ἀμφ' ἀρετᾶ, πολεμίων ἀνδρῶν καμόντων.

Στρ. ε'.'

καίρον εἰ φθέγξαιο, πολλῶν πειράτα συντανύσαις
ἐν βραχεῖ, μειὼν ἐπεται μὸμος ἀνθρώπων. ἀπὸ γαρ
κόρως ἀμβλύνει

αίανης ταχείας επιπίδας

ἀστῶν δ' ἀκοι κρύφιον θυμὸν βαρύνει μάλιστ' ἐσλοίσιν
ἐπ' ἀλλοτρίοις.
85 ἄλλῳ ὀμοίως, κρέσσων γὰρ οἰκτιρμοῖ φθόνοις,
κύριε παράει καλά. νόμα δικαίω πηδαλίω στρατόν. ἀφευν·
δεῖ δὲ πρὸς ἄκμον χάλκευε γλῶσσαν.

65 Ἀντ. ἐ.
εἰ τι καὶ φλαύρων παραιθύσθη, μέγα τοι φέρεται
πάρ σὲθεν. πολλῶν ταύδιας ἐσσὶ· πολλοὶ μάρτυρες
ἀμφοτέρους πιστοί.

εὐανθεῖ δ' ἐν ὧργα παρμένων,
90 εὔπερ τι φιλεῖς ἀκολὴν ἄδειαν ἀληθίνῳ κλέους, μὴ κάμνῃ λιαν
δαπάναις.

ἐξεῖ δ' ὡσπερ κυβερνάτας ἀνήρ
ίστιον ἀνεμόεν. μὴ δολῳθῆς, ὦ φίλος, εὔπραπέλοις
κέρδεσσ' ὀπιθόμβροτον ἀυχήμα δόξας.

'Επ. ἐ.

οἴον ἀποιγομένων ἀνδρῶν διαλυταν μανύει
καὶ λογίοις καὶ αοίδοις. οὐ̃ φθίνει Κροίσον φιλόφρων
ἀρετά.

95 τὸν δὲ παύρων χαλκέως καυνήρα νηλέα νὸν
ἐχθρὰ Φάλαριν κατέχει παύτα φάτις,
οὐ̃ δὲ νὶν φόρμῳφης υπωροφίαν κοινοφιάν
μαλθακὰν παιδῶν ὀάροις δέκονται.

τὸ δὲ παθεῖν εὗ πρὸτον ἄθλουν. εὗ δ' ἄκονειν δευτέρα
μοῖρ' ἀμφοτέροις δ' ἀνήρ
100 ὤς ἐν ἐγκύροις, καὶ ἕλη, στέφανον ὑψίστον δέδεκται.

HEAD OF NIKE.
Demareteion of Gelon I., B.C. 480.

VICTORIOUS QUADRIGA.
Coin of Syracuse.
ΠΥΘΟΝΙΚΑΙ Β'

ΙΕΡΩΝΙ ΣΥΡΑΚΩΣΙΩΙ

ΑΡΜΑΤΙ.

Στρ. α'.

Μεγάλοπόλεις ο Συράκοσαι, βαθύπολεμον
tέμενος Ἀρεός, ἀνδρῶν ἱππῶν τε σιδάροχαρμάν δαίμο-
νια τροφοί,
ὑμών τόδε τὰν λιπαρὰν ἀπὸ Θηβῶν φέρων
μέλος ἔρχομαι ἀγγελίαν τετραφόριας ἐλελίχθουνος,
ἵνευμάτος Ἱέρων ἐν ἀ κρατέων
tηλαγάσων ἀνέδησεν Ὀρτυγίαν στεφάνων,
ποταμίας ἔδος Ἀρτέμιδος, ὧς οὐκ ἄτερ
κείνας ἀγαναίσσεν ἐν χερσὶ ποικιλάνιοις ἐδάμασσε πώ-

λους.

'Αντ. α'.

ἐπὶ γὰρ ἵππειρα παρθένος χερὶ διδύμα
10 ὃ ἐναγώνιος Ἐρμᾶς ἀγιλάξετα τίθησι κόσμον, ξεστὸν
ὅταν δίφρον

20

Στροφίαι.

I. 4 3 3 4 3. II. 6 3 4 5 6 3 4. III. 3 3 3.
ἐν θ' ἀρματα πεισιχάλινα καταζεγνυή
σθένος ἵππειον, ὄρσοτριάτιναν εἰρυβίαν καλέων θεόν.
ἄλλοις δὲ τις ἐπελεσσεν ἄλλος αὐτή
evαχέα βασιλεύσιν ὕμνου, ἀποü' ἀρετᾶς.

15 κελαδερντι μὲν ἀμφι Κινύραν πολλάκις
φάμας Κυπρίων, τὸν ὁ χρυσοχαίτα προφρώνως ἐφίλησ' ἶππτιον,
Ἀπόλλων,

"Επ. α'.

ιερέα κτίλον 'Αφροδίτας· ἀγεί δὲ χάρις φιλὼν πούνιμος
ἀντὶ Φέργων ὀπίζομέναι·
σὲ δ', ὃ Δεινομένειε παῖ, Ζεφυρία πρὸ δόμων
Λοκρίς παρθένος ἄπτει, πόλεμίων καμάτων εξ ἀμαχάνων
20 διὰ τεἀν δύναμιν δρακείσ' ἀσφαλεῖς,
θεοῦ δὲ εφεταις 'Ἰξίονα φαντὶ ταύτα βροτοῖς
λέγειν ἐν πτερόεντι τροχῷ
παντὰ κυλινδόμενων·
tὸν εὐεργήταν ἀγανάίς ἀμοιβάις ἐποιχομένους τίνεσθαί.

Στρ. β'.

25 ἐμαθε δὲ σαφές. εὐμενέσσι γὰρ παρὰ Κρονίδαις
γλυκῶν ἐλῶν βιότου, μακρὰν οὐχ ὑπέμειν οὐλβου, μαυνο-
μέναις φρασίν
"Ηρας ὅτε ἑράσσατο, τὰν Διὸς εὔναι λάχον

ΕΡΟΔΙ.

| I. II. | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ |
| III. | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |
| IV. | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |
| V. | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |
| VI. | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |
| I. 44. | II. 33. | III. 43. 433. | IV. 42. 242. | V. 32. 3. | VI. 424. |
πολυγαθές · ἀλλὰ νῦν ὑβρὶς εἰς ἄναταν ὑπεράφανον ὄρσεν · τάχα δὲ παθὼν ἐωκότ' ἀνήρ
30 ἐξαίρετον ἐλε μόχθον. αἱ δύο δ' ἀμπλακίαι
φερέττοι τελέοντι · τὸ μὲν ἦρως ὦτι
ἐμφυλιόν αίμα πρώτιστος οὐκ ἀτέρ τέχνας ἐπέμιζε θνατοῖς.

'Αντ. β'.

ὁτι τε μεγαλοκενθέεσσιν εὖ ποτε θαλάμοις
Δίος ἄκοιτων ἐπειράτο. χρή δὲ κατ' αὐτὸν αἰεὶ παντὸς
ὅραν μέτρον.
35 εὐναί δὲ παράτροποι ἐς κακότατ' ἄθροαν
ἐβαλὼν ποτε καὶ τὸν ἐλόντ', ἐπεὶ νεφέλα παρελέξασιν,
ψεύδος γυλκυ μεθέπτοιν, ἄδρισ ἀνήρ ·
εἰδὸς γὰρ ὑπεροχωτάτα πρέπειν Οὐρανίδαν
θυγατέρι Κρόνου. ἀντε δόλον αὐτῷ θέσαν
40 Ζηνὸς παλάμαι, καλὸν πῆμα. τὸν δὲ τετράκυμον
ἐπραξὲ δεσμόν,
δελφίνα, καὶ υψιφρόνων τιν' ἐκαμψε βροτῶν, 
ἐτέροις δὲ κύδος ἀγήραυν παρέδωκ'. ἐμὲ δὲ χρεῶν 
φένγειν δάκοις ἀδινῶν κακαγοριάν.
'Αντ. γ'.
εἶδον γὰρ ἐκὰς ἐὼν ταπόλλα ἐν ἀμαχανίᾳ

55 ψογερὸν Ἀρχίλοχον βαρυλόγοις ἔχθεσιν
πιαυμόμενον· τὸ πλούτειν δὲ σὺν τύχᾳ πότμοι σοφίας
ἀριστον.

τὸ δὲ σάφα νυν ἔχεις, ἔλευθέρα φρειν πεπαρεῖν,
πρύτανι κύριε πολλὰν μὲν εὐστεφάνων ἀγμαῖν καὶ στρα-
tοῦ. εὶ δὲ τις
'Επ. γ'.

60 ἐτερόν τίν' ἀν' Ἑλλάδα τῶν πάροιπε γενέσθαι ὑπέρτερον,
χαῦνα πραπαίδι παλαιμοί κενεά.

65 τὰ μὲν ἐν ἱπποσώαιιν ἀνδρεσσὶ μαρνάμενον, τὰ δὲ ἐν
πεξομάχαις. Βουλαὶ δὲ πρεσβὺτεραι

70 ἀδρίσθον χάριν ἐπτακτύπου
φόρμιγχοι αὐτόμενοι.

75 καλὸς. ὅ δὲ Ῥαδάμανθος εὐν πεπραγεν, ὅτι φρεινῶν
ἐλαχές καρπὸν ἀμώμητον, οὐδ' ἀπάταισι θυμὸν τέρτπεται ἐνδοθεν,
75 οἷς πυθύρων παλάμαις ἐπετ' αἰεὶ βροτῶν.
ἀμαχον κακὸν ἀμφοτέρως διαμβολιὰν ὑποφάτης,
ὄργαις ἀτεινες ἀλωπέκων ἱκελοί.
κερδοί δε τί μάλα τοῦτο κερδαλέουν τελέθει ;
ἂτε γὰρ εἰνάλιον πόνον ἔχοισας βαθὺ
80 σκευᾶς ἑτέρας, ἀβαπτιστός εἰμι φέλλος ὡς ὑπὲρ ἔρκος ἀμι
ἀλμας.

'Αντ. δ'.
ἀδύνατα δ' ἡπος ἐκβαλεῖν κραταίνων εἰν ἁγαθοῖς
δόλιον ἁστοῦν. ὅμως μὰν σαίνων ποτὶ πάντας, ἁγαν
πάγχιν διαπλέκει.
οὗ Ἔρε μετέχοι θράσεος. φίλον εἰη φιλεῖν.
ποτὶ δ' ἐκθρόν ἄτ' ἐκθρὸς ἔων λύκοι δίκαν ὑποθεύσο-
μαι,
85 ἀλλ' ἀλλοτε πατέων ὀδοῖς σκολιαῖς.
εὗ πάντα δὲ νόμον εὐθύγλωσσος ἀνήρ προφέρει,
παρὰ τυραννίδι, χώποταν ὁ λάβρος στρατός,
χώταν πόλιν οἱ σοφοὶ τηρέωντι. χρῆ δὲ πρὸς θεὸν οὐκ
ἐρίζειν,

'Επ. δ'.
ὅς ἀνέχει ποτὲ μὲν τὰ κείνων, τὸτ' αὐθ' ἐτέροις ἐδωκεν
μέγα κύδος. ἀλλ' οὐδὲ ταῦτα νόον
90 Ἰαίνει φθονερὸν· στάθμας δὲ τινος ἐλκόμενοι
περισσάς ἐνέπαξαν ἐλκος ὀδυνάρον εἰ πρόσθε καρδία,
πρὸν ὁσα φροντίδι μητίονται τυχεῖν.
φέρειν δ' ἐλαφρῶς ἐπανχένιον λαβόντα κυνοῦ
ἀρῆγει: ποτὶ κέντρον δέ τοι
95 λακτιζέμειν τελέθει
ολοσθηρὸς οίμος. ἀδύνατα δ' εἰη με τοῖς ἁγαθοῖς ὁμι-
λεῖν.
ΠΥΘΙΟΝΙΚΑΙ Γ'.

ΙΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩΙ

ΚΕΛΗΤΗ.

"Ηθελον Χείρωνα κε Φιλυρίδαν,
ei χρεον τοῦθ' ἀμετέρας ἀπὸ γλώσσας κοινῶν εὐξασθαὶ

Fέτος,

ζωεῖν τὸν ἀποιχόμενον,

Oὐρανίδα γόνον εὐρυμεδοντα Κρόνου, βάσσαισι τ’ ἀρχεῖν

Παλίον Φήρ’ αγρότερον,

5 νοῦν ἔχοντ’ ἀνδρῶν φίλον· οὗς ἔδων θρέψειν ποτὲ

tέκτονα νωδυνίας ἀμέρον γνιαρκέος Ἀσκλαπίον,

ήρωα παντοδαπὰν ἀλκτήρα νοῦσων.

Ἀντ. α'.

tὸν μὲν εὐίπτυον Φλεγύα θυγάτηρ

πρὶν τελέσαι ματροπόλῳ σὺν 'Ελειδνία, δαμείσα χρυ-

σέοις

15

SΤΡΟΦΙΑΕ.

I. "

II. "

III. "

I. 5. 5. 4. 3. 5. 4. 2. II. 2. 3. 2. III. 5. 4. 5.
10 τόξοισιν ὑπ' Ἀρτέμιδος
ἐν θαλάμῳ, δόμου εἰς 'Αίδα κατέβα τέχναις 'Απόλλωνος.
χόλος δ' οὐκ ἄλθιος
γίνεται παίδων Διός. ἀδ' ἀποφλαυρίζεισά τιν
ἀμπλακίασι φρενῶν, ἄλλων αἵνησεν γάμον κρύβδαν
πατρός,
πρόθεν ἀκειρεκόμα μιχθεῖσα Φοῖβῳ,

'Επ. α'.

15 καὶ φέροισα στέρμα θεοῦ καθαρόν.
οὐκ ἔμειν' ἐλθεῖν τράπεζαν νημφίαν,
οὐδὲ παμφώνων ιαχὰν ὑμεναίων, ἄλλικες
οἱ παρθένοι φιλέοισιν ἐταΐραι
ἐσπερίαις ὑποκουρίζεσθ᾽ ἀοιδαῖς· ἀλλὰ τοι
20 ἦρατο τῶν ἀπεόντων· οί καὶ πολλοὶ πάθον.
ἐστι δὲ φύλον ἐν ἀνθρώποις ματαιότατοι,
ὅστις αἰσχύνων ἐπιχώρια παπταίνει τὰ πόρσω,
μεταμόρφων θηρεύων ἀκράντοις ἐλπίσιν.

Στρ. β'.

ἔσχε τοιαύταν μεγάλαν Ἀφάταν
25 καλλιτέπλου λήμα Κορωνίδος. ἐλθόντος γὰρ εὐνάσθη
ζένου

ΕΠΟΔΙ.

| I. | | | | | | | |
| --- | | | | | | | |
| II. | | | | | | | |
| III. | | | | | | | |
| IV. | | | | | | | |

I. 5. 222. 52. II. 23. 322. III. 52. 33. 25. IV. 222.
καὶ τὸ τέταρτον ἵσχυν Ἐιλατίδα.

'Αντ. β'.

ζειμίαν κοίταν ἀθεμίν τε δόλον, πέμψεις κασιγνήταν μένει

θύσισαν ἀμαίμακετών

ἐς Δακέρειαν. ἔπει παρὰ Βοιβιάδος κρημνοῖσιν ἠκεὶ

παρθένοι. δαίμων δ' ἔτερος

ἐς κακὸν τρέψαις ἐδαμάσσατό νυν. καὶ γειτόνων

τολλοί ἐπαύρον, ἀμὰ δ' ἔφθαρεν. πολλὰν ὅρει πῦρ ἔξ

ἐνὸς

σπέρματος ἐνθορνὸν ἀιστώσεν ὕλαν.

'Επ. β'.

ἄλλ' ἔπει τείχει θέσαν ἐν ξυλίνῳ

σύγγγυνοι κούραν, σέλας δ' ἀμφεδραμεν

λάβρον Ἀφαῖστον, τὸτ' ἔσπευ 'Απόλλων. Οὐκέτι

τλάσσομαι ψυχαὶ γένος ἀμὸν ὀλέσσαι

οἰκτροτάτω θανάτῳ ματρός βαρεία σὺν πάθα.

ὁς φάτο· βάματι δ' ἐν πρώτῳ κιχῶν παιδ' ἐκ νεκροῦ

ἀρπασε· καιομένα δ' αὐτῷ διέφαινε πυρά.

καὶ ῥά νῦν Μάγνητι φέρον πόρε Κενταύρῳ διδάξαι

πολυπήμονας ἀνθρώποις ἱᾶσθαι νόσους.

Στρ. γ'.

τοὺς μὲν ὄν, ὅσσοι μόλον αὐτοφύτων

ἔλκεον ξυνάόνες, ἣ πολιῳ χαλκῷ μέλη τετρωμέναι

ἡ χερμαδι τηλεβόλῳ.
50 ἥθερμὸν πυρὶ περθόμενοι δέμας ἡ χειμώνι, λύσαις ἄλλον ἀλλοίων ἄχεων
 ἔκαγεν, τοὺς μὲν μαλακάς ἑπαοίδαις ἁμφέποιν, τοὺς δὲ προσανεὰ πίνοντας, ἡ γνύοις περιπττῶν πάντοθεν
 φάρμακα, τοὺς δὲ τομαῖς ἐστάσεν ὀρθοὺς.

'Αντ. γ'.

zteφατε καὶ σοφία δέδεται.

55 ἐτραπεν καὶ κείμον ἀγάνορι μισθῷ χρυσῷ ἐν χερσίν
 φανείς
 ἀνδρὶ ἐκ θανάτου κομίσαι
 ἡδὴ ἀλωκότα· χερσὶ δ' ἀρα Κρονίων ρίψαις δι' ἀμφοῖν
 ἀμπυναν στέρνον κάθελεν
 ὠκέως, αἰθῶν δὲ κεφανώς ἐνέσκιμψεν μόρον.
 τῇ τὰ θεοίκοτα πάρ δαμόνων μαστεγέμεν θναταῖς
 φρασίν,

60 γνώντα τὸ πάρ ποδός, οίας εἶμεν αἰσας.

'Ἐπ. γ'.

μῆ, φίλα ψυχά, βίον ἀθάνατον
 σπεύδε, τὰν δ' ἐμπρακτῶν ἀντλεί μαχανάν.
 εἰ δὲ σώφρον ἀντρον ἐναι' ἐτὶ Χειρῶν, καὶ τί Foi
 φίλτρον ἐν θυμῷ μελυγάρνεσ ὕμνοι

65 ἀμέτρεω τίθεν· ιατήρι τοῦ κέν νην πίθον
 καὶ νυν ἑσολοί ὁμαχαῖν ἄνδράσιν χερμόν νόσων
 ἡ τινα Λατοῖδα κεκλημένον ἡ πατέρος.
 καὶ κεῖν ἐν ναυσὶν μόλον 'Ιουλιάν τέμνων θάλασσαν
 Ἀρέθουσαν ἐπὶ κράμαν παρ' Λιτναίον ξένον,

'Στρ. δ'.

70 ὡς Συρακόσσαι νέμει βασιλεὺς
 πραῖσ ἀστοίς, οὗ θονέων ἀγαθοῖς, ξείνοις δὲ θαυμαστῶς
 πατήρ.
 τῷ μὲν διδύμας χάριτας
 εἴ κατέβαιν ύψειαν ἄγον χρυσέαν κόριν τῷ ἀέθλων
 Πυθίων αὐγάνας στεφάνοις,

D
τοὺς ἀριστεύων Φερεύνικος ἐλ’ ἐν Κίρρῃ ποτὲ, 75 ἀστέρος οὐρανίου φαμι τηλαυγήστερον κείνῳ φάος ἔξικόμαν κε βαθὺν πόντον περάσαις.

'Αντ. ο’.

ἀλλ’ ἐπεύξασθαί μὲν ἐγὼν ἔθέλω
Ματρὶ, τὰν κούρας παρ’ ἐμὸν πρόθυρον σὺν Παύλῳ μέλπονταί θαμὰ
σεμνάν θεον ἐννύχιαι.

80 εἰ δὲ λόγον συννέμεν κορυφάν, Ἰέρων, ὀρϑὰν ἐπίστα, μανθάνον οἴσθα προτέρων.
ἐν παρ’ ἐσολὸν πήματα σύνδου δαίονται βροτοῖς ἀθάνατοι· τὰ μὲν ὅν οὐ δύνανται νήπιοι κόσμῳ φέρειν, ἀλλ’ ἀγαθοί, τὰ καλὰ τρέψαντες ἔξω.

'Ἐπ. ο’.

τίν δὲ μοιρ’ εὐδαιμονίας ἐπεται.

85 λαγητάν γὰρ τοῖ τύραννων δέρκεται, εἰ τιν’ ἀνθρώπων, ὁ μέγας πότμος. αἰών δ’ ἀσφαλῆς
οὐκ ἐγεντ’ οὔτ’ Αἰακίδα παρὰ Πηλεῖ
οὔτε παρ’ ἀντιθεῖς Κάδμῳ. λέγουται μᾶν βροτῶν ὀλβον ὑπέρτατον οὐ σχεῖν, οὔτε καὶ χρυσαμπύκων
90 μελπομενῶν ἐν ὀρεί Μοισάν καὶ ἐν ἐπταπύλοις
ἀνόν Θήβαις, ὁπόθ’ Ἀρμονίαν γὰμεν βοῶτιν, ὁ δὲ Νηρέος εὐβοῦλον Θέτων παιδά κλυτάν.

Στρ. ε’.

καὶ θεοὶ δαίσαντο παρ’ ἀμφοτέροις,
καὶ Κρόνου παιδάς βασιλῆς ἦδον χρυσέας ἐν ἔδραις,

95 δέξαντο· Δίος δὲ χάριν
ἐκ προτέρων μεταμειψάμενοι καμάτων ἐστασαν ὀρθὰν
καρδίαν. ἐν δ’ αὐτὲ χρόνῳ
τὸν μὲν ὁξείᾳ τύγατρες ἐρήμωσαν παύαις
ἐφροσύνας μέρος αἱ τρεῖς· ἀτάρ λευκωλένφ γε Ζεὺς
πατὴρ
ἡλυθεν ἐς λέχος ἵμερτὸν Θυώνα.

'Αντ. ε'.

100 τοῦ δὲ παῖς, ὀντερ μόνον ἀθανάτα
tίκτειν ἐν Ψθία Θέτις, ἐν πολέμῳ τόξοις ἀπὸ ψυχῶν
λιπῶν
ἀφεῖν πυρὶ κατόμενος
ἐκ Δανάῶν γόνων. εἰ δὲ νόῳ τῆς ἤχει θνατῶν ἀλαθείας
ὀδῶν, χρή πρὸς μακάρων
τυγχάνοντ' εὗ παράχεμεν. ἀλλοτε δ' ἄλλοια πνοαι
105 ὑψιπετάν αἰνεμῶν. ὅλος οὐκ ἐς μακρὸν ἀνδρῶν ἔρχεται,
πάμπολος εὗτ' ἀν ἐπιβρίσαις ἐπηται.

'Επ. ε'.

σμικρὸς ἐν σμικροῖς, μέγας ἐν μεγάλοις
ἐσσομαι· τῶν ἀμφέποντ' αἰεὶ φρασὶν
dαίμων ἀσκήσις καὶ ἐμαν θεραπεύουν μαχανάν.
110 εἰ δὲ μοι πλούτων θέος ἅβρον ὅρεξαι,
ἐλπίδ' ἔχω κλέος εὑρέσθαι κεφεν ψυχῆν πρόσω.
Νέστορα καὶ Δύκιον Σαρπηδόν, ἀνθρώπων φάτις,
ἐξ ἐπέων κελαδευνῶν, τέκτονες οία ςοφοὶ
ἀρμοσαν, γυνώσκομεν. ἀ δ' ἄρετὰ κλειναίς ἀοίδαις
115 χρονία τελέθει. παύροις δὲ πράξασθ' εἰμαρές.
ΠΥΘΙΟΝΙΚΑΙ Δ'.

ΑΡΚΕΣΙΔΑΙ ΚΥΡΗΝΑΙΟΙ

ΑΡΜΑΤΙ.

Σφίγμην μὲν χρή σε παρ’ ἀνδρὶ φίλῳ στάμεν, εὐςποῦ βασιλῆι Κυράνας, ὦφρα κωμάζοντι σὺν 'Αρκεσίδα,
Μοῖσα, Δατοΐδασιν ὀφειλόμενον Πυθῶν ἀύξῆς οὔρον ὑμνων,
ἐνθα ποτὲ χρυσέων Διὸς αἰητῶν πάρεδρος
οὐκ ἀπωδάμον 'Απόλλωνος τυχόντος ἱέρεα χρῆσεν οἰκιστήρα Βάττον καρποφόρου Λιβύας, ιερὰν καὶ νάσον ὡς ἠδη λιπὼν κτίσσειεν εὐάρματον πόλιν ἐν ἀργυρόεντι μαστῷ,

καὶ τὸ Μηδεῖας ἐπος ἀγκομίσαι

'Strophae.

I. 5 5 5 5 4. II. 4 2 4 4. III. 4 4 4 4 4.

I. 5 5 5 5 4. II. 4 2 4 4. III. 4 4 4 4 4.
ΠΥΘΙΟΝΙΚΑΙ Δ' 77

10 ἐβδόμα καὶ σὺν δεκάτα γενεὰ Θῆραν, Αἰήτα τὸ ποτε γαμενής
παῖς ἀπέπνευσ' ἀθανάτου στόματος, δέσποινα Κόλχων.
εἶπε δ' οὖν ὦν

ήμιθεοὶς Ἰάσονοι αἰχματαῖο ναῦταις.
Κέκλυτε, παῖδες ὑπερθύμῳ τε φωτῶν καὶ θεῶν.
φαμί γὰρ τάσο' ἐξ ἀλιπλάκτων ποτὲ γαῖς Ἐπάφοιο κό-

ραν

15 ἀστέων ρίζαν φυτεύσεσθαι μελησίμβροτον
Δίως ἐν 'Αμμωνος θεμέλθοις.

'Επ. α'.

ἀντὶ δελφίνων δ' ἐλαχυπτερύγων ὑπός ἀμελήσαντες
θαῖς,
ἀνία τ' ἀντ' ἐρετμῶν διόρους τε νομάσοισιν ἀελλόποδας,
κεῖνος ορνς ἐκτελευτάσεi μεγαλὰν πολλῶν

20 ματρόπολιν Θῆραν γενέσθαι, τὸν ποτε Τριτωνίδος ἐν
προχοᾷς

λίμνας θεῶ ἀνέρθε Φειδομένῳ γαῖαν διδόντι
ζεύγνια προφάθεν Εὐφαμος καταβᾶς

dέξατ' αἰσθόν δ' ἐπὶ Φοι Κρονίων Ζεὺς πατὴρ ἐκλαγῇ λεβροτάν.

ΕΡΩΣ.

Ι.  — | — | — | — | — | — | — | — |
     ^ |

II. — — | — | — | — | — | — | — | — |
       ^ |

III. — | — | — | — | — | — | — | — |
      ^ |

IV. — — | — | — | — | — | — | — | — |
       ^ |

V. — — | — — | — — | — — | — | — | — | — |
       ^ |

I. 252. II. 323. III. 43.243. IV. 42.42. V. 252.
άνικ' ἀγκυραν ποτὶ χαλκόγεννων
25 ναὶ κρημνάντων ἐπέτοσσε, θοᾶς Ἀργοῖς χαλινών. δῷ-
δεκα δὲ πρότερον
ἀμέρας εξ 'Ωκεανοῦ φέρομεν νότων ὑπερ γαίας ἐρήμουν 45
ἐξώλιον δόρυ, μῆδεσιν ἀνστάσαστες ἀμοίς.
τουτάκι δ' οἰστόλος δαίμων ἐπήλθεν, φαιδίμαν
ἀνδρὸς αἶδοίου περ' ὅψιν θηκάμενος· φιλίων δ' ἑπέων
30 ἀρχετο, ξείνως ἅτ' ἐλθόντεσσιν εὔργεται
dεῖτ' ἐπαγγέλλοντι πρῶτον. 55

Ἀντ. β'.

 آلاف γὰρ νόστου πρόφασις γλυκεροῦ
κολυνει μείναι. φάτο δ' Εὐρύπυλος Αιαδόχου παῖς
ἀφθίτου 'Εννοσίδα
ἐμμεναι· γίνωσκε δ' ἐπειγομένους· ἂν δ' εὐθὺς ἀρπάξασθι
ἀροῦρας
35 δεξιτερὰ προτυχὼν ξέινου μάστεσσε δοῦναι.
οὐδ' ἀπίθησέ νυν, ἀλλ' ἤρως ἐπ' ἀκταίζων θορῶν
χειρὶ Φοι χειρ' ἀντερείσας δέξατο βῶλακα δαμονίαν. 65
πεύθομαι δ' αὐτὰν κατακλυσθείσαν ἐκ δούρατος
ἐναλίαν βᾶμεν σὺν ἄλμα

Ἐπ. β'.

40 ἐσπέρας, ὑγρῷ πελάγει στομέναι. ἦ μὰν νυν ὀτρυνόν
θαμὰ
λυσιπόνους θεραπόντεσσιν φυλάξαι· τῶν δ' ἐλάθοντο
φρένες·
καὶ νυν ἐν τάδ' ἀφθίτον νάσω κέχυται Διβύας
ἐβρυχόρου στέρμα πρὶν ὄρας. εἶ γὰρ οἶκοι νυν βάλε
πὰρ χθόνιον
"Ἀδα στόμα, Ταύναρον εἰς ἱερὰν Εὐφαμός ἐλθὼν,
45 νῦς ἵππαρχον Ποσειδάνων ἀναξ,
τὸν ποτ' Εὐρώτα Τιτυνὸν θυγάτηρ τίκτε Καφισοῦ παρ'
ὀχθαίς.
τετράτων παιδών κ' ἐπιγεινομένων
αἰμά Φοι κείναις λάβε σὺν Δαναοῖς εὑρείαν ἄπειρον.
tὸτε γὰρ μεγάλας
ἐξανίστανται Λακεδαίμονος Ἀργείοι τε κόλπου καὶ Μυκηνῶν.
50 ὑνὶ γε μὲν ἀλλοδαπαν κριτῶν εὑρήσει γυναικῶν
ἐν λέχεσιν γένος, οἳ κεν τάνιδε σὺν τιμῶθεν
νάσον ἐλθόντες τέκωνται φῶτα κελαίνηθέν πεδίων
dεσποτᾶν· τόν μὲν πολυχρύσῳ ποτ' ἐν δώματι
Φοίβος ἀμώσεις θέμισσιν

'Αντ. γ'.
55 Πύθιον ναὸν καταβάντα χρόνῳ
ὑστέρῳ νάζοσι πολείς ἀγαγέν Νεῖλοιο πρὸς πὶὸν τέμενος
Κρονίδα.
ἡ ῥα Μηδείας ἐπέων στίχες. ἐπταξαν δ' ἀκίνητοι
σιωπᾶ.
ἥρωες ἀντίθεσι πυκνῶν μῆτιν κλύοντες.
ὡ μάκαρ νῦε Πολυμνάστου, σὲ δ' ἐν τούτῳ λόγῳ
60 χρησμός ὀρθώσει μελίσσας Δελφίδος αὐτομάτῳ κε-

'Επ. γ'.
δυσθρόου φωνᾶς ἀνακρινόμενον ποινὰ τίς ἔσται πρὸς
θεῶν.
ἡ μία λα ἤ μετὰ καὶ νῦν. ὡτε φοινικανθέμου ἠρος ἀκμᾶ,
65 πασι τούτοις ὄγδον θάλλει μέρος Ἀρκεσίλας.
τῷ μὲν Ἀπόλλων ἦ τε Πυθώ κύδως ἦς ἀμφικτιώνων
ἐπορευ ἱπποδρομίας. ἀπὸ δ' αὐτῶν ἐγὼ Μοίσαις δόσον
καὶ το πάγχρυσον νάκος κριόν· μετὰ γὰρ
περί πλευσάντων Μινυῶν, θεόπομποι σφίσιν τιμᾷ φύ-

τευθεν.
70 τίς γὰρ ἀρχὰ δὲξατο ναυτιλίας; 
τίς δὲ κύδυνος κρατεροίς ἀδάμαντος δήσεν ἀλοις; 
θέ- 
σφατον ὦν Πελίαν 
ἐξ ἄγανων Αἰολιδάν θανέμεν χείρεσσιν ἢ βουλαίς ἀκάρ- 
πτοι. 

ἡλθε δὲ Φοί κρυόεν πυκνοὶ μάντευμα θυμῷ, 
πάρ µέσον ὦμφαλὸν εὐδένδροι ρηθὲν µατέρος. 

75 τὸν µονοκρήπτιδα πάντως ἐν φυλακᾶ σχεθέµεν µεγάλα, 
εὔτ' ἂν αἰπεινῷ ἀπὸ σταθµῶν ἐς εὐδείλον 
χθόνα µόλη κλεῖτας Ἰωλκοῦ,

'Αντ. ὅ'.

ζεῖνοι αἴτ' ὰν ἀστός. ὅ ὀ ἁρα χρόνῳ 
ἐκετ' αἰχµαῖσιν διδύµαισιν ἀνὴρ ἐκπαγός· ἐσθὰς ὅ' 
ἀµφότερον υἱὸν ἔχεν,

80 ἀ τε Μαγνητῶν ἐπιχώριοις ἀρµόξοισα θαητοῖς γυνῖς, 
ἀµφὶ δὲ παρδαλέα στέγετε φρύσφωτας ὀµβροὺς· 
οὐδὲ κοµᾶν πλόκαµοι κερθέντες φ'χοντ' ἀγλαοί, 
ἀλλ' ἀπαν νῶτων καταίθυσον. τάχα ὅ' εὐθὺς ἰὼν 
σφετέρας 
ἐστάθη γνώµας ἀταρβάκτοιο πειρόµενος 
85 ἐν ἀγορὰ πλήθοντος ὄχλῳ.

'Επ. ὅ'.

tὸν µὲν οὗ γνῶσκον· ὁπιζοµένων ὅ' ἐµπᾶς τις εἶπεν καὶ 
tόδε·

Οὐ τί ποὺ οὗτος Ἀπόλλων, οὐδὲ µᾶν χαλκάρµατος ἐστὶ 
πόσι

'Αφροδίτας· ἐν δὲ Νάξῳ φαντὶ θανεῖν λιταρᾶ 
'Ιφιµεδείας παῖδας, Ὤτον καὶ σὲ, τολµαῖς 'Εφιάλτα 
Φάναξ·

90 καὶ µὰν Τιτυνὸν βέλος Ἀρτέµιδος θήρευε κραυτνόν, 
ἐξ ἄνικατον φαρέτρας ὀρνύµενον, 
ὀφρα τις τὰν ἐν δυνατῷ φιλοτάτων ἐπιψαύειν ἐρᾶται.
τοι μὲν ἀλλάζοισιν ἀμειβόμενοι
γάρνον τοιαύτε: ἀνά δ' ἡμίονοις ἔστι τ' ἁπήνα προτρο-
pάδαν Πελίας

95 ἵκετο σπεύδων τάφε δ' αὐτίκα παπτάναις ἀρίγνωτων
πέδιλου
dεξιτερῷ μονὸν ἀμφὶ ποδὶ. κλέπτων δὲ θυμῷ
dέμα προσένεπε. Ποιάν γαίαν, δ' ξείν', εὕχειαι
πατρίδ' ἐμμεν; καὶ τίς ἀνθρώπων σε χαμαιγενέων
πολιάς
ἐξανήκεν γαστρός; ἑχθίστοισι μὴ ψεύδεσιν

100 καταμίᾶναι εἰπὲ γένναν.

Ἀντ. ε'.
τὸν δὲ θαρσήσαις ἀγανοίης λόγοις
ὡς ἀμείβῃν Φαμὶ διδασκαλίαν Χείρωνος οὐσειν. ἀν-
tροθε γὰρ νέομαι

πάρ Χαρικλεύς καὶ Φιλύρας, ἦνα Κενταύρου με κοῦραι
θρέφαν ἀγναί.
ἐξοσί δ' ἐκτελέσας εὐναυτοῦς οὔτε Φέργον

105 οὔτ' ἐπος ἐντραπέλου κείνοις εἰπὼν ἱκόμαν
οίκαδ', ἀρχὰν ἀγκομίζων πατρὸς ἐμὸν βασιλευομέναν
οὐ κατ' αἰσαν, τάν ποτε Ζεῦς ὑπασεν λαγήτα

Λιόλω καὶ παισί, τιμάν.

Επ. ε'.
πείθομαι γὰρ μιν Πελίαν ἀθεμιν λευκάς πιθήσαντα
φρασίν

110 ἀμετέρων ἀποσυλάσαι βιαίως ἀρχεδικάν τοκέων·
tοι μ', ἐπεὶ πάμπρωτον εἶδον φέγγος, ὑπερφιάλου
ἀγεμόνος δεῖσαντες ύβριν, κάδος ὠσείτε φθυμένου δνοφε-
ρον
ἐν δῶμαι θηκάμενοι μίγα κωκυτῷ γυναικῶν
κρύβδα πέμπων σπαργάνοις ἐν πορφυρεῖοις,

115 ψκτὶ κοινόσαντες ὅδον, Κρονίδα δὲ τράφεν Χείρωνι
δώκαν.
αλλα τοιτων μεν κεφαλαια λογων
ιστε. λευκιππων δε δομους πατερων, κεδυοι πολιται, 
φρασσατε μοι σαφεως.
Αισουος γαρ παις επιχωριος ου ξειναν ικοιμαν γαιαν 
αλλων.
Φηρ δε με θειος Ιασωνα κικλησκων προσηπδα.
120 ως φατο. των μεν εσελθοντ' έγνου οφθαλμοι πατρος.
εκ δ' αρ' αυτου πομφολυξαν δακρυα γηραλεων γλεφα-
ρων.
αν περι φυχαν επει γαθησεν εξαιρετον 
γονευ ιδαν καλλιστον ανδρων.
και κασιγνητοι σφισιν άμφοτεροι
125 ηλυθον κεινων ηε κατα κλεος· εγγυς μεν Φηρης κρανων 
Τπερηδα λιπων,
εκ δε Μεσσανας 'Αμυθαν· ταχεως δ' 'Αδματος Ικεν και 
Μελαμπος 
eμενενοτες ανεψιον. εν δαιτος δε μολρα 
μελιχιοισι λογοις αυτοις 'Ιασων δεγμενοσ, 
ξεινι' αρμξοντα τευχων, πασαν ευφροσυναν ταννευ, 
130 αθροαις πεντε δραπων νυκτεσσιν εν θ' αμεραι 
ιερου ευξιας αατων.
αλλα εν ξιτα παντα, λογον θεμενος σπουδαιον, εξ άρχας 
ανηρ
συγγενεσιν παρεκοιναθ'· οι δ' επεσποντ'. αιξα δ' απο 
κλισιαν 
αρτο συν κεινοισι· και ρ' ηλθον Πελια μεγαρον, 
135 εσσυμενοι δ' είσω κατεσταν. των δ' άκουσαις αυτος 
υπαντιασεν 
Τυρονευ ερασιπλοκαμων γενεα· πραιν δ' 'Ιασων 
μαλθακα φωνα ποτισταξων άαρων
βάλλετο κρητίδα σοφών ἑπέων· Παῖ Ποσειδάνος Πε- 
τραίον,
μάνην χθόνιον. κέλεται γὰρ ἐὰν ψυχὰν κομίζαι
160 Φρίξος ἐλθόντας πρὸς Λείτα θαλάμους,
δέρμα τε κριοῦ βαθύμαλλον ἅγειν, τῷ ποτ’ ἐκ πόντου
σαῶθη

Στρ. η’.

ἐκ τε ματρινᾶς ἀθέων βελέων.
ταῦτά μοι θαυμαστῶς ὄνειρος ἰὼν φωνεῖ. μεμάντευμαι
δ’ ἐπὶ Κασταλία,
εἰ μετάλλατὸν τι. καὶ ὥσ τάχος ὀτρύνει με τεύχευν ναὶ
πομπάν.
165 τούτων ἄθελον ἐκὸν τέλεσον. καὶ τοῖς μοναρχεῖν.
καὶ βασιλεύμεν ὄμνυμι προῆσεν. καρπερὸς
ὄρκος ἄμμιν μάρτυς ἔστω Ζεὺς ὁ γενέθλιος ἀμφοτέρους.
σύνθεσιν ταῦταν ἐπαινήσαντες οἱ μὲν κρίθεν.
ἀτὰρ Ἡλάων αὐτὸς ἡδῆ

'Αντ. η’.

170 φρονεῖν κάρυκας ἐόντα πλόον
φαινέμεν παυτὰ. τάχα δὲ Κρονίδαο Ζηνὸς νιὰ τρεῖς
ἀκαμαντομάχαι

ήλθοι 'Ἀλκμήνας θ’ ἐλικοβλεφάροι Αἰδάς τε, δοῦλοι δ’
ψυχαίται
ἀνέρες, 'Εννοσίδα γενός, αἰδεσθέντες ἀλκάν,
ἐκ τε Πύλου καὶ ἀπ’ άκρας Ταινάρου. τῶν μὲν κλέος
175 ἐσολόν Εὐφάμου τ’ ἐκράνθη σὸν τε, Περικλύμεν’ εὐρυβία.
ἐξ ’Απόλλωνος δὲ φορμικτὰς ἀοιδὰν πατὴρ
ἐμολεν, εὐαινήτος Ὀρφεύς.

'Επ. η’.

πέμπτε δ’ 'Ερμᾶς χρυσόραπις διδύμους νιὸς ἐπ’ ἀτρυντος
πόνου,
τὸν μὲν 'Εχίωνα, κεχλάδουτας ἤβα, τὸν δ’ 'Ερυντον.

180 δ’ ἀμφὶ Παγγαίου θεμέθλους ναυτάντων ἔβαν.
καὶ γὰρ ἐκὼν θυμῷ γελανεὶ θᾶσσον ἐντυν ἐλεοὶς ἀνέμων
Ζῆταν Κάλαιν τε πατὴρ Βορέας, ἀνδρᾶς πτεροίσιν 325
νῦτα πεφρίκορτας ἀμφω πορφυρέοις.
τὸν δὲ παμπειθῆ γυλικῶν ἦμιθεοίσιν πόθον ἐνδαίεν "Πρα
Στρ. θ'.

185 ναὸς Ἀργοῦς, μὴ τινα λειτόμενον
tὰν ἀκίνδυνον παρὰ ματρὶ μένειν αἰώνα πέσσοντ', ὀλλ' 330
ἐπὶ καὶ θανάτῳ
φάρμακον κάλλιστον ἐὰς ἀρετᾶς ἀλήξιν εὔρεσθαι σὺν
ἀλλοίς.
ἔς δὲ Γιωλκὸν ἔπει κατέβα ναυτᾶν ἄωτος,
λέξατο πάντας ἐπαινήσας 'Ἰάρων. καὶ ρά Fοι.
Μόψος ἀμβάσει στρατὸν πρόφρων. ἔπει δ' ἐμβόλον 340
κρέμασαν ἀγκύρας ὑπερθεν,

'Αντ. θ'.

χρυσέαν χείρεσσι λαβὼν φιάλαν
ἀρχὸς εἰ πρύμνυ πατέρ' Οὐρανιδᾶν ἐγχεικέρανυν Ζῆμα, 345
καὶ φιλοπόρους

190 κυμάτων ρίπτας ἀνέμων τ' ἐκάλει, νῦκτας τε καὶ πόντους
κελεύθους
ἀματά τ' εὐφρονα καὶ φιλίαν νόστοιῳ μοίραν. 350
ἐκ νεφέων δὲ Φοί ἀντάγγει βροινᾶς αἰῶν.
φθέγμα. λαμπραὶ δ' ἦλθον ἀκτῖνες στεροπᾶς ἀπορηγνύ-
μεναι.
ἀμπυοάν δ' ἦρως ἐστάσαν θεοῦ σάμασιν
200 πιθόμενοι. κάρυξε δ' αὐτοῖς

'Επ. θ'.

ἐμβαλεῖν κόπασιν τερασκόπος ἁδείας ἐνύττων ἔλπίδας.
εἰρεσία δ' ὑπεχώρησεν ταχεῖαν ἐκ παλαμᾶν ἄκορος. 360
σὺν Νότον δ' αὐραῖς ὑπ' 'Αλέεινον στόμα πεπόμενοι

πολεμιστήρες.
ήλυθον· ἐνθ' ἄγνων Ποσειδάωνος ἔσσαντ' είναλίου τέ-
μενος,

205 φοίνισσα δὲ Θρηκίων ἀγέλα ταύρων ὑπάρχειν
καὶ νεόκτιστον λίθων βωμοίο θέναι. hollowed (manifest
ἐς δὲ κίνδυνον βαθὺν ἵμενοι δεσπόται λίσσοντο νάδων,

συνδρόμων κινηθμὸν ἀμαιμάκετον
ἐκφυγεῖν πετράν. δίδυμαι γὰρ ἔσαν ζωα', κυλινδήσκοι-
τὸ τε κραπτνότεραι

210 ἡ βαρυγνώτων ἀνέμων στίχες· ἀλλ' ἥδη τελευτάν
κείνοις αὐταῖς
ἡμιθέων πλῶσιν ἀγαγεν· ἕσε Φᾶσιν ἔπειτεν
ήλυθον· ἐνθ'α κελαινωπέσσης Κόλχοισιν βιαν
μίξαν Λιήτα παρ' αὐτῷ. πότνια δ' ὁκυτάτων βελέων
ποικίλαν ἦγγα-τετράκυκλον Οὐλυμπόθεν

215 ἐν ἀλύτῳ ξενίασα κύκλῳ

'Αντ. ἡ'.

μανίαδ' ὅρνιν Κυπρογένεια φέρεν
πρώτον ἀνθρώποις. λιτάς τ' ἐπαοιδᾶς ἐκδιδάσκησεν

σοφὸν Λίσσονίδαν.

ὀφρα Μηθείας τοκέων ἀφέλοιτ' αἰδὼ, ποθεινᾶ δ' Ἄκλας
αὐτάν
ἐν φρασὶ καιομέναν δονέοι μάστιγι Πειθώς.

220 καὶ τάχα πείρατ' ἀέθλων δεικνύειν πατρῷων·
σὺν δ' ἐλαίῳ φαρμακώσαισ' ἀντίτομα στερεὰν ὀδυνῶν
δῶκε χρίσθαι. καταίνησάν τε κοινὸν γάμον

γλυκῶν ἐν ἀλλάλοιοι μίξαι.

'Επ. ἡ'.

ἀλλ' ὅτ' Λιήτας ἀδαμάντινοι ἐν μέσσοις ἄρτορον σκίμ-
ψατο

225 καὶ βόσας, οἱ φλὸγ' ἀπὸ καῦθαν γενέων πυέων καιομένουι
πυρός,
χαλκέας δ' ὅπλαις ἀράσσεσκον χθόνι' ἀμειβόμενοι·
τοὺς ἀγαθῶν ζεύγλα πέλασσεν μοῦνοι. ὀρθὰς δ' αὐλά-
κας ἐντανύσας

ήλαυ', ἀνὰ βασιλικας δ' ὀρθύναν σχίζε ἔντον
γάς. ἔποτεν δ' ὅθε· Τοῦτ' ἔργον βασιλεύσ,
230 ὅστις ἀρχεί ναός, ἐμοὶ τελέσαις ἀφθιτον στρωμνὰν ἀγέσθω,

κῶς αἰγλᾶνερ χρυσὲοι θυσάνῳ.
ὡς ἅρ' αὐδάσαντος ἀπὸ κροκόκεν ρῆψαις Ἰάσων εἴμα θεό-
πίσων εἰχέτ' ἔργον· πῆρ ἀν ὅικ εἶλει παμφαρμάκον ξείνας

σπασάμενος δ' ἄροτρου, βοέους δήσας ἀνάγκας
235 ἐντεσιν αὐχένας ἐμβάλλων τ' ἐρυπεύρω φυί
κέντρων αἰανεῖς βιαστές ἐξεπόνας' ἐπιτακτὸν ἄνηρ
μέτρον. ἰνέεν δ' ἀφωνήτῳ περ ἔμπας ἀχει
dύνασιν Αἴθας ἀγασθέις.

'Αντ. υί.

πρὸς δ' ἔταιροι καρτερὸν ἄνδρα φίλας
240 ὄργεον χεῖρας, στεφάνωσί τε τι νῦν ποίας ἐρέπτουν, μειλ-
χιώς τε λόγοις ἀγαπᾶξον'. αὐτικά δ' Ἀελίον θαυμαστὸς νῦδος δέρμα
λαμπρόν

ἔνεπεν, ἔνθα νῦν ἐκτάνυσαν Φρίξου μάχαιρα·

ἡλπετο δ' οὐκ ὑπελέγος? Φοι κείνων γε πράξεσθαὶ τόνον.

κεῖτο γὰρ λόχμα, δράκοντος δ' εἰχέτο λαβροταίν

245 ὅς πάχει μάκει τε πεντηκόντον ναῷν κράτει,
tέλεσαν ἄν πλαγαὶ σιδάρου.

'Επ. υί.

μακρὰ μοι νείσθαι κατ' ἀμαξιτῶν· ὄρα γὰρ συνάπτει
cαὶ τίνα

87
οιμον ίσαμι βραχύν. πολλοίσι δ' ἀγήμαι σοφίας ἐτέροις.
κτείνε μὲν γλαυκώπα τέχνας ποικιλόνωτον ὄφιν,
250 ὥ' ῥκεσίλα, κλέψεν τε Μήδειαν σὺν αὐτῷ, τὰν Πελίαο
φόνον· ἐν τ' Ὀμεανόν πελάγησεσι μιγεν πόντῳ τ' ἐρυθρῷ
Δαμνιάν τ' ἔθνει γυναικῶν ἄνδροφόνων· ἐπικάθα καὶ γυνῶν ἀέθλοις ἐπεδείξαντο. Φίν' ἐσθάτος
ἀμφίς,
καὶ συνεύνασθεν. καὶ ἐν ἀλλοδαπαῖς
255 στέρμ' ἀρουραις τουτάκις ὑμετέρας ἀκτίνος ὄλβοι δέξα-
το μοιρίδιον
ἀμαρ ἡ νύκτες. τόθι γὰρ γένος Εὐφάμου φυτευθὲν
λοιπὸν αἰεὶ
tέλλετο· καὶ Δακεδαιμονίων μιχθέντες ἄνδρῶν
ἡθειν ἐν ποτε Καλλίσταν ἀποφηγαμ χρόνῳ
νῖσθον· ἐνθὲν δ' ὕμμι Λατοίδας ἔπορεν Διβύαις πεδίοιν
260 σὺν θεῶν τιμαὶς ὀφέλλειν κάστυ χρυσοθρόνου
διανέμειν θείων Κυράνασ

'Ἀντ. iβ'.

ὀρθόβουλοι μῆτιν ἐφευρομένοις·
γυνῆι νῦν τάν Οἰδιπόδα σοφίαν. εἰ γὰρ τις οἶους
ὀξυτόμω πελέκει
ἐξερειψ̣η μὲν μεγάλας ὀρνώος, αἰσχύνης ἀπ' Θητὸν

265 καὶ φθινώκαρπος έδοσα διδοὶ ψάφον περ' αὐτᾶς,
εἰ ποτε χειμέριον πῦρ ἐξίκηται λοισθιον,
ἡ σὺν ὀρθαῖς κινέσθαις δεσποσύναισιν ἐρείδομένα
μόχθον ἀλλοις ἀμφέτη δύστανον ἐν τείχεσιν,
ἐν ἐρημώσασιν χώρον.

'Επ. iβ'.

270 ἐσσί δ' ἰατῆρ ἐπικαιρότατος, Παιαν τε σοι τιμὰ φιός.
χρή μαλακῶν χέρα προσβάλλοντα τρόμαν ἔλκεος ἀμφιπολεῖν.

όπλιον μὲν γὰρ πόλιν σείσαι καὶ ἀφανροτέροις·

ἀλλ’ ἐπὶ χώρας αὐτὶς ἔσσαι δυσπαλές δῆ γίνεται, ἐξαιτίας

ei μή θεός ἀγχομένεσσι κυβερνήτη γένηται.

275 τίν δέ τούτων ἐξυφαίνονται χαριτες.

tλάθη τάς εὐδαίμονος ἀμφὶ Κυράνας θέμεν σπουδὰν ἀπασαν.

Στρ. ἕγ'.

tῶν δ’ Ὀμήρου καὶ τόδε συνθέμενος

ῥῆμα πόρσουν· ἀγγελον ἐσολὸν ἔφα τιμᾶν μεγίσταν

πράγματι παντὶ φέρειν.

αὔξεται καὶ Μοίσα δι’ ἀγγελίας ὀρθῶς. ἐπέγγυ μὲν

Κυράνα.

280 καὶ τὸ κλεεννότατον μέγαρον Βάττοι δικαίαν

Δαμοφίλοι πραπίδων. κεῖνος γὰρ ἐν παισίν νέος,

ἐν δὲ βουλαίς πρέσβεως ἐγκύρσας ἐκατονταετεὶ βιοτά,

ὀρφανίζει μὲν κακῶν γλῶσσαν φαεινῶς ὅπος, λουκείται

ἐμαθε δ’ ὑβρίζοντα μισεῖν,

Ἀντ. ἔγ'.

285 οὐκ ἔριξον ἀντία τοῖς ἁγαθοῖς,

οὐδὲ μακύνιον τέλος οὐδέν. ὃ γὰρ καιρὸς πρὸς ἀνθρώ-

πων βραχύ μέτρου ἕχει.

ἐγ νῦν ἔγνωκεν· θεράπων δὲ Φοι, οὐ δράστας ὅπαδεί.

φαντὶ δ’ ἐμμεν

τοῦτ’ ἀναρότατον, καλὰ γινώσκουτ’ ἀνάγκα

ἐκτὸς ἔχειν πόδα. καὶ μὰν κεῖνος Ἁτλας οὐρανὸ

προσπαλαίει νῦν γε πατρώας ἀπὸ γᾶς ἀπὸ τε κτεῖνων.

λῆτε δὲ Ζεὺς ἀφθητος Τιτάνας. ἐν δὲ χρόνῳ

μεταβολαὶ λήξατος οὐροῦ

Ἐπ. ἕγ'.

ἰστίων. ἀλλ’ εἰχεται οὐλομέναν νοῦσον διαντλήσας

ποτὲ ἐνι ολι -καλ.
οἰκον ἰδεῖν, ἔπ᾽ Ἀπόλλωνός τε κράνα συμποσίας ἐφέσων
295 θυμὸν ἐκδόσθαι πρὸς ἡλβαν πολλάκις, ἐν τε σοφοῖς
dαιδαλέαν φόρμηγα βαστάζων πολίταις ἱσυχία τιγέ-
μεν,
μήτ' ὧν τινι πῆμα πορῶν, ἀπαθῆς δ᾽ αὐτὸς πρὸς
αὐτῶν.
καὶ κε μυθησαίθ' ὁποῖαν, Ἀρκεσίλα,
eῦρε παγὰν ἀμβροσίων ἐπέων, πρόσφατον Θήβα ξενω-
θείς.
ΠΥΘΙΩΝΙΚΑΙ Ε

ΑΡΚΕΣΙΛΑ ΚΥΡΗΝΑΙΩΤ

ΑΡΜΑΤΙ.

Στρ. α'.

'O πλούτος ευρυσθενής,
δή τις ἀρετῶν κεκραμένων καθαρᾶ
βροτήσιος ἄνηρ πότμου παραδόντος αὐτῶν ἀνάγχη
πολύφιλον ἐπέταν.

5 ὦ θεόμορ' Ἀρκεσίλα,
σὺ τοί νῦν κλυτᾶς
αἰώνος ἄκραν βαθμίδων ἀπὸ
σὺν εὐδοξία μετανύσει
ἐκατε χρυσαρμάτου Κάστορος,
10 εὐδιάν ὃς μετὰ χειμέριον ὁμβρὸν τεάν
cταῖθύσσει μάκαιραν ἐστίαν.

'Αντ. α'.

σοφὸς δ' ὁ τοι κάλλιον
φέρομεν καὶ τὰν θεόσθοτον δύναμιν.

---

Στροφαί.

Ι. —— | —— ||
   —— | —— ||
   —— | —— ||
II. —— | —— ||
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   —— | —— ||
III. —— | —— ||
IV. —— | —— ||
V. —— | —— ||

I. 2. 3. 23. II. 2. 2. 2. III. 5. 5. IV. 6. 4 4. 6.
σὲ δ’ ἐρχόμενον ἐν δίκα πολὺς ὀλβὸς ἁμφινεμέται.

15 τὸ μὲν ὅτι βασίλευς
ἐσσὶ μεγαλὰν πολίων,
ἐχει συγγενῆς
ὄφθαλμος αἰδοιοτατον γέρας,
tei τοῦτο μυγνύμενον φρευν.’

20 μάκαρ δὲ καὶ νῦν, κλεενᾶς ὅτι
εὔχος ἡδη παρὰ Πυθιάδος ὕπποις ἐλῶν
dédexai τόνδε κώμον ἀνέρων,

’Ἐπ. α.’

Κυράναι γῆκυν ἀμφί κάπων Ἀφροδίτας ἀειδόμενον

25 παντὶ μὲν θεὸν αἰτιον ὑπερτιθέμεν,
φίλειν δὲ Κάρρωτον ἐξοχ’ ἑταίρων,
ὅς οὐ τὰν Ἕπιμαθέος ἀγων

30 ἀλλ’ ἀρισθάρματον

υδατι Κασταλίας ξενοθεῖς γέρας ἀμφέβαλε τεαὶσιν
kómais

Στρ. β’.

άκηράτοις ἄνιαις

ποδαρκέων δφήδεκα δφόμων τέμενος.

ΕΡΩΤΗΜΑΤΙΚΟ.

I. 3 3 3 3 3 3 3 3 3
II. 6 5 2 5 6 4
III. 4 4 2
κατέκλασε γὰρ ἐντέων σθένος οὐδέν· ἄλλα κρέμαται,

35 ὁπόσα χεριαράν
tεκτόνων δαίδαλ' ἀγων
Κρισαίον λόφον
ἀμείψεν ἐν κοιλόπεδον νάπος
θεοῦ· τοῦ σφ' ἔχει κυπαρίσσινον

40 μέλαθρον ἀμφ' ἀνδριάντι σχεδὸν,
Κρήτης δὲ τοξοφόροι τέγει Παρνασίφ
cάθεσαν τῶν μονόδροπον φυτόν.

'Αντ. β'.

ἐκόντι τούπιν πρέπει
νῶ ὅ τῶν εὐεργήτας ὑπαντιάσαι.

45 Ἀλεξίμιάδα, σὲ δ' ἥκικομοι φλέγοντι Χάριτες.

μακάριος, ὃς ἔχεις
καὶ πεδὰ μέγαν κάματον
λόγων φερτάτων

50 πετόντεσσιν ἀνίχνους ὅλον
dίφρον κομίξας ἀμαρβεῖ φρενὶ
ἡλθες ἤδη Λιβύας πεδίον ἐξ ἀγλαῶν
ἀέθλοι καὶ πατρωλίαν πόλιν.

'Επ. β'.

πόνων δ' οὗ τὶς ἀπόκλαρος ἔστιν οὕτ' ἐστειλ·

55 ὁ Βάττος δ' ἐπεται παλαιὸς ὀλβος ἐμπαν τὰ καὶ τὰ

νέμων,
πύργος ἄστεος ὄμμα τε φαεννότατον

ξένοισι. κεῖνων γε καὶ βαρύκομποι

50 λέοντες περὶ δείματι φύγων,

γλώσσαν ἔπει σφίν ἀπένεκεν ὑπερποτιάν·

ὁ δ' ἀρχαγέτας ἐδωκ' Ἀπόλλων

θῆρας αἰνὼν ὀφθη,

ὁφρα μὴ ταμία Κυράνας ἀτελής γένοιτο μαντεύμασιν.
ΠΥΘΙΑ V.

85 ὁ καὶ βαρεῖαν νόσσων ἀκέσματ' ἄνδρεσσι καὶ γυναιξὶ νέμει,
89 τὸρεν τε κίθαριν, δίδῳ τε Μοίσαν οἷς ἀν ἔθέλη, ἀπόλεμον ἀγαγόν
90 ἐς πραπίδας εὐνομίαν,
μυχὸν τ' ὀμφέπει μαντήν ὃ καὶ Λακεδαίμονι
95 ἐπ' Ἁργην τε καὶ ζαθέα Πύλῳ ἔνασσεν ἄλκαεντας Ἡρακλεός
ἐγγύνους Λιγυμοῦ τε. τὸ δ' ἐμόν, γαρύεν ἀπὸ Σπάρτας ἐπήρατον κλέος;

'Αντ. γ'.

90 ὅθεν γεγενναμένοι
75 ἵκουντο Θήρανδε φῶτες Λιγεύειαι,
ἐμοὶ πατέρες, οὐ θεῶν ἄτερ ἅλλα μοίρα τις ἁγεν,
πολύθυτον ἔρανον ἐνθεν ἀναδεξάμενοι,
'Απολλον, τεᾷ,
85 ἔν παρὸς σεβίζομεν
Κυράνας ἀγακτιμέναν πόλιν,
ἐξοτί τὰν χαλκοχάρρας ἐξένωι
Τρῳς 'Αντανορίδαι. σὺν Ἑλένα γὰρ μόλον,
καπνωθεῖσαν πάτραν ἐπεὶ Φίδων

'Επ. γ'.

85 ἐν 'Αρεί. τὸ δ' ἐλάσσυτον ἔθνος ἐνυδικέος
δέκονται θυσίαις ἄνδρες οἰχνέοντες σφὶ δωροφόροι, τοὺς 'Αριστοτέλης ἁγαγε, ναυσὶ θοαις ἀλὸς βαθείαν κέλευθον ἄνωλγων.
κτίσεν δ' ἀλσεα μείζονα θεῶν,
90 εὐθύτομον τε κατέβηκεν 'Απολλωνίαις ἀλεξιμβρότοις πεδιάδα πομπαῖς ἐμμεν ἀππόκροτον
ΠΥΘΙΟΝΙΚΑΙ Ε'.

σκυρωτᾶν ὁδὸν, ἐνθα πρυμνοῖς ἀγορᾶς ἐπὶ δίχα κεῖται θανῶν.

μάκαρ μὲν ἄνδρων μέτα
95 ἐναίειν, ἥρος δ' ἐπείτα λαοσεβής. ἀτερθε δὲ πρὸ δωμάτων ἔτεροι λαχύντες ἀίδαν βασιλεῖς ἱεροί ἐντι, μεγάλαν δ' ἀρετὰν δρόσω μαλθακᾶ
100 ῥανθείσαν ὠμνῶν ὑπὸ χεύμασιν ἀκούοντι ποι χθονία φρενί, σφὸν ὄλβον υἱὸς τε κοινῶν χάριν ἐνδικῶν τ' Ἀρκεσίλα. τὸν ἐν ἀοιδῇ νέων πρέπει χρυσάφρα Φοῖβον ἀπόειν,

'Ἀντ. δ'.

105 ἑχοντα Πυθωνόθεν τὸ καλλινικὸν λυτήριον δαπανᾶν μέλος χαρίεν. ἄνδρα κείνῳ ἐπαινεύοντι συνετοί. λεγόμενον ἐρέω· κρέσσονα μὲν ἀλικίας
110 νόην φέρβεται γλῶσσαν τε· θάρσος δὲ τανύπτερος ἐν ὃρμιξιν αἰετὸς ἐπλετο· ἀγωνίας δ' ἐρκος οἰον σθένος· ἐν τε Μοῖσασι ποτανὸς ἀπὸ ματρὸς φίλας, 115 πέφαυται θ' ἀρματηλάτας σοφὸς·

'Ἐπ. δ'.

όσαι τ' εἰσίν ἔπιχωρίων καλῶν ἔσοδοι, τετόλμακε. θεός τέ Φοῖ τὸ νῦν τε πρόφρων τελει δύνασιν, καὶ τὸ λοιπὸν ὁμοία, Κρονίδαι μάκαρες, διδοῖτ' ἐπ' ἔργοισιν ἄμφι τε βουλαῖς
120 ἔχειν. μὴ φθινοπωρίς ἀνέμων
χειμερία κατὰ πνοὰ δαμαλίζοι χρόνον.
Δίὸς τοι νόος μέγας κυβέρνα
δαίμον' ἀνδρῶν φίλων.
εὐχομαι νῦν Ὁλυμπία τούτῳ δόμεν γέρας ἐπὶ Βάττων
γένει.

LION AND SILPHION STALK.
Coin of Kyrene.
ΠΥΘΙΟΝΙΚΑΙ ε.

ΞΕΝΟΚΡΑΤΕΙ ΑΚΡΑΓΑΝΤΙΝΩΝ ε

ΑΡΜΑΤΙ.

Στρ. α'.

'Ακούσατ· ἢ γὰρ ἐλικώπιδος Ἀφροδίτας ἄροιραν ἢ Χαρίτων ἀναπολίζομεν, ὁμφαλὸν ἐριβρόμου χθονὸς ἐς νάιον προσοιχόμενοι.

5 Πυθιόνικος ἐνθ' ὀλβίοισιν Ἐμμενίδαις πόταμῳ τ' Ἀκράγαντι καὶ μᾶν Ξενοκράτει ἐτοίμοι ὕμνων θησαυρὸς ἐν πολυχρύσῳ Ἀπόλλωνία τετείχισται νάπα.

Στρ. β'.

10 τον οὕτε χειμέριος ὁμβρός ἐπακτὸς ἐλθὼν, ἐριβρόμον νεφέλας στρατὸς ἀμείλιχος, οὕτ' ἄνεμος ἐς μυχοὺς ἀλὸς ἄξοισι παμφόρῳ χερίδει

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τυπτόμενον. φαίη δὲ πρόσωπον ἐν καθαρῷ
15 πατρὶ τεῷ, ὘ρασύβουλε, κοινὰν τε γενεὰ
λόγους θνατῶν
eὐδοξὸν ἄρματι νίκαν
Κρισαίας ἐνὶ πτυχαῖς ἀπαγγελεῖ.

σὺ τοις σχέθων νῦν ἐπιδεξία χειρὸς ὅρθαν
20 ἄγεις ἐφημοσύναν,
tά ποτ' ἐν οὔρεσι φαντὶ μεγαλοσθενή
Φιλύρας νῖόν ὀρφανιζομένῳ
Πηλείδα παραίνειν· μάλιστα μὲν Κρονίδαν,
βαρυσπαν στεροπὰν κεραυνῶν τε πρύτανιν,
25 θεῶν σέβεσθαι·
tαύτας δὲ μὴ ποτὲ τιμᾶς
ἀμείρειν γονέων βίον πεπρωμένον.

ἔγενεν καὶ πρῶτον Ἀντίλοχος βιατᾶς
νόμμα τοῦτο φέρων,
30 ὅς ὑπερέφθιτο πατρὸς, ἐναρίμβροτον
ἀναμεῖναις στράταρχοι Λευτιόπων
Μέμνωνα. Νεπτύρεων γὰρ ἵππος ἅρμ' ἐπέδα
Πάριος ἐκ βελέων δαίχθεις· ὁ δ' ἐφεπεν
κραταῖον ἔγχος·
35 Μεσσαρίου δὲ γέροντος
dονθεῖσα φρὴν βόαςε παιδὰ Φῶν.

χαμαίπτετες δ' ἂρ' ἔπος οὐκ ἀπεριψεν· αὐτῶν
μένων δ' ὁ θείος ἀνήρ
πρίματο μὲν θανάτου κομίδαν πατρὸς,
40 ἑδοκησέν τε τῶν πάλαι γενεά
ὀπλοτέροις, ἔργον πελώριον τελέσαις,
ὑπατὸς ἀμφὶ τοκεῦσιν ἐμμεν πρὸς ἀρετὰν.
τὰ μὲν παρίκειν
τῶν μὴν δὲ καὶ Θρασύβουλος
45 πατρὼν μάλιστα πρὸς στάθμαν ἔβα,

πάτρων γ' ἐπερχόμενος ἠγλαίαν ἀπασαν.
νόω δὲ πλούτον ἄγει,
ἀδικον οὐθ' υπέροπλον ἦβαν δρέπων,
σοφίαν δ' ἐν μυχοίσι Πιερίδων.
50 τὶν τ', Ἑλέλυθον, ὄργας δὲ ἵππειαν ἐσόδων
μάλα Φαδόντι νόω, Ποσειδᾶν, προσέχεται.
γλυκεὶα δὲ φρήν
καὶ συμπόταισιν ὀμίλειν
μελισσῶν ἀμείβεται τρητὸν πόνον.

POSEIDON.
Coin of Macedon.
ΠΥΘΙΟΝΙΚΑΙ Ζ'.
ΜΕΓΑΚΛΕΙ ΑΘΗΝΑΙΩΤ.
ΤΕΟΡΙΠΠΩ.

Στρ.

Κάλλιστον αἰ μεγαλοπόλεις Ἀθῆναι
προοίμιον Ἀλκμανίδαν εὐρυσθενεῖ γενεῖ
κρηπίδος ἡγιάσαν ὑποίσθε βαλέσθαι.
ἐπεὶ τίνα πάτραν, τίνα Ἐοίκον ναίοντ' ὀνυμάξομαι
5 ἐπιφανέστερον Ἑλλάδι πυθέσθαι;

'Αντ.

πάσαις γὰρ πολίεσι λόγος ὀμιλεῖ
'Ερεχθέως ἀστῶν, 'Απόλλων, αἱ τεῦν γε δόμον
Πυθώνι διὰ θαυμὸν ἔτευξαν.
10 ἀγνωτὶ δὲ μὲ πέντε μὲν Ἱσθμοὶ νῦκαι, μία δ' ἐκπρεπὴς
Δίὸς Ὅλυμπιάς,
δύο δ' ἀπὸ Κίρρας,

Στροφαὶ.

I. > : - - | - - | - - - | - - - | - | - - ∧
< : - - | - | - | - - | - - - | - - - | - - - | - - - | - - ∧
> : - - | - | - - | - - | - - | - | - | - - ∧
II. < : - | - - - | - - | - - | - - | - - - | - - | - | - - ∧
III. > : - - - | - - | - - ∧
> : - - - | - - | - - ∧

I. 6 2 3 2 6. II. 4 4. III. 3 3.
ο Μεγάκλεες, ύμα! τε καί προγόνουν.
νέα δ' εὐπραγία χαίρω τι· τὸ δ' ἀχνυμαι,
15 φθόνον ἀμειβόμενον τὰ καλὰ Φέργα.
φαντί γε μᾶν οὕτω κεν ἀνδρὶ παρμονίμαν
θάλλουσαν εὐδαιμονίαν τὰ καὶ τὰ φέρεσθαι.

Επόδος.

I. — — | — — | — | — | — — | — — | — — —
II. — — | — — | — — | — — | — — | — — |

I. 3 3. 4 4. 3 3. II. 6. 6.

ATHENA.

Coin of Athens.

OWL.
ΠΥΘΙΩΝΙΚΑΙ Η'.

ΑΡΙΣΤΟΜΕΝΕΙ ΑΙΓΙΝΗΤΗ'

ΠΑΛΑΙΣΘΗ.

Στρ. α'.

Πελόφρον Ἡσυχία, Δίκας
ο μεγιστόπολι θύγατερ,
βολάν τε καὶ πολέμουν
ἐχοίσα κλαίδας ὑπερτάτας,
5 Πυθιώνικον τιμᾶν Ἀριστομένει δέκευν.
τὸ γὰρ τὸ μαλθακὸν ἔρξαι τε καὶ παθεῖν ὁμοῦ
ἐπιστασαι καὶρφ σὺν ἄπρεκεῖ'

'Aντ. α'.

τὸ δ', ὅποταν τις ἀμείλυχον
καρδία κότον ἐνελάση,
10 τραχεία δυσμενέων
ὑπαντιάξαισα κράτει τιθεῖς
έβριν ἐν ἀντλω. τὰν οὐδὲ Πορφυρίων μάθεν
παρ' αἰσαν ἐξερεβίζων. κέρδος δὲ φίλτατον,
ἐκόντος εἰ τις ἐκ δόμων φέροι.

STROPHAE.

I. ~ ~ ~ | ~ ~ | ~ ~ | −− | −− |
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II. ≥ | −− | ~ ~ | −− | −− | −− | −− | −− | −− | −− | −− | −− | −− | −− |
   | ≥ | ~ ~ | ~ ~ | −− | −− | −− |
III. ~ ~ | − ~ | − ≥ | − ≥ | ~ ~ | − ~ ~ | − ~ ~ | − ~ ~ | − ~ ~ | − ~ ~ | − ~ ~ | − ~ ~ | − ~ ~ | − ~ ~ | − ~ ~ |
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I. 4. 4.   II. 3. 2 3.   III. 4 3. 4 3. 5.
ΠΥΘΙΟΝΙΚΑΙ Η’.

'Επ. α’.

15 βία δὲ καὶ μεγάλαυχον ἐσφάλευ ἐν χρόνῳ.
Τυφώς Κίλιξ ἐκατόγκρανος οὐ νῦν ἀλυζεν,
οὐδὲ μᾶν βασιλεὺς Τιγγάντων· δημᾶθεν δὲ κεραυνῷ
τόξοισι τ’ Ἀτόλλωνος· δς εὑμενεὶ νόῳ
Ξενάρκειοι ἐδεκτο Κιρραθεὶν ἐστεφανωμένου
20 νοῦν ποίᾳ Παρνασίδι Δωριεὶ τε κώμῳ.

Στρ. β’.

ἐπεσε δ’ οὖν Χαρίτων ἐκάς
α’ δικαιόπολις ἀρεταῖς
κλειναίσιν Αἰακιδάν
θυγοῦσα νάσος· τελέαν δ’ ἔχει
25 δόξαν ἀπ’ ἀρχᾶς. πολλοὶσι μὲν γὰρ ἀείδεται
νικαφόρους ἐν ἀέθλους θρεψαῖσα καὶ θοῖς
ὑπερτάτους ἤρως ἐν μάχαις.

'Αντ. β’.

τὰ δὲ καὶ ἀνδράσιν ἐμπρέπει.
εἰμὶ δ’ ἄσχολος ἀναθέμεν
30 πᾶσιν μακραγορίαν
λύρα τε καὶ φθέγματι μαλθακῶς,
μῆ κόρος ἐλθὼν κυνίσῃ. τὸ δ’ ἐν ποσὶ μοι τράχον
35 ἢτω τεῦν χρέος, ὥ παῖ, νεώτατον καλῶν,
ἐμῷ ποτανὸν ἀμφὶ μαχαν.”

'Επ. β’.

35 παλαισμάτεσσι γὰρ ἱχνεύων ματραδελφεοῦς
Ολυμπίας τε Θεόγνητον οὐ κατελέγχεις,

ΕΡΩΤΙ.

I. ₄ ₃ ₄ ₃.

II. ₄ ₄ ₆ ₄ ₄ ₆.
οὔδὲ Κλειτομάχου νικάν Ἰσθμοῖ θρασύνιον·
αὔξων δὲ πάτραν Μιδυλιδαν λόγον φέρεις,
τὸν ὄντερ ποτ’ ᴬικλεός παῖς ἐν ἐπταπύλοις ἰδὼν
40 νισίς Θῆβαις αἰνίζατο παρμένοντας αἰχμᾶ.

οπότ’ ἄπ’ Ἀργεος ἴλυθον
δευτέραν ὄδον Ἐπίγονοι.
οδ’ εἶπε μαρναμένων·
Φυτὶ τὸ γενναῖον ἐπιπρέπει
45 ἐκ πατέρων παισὶν λήμα.
θαέομαι σαφές
drákouta ποικίλον αἴθας Ἀλκμᾶν ἔπ’ ἀσπίδος
νομὸντα πρῶτον ἐν Κάδμου πύλαις.

'Αντ. γ'.

ὡ δὲ καμὼν προτέρα πάθα
νῦν ἄρείνους ἐνέχειται.
50 ὀρέιχος ἀγγελία
‘Ἄδραστος ἄρως· τὸ δὲ Φοίκοθεν
ἀντὶα πράξει· μόνος γὰρ ἐκ Δαναῶν στρατοῦ
θανόντος ὀστεά λέξαις νισί, τῦχα θεῶν
ἀφίξεται λαῷ σὺν ἁβλαβεῖ.

'Επ. γ'.

55 ‘Ἀβαντὸς εὐρυχόρους ἀγιάς. τοιαῦτα μὲν
ἐφθέγξατ’ Ἀμφιάρησ. χαῖρων δὲ καὶ αὐτὸς
Ἀλκμᾶν στεφάνοις βαλλὼν, παῖνω δὲ καὶ ὑμνῶ,
γείτῶν ὦτι μοι καὶ κτείνων φύλαξ ἐμῶν
ὑπάντασεν λόντι γάς ὃμφαλον παρ’ αἰώδιμον,
60 μαντειμάτων τ’ ἐφάψατο συγγόνοισι τέχναις.

Στρ. δ'.

τῷ δ’, ἐκαταβόλε, πάνδοκον
νῷ ἐνκλέα διανέμοις
Πυθῶνος ἐν οὐάλοις,
ΠΥΘΙΩΝΙΚΑΙ Η'.

τὸ μὲν μέγιστον τόθι χαρμάτων
65 ὁπασας· οἴκοι δὲ πρόσθεν ἀρπαλέαν δόσιν
πενταεθλίου σὺν ἐορταῖς ὑμᾶς ἐπάγαγες.
ἀναίξ, ἐκόντι δ' εἴχομαι νόφ

κατὰ τίν ἀρμονίαν βλέπειν
ἀμφ' ἐκαστὸν ὅσα νέομαι.
70 κόμῳ μὲν ἄδυμελεὶ
Δίκαι παρέστακε· θεῶν δ' ὅπιν
ἀφθιτον αἰτέω, Ἐναρκες, ὑμετέρας τίχαις.
εἰ γὰρ τίς ἐσλὰ πέπαται μὴ σὺν μακρῷ πόνῳ,
πολλοῖς σοφῶς δοκεῖ πεθ' ἀφρόνων

'Αντ. δ'.

75 βίον κορυσσέμεν ὀρθοβουλοσί παχαναις·
tὰ δ' ὅπικ ἐπ' ἀνδράς κείται· δαίμων δὲ παρίσχει,
ἀλλοτ' ἀλλον ὑπερθε βάλλων, ἄλλον δ' ὑπὸ χειρὼν.

100 μέτρῳ κατάβαν'· ἐν Μεγάροις δ' ἑχεις γέρας,
μυχῷ τ' ἐν Μαραθῶνος,'Ηρας τ' ἀγῶν' ἐπιχώριον
80 νίκαις πρισσάις, δ' ῥιστόμενες, δάμασσας ἔργο.

'Επ. δ'.

τέτρασι δ' ἐμπέτες υψόθεν
σωμάτεσσι κακὰ φρονέων,
toῖς οὕτε νόστος ὑμῶς
ἐπαλπνοσ ἐν Πριθίαδι κρήθη,

110 85 ομβὸς μολοντον πάρ ματέρ' ἀμβιλ γέλως γλυκὺς
ὁρσὲν χαρῖν· κατὰ λαύρας δ' ἑχθρῶν ἀπάροι
πτώσομετ, συμφορὰ δεδαγμένοι.

Στρ. ε'.

120 ὅ δὲ καλὸν τι νέοιν λαχῶν
ἐβρότατος ἐπὶ μεγάλας
90 ἐξ ἐπιτίδος πέταται
ὑποπτέρας ἀνορέαίς, ἔχων

Ε 2
κρέσσονα πλούτου μέριμναν. ἐν δ' ὀλίγῳ βροτῶν
tὸ τερπνὸν αὔξεται· οὕτω δὲ καὶ πιτυέι χαμαλ,
ἀποτρόπῳ γνώμα σεσεισμένον.

95 ἔπαμεροι· τί δὲ τις; τί δ' οὐ τις; σκιαὶς ὁναρ
ἀνθρωπος. ἀλλ' ὅταν αἰγλα διόσδοτος ἐλθῇ,
λαμπρὸν φέγγος ἐπεστὶν ἀνδρῶν καὶ μείλιχος αἰῶν.
Δίνηα, φίλα μάτερ, ἐλευθέρῳ στόλῳ
τόλιν τάνδε κόμιξε Δί καὶ κρέοντι σὺν Δικτοῖ,
100 Πηλεΐ τε κάγαθῳ Τελαμώνι σὺν τ' Ἀχιλλεῖ.
ΠΥΘΩΝΙΚΑΙ Θ.
ΤΕΛΕΣΙΚΡΑΤΕΙ ΚΥΡΗΝΑΙΩ
ΟΠΛΙΤΟΔΡΟΜΩ.

Στρ. α'.

'Εθέλω χαλκάσπιδα Πυθιονίκαν
σὺν βαθυζώνοισιν ἀγγέλλων
Τελεσίκράτη Χαρίτεσσι γεγονέιν,
ῥήβιον ἄνδρα, διωξίππου στεφάνωμα Κυράνας·
5 τάν ὁ χαιτάεις ἀνεμοσφαρώγων ἐκ Παλίον κόλπων ποτὲ
Δατοίδας ἀρταστ' ἐνεγκέ τε χρυσέως παρθένον ἀγροτέαν
διφρω, τόθι μιν πολυμήλου
καὶ πολυκαρποτάτας θήκε δέσποιναν χθονός
ῥίζαν ἀπειροῦ τρίταν εὐήρατον θάλλοισαν οἰκεῖν.
10 'Αντ. α'.

10 ὑπέδεκτο δ' ἀρχυρόπεξ 'Αφροδίτα
Δάλιον ξείων θεοδμάτων

ΣΤΡΟΠΗΑΙΕ.

I. 4 2 2 2 4. II. 3 3 5 5 3 3. III. 3 3 4. IV. 4 4.
Γαίας θυγάτηρ. ο δὲ τὰν λευκόλευνον

20 εὐφάσατο παϊδα Κυράναν· ά μὲν οὖθ᾽ ἵστῳν παλιμβάμους ἐφίλησεν ὄδούς,

όυτε δεῖνων τέρψιας οὖθ᾽ ἑταρᾶν οἰκοφιλιαν,

αλλὰ ἀκόντεσσίν τε χαλκέως

φασγάψω τε μαρναμένα κεραίζειν ἀγρίους

θήρας, ἦ πολλὰν τε καὶ ἱσύχιον

25 βοοῦν εἰρήναν παρέχοισα πατρών, τὸν δὲ σύγκοιτον

γυμνὸν ἐπὶ γλεφάροις

ὕπνον ἀναλίσκοισα ῥέποντα πρὸς ἀδ᾽.
κιρχε νην λεοντί ποτ' ευρυφαρέτρας
οθρίμω μούναν παλαίοισαν
30 ἀτερ ἐγχέον ἐκάεργος Ἀπόλλων.
αὐτίκα δ' ἐκ μεγάρων Χείρωνα προσένευτε φωνᾶ·
Σεμνὸν ἄτρον, Φιλυρίδα, προλιπῶν θυμὸν γυναικὸς καὶ
μεγάλαν δύνασιν
θαύμασον, οὗν ἀπαρβεῖ νεῖκος ἀγεί κεφαλᾶ,
μόχθοι καθύπερθε νεάνις
35 ἦτορ ἔχοισα· φόβῳ δ' οὗ κεχείμανται φρένας.
τίς νυν ἀνθρώπων τέκεν; ποῖας δ' ἀποσπασθείσα φύτλας

Αὐτ. β'.

ὁρέων κενθμοῶναν ἔχει σκισφέντων;
γενεται δ' ἀλκᾶς ἀπειράντου.
οὐσία κλυταν χέρα Φ.οι προσενεγκεῖν,
40 ἢ βα.; καὶ ἐκ λεχέων κεῖραι μελιάδεα ποιάν;
τὸν δὲ Κένταυρος ᾿Ζαμενῆς, ἀγανὰ χλαρὸν γελάσσασις
ὁφρύν, μῆτων ἐὰν
εὐθὺς ἀμείβετο. Κρυπταὶ κλαίδες ἐντὶ σοφᾶς
Πειθοῦς ἱερὰν φιλοτάτων,
45 αἰδεόντ', ἀμφανδὸν ἀδείας τυχεῖν τοπρῶτον εὐνάς.

'Επ. β'.

καὶ γὰρ σὲ, τὸν οὐ θεμιτὸν ψεύδει θυγεῖν,
ἐτραπε μειλιχός ὅργα παρφάμεν τούτων λόγων. κούρας
δ', ὀπόθεν, γενεάν
ἐξερωτᾶς, ὧν Φάνα; κύριον δ' πάντων τέλος
οἰσθα καὶ πάσας κελέθθουσιν.
50 ὅσσα τε χθῶν ἦρινα φύλλα ἀναπέμπει, χωπόσαι
ἐν θαλάσσα καὶ πταμοῖς ψάμαθοι
κύμασιν ρίπτας τ' ἀνέμων κλονεύονται, χω' τι μέλλειν,
χωπόθεν
εσσεται, εν καθορᾶς.
e' δὲ χρῆ καὶ πάρ σοφὸν ἀντιφερίζαι,
ἐνθα νικάσαις ἀνέφανε Κυράναν, ἃ νιν εὐφρων δέξεται,

80 καλλιγύναικι πάτρα
dόξαν ἰμερτᾶν ἀγαγόντ’ ἀπὸ Δελφῶν.

Στρ. 8'.

ἀρεταὶ δ’ αἰεὶ μεγάλαι πολύμυθοι.
βαϊά δ’ ἐν μακροίς ποικίλλειν
ἀκοὰ σοφοῖς. ὁ δὲ καιρὸς ὁμοίως ἐπιμέει.

85 παντὸς ἔχει κορυφάν. ἐγγον ποτὲ καὶ Φίδηλον
οὐκ ἀτιμάσαντά νιν ἑπτάπυλοι Θῆβαι. τὸν, Εὐρυσθῆνος
ἐπεὶ κεφαλάν
ἔπραθε φασιγάνου ἀκμᾶ, κρύψαν ἐνερθ’ ὑπὸ γαῖν
διφηρήλατα Ἀμφιτρύώνοις ἐξ σάματι, πατροπάτωρ ἐνθα Φοῖ Σπαρτῶν ξένος

90 κεῖτο, λευκίπποις Καδμείων μετοικήσαις ἄγνωσι.

'Αντ. 8'.

τέκε Φοῖ καὶ Ζηνὶ μυγείσα δαίθρουν
ἐν μόναις ὀδησίν Ἀλκμῆνα
διδόμοιν κρατησίμαχον σθένους νών.

κωφὸς ἀνήρ τις, δς Ἡρακλείς στόμα μὴ περιβάλλει,

85 μηδὲ Διρκαίων ὕδατων ἀδὲ μέμναται, τά νιν θρέψαντο
καὶ Ἴφικλέα.

τοίσι τέλειοι ἐπ’ εὐχὰ κριμάσομαί τι παθῶν
ἐσόλον. Χαρίτων κελαδευνάν

95 μὴ με λίποι καθαρὸν φέγγος. Ἀλγίνα τε γάρ
φαμί Νίσου τ’ ἐν λόφῳ τρίς δὴ πόλιν τάνδ’ εὐκλεῖξαι,

'Επ. 8'.

100 συγαλὸν ἀμαχανίαν ἔργων φυγῶν.
tούνεκεν, εἰ φίλος ἄστόνων, εἰ τις ἀντάεις, τό γ’ ἐν ξυνῷ

πεποναμένον εὖ

μὴ λόγον βλάπτων ἀλίου γέροντος κρυπτέτων.

κεῖνος αἰνεῖν καὶ τὸν ἐχθρὸν
παντὶ θυμῷ σὺν τε δίκα καλὰ ῥέζουν ἐμνεπεν. 170
105 πλειστα νικάσαντά σε καὶ τελετάς
ὀρίας ἐν Παλλάδος εἰδὸν ἀφωνοὶ θ’ ὡς ἐκασταὶ φίλτα-
tον
παρθενικαὶ πῶσιν ἦ
υῖόν εὔχοντ’, ὁ Τελεσίκρατες, ἐμμεν,

Στρ. ε’.

ἐν 'Ολυμπίοισι τε καὶ βαθυκόλπου σμῆ.
110 Γάς ἄεθλοις ἐν τε καὶ πᾶσιν
ἐπιχώριοις. ἐμὲ δ’ ὅν τις ἀοιδᾶν
dίψαν ἀκείμενου πρᾶσσει χρέος αὐτὶς ἐγείραι
καὶ τεῦν ὀδὼν παλαιῶν προγόνων’ οἴοι Διβύσσας
ἀμφὶ γυναικὸς ἐβαν
'Ἰρασα πρὸς πόλιν, 'Ἀπαίοι μετὰ καλλίκομον
115 μναστήρες ἀγακλέα κούραν
ταῦ μᾶλα πολλοὶ ἀριστής ἀνδρῶν αἴτεον
σύγγονοι, πολλοὶ δὲ καὶ ἐξεῖνοι. ἐπεὶ θαητὸν εἴδος

'Αντ. ε’.

ἐπλετοὶ χρυσοστεφάνου δὲ Foi "Ηβας
καρπὸν ἀνθήσαντ’ ἀποδέψαι
120 ἐθελοῦν. πατὴρ δὲ θυγατρὶ φυτεύων
κλεινότερον γάμον, ἀκουσέν Δαναὸν ποτ’ ἐν 'Ἀργεί
οίον εὕρεν τεσσαράκοντα καὶ ὀκτὼ παρθένοις, πρὶν
μέσον ἀμπρ ἐλεῖν,
ἂνυτατον γάμον. ἐστασεῖ γὰρ ἀπαντά χορὸν
ἐν τέρμασιν αὐτίκ’ ἀγώνοις’

125 σὺν δ’ ἄεθλοις ἐκέλευσεν διακρῖναι ποδῶν,
ἀντινα σχίσοι τις ἱρώων, ὦ σοι γαμβροὶ σφὶν ἡλθον.

'Επ. ε’.

οὔτω δ’ ἐδιδοὺ Δίβυς ἀρμόζων κόρα
νυμφίων ἄνδρα· ποτὲ γραμμὶ μὲν αὐτὰν στάσε κοσμή-
σαις τέλος ἐμμεν ἄκρον,
εἶπε δὲ ἐν μέσσοις ὕπαγεσθαι, ὡς ἄν πρῶτος θορῶν
130 ἀμφὶ Φοι ψαύσειε πέπλοις.
ἐνθ᾽ Ἀλεξίδαμος, ἐπεὶ φύγε λαυψηρὸν δρόμον,
παρθένου κεδνᾶν χερὶ χειρὸς ἐλῶν
ἀγεν ἱππευτὰν Νομάδων δι᾽ ὀμίλον. πολλὰ μὲν κεῖνοι
dίκον
ψύλλῃ ἐπὶ καὶ στεφάνους·
135 πολλὰ δὲ πρόσθεν πτερὰ δέξατο Νίκας.

ἈΠΟΛΛΩΝ.
Coin of Kroton.
ΠΥΘΙΟΝΙΚΑΙ 1'.

ΙΠΠΟΚΛΕΑΣ ΘΕΣΣΑΛΩΝ

ΠΑΙΔΙ ΔΙΑΥΛΟΔΡΟΜΩΝ.

Στρ. α'.

"Όλβια Δακεδαίμων.
μάκαιρα Θεσσαλία: πατρὸς δ' ἀμφότεραις ἐξ ἐνὸς ἀριστομάχου γένος Ἡρακλέως βασιλεύει.
τὴν; κομπέω παρὰ καίρῳ; ἀλλὰ με Πυθὼ τε καὶ τὸ Πελινναῖον ἀπείρονε.

5 Ἀλεύα τε παῖδες, Ἦπποκλέα θέλοντες ἀγαγεῖν ἐπικομίαν ἀνδρῶν κλυτάν ὀπτα.

'Αντ. α'.

γεύεται γὰρ ἀέθλων.
στρατῷ τ' ἀμφικτίονοι ὁ Παρνάσιος αὐτὸν μυχὸς
διαύλοδρομᾶν ὑπατον παῖδων ἀνέειτεν.

10 Ἄπαλλον, γυλκύ δ' ἀνθρώπων τέλος ἀρχά τὲ δαίμονος
ὁρύπνος αὔξεται.

ὁ μὲν ποι τεὸς γε μήδεσι τοὺτ' ἐπραξεν.
τὸ δὲ σηγγενὲς ἐμβεβακεν ἰχνεσιν πατρὸς.

STROPHAE.

I. -≥ | ~ | L | -∧ II
   ~: -≥ | ~ | ~ | L | ~ | ~ | L | -∧ II
   ~: ~ | ~ | ~ | ≥ | ~ | L | ~ | -∧ II

II. ~: L | ~ | ~ | ~ | ≥ | ~ | L | ~ | ~ | L | ~ | ~ | ~ | ~ | ~ | -∧ II

5 III. ~: L | ~ | ~ | ~ | ≥ | ~ | ~ | ~ | -∧ II
   ω: ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | -∧ II

I. 4. 4 4. 6.  II. 3 5 3.  III. 3 3 3 3.
'Ολυμπιονίκα δις ἐν πολεμαδόκοις
'Αρεώς ὀπλοῖς.
15 θῆκεν δὲ καὶ βαθυλείμων ὑπὸ Κύρρας ἄγων
tέτραν κρατησίποδα Φρίκιαν.
Εποίτο μοίρα καὶ ύστεραισιν
ἐν ἀμέραις ἀγάνορα πλούτων ἀνθεὶν σφίσιν.

Στρ. β'/

τῶν δ' ἐν Ἑλλάδι τερπτῶν
20 λαχώντες οὐκ ὄλιγαν δόσιν, μὴ φθονεραῖς ἐκ θεῶν
μετατροπίαις εἰπικυρίαις. θεὸς εὖ
ἀπήμων κέαρ· εὐδαίμων δὲ καὶ ὑμνητὸς οὗτος ἄνὴρ
γίνεται σοφοῖς,

δ' ἂν χεραίν ἥ ποδῶν ἁρετὰ κρατήσαις
τὰ μέγιστ' ἄθλων ἔλη τόλμη τε καὶ σθένει,

'Αντ. β'/

25 καὶ ζώων, ἐπὶ νεαρῶν
κατ' αἰσαν νῦν ἴδῃ τυχόντα στεφάνων Πυθίων.
ὁ χάλκεος οὐρανός οὗ ποτ' ἄμβατος αὐτῷ·
ὦσαι δὲ βροτὸν ἐθνὸς ἁγιαίας ἀπτομεσθά, περαίνει
πρὸς ἐσχάτων
πλοῦν. ναγαί δ' οὔτε πέξοι ἱῶν κεν εὕροις
30 ἢ Τερπβορέων ἄγωνα θαυματάν δόνον.

'Επ. β'/

παρ' οἷς ποτε Περσεὺς ἐδαίσατο λαγέτας,

Εποδι.

I. 2 4 . 2 .
II. 3 4 . 5 . 5 . 4 3 .
δώματ' ἐσελθὼν,
κλειτᾶς ὄνων ἑκατόμβας ἐπιτόσσαις θεῷ
ῥέοντας· διὸν θαλίαις ἐμπεδοῦν
35 εὐφαμίαις τε μάλιστ' Ἀπόλλων
χαίρει, γελᾶ θ' ὄρῳ ὑβρίν ὅρθιών κυωδάλων.

Μοίσα δ' οὐκ ἀποδαμεῖ
τρόποις ἐπὶ σφέτεροισι· παντὰ δὲ χοροὶ παρθένων
λυρὰν τε βοᾷ καναχαί τ' αὐλῶν δοῦνται·
40 δάφνα τε χρυσέα κόμας ἄναδίσαντες εἰλαπισάξουσιν
eὐφρόνως.
νόσοι δ' οὕτε γῆρας οὐλόμενον κέκραται
ιερὰ γένεά· πόνων δὲ καὶ μαχὰν ἀτερ

'ai. γ'

οἰκέοισι φυγόντες
ὑπέρδικον Νέμεσιν. ὁρασεία δὲ πνεῶν καρδία
45 μόλεν Δαμίας ποτὲ παίς, ἄγεῖτο δ' Ἀθάνα,
ἐς ἀνδρῶν μακάρων ὀμιλοῦν· ἑπεφύεν τε Γοργόνα, καὶ
ποικίλον κάρα, 50
δρακόντων φόβαισιν ἤλυθε νασιόταις
λίθων θάνατον φέρων. ἐμοὶ δὲ θαυμάσαι

'επ. γ'

θεῶν τελεσάντων οὐδέν ποτὲ φαίνεται
50 ἔμμεν ἄπιστοιν.
κόπων σχάσου, ταχύ ἢ ἄγκυραν ἐρείσι χθοῦν
πρώραθε, χοιράδος ἀλκὰρ πέτρας.
ἐγκομίων γὰρ ἀκτὸς ὑμῖν
ἐπ' ἄλλοτ' ἄλλον ὡτε μέλισσα θύει λόγον.

στρ. δ'

55 ἐλπομαι δ' Ἔφυραίων
ὄπ' ἁμφὶ Πηνείδων γλυκείαν προχεόντων ἔμαν
τῶν Ἰπποκλέαν ἐτὶ καὶ μᾶλλον σὺν ἄοιδαῖς
τῶν δ’ ἐκαστὸς ὄροῦει, τυχὸν κεν ἄρταλεαν σχέθοι φροντίδα τὰν πάρ ποδὸς· τὰ δ’ εἰς ἑμαυτὸν ἀτέκμαρτον προνοῆσαι. πεποίθα ξένια προσάνει Θόρακος, ὅσπερ ἐμὰν ποιπνύων χάριν.

65 τὸδ’ ἔξευξεν ἀρμα Πιερίδων τετράφρου, φιλέων φιλέοντ’, ἀγων ἀγοντα προφρόνως.

᾿Επ. δ’. πειρώντι δὲ καὶ χρυσὸς ἐν βασίνῳ πρέπει καὶ νόσος ὁρθός.

κάδελφοις μὲν ἐπανήσομεν ἐσλοῖς, ὅτι 70 υψὸς φέροντι νόμον Θεσσαλῶν αὐξώντες· ἐν δ’ ἀγαθοῖς κεῖνται πατρώιαν κεδναὶ πολίων κυβερνάσιες.
ΠΥΘΙΩΝΙΚΑΙ ΙΑ'.

ΘΡΑΣΥΔΑΙΩΤ ΘΗΒΑΙΩΤ
ΠΑΙΔΙ ΣΤΑΔΙΕΙ.

Στρ. α'.

Κάδμου κόραι, Σεμέλα μὲν 'Ολυμπιάδων ἀγνιάτις,
ynthesis δὲ Λευκοθέα ποντιάν ὠμοθάλαμε Νηρηίδων,
ίτε σὺν Ἡρακλέος ἀριστογόνῳ
ματρὶ πάρ Μελίαν χρυσέων ἐς ἀδυτον τριπόδων
5 θησαυρόν, ὃν περίαλλ 'ἐτίμασε Δοξίας,

'Αντ. α'.

Ἰσμήνειον δ' ὀνύμαξεν, ἀλαθέα μαντίλων θάκον,
ὡς παιδε 'Αρμονίας, ἔνθα καὶ νυν ἐπίνομον ἱρωίδων
στρατὸν ὀμαγυρᾶ καλεὶ συνίμεν,
όφρα Θέμιν ἱερὰν Πυθώνα τε καὶ ὀρθοδίκαν
10 γὰς ὀμφαλὸν κελαδήσετ' ἀκρα σὺν ἐσπέρα,

'Ἐπ. α'.

ἐπταπύλοις Θήβαις
χάριν ἄγωνι τε Κίρρας,

20

Strophae.

I. >: ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |~
πυθιονικάι ια'.

ἐν τῷ Ἐρασιδεύτῳ ἔμνασεν ἐστίαν
τρίτον ἐπὶ στέφανον πατρίδαν βαλὼν,
15 ἐν ἄφνειας ἀροῦραισι Πυλάδα
υἱκῶν ξένου Δάκωνος Ὀρέστα.

Στρ. β'.

τοῦ δὴ φοινομένου πατρὸς Ἀρσινόα Κλυταιμνήστρας 25
χειρὸν ὑπὸ κρατερᾶν κὰκ δόλου τροφὸς ἄνελε δυσπέν-
θεος,
ὅποτε Δαρδανίδα κόραν Πριάμου
20 Κασσάνδραν πολιωχαλκῷ σὺν Ἀγαμέμνονίᾳ
ψυχῇ πόρευος Ἀχέροντος ἀκτὰν παρ' εὐγκιον

'Αντ. β'.

νηλίς γυνά. ποτερόν νυν ἄρ'Iφιγένει' ἐπ' Εὐρήπῳ
30 σφαχθείσα τῆλε πάτρας ἐκνίσεν βαρυπάλαμον ὄρσαι
χόλου;
ἡ ἑτέρῳ λέχει δαμαζομένην
25 ἔννυχοι πάραγον κοίται; τὸ δὲ νέας ἀλόχοις
ἐχθιστὸν ἀμβλάκιον καλύψαι τ' ἡμάχανον

'Επ. β'.

ἀλλοτρίαισι γλῶσσαις.
κακολόγοι δὲ πολίται.
35 ἵσχει τε γὰρ ὀλβος οὐ μείονα φθόνον.

30 ο δὲ χαμηλὰ πνεὼν ἀφαντὸν βρέμει.
θάνει μὲν αὐτὸς ἦρως Ἀτρείδας
ικὼν χρόνῳ κλυταῖς ἐν Ἀμύκλαις.

Στρ. γ'.

μάντων τ' ὀλεσσε κόραν, ἔπει ἀμφ' Ἑλένη πυρωθέντων
50 Τρώων ἐλυσε δόμους ἀβρότατος. ο δ' ἄρα γέροντα
ξένου
35 Στράφιον ἐξίκετο, νέα κεφαλά,
Παρνασσοῦ πόδα ναίοντ'. ἀλλὰ χρονίῳ σὺν Ἀρεί
55 πέφυεν τε ματέρα θῆκε τ' Ἀγιοσθον ἐν φοναῖς.
'Ηρ., ὁ φίλος, κατ' ἀμευσίπορον τρίοδον ἐδινήθην, ὁρθὰν κέλευθον ἰῶν τοπρίν. ἡ μὲ τις ἄνεμος ἐξω πλόου 40 ἐβαλεν, ὡς ὅτ' ἀκατον εἰναλίαν.
Μοίσα, τὸ δὲ τεὸν, εἰ μισθοῖ συνέθεν παρέχειν φωνὰν ὑπάργυρον, ἀλλοτ' ἄλλα ταρασσέμεν, 65

ἡ πατρὶ Πυθονίκῳ
τὸ γε νῦν ἦ Θρασυδαῖφ.

45 τῶν εὐφροσύνα τε καὶ δόξ' ἐπιφλέγειν.
τὰ μὲν ἐν ἀρμασὶ καλλίνικοι πύλαι 70
"Ολυμπίαν ἀγώνων πολυφάτων ἐσχὼν θὸν ἀκτίνα σὺν ὕπποις.

Στρ. δ'.
Πυθοῖ τε γυμνὸν ἐπὶ στάδιον καταβάντες ἰδείγξαν
50 Ἑλλανίδα στρατιὰν ὁκύτατι. θεόθεν ἐραίμαν καλῶν, δυνατὰ μαίομενος εἰν ἀλικλα. 75
τῶν γὰρ ἀμ πόλιν εὐρισκόν τὰ μέσα μᾶσσοι σὺν ὀλβῷ τεθαλότα, μέμφομ' ἀίσαν τυραννίδων.

'Αντ. δ'.
ἐνναίσι δ' ἀμφ' ἀρεταῖς τέταμαι. φθονοροὶ δ' ἀμύνονται 85
55 ἄται, εἰ τις ἄκρον ἐλὼν ἧσυχὰ τε νεμόμενοι αἰνὰν ὑβριν ἀπέφυγεν, μέλανος ὁ δ' ἐσχατίαν
καλλίονα θανάτου τε τέτμεν γλυκυτάτα γενεὰ εὐφύνυμον κτεάνων κράτιστοι χάριν πορών. 90

ἄ τε τὸν Ἰθυκλείδαν

'Επ. δ'.
60 διαφέρει Φίδιαον ἕμυνητον ἑώνα, καὶ Κάστορος βίαν, σέ τε, Φάνας Πολύδεινκες, νιὸς θεῶν, 95
τὸ μὲν παρ' ἄμαρ ἔδρασι τῇράπτα, τὸ δ' οἴκεοντας ἐνδον Ὀλύμπου.
ΜΙΔΑΙ ΑΚΡΑΓΑΝΤΙΝΩΙ
ΑΥΛΑΤΗΙ.

Αίτεω σε, φιλάγγλε, καλλίστα βροτείν πωλίων,
Φερσεφόνας ἐδος, ἂ τ' ὀχθαίς ἐπὶ μηλοβότου
ναίες Ἀκράγαντος ἑυδματον κολώνην, ὧ Γάνα,
ὑλος ἀθανάτων ἀνδρῶν τε σὺν εὔμενεια
5 δὲξαι στεφάνωμα τόδ' ἐκ Πυθώνος εὐδόξω Μίδα,
αὐτόν τε ὑν Ἔλλανδα νικάσαντα τέχνα, τὰν ποτε
Παλλᾶς ἑφεύρε θρασεῖαν Γοργώνων
οὐλιον θρήνον διαπλέξασι, Ἄθανα.

Στρ. α.

τὸν παρθενίοις ὑπὸ τ' ἀπλάτοις ὀφίων κεφαλαῖς
10 ἐλειβόμενον δυσπεπθεί σὺν καμάτῳ,
Περσεῖς ὀπότε τρίτων ἀνυσσεν κασιγυρτάν μέρος,

Στρ. β'.

ΣΤΡΟΦΑΙ.

Ι. —:—–|—–|—–|—–|—–|——|—–
 —–|—–|—–|—–|—–|—–|—–

II. —:—–|—–|—–|—–|—–|—–|—–|—–|—–
 —–|—–|—–|—–|—–|—–|—–|—–|—–

III. —:—–|—–|—–|—–|—–|—–|—–|—–|—–
 —–|—–|—–|—–|—–|—–|—–|—–|—–

IV. ——|—–|—–|—–|—–|—–|—–|—–|—–

I. 33. 33. II. 34. 33. 34. III. 34. 32. IV. 22.2.
εἰναλία τε Σερίφω τοῖσι τε μοίραν ἄγων. 
ήτοι το τε θεσπέσιον Φόρκοιο μαύρωσεν γένος, 
λυγρόν τ' ἔρανον Πολυδέκτα θήκε ματρός τ' ἐμπεδοῦ 26
15 δούλοσύναν τό τ' ἀναγκαῖον λέχος, 
eὐπαρῆν οὐ κράτα συλάσαις Μεδοίσας

Στρ. γ'.

υἱὸς Δανάαις· τοῦ ἀπὸ χρυσοῦ φαμέν αὐτορύτοιν 30
ἐμμεναι. ἀλλ' ἐπεί ἐκ τοῦτων φίλων ἀνδρά πόνων
ἐρρύσατο παρθένος αὐλῶν τείχε πάμφωνον μέλος,
20 ὁφρα τοῦ Εὐρυάλας ἐκ καρπαλιμὰν γενύων
χρυμβέντα σὲν ἐντεσί μμύσται ἐρικλάγκταν γόους·
ἐὕρεν θεὸς· ἀλλὰ νῦν εὐροίσα ἀνδράσι θνατοῖσ ἔχειν,
40 ὠνόμασεν κεφαλὰν πολλὰν νόμον,
ἐὐκλεᾶ λαοσὸν μναστήρ' ἀγώνων,

Στρ. δ'.

25 λεπτοὶ διανισόμενοι χαλκοῦ θάμα καὶ δονάκων,
tοῖ παρὰ καλλιχόρῳ ναιοισι πόλει Χαρίτων,
Καφείδος ἐν τεμένει, πιστοῖ χορευτὰν μάρτυρες.
εἰ δὲ τις ὀλβος ἐν ἀνθρώποισιν, ἀνευ καμάτου
50 οὐ φαίνεται· ἐκ δὲ τελευτάσει νῦν ἦτοι σάμερον
30 δαίμων· τὸ γε μόρσιμον οὐ παρφυκτὸν· ἀλλ' ἐσται
χρόνος
ὁυτος, δ καὶ τιν' ἀελπτία βαλὼν
ἐμπαλιν γρώμας τὸ μὲν δώσει, τὸ δ' οὔτω.
NOTES
The abbreviations in the Notes are all, or nearly all, familiar—such as O. = Olympian Odes, P. = Pythian or Pindar, N. = Nemean, I. = Isthmian. Once or twice A. is used for the Codex Ambrosianus, Schol. Germ. = Scholia Germani, Cod. Perus. = Codex Perusinus. The Nemean and Isthmian Odes and the Fragments are cited for convenience' sake according to the edition of Christ (Teubner).
NOTES.

OLYMPIA I.

Syracuse was founded by a colony of Dori ans from Corinth, under the Herakleid Archias, in Ol. 11, 3 (734 B.C.). The first point settled was the island Ortygia (N. 1, 1: ἄμπυεμα. σεμνὸν Ἀλφεών, | κλεωνὶν Συρακοσσάνθος ὥλος Ὄρτυγια), with which Achradina, on the mainland, was afterwards united. The city grew until it embraced in its circuit five districts, each worthy to be called a city; but even in the earlier time Pindar's address was no figure of speech, P. 2, 1: μεγαλοτόλες ὁ Συράκοσαν.

The constitution of Syracuse, originally aristocratic, was changed into a tyrannis by Gelon, prince of Gela, who reconciled the factions of the city, Ol. 73, 4 (485 B.C.). After Gelon became lord of Syracuse, he made it his residence, enlarged it, built up Achradina, added Tyche, and what was afterwards called Neapolis. All this was not accomplished without high-handed measures, such as the transplanting of the populations of other cities. Gela lost half its inhabitants. Kamarina was razed to the ground, and the Kamarinaians transferred in a body to Syracuse (see O. 4). Under Gelon's rule Syracuse became the chief city of Sicily, the tyrant of Syracuse one of the most important personages on Grecian soil. Applied to by the Greeks for aid, when the invasion of Xerxes was impending, Gelon offered two hundred triremes, twenty thousand men-at-arms, two thousand cavalry, two thousand archers, two thousand slingers, two thousand light troops, and provisions for the whole Greek army until the close of the war, on condition that he should have the command in chief.

1 In the historical introductions, especial acknowledgments are due to Mezger.
(Herod. 7, 158). Soon after this offer was declined, Gelon was called on to help his father-in-law, Theron of Akragas, against the Carthaginians, who had espoused the cause of Terillos of Himera (see O. 12), and Anaxilas of Rhegion, son-in-law of Terillos. The great battle of Himera, popularly put on the same day as the battle of Salamis—really fought somewhat earlier—ended in the signal defeat of the Carthaginians, who lost one hundred and fifty thousand men dead on the field. The Carthaginians sued for peace, which was granted on singularly easy terms; for the Carthaginians were backed by the Persian empire with its vast resources. The battle of Salamis had not yet shown the weakness of the Persian power; and, in fact, the immediate effect of that battle has been exaggerated. Persia lost little of her prestige until the close of the fifth century, and Persian gold was a potent element in Greek history far into the fourth.

The consequence of the victory at Himera was a vast accession of power and influence for Gelon. Anaxilas of Rhegion, and a number of Sicilian cities, recognized his supremacy. But in the midst of his plans and projects Gelon died of dropsy, Ol. 75, 3 (478 B.C.). To his brother, Polyzeilos, he left the command of the army, the guardianship of his minor son, and the hand of his widow, daughter of Theron. Hieron, the elder of the surviving brothers, who had been prince of Gela, succeeded to the government. Owing to the machinations of Hieron, Polyzeilos was forced to take refuge with Theron of Akragas, who was at once his father-in-law and his son-in-law; and a war between Hieron and Theron was imminent, had not a reconciliation been effected by Simonides, the poet. Polyzeilos was allowed to return to Syracuse, but Hieron was thenceforward sole ruler. In 477 the Epizephyrian Lokrians invoked the help of Hieron against Anaxilas of Rhegion; the prince sent his brother-in-law, Chromios (see N. 1 and 9), to Anaxilas, and the lord of Rhegion held his hand. In 474 the inhabitants of Kyme (Cumae) were hard pressed by the Etruscans. Hieron immediately granted the desired aid, and defeated the Etruscans in a naval engagement off Cumae. A helmet with the inscription ‘Ἰάρων ὁ Δεινομένεος ὁ Κύμας ἔρρησεν οὖσαν ἔρρησεν ἀπὸ Κύμας’ was found at Olympia in 1817 (Hicks, No. 15). The year after—Ol. 76, 4 (473 B.C.)—Hieron defeated Thrasydaios, son of Theron, and Akragas and Himera both acknowledged his sway; but he granted them their independence and a democratic constitution.
To his success in war Hieron wished to add the heroic honors paid to the founder of a new city. This new city, Aitna, was founded, Ol. 76, 1 (476 B.C.), in the territory of Katana, the old inhabitants having been removed to Leontini. Ten thousand citizens were imported, half from Syracuse and Gela, the other half Peloponnesian immigrants. The constitution was Doric; and Hieron’s son, Deinomenes, and his brother-in-law, Chromios, were put in charge. Hieron often called himself Aitnaios (P. 1); Chromios followed his example (N. 1), and the founding of the city was celebrated by the “Aitnaian women” of Aischylos, and by Pindar’s first Pythian.

The court of Hieron was a centre of literature and art. Euphorus was a frequent guest. Aischylos, Simonides, Bakhylides, Pindar were among the visitors. No Doric prince ever reached such a height of glory. He was brilliantly successful at the great games: Ol. 73 and 77, with the single horse; Ol. 78, with the chariot; Pyth. 26 and 27, with the single horse; Pyth. 29, with the chariot, and again with mules. Successes elsewhere are not unlikely. He devised and performed liberal things. A special treasury was erected at Olympia for the Carthaginian booty, and the noble gift which he vowed to the Olympian Zeus was set up after his death by his son Deinomenes—a bronze four-horse chariot and driver, the work of Onatas, on either side a horse with a boy rider by Kalamis.

As a Doric prince, Hieron has found as little favor with posterity as he did with his Athenian contemporary Themistokles. A tyrant, he helped the moralists to make the uneasiness of crowned heads still more uneasy. He became the type of splendid success and of splendid misery; for he was tortured by bodily suffering, he was surrounded by sycophants and informers, and lived in an atmosphere of treachery and meanness. Those who see in Pindar’s Hieronic odes sermons levelled at the unfortunate prince will be inclined to despise the greatest ruler of his day. A more humane judgment will recognize high qualities impaired by the faults that were engendered and exaggerated by the tyrannis.

Hieron died Ol. 78, 2 (467 B.C.), at Aitna, and upon his death received heroic honors.

The first Olympian celebrates the victory gained by Hieron, Ol. 77 (472 B.C.), with his race-horse Pherenikos. He was then
at the height of his power and glory. Some put the ode four years earlier, Ol. 76 (476 B.C.).

The theme of the poem is given in v. 7, μὴ Ὀλυμπίας ἀγώνα φέρετρον αὐτόσωμεν; and while every Olympian does honor to Olympia, this is the πρώσωπον τηλαυγές, this is, as Lucian says (Gall. 7), τὸ κάλλιστον τῶν ἀσμάτων ὑπάντων. It may have been put first, because it was the most beautiful; but it owes, in turn, no little of its celebrity to its position, for which it was commended by its myth as well as by its theme. The chariot-race of Pelops for Hippodameia was the true beginning of Olympian contests, and the Pelopion was the heart of Pisa. The Aiolian rhythms are bright and festal, and glitter as the language glitters. Pindar is consciously treading a lofty measure. "No better element than water," he says, "no brighter blaze than fire by night, no form of wealth that outdazzles gold, no light of heaven so luminous, so warming, as the sun, which dims the ether into voidness, no contest more noble than the Olympian, the source of highest songs to highest bards, chanting Zeus supreme in the palace of Sicily's chief lord, who plucks the loftiest fruits of emprise, who is decked with the sheen of the fairest flower of poesy. For him the noblest chords must be struck, the sweetest musings of the poet recalled, and the scene brought back when the steed Victor bore his lord to triumph (vv. 1-22). Forth shines his glory in the land which Lydian Pelops made his own, for Pelops, the favorite of the gods, has found his resting-place (v. 93) where Hieron, favorite of the gods, has won his victory. The fame of Hieron shines forth (v. 23)—the fame of the Olympiads looks forth (v. 94)—and the story of Pelops is encircled by a belt of glory."

In his version of the Pelops legend (vv. 25-96), Pindar contradicts the popular account: hence the elaborate caveat at the outset. To make the myth resplendent as his theme, he must remove the foulness of envious tongues. No cannibal feast was offered to the gods by Tantalos, none shared by them (v. 52). Tantalos's sin—the giving of the sacred nectar and ambrosia to his fellows—brought ceaseless woe on himself; but his son, though sent to earth again, was remembered by Poseidon, to whom he had been what Ganymede was afterwards to Zeus. The darkness of the fate of Tantalos only heightens the brilliancy of the fortunes of Lydian Pelops.

The story told, the tone is sensibly lowered. An Olympian victory is still sunshine for life, and Pindar avers that no prince
more deserving of what is noble—none of more powerful sway—
shall be set forth by his hymns; but there is the old moral that
the present good is the highest, and the old restlessness of hope
for a yet sweeter song, and a yet more glorious victory. And
then, at the last, the poem rises to the height at which it began.
The Muse has her most powerful shaft in keeping for the poet's
bow. The king, as king, whatever else others may attain, is at
the summit of human fortune. Look no further. Prayer can
only seek the keeping of this lofty height for king and bard
alike (vv. 97–116).

The poem is an epitome of Pindar’s manner—approach by
overlapping parallels, the dexterous use of foils, implicit imagery.
His moralizing is national. No Greek lets us off from that.

The rhythm is Alolian (Διωληθίδι μολτάκα, v. 102), the tune the
rider-tune (ιππείω νύμφα, v. 101). On the reconciliation of this
statement with v. 18, Δωρίαν φόρμιγγα, see the passage.

Of the four triads, the first is taken up with the introduction,
and the preparation of the myth; the second and third contain
the myth; the fourth connects the myth with the conclusion.

Στρ. α’.—1. “Αριστον μὲν ὑδωρ: Much cited in antiquity, and
variously interpreted. ἦ χρήσις ύπερέχει, says Aristotle, οδεν λέ-
γεται άριστον μὲν ὑδωρ (Rhet. 1, 7, 14). No profound philosophical
tenet is involved, as is shown by the parallel passage, O. 3, 42:
εἰ δ’ άριστεύει μὲν ὕδωρ, κτείνων δὲ χρυσός αἰδοιοέστατον, κτέ. The poet emphasizes, after the Greek fashion, water as the source and
sustenance of life. The copula εστί, εἰσί is rare in P. This first
sentence is characteristic of P.’s advance by a series of steps.
“Water,” “gold,” “sun” are only for the enhancement of the
Olympic games. Much in P. is merely foil.—δ ὅτε: The article
is still largely deictic in P. Notice the rhythm, which is an im-
portant guide. ὅτε, “but there is another—gold—a blazing fire
like it loometh—a night fire far above all proud wealth.”—πῦρ
is brought into close relation with νυκτί by its position.—2. νυκτί:
The local-temporal dative. Below ἐν ἁμέρᾳ.—μεγάνορος: P. 10,
18: ἐγῶνορα πλοῦτον.—3. γάρ: Dor. for γηρύειν. The inf. in -εν
is well authenticated in several Pindaric passages.—5. μυκέτ(ι):
More vivid than μὴ (Herm.). Look for no other light, now
that the sun has risen.—θαλαπτότερον . . . φαίνον: P. delights in
double epithets, vv. 10, 59; O. 2, 60, 90.—6. ἐν ἁμέρᾳ φαίνον: sug-
gested by πῦρ νυκτί.—ἀρήμα: Not otiose. There are no rivals;
μόνος ἄλιος ἐν ὄφρανθ, Simonid. fr. 77 (Bgg.). Ἀθρόι is Homerically fem. here and O. 13, 88: αἴθρος ψυχρᾶς ἀπὸ κόλπων ἐρήμων.—
δι' αἴθροι: Note P.'s peculiarly plastic use of the prepositions.—7. 
αινάρσεμεν: There is no good reason for denying to P. the so-called short subj., as here and O. 7, 3. The imper. fut. with μὴ, which so many commentators accept here, has little warrant anywhere. In So. Ai. 572, still cited in some books, θήσουσι depends on ὅτως. See note on O. 6, 24. I. 7 (8), 8, δαιμοσόμεθα was understood by the Schol. as subj., and δὲζεταί in a generic sense—Fr. X. 4: οἰσι ... δὲζεταί—is in all likelihood a subj.—ἀμφιβάλλεται: Variously rendered. P.'s usage (see O. 2, 98; 9, 5; 13, 93 al.) indicates a shower of poetical βελην or κήλα whirring about the minds of the bards. So the μαντεία in So. O. R. 481 ἀεὶ ἥτονα περιποτάται. Cf. Eur. II. F. 422: ἀμφιβαλέοαν βέλεσιν.—9. σοφῶν = ἀοίδων. They are called ἑπέων τέκτονες, P. 3, 113.—κελαδεῖν: Favorite word with P., who has ennobled it. "Sound forth," "praise." The inf. in its old final sense.—10. Κρόνου παίδ(α): There is always a certain stateliness in genealogy. The adj. is still statelier than the gen. Cf. O. 2, 13: ἄλλο Ὄ Κρόνιε παῖ 'Ρέας. There is good reason for the specially common mention of Kronos in the Olympians. See v. 111.—ἐς ἀφνεάν . . . μάκαραν: See v. 6. Comp. P. 5, 11: τεῶν μάκαραν ἐστίαν, and I. 3 (4), 35: ἐρήμωσεν μάκαραν ἐστίαν.—
ἰκομένους: Concord with the involved subject of κελαδεῖν. The v. l. ἰκομένους is not to be considered. Cf. I. 5 (6), 21: τέθμιον μοι φαμὶ σαφέστατον τάῳ ἐπιστείχοντα νάσον ρανέμεν εὐλογίας.

'Αντ. ἀ'.—12. θεμιστείον . . . σκάπτον: Lit., "staff of doom," "judicial sceptre."—ὁς: For position, comp. O. 2, 9. —πολυμάλῳ = πολυκάρτῳ: The Schol. Germ. cite II. 9, 542, in which μῆλον is "fruit." Strabo, 6, 273, puts οἱ καρποὶ in the first line for Sicily. Others πολυμήλῳ, "rich in flocks." Demeter is μαλοφόρος, Paus. 1, 44, 3.—13. δρέπων: Where we might expect δρεπόμενος, P. 1, 49; 4, 130; 6, 48. The δρέπανον is a woodman's bill, Lycurg. 86.—κορυφάς: O. 2, 14: αέθλον κορυφάν, 7, 4: πάγχρυσον κορυφάν κτείνων.—14. ἀγαλατζεται δὲ: The change to the finite construction brings out the nearer image in bolder relief. Special reason is discernible also in P. 3, 53. When there is no μὴν the change is easier, I. 3 (4), 12.—15. ἐν ἀώτῳ: P. uses ἐν with plastic vividness. Comp. N. 3, 32: ἐν ἀμετάς γέγηθε, as in Latin sometimes gaudere in.—16. οἷο: Not to be roughly explained as ὅτι τοιαίτα. It is the exclamatory relative from which the causal sense can be
picked out. "Such are the plays we play." Comp. P. 1, 73; 2, 75; 3, 18.—17. Δωρίς...φόρμιγγα: Δ. does not refer to the metres, as is shown by v. 103, Λιολήϊδι μολπᾶ. Hieron is a Doric prince; the φόρμιγγα may well be a Doric instrument. O. 3, 5: Δωρίῳ πεδίλω does refer to the measure; but πεδίλων is not φύρμιγγα, and at the worst the Αἰολικ melody may be considered as a subdivision of the Doric. See Aristot. Pol. 4, 3, where it is said that some recognize only two ἄρμονια, the Dorian and the Phrygian.—18. λάμβαν(ε): Here the aor. might be expected, but the pres. shows that the action is watched. The poet addresses himself, his φιλόν ἢτορ.—εἰ τι... ἔθηκε: This the regular form of condition in adjurations. Cf. I. 5 (6), 42.—Φερενίκου: Name of Hieron’s horse, "Victor." In the form Βερενίκη (Macedonian), the name is familiar. The Φ. of P. 3 was doubtless grandsire to this Φ.—τε καί: This combination is common in P.; the occurrence varies much in various authors. In P. it serves to unite complements, both opposites and similars. Here Πίας, the scene, and Φ., Victor, make up the sum of the song.—χάρις: Usu. rendered "beauty," "charm." Why should it not be "song," the grace of poetry, as below? Pindar had pledged himself to sing the victory; and, when the steed sped to the goal, the promised song made him feel the stir of sweetest cares.—19. γλυκυτάταις...φροντίσον: φροντίδες is used of the poet’s musings. “Brought me under the empire of sweet musings.”—20. παρ’ Άλφει: παρά in prose, with gen. or dat., is shrivelled into an exclusively personal preposition, like Fr. chez. It is freer and more original in Pindar, although “in the domain of Alphēios” would err only in suggesting too much.—δέμας: The living body, originally distinct from σῶμα. Used plastically as the Lat. corpus = se.—22. προσέμιξε: The concrete, personal μυγνύναι is common in Pindar, and must have its rights of contact. Here “brought to victory’s embrace.” “Wedded,” “clasped,” “embraced,” “encircled,” will answer for many cases. With this passage comp. P. 9, 77: καὶ νῦν ἐν Πυθῶνι νῦν ἀγαθέα Καρνειάδα | νῦν εὐθαλεὶ συνέμιξε τίχα.

’Επ. α’.—23. ἰπποχάρμαν: From χάρμα or χάρμη? See P. 2, 2.—κλέως: Echoed, v. 98. —24. Δυσώ: The gold of v. 1 glitters in the rich adjective.—Πέλαγος ἄποικις: Emphasizes the scene for the third time, and prepares the transition.—25. τοῦ: The story often begins with a relative. —26. ἐπεί: "Since" (causal).—
NOTES.

καθαροῦ λέβητος: κ. possibly to present a contrast to the μαρτὸς λέβης of the familiar story (Ov. Met. 6, 407), which P. is at the pains of denying below. The abl. gen. is used below v. 58. Later Greek meets poetry here.—Κλωβώ: Klotho, Lachesis, and Atropos, the three fates, are λάχθαι θεία, acc. to Euripides, I. T. 206.

—27. ἐλέφαντι φαίδιμον ὄμον κεκαθμένον: ɔ. depends on κεκ. φαίδιμον is explained by ἐλέφαντι.—28. θαυματά: So the best MSS. On the omission of ἔστι, see v. 1. — καί ποῦ τι καί: So Thuk. 2, 87: καί πού τι καί ἡ ἀπερία πρώτον ναυμαχοῦντας ἔσφηλεν.

—φάτις: The interpolated MSS. have φρένας, Christ suggests φρόνων. φάτις cannot be acc. pl., and would not do us much good, if it were. We must connect closely, after the Pindaric fashion, φάτις ὑπὲρ τὸν ἀλαθή λόγον, as one element, put δεδαιδαλ-μένοι... μύθοι in apposition with it, and make ἔξαπατώντι absolute, “mislead” = “are misleading.” So κλέπτει, absol. N. 7, 23; cf. P. 2, 17. Notice the contrast between φάτις, the poetical story, and λόγος, the prosaic truth; μύθος has departed from its Homeric sense.—29. σωκίλως: The etymology points to embroidery (ἡ σωκιλείμων νῦς ἀποκρύψει φάος) and embroidery to falsehood, as we have learned from Fr. bruler, whereas ἀπλοὺς ὁ μύθος τῆς ἀληθείας ἐφι.

Στρ. β':—30. Χάρις: The charm of poetry. Comp. O. 14, 5, where there are three Χάριτες: σῶν γὰρ ὑμῶν τὰ τε τερπνὰ καὶ τὰ γλυκὲς ἄνετα πάντα βρατοῖς.—τεῦχει: The rule, present.—31. έμη-σατο: The manifestation, aor.—33. ἀμέραι δ' ἐπιλοιποί... σοφώτα-τοι: O. 10 (11), 59: δ' ἐξελήγχων μοῶν ἀλλαθεὶν ἐτήσιμον Χρόνος.

—35. ἐστι: ἐ̃ in this position is never otiose. Often ὢντως ἐστιν. "In truth it is."—ἀνδρι: Not differentiated from ἀνθρώπῳ. So often in poetry.—ἀμφι: A favorite preposition in P., esp. with dat., little used in prose. In the sense of this passage οπέρ is more commonly employed even in P.: ἀμφι, being the narrower, is the more picturesque.—36. πιὲ Ταντάλοι, σὲ δ(ε): The effect of δε after the vocative is to give pause. It is not uncommon in Pindar, and is used where γὰρ would seem more natural, δε = δη. Cf. O. 6, 12; 8, 15; P. 10, 10 al.—σὲ... φλέγξωμαι: The position shows that σὲ is not felt as the object of ἀρπάσαται (v. 41) until ἀρπάσωμι is reached, when the impression is renewed. "Touching thee I will utter what wars with earlier bards."—37. ὀπότε(ε): Where the simple ὀπέρ might have been used. O. 9, 104; P. 8, 41 al. The tendency of the compounds is to crowd out the simple
forms. — ἐκάλεσε: Sc. θεοὺς. — τὸν εὐνομώτατον | ἐς ἔρανον: P. likes to put the preposition between attribute and substantive or substantive and attribute. The article is added, as here, P. 2, 3: τῶν λαπαράν ἀπὸ Θησάν. τὸν is deictic, and εὐνομώτατον gives an anticipatory refutation of the γαστριμαργία.— 38. ἔρανον: This word is selected to show the familiar footing of Tantalos. Nor is ἀδίλαν Σίπυλον idle. The adjective there also is intended to enhance the intimacy of the ἀμοιβαία δείπνα.—39. παρέχων: P. nowhere uses the middle of this familiar verb.—40. Ἀγλαοστρίαναν: An original feminine, “Bright-trident,” then a surname, like “Bright-eyes” (Jh. Schmidt). The Greek cares little about possible ambiguity of accusatives before and after an infinitive.

"Ant. β": —41. ἵμερῳ: P. uses ἵμερος and πόθος both so little that we can only say that his usage is not inconsistent with the traditional distinction. Of passionate desire ἵμερος is used, O. 3, 33: τῶν νυν γλυκὸς ἵμερος ἔσχεν . . . φυτεύσαι. For ποθῷo comp. O. 6, 16: ποθέω στρατιάς ὄφθαλμον ἐμάς.—χρυσεάισιν ἀν ἱπποὺς: ί., here of the chariot. ἄνῳ is another Pindaric preposition that is very little used in prose, even with the acc.—42. μεταβάσαι: Depends on ἵμερῳ, as, in the passage cited above, φυτεύσαι.—43. δευτέρῳ χρόνῳ: So without εν, O. 2, 41: ἀλλῷ χρόνῳ. P. 4, 55: χρόνῳ ὑπότερῳ.—45. Ζησὶ depends on ἥλθε; in its moral sense not simply το, but for. Ganymede, according to Βζέκ', was considered by P. to be the son of Laomedon, Pelops was a contemporary of Laomedon, and so the chronology is saved, if it is worth saving.—τῶντι ἐπὶ χρέος: “For the same service.”—46. ματρι: More tender than πρὸς ματέρα. —πολλά μαιόμενοι: “Despite many a search.” —φωτες: φῶς (poct.) is colorless, or = “wight.”—48. πυρί ξέδισαν: To be closely connected. The Schol. renders ὅδατος ἀκμῶν by ὅδωρ ἀκμαίως ξένων. The position of the words shows impatience and horror.—49. μαχαίρα makes the butchery more vivid.—κατὰ μέλη—μελειστί rather than τάμον κάτα μέλη, with μέλη in apposition to σε.—50. τραπέζαις τ' ἀμφί: α. is an adverb in P. 4, 81, and P. 8, 85. The τραπέζαις were arranged in two rows facing each other, each guest having a τράπεζα. “They divided among themselves the flesh to the tables on both sides.”—δεύτερα: “The last morsels,” implying a cannibalic delicacy.—51. δειδάσαντο: The finite verbs throughout force attention to the horrid details.
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ates, P. 1, 34.—γαστρίμαργον: "Cannibal" approaches the effect. —ἀδφίσταμα: Asyndeton is especially in place where repugnance is to be expressed. See Dissen, Exc. II.—53. ἀκάκαγόρος: Dor. for κακογόρος. —55. ὣν: See v. 35. —ἀλλὰ γάρ: γάρ gives the reason for the ἀλλά, as who should say, ἀλλος ὅ ὣν, "but all in vain; for." —καταπέφαι . . . κόρψ: The same homely sphere of imagery as conoequere, "stomach." Nor is "brook" far off. So II. 1, 81: εἶ περ γάρ τε χόλον γε καὶ αὐτήμαρ καταπέψη.—56. ἔλεον: P. 2, 30: ἐξαιρετον ἐλε μόχθον.—57. καὶ . . . λίθον: Apposition "in which the form of a stone." —Φωι πατήρ: We could dispense with Φωι or αὐτῷ. Yet Φωι πατήρ gives the punisher, αὐτῷ λίθον the punishment, and the apposition makes it easier, ἄν going with Φωι and λίθον with αὐτῷ. Comp. I. 7 (8), 9: τὸν ὑπὲρ κεφαλᾶς ἄτε Ταντάλον λίθον παρὰ τὶς ἑτρησκον ἁμμι θεός.—58. κεφαλᾶς βαλεῖν: Abl. gen., which is better than to make μενουνων "expecting," and κεφαλᾶς the mark, with βαλεῖν = τεύξεσθαι.—ἐὐφροσύνας ἀλαταί: ἄ, with gen. as Eur. Tro. 640.

Στρ. γ'.—59. ἀπάλαμον = πρὸς ὄν ὦκ ἐστὶ παλαμῆσασθαι. Schol. —60. μετὰ τριῶν: Supposed to refer to the three great sinners, Tityos, Sisyphos, and Ixion. Tityos is mentioned in Od. 11, 576, Tantalos in v. 582, and Sisyphos, v. 593, and Ixion may have dropped out of the list. In any case, we are to understand with τριῶν, not ἄνδρῶν, but πῶνων, which, on the hypothesis mentioned, would refer to the punishments of Tityos, Sisyphos, and Ixion. If we analyze the woes of Tantalos, the stone, the hunger, and the thirst, we shall have three. What is the fourth? Is it the βίος ἐμπεδόμοχθος, the thought that nectar and ambrosia had made him immortal (ἀφθιτον), or the remembrance of the nectarous and ambrosial life of the immortals, the "sorrow's crown of sorrow," or the reflection that his son had been banished from heaven for his fault (τοῦνεκα προήκαν)? As Tantalos is mentioned only for Pelops' sake, the last view gains probability. —62. νεκταρ ἀμβροσίαν τε· τε here, like -que, makes ν. and ἄ, a whole. τε, connecting single words, is chiefly poetic or late.—64. θεσαυ: It is better to admit a tribarach than to accept the MS. θέσαυ, or Mommssen's θέν νυ, although we miss an object. Hartung would read ἀφθιτον βθκεν, referring to the ἄλκες συμπόται, but the point is the favor shown by the gods to Tantalos.
ool yw is tempting.—τι with ἐρέων.—λάθεμεν = λήθειν. Inferior MSS. have λασέμεν, making ἐλπέται refer to the future as ἐλπομαι does v. 109; but ἐλπομαι in the sense of “think,” “suppose”—comp. spero—may take the present as it does repeatedly in Homer. II. 9. 40; 13. 300. Mommsen reads λελαθέμεν.—65. προήκαν: προ., “straight-(forward).”—ιὐν ... Φοί: The dat. shows how he felt it.—66. ἀνέρων: v. 36.—67. πρός εὐάνθεμον ... φνάν: Even in the three temporal passages, here, P. 9. 27, and N. 9. 44, πρός shows its “fronting” sense.—68. νῦν ... γένειον: σχῆμα καθ᾽ ὅλον καὶ μέρος, not different from “they bound him hand and foot.”—μέλαν: “To blackness.” Proleptic use, esp. common in tragic poets. So. Antig. 881; O. C. 1290; Eur. H. F. 641: βλέφαρον σκοτεινὸν φῶς ἐπικαλύψαν. —69. ἐτοίμον ἀνεφρόντεσσεν γάμον: ἦ. here is almost equivalent to “tempting,” ἀνεφρόντεσσε, “woke to the desire of.” Love is a φροντίς. Notice that this triad is welded together, and moves very fast, with stress on γάμον (v. 69, 80).

'Αντ. γ'.—70. Πισάτα ... πατρός = Οἶνομάου, v. 76. Oinomaos, king of Pisa, had offered his daughter Hippodameia in marriage to any one who should overcome him in a chariot race. Fragments of the sculptures representing the ἄγων of Pelops, from the eastern pediment of the temple of Zeus, have been unearthed at Olympia.—71. σχεθέμεν: It is better to make the whole passage from Πισάτα ... σχεθέμεν explanatory to γάμον than to make γάμον "bride," in apposition to τιποδιάμειαν. σχ. "to win."—όιος ἐν ὀρφανῷ: Cf. P. 1, 23: ἐν ὀρφανῳσιν. A similar scene, O. 6, 58, where Iamos invokes Poseidon by night.—72. ἄπνευς: Loud call to the loud sea. ἄπνευς, of a cry that is intended to carry—"halloo."—74. πάρ ποθÎ: On παρέ, with dat., see v. 21.—75. εἶπε: Regular word to introduce the language of the speaker. Hence seldom with any other than the finite construction in the best period.—Φιλια δώρα: Note the effective position and the shyness.—ἐς χαρίν τέλλεται: “Come up to favor” = “count aught in one’s favor.” Verg. Aen. 4. 317, cited by Dissen, is not so delicate: fui aut tibi quiream dulce meum.—76. πέλασον ... πόρευον ... πέλασον: Neither the three aorists nor the three π’s are accidental.—78. κράτει ... πέλασον = κρ. πρόσμεξον. Cf. v. 22. —79. Oinomaos was wont to transfix the suitors from behind.

'Επ. γ'.—81. θυγατρός: The sense was fairly complete with γάμον. Comp. the structure of the strophe. P. likes this method
of welding the parts of the triad, e. g., O. 2, 105: Θηρωνος. O. 6, 50: πατρός. O. 9, 53: νεωτέρων. With the nominative the effect is startling. See P. 11, 22.—δ μέγας ... λαμβάνει: “Great peril takes no coward wight.” λ., according to one Schol. = καταλαμ- βάνει, “takes possession of,” “inspires” (cf. P. 4, 71: τίς δὲ κίνδυ- νος κρατερός ἀδὰμαντος δήσεν ἄλωσ;) ; according to another = δέχεται, “admits of,” “allows of,” less vigorous.—έναλκαν οὐ φώτα: So I. 1, 15: ἀλλοτρίας οὐ χερσί. The rhythm calls for a prolonged οὐ, and ἄναλκω is thought over again with φώτα. “A coward—no! no coward wight.”—82. οἰσιν: Not to be dis- sected into τούτων οἰσιν. —τά: So Mommsen after good MSS. Doric for τί.—ἀνόνυμον ... μάταν: An impressive cumulation in which it must be remembered that καθήμενος means more than “sitting” in English. It is “sitting idle, useless.”—83. ἔψοι: “Nurse.”—μάταν: “Aimlessly,” “and all to no good end.”—85. ὑποκείεσται: Acc. to Schol. = προκείσεται. “On this I shall take my stand.” “This struggle shall be my business.” —πράξιν: “Achievement,” “consummation,” not yet colofless. —δίςοι = δίςοι: More solemn and impressive than the aorist with which he began. —86. ἐνετέν: Bergk writes ἐνετεν everywhere in P. A formal imperf., but it has no clear imperfect force in P.—ἀκράντοις: ἔτι in ἐφάγατο eases the dat., which P. however uses, as well as the gen., with verbs of contact. Dat. P. 8, 60; N. 8, 36; Gen. O. 9, 13; P. 3, 29.—ἀγάλλων: “Honoring,” “by way of honoring.”—N. 5, 43.—87. διφρον ... χρύσεον: v. 42.—περοίσιν: The horses of Pelops on the chest of Kypselos were winged, Paus. 5, 17, 7. πτ. instrumental rather than local.

Στρ. δ'.—88. ἑλεν ... σύνευνον: Commonly set down as a zeug- ma, yet hardly so to be considered. “He overcame Oinomaos, and the maid to his bedfellow.” τε, consequential.—Οὐδομάου βιάν: β. not otiose.—89. ἄ τέκε: So the best MSS. ἄ short in Aiolic. τέκε τε, the reading of the inferior MSS., would suggest a change of subject, not surprising in Greek, but clearly a metri- cal correction.—ἀρεταῖσι μεμάθατος: “Forward in deeds of valor.” Not “to deeds of valor,” for which there is no warrant, as II. 8, 327, and 22, 326, have ἔτι. The Schol., however, understands the passage as ἐπιθυμοῦντας τὴς ἀρετῆς καὶ ταύτης ἀντεχομένους, thus giving μεμάθατος the Pindaric construction of a verb of approach, ἀπτεσθαί, θυείν. Ἀρεταῖσι μεμαλάτας, another reading, is frigid. P. does not personify ἄ. The Scholiasts give the names of the six,
among whom figure Atreus and Thyestes. Pindar is supposed not to know the horrors of the house any more than Homer, but one cannibalic incident was enough for one poem, to say nothing of the rule τὰ καλὰ τρέψιν ἐξω. — 90. αἰμακουρίαις = τοῖς τῶν νεκρῶν ἐναγίσματι. A Boeotian word (Schoel.). The yearly offering was the sacrifice of a black ram, Paus. 5, 13, 2.—91. μέμικται: With ἐν, I. 2, 29. On μ. see v. 22.—92. πόρφ κλυεῖς: The conception is that of support (instrumental).—93. τύμβοιν ἀμφίσπολον: See O. 10 (11), 26: ἀγώνα . . . ἀρχαίῳ σύματι πάρ Πέλοπος βομβῶν ἔξαριθ-μον. The tomb of Pelops was near the great altar of Zeus in the Altis.—παρὰ βωμῷ: On παρά, see v. 20.—τὸ δὲ κλέος . . . δέδορκε: Echo of λάμπετε δὲ ὑπὶ κλέος, v. 23. Combine τὸ κλέος τῶν ὀλυμ-πιάδων and ἐν δρόμοις Πέλοπος. The δρόμοι refers not to the ex- ploits of Pelops, but to the scene (ὑπά), where not only speed but strength is shown. — 94. δέδορκε: Perceptual perfect = present. Comp. ὁπωτα, ὁδῶδα. Glory is an ὀφθαλμός.—95. ταχυτάς ποδῶν . . . ἀκμὰι τ ἰσχύοις: The two great elements of speed and strength are set forth, N. 9, 12: ἰσχύοις τ᾽ ἀνδρῶν ἀμφίλαις ἀρματι τε γλαφυ-ροῖς. Here ποδῶν suggests the ἀκαμπτοπόδων ἵππων ἄστων (O. 3, 3). There is another division, πόνος δαπάνα τε, with the same complementary τε (O. 5, 15), the πόνος for the feats of bodily strength (θρασύπονοι), the δαπάνα for the horse-race (δαπάνα χαί-ρον ἵππων, I. 3, 47).—ἐρίξεται: The middle of reciprocal action, as if we had ποδες ταχεὶς ἐρίξονται. Comp. I. 4 (5), 4: καὶ γὰρ ἐρίξομενα μας ἐν πόντῳ . . . θαυμασταὶ πέλονται.—97. λοιπὸν ἀμφὶ βιότον: His life has light on both hands.—98. μελυτέσσαν: “De- licious," which we also extend beyond its proper sphere.

Ἀντ. 8'. — 99. ἄθλων γ' ἑνεκεν: The necessary amari aliquid. “So far as sunshine is to be found in games.” Religiose dictum (Dissen). Then follows a bit of cheerful philosophy.—τὸ δ' αἰεὶ . . . βροτῶν: “The highest boon is aye the blessing of the day.” τὸ αἰεὶ παράμερον ἑσόλεν is not, as one of the old Scholia has it, τὸ καθ᾽ ἦμεραν καὶ διδαλείπτως παρὰ τοῖς ἄνθρωποις ἁγαθον. P. empha- sizes the supremeness of the day's blessing as it comes.—ἐσολὼν: A curious Boeotian form everywhere in Pindar.—100. παντὶ βρο-τῶν: The reading of the best MSS., as if ἐκιστὸ ὁ βροτῶν or παντὶ τοῖς βροτῶν. Comp. also Plat. Legg. 6, 774 c: πασὶ τῶν ἐν ταύτῃ τῇ πόλει.—ἐμὲ δὲ στεφανόνσια: P. passes over to his highest duty and his highest pleasure.—101. ἱππεῖῳ νόμῳ: The rider-tune, τὸ Καστόρεων (Castor gaudeit equis), well suited to the achieve-
NOTES.

ment. Comp. P. 2, 69: τὸ Καστάρειον δ᾽ ἐν Αἰολιδεσσὶ χορδαῖς θε- λων, I. 1, 16: ἡ Καστορείῳ ἡ 'Ιολάοι' ἑπαρμόζαι νῦν ὑμω. The Aiolians were the great equestrians of Greece.—103. πέπωθα ... μη: Verbs of believing incline to the swearing negative μη. "I am confident," "I am ready to swear that."—104. ἀμφότερα: Adv., like ἀμφότερον.—ἀμμε: With Mommsen for ἀμα.—105. διαδαλωσέ- μεν: Acc. to Mommsen, an old aor. inf., like ἀξέρμεν, II. 24, 663. But even if this is granted, it does not affect the sphere of time, as an aorist inf., after such a verb as πέπωθα, may be thrown into the future. See note on ἐλπομαι, P. 1, 43. The compliment of a comparison with the past is not so great as with the future. The case O. 2, 102 is different.—ὑμνων πτυχαίς: "Sinuous songs," the in and out of choral song and music and dance.—106. τεασι: ... μερίμναισι: Depends on ἐπίτροπος. μερίμναι, as in N. 3, 69: σεμνὸν ἀγλααισί μερίμναις Πνθιου. Here God makes the plans of Hieron his own.—μηδεται: Might be used absol. "Is full of watchful thought." Dissen comp. N. 6, 62: ἐσπομαι δὲ καὶ αὐτός ἕχων μελέταν, but it would be easy to get an acc. μερίμνας out of the dat., "is meditating the accomplishment of them." Schol.: μηδεται δὲ, ἐργάζεται σε νικηρην.—107. ἕχων τούτο κάδσ: "With this for his great concern."—108. εὶ δὲ μὴ ταχὺ λῖπτοι: The original wish element is plain in all or nearly all Pindar's ideal conditionals. Subject of λίπτοι is θεός, and λίπτοι is intr.—109. γλυκυ- τέραν: Sc. μέριμναν, "a sweeter care," "a sweeter victory."—κεν ... κλείξειν: κεν with fut. inf. here, and only here, in P. Some of the Scholiasts use the aor. in the paraphrase. But it is better not to change. The construction is due to anacoluthia rather than to survival.

Ἐπ. 8'.—110. σὺν ἄρματι θοῖ: For σὺν comp. N. 10, 48: σὺν πο- δῶν σθενέ λικάσαι, and the older use of Lat. cum.—ἐπίκουρον ... ὅδὸν λόγων: Combine ἐπίκουρον λόγων. The path is the path of song, which will help forward the glory of Hieron, as told in the λόγοι by the λόγοι. See P. 1, 94: ὀπιθώμβροτον αὐχήμα δόξασ | ὀνο ἀποχομένων ἀνδρῶν δίαιταν μανύει | καὶ λογίους καὶ άνδοις. The path is to be opened by poesy for rhetoric.—111. παρ' εὐδείελον ... Κρόνιον: The famous hill at Olympia, on the summit of which sacrifices were offered to Kronos. See O. 5, 17; 6, 64; 9, 3. The sunniness of Olympia is emphasized, O. 3, 24.—112. Βέλος ... τρέ- φσι: Poetical and musical bolts are familiar. O. 2, 91; 9, 5; 13, 95; P. 1, 12; I. 4 (5), 46.—ἄλκα: Disseen comb. with καρτερώτατον,
and comp. O. 13, 52: πυκνώτατον παλάμαις. So, too, the Schol. It is more vigorous to combine it with τρέφει, as Böckh does. “Keeps in warlike plight.”—τρέφει: “Nurses,” “keeps.” τ., a favorite word with Sophokles, and so perhaps ridiculed by Ar. Vesp. 110: αἰγαλῶν τρέφει.—113. ἐπ’ ἀλλοιωσί: ἔπὶ = “in,” though it suggests the various altitudes of the great.—κορυφοῦται: “Heads itself,” “caps itself.” The topmost summit is for kings.

—114. μηκέτι: ἐτι suggests the temptation; see v. 5.—πάπταυε πόρσιον: P. 3, 22: πάπταυει τὰ πόρσω. I. 6, 44: τὰ μακρὰ δ’ εἰ τίς πάπταυει. π., originally of a restless, uneasy search in every direction. In P. πάπταυε is little, if anything, more than σκόπει. “Look no further.” —115. εἰ: Asyndeton in a prayer. The present is more solemn and less used in prose than γένοιτο. P. 1, 29: εἰ, Ζεῦ, τίν εἰ θανάτευεν. —τούτον: “Thy.” Pronoun of the second person.—τοσσάδε: “All my days.” —116. σοφία = ἔπι σοφία. σ. is “poetic art.” The tone is high enough, for P. pairs himself with Hieron by the parallel τε . . . τε, “as . . . so” (σὲ τε . . . ἐμὲ τε), but ἑώντα is part of the prayer, and not an assertion merely.
OLYMPIA II.

Akragas (Agrigentum) was a daughter of Gela. Gela was founded, Ol. 22, 4 (689 B.C.), by a Rhodian colony; Akragas more than a hundred years afterwards, Ol. 49, 4 (581 B.C.). In Ol. 52, 3 (570 B.C.) the notorious Phalaris made himself tyrant of the city, and, after a rule of sixteen years, was dethroned by Telemachos, the grandfather of Emmenes or Emmenides, who gave his name to the line, and became the father of Ainesidamos. Under the sons of Ainesidamos, Theron and Xenokrates, the name of the Emmenidai was brought to the height of its glory, and an alliance formed with the ruling house of Syracuse. Damareta, the daughter of Theron, married first Gelon, and, upon his death, Polyzelos, his brother. Theron married a daughter of Polyzelos, and, finally, Hieron married a daughter of Xenokrates.

The Emmenidai belonged to the ancient race of the Aigeidai, to which Pindar traced his origin, and claimed descent from Kadmos, through Polyneikes, who was the father of Thersandros by Argeia, daughter of Adrastos. Evidently a roving, and doubtless a quarrelsome, race, the descendants of Thersandros went successively to Sparta, to-Thera, to Rhodes, and finally to Akragas. Such was the ancestry of Theron, who made himself master of Akragas by a trick, which he is said to have redeemed by a just, mild, and beneficent reign. Under his rule Akragas reached its highest eminence, and Theron's sway extended to the neighborhood of Himera and the Tyrrhenian sea. When he drove out Terillos, tyrant of Himera, and seized his throne, Terillos applied to his son-in-law, Anaxilas of Rhegion, for help, who, in his turn, invoked the aid of the Carthaginians. Thereupon Theron summoned to his assistance his son-in-law, Gelon, of Syracuse, and in the famous battle of Himera the Sicilian princes gained a brilliant victory. (See Introd. to Ol. 1.) The enormous booty was spent on the adornment of Syracuse and Akragas. Akragas became one of the most beautiful cities
of the world; and the ruins of Girgenti are still among the most imposing remains of antiquity. A few years after the battle of Himera, Geron died, Ol. 75, 3 (478 B.C.), and was succeeded by his brother Hieron in the rule of Syracuse. To the other brother, Polyzelos, were assigned the command of the army and the hand of Damareta, daughter of Theron, widow of Geron, with the guardianship of Geron's son; but the two brothers had not been on the best terms before, and Hieron took measures to get rid of Polyzelos, who was a popular prince. Polyzelos took refuge with Theron, who had married his daughter, and who in consequence of this double tie refused to give him up to Hieron. The Himeraians, oppressed by Theron's son Thrasydaios, made propositions to Hieron; two cousins of Theron, Kapys and Hippokrates, joined his enemies, and the armies of Hieron and Theron faced each other on the banks of the Gela. Thanks, however, to the good offices of the poet Simonides, peace was made; Polyzelos was suffered to return, and Hieron married the daughter of Xenokrates, brother of Theron. The rebellious spirits in Himera were quelled, and our just, mild, and beneficent prince, who was elevated to the rank of a hero after his death, so thinned the ranks of the citizens by executions that it was necessary to fill them up by foreigners. Kapys and Hippokrates having been put to flight, Theron sat firmly on his throne again, and, after putting to death all his enemies, had the great satisfaction of gaining an Olympian victory, Ol. 76 (476 B.C.), which Pindar celebrates in this ode and the following.

Theron died Ol. 76, 4; Xenokrates, his brother, who won two of the victories celebrated by Pindar (P. 6 and I. 2), died either before him or soon after. Thrasydaios, his son and successor, whose cruelty had roused the Himeraians to revolt, chastised the Agrigentines with scorpions, and attacked Hieron with 20,000 mercenaries. After his defeat, Akragas and Himera rose against him, and he fled to Megara, where he died, and the revolted cities became democracies. Thrasybulus, the son of Xenokrates, continued to live in Akragas, but the memory of Thrasydaios was a stench in the nostrils of the Himeraians; hence their gratitude to Zeus Ἐλευθέρος and Σωτήρα Τύχα for having delivered them from such a monster (O. 12).

In the opening of the second Olympian, Pindar himself points out the threefold cord that runs through the ode, and recent
commentators have found triads everywhere. It is best to limit ourselves to the poet’s own lines. When Pindar asks, “What god, what hero, what man shall we celebrate?” he means to celebrate all three, and god, hero, and man recur throughout: the god helping, the hero toiling, the man achieving. God is the disposer, the hero the leader, and the man the follower. The man, the Olympian victor, must walk in the footsteps of the greater victor, must endure hardness as the hero endured hardness, in order that he may have a reward, as the hero had his reward, by the favor of God. This is a poem for one who stands on the solemn verge beyond which lies immortal, heroic life. But we must not read a funeral sermon into it, and we must notice how the poet counteracts the grave tone of the poem by the final herald cry, in which he magnifies his own office and champions the old king.

Hymns, lords of the lyre, what god, what hero, what man shall we sound forth? Pisa belongs to Zeus (θεός), Olympia was established by Herakles (Ηρως), Theron (ἄνυρ) hath won the great four-horse chariot race. His sires (Ηρωες) founded Akragas; Zeus (θεός) send the future glorious as the past has been (vv. 1–17). Done cannot be made undone. The past was toilsome and bitter, but forgetfulness comes with bliss, and suffering expires in joyance. So in the line of Theron himself, the daughters of Kadmos (Ηρωαι, Ἑιαί), Semele, Ino, suffering once, as the founders of Akragas toiled once, are now glorified. Yet this light was quenched in deeper gloom. After Semele, after Ino, comes the rayless darkness of Oidipus, so dark that even his name is shrouded. Polyneikes fell, but Thersandros was left, and after him came Theron (ἄνυρ), and Theron’s noble house, with its noble victories (vv. 17–57). But this is not all. Earthly bliss is not everything. There is another world, and the poet sets its judgment-seat, unfolds the happiness of the blessed, and introduces into the harmony of the blissful abode a marvellous discord of the damned. In that land we hear of Kronos and of Rhea (θεόι), Peleus, and Kadmos, and Achilles (Ηρωες). Of men there is expressive silence (vv. 58–91). Theron is old, and the poet, instead of working out his triad mechanically, vindicates the reserve of his art. He has arrows enough in his quiver; he has power enough in his pinion. He can shoot, he can fly, whithersoever he will; and now, that we have left that other world, and have come back to this realm of Zeus, he bends his bow, he
stoops his flight, to Akragas. Now he can praise Theron with all the solemnity but without the gloom of an epitaph, and the last words fall like a benediction on the gracious king (vv. 92-110).

There is no myth proper. The canvas is covered by the pre-figuration-picture of the house of Kadmos and the vision of the world beyond. Innocent suffering is recompensed by deep happiness, heroic toil by eternal reward. Theron’s achievements have the earnest of an immortal future. Time cannot express his deeds of kindness.

The rhythms are Paionian, manly, vigorous, triumphant, but Bakcheiac strains seem to have been introduced with the same effect as the belts of darkness which chequer the poem.

Of the five triads, the first opens the theme, the last concludes it; the second triad deals with the mythic past; the third returns to Theron, and connects the second with the fourth, which is taken up with the world beyond.

Στρ. α’.—1. Ἀναξιφόρμιγγες: Originally song dominated instrumental music. Music was “married to immortal verse,” as the woman to the man. Pratinas ap. Athen. 14, 617 D. makes song the queen: τὰν ἀοιδὰν κατέστασε Πειρεὶς βασιλείαν· ὃ δ’ αἰλὸς ὑστέρων χρενέτω· καὶ γάρ ἔσθ’ ἴπτρέτας. In P. 1 init. the φόρμιγγες gives the signal, but there is no difference in the relation.— 2. τίνα θεόν, τίν’ ἤρως, τίνα δ’ ἄνδρα: Imitated by Hor. Od. 1, 12: quem virum aut heros lyra vel acri | tibia sumis celebrare, Clio, | quem deum? Horace follows the artificial climactic arrangement, which brings him up to — Augustus. So Isok. Euag. 39: οὐδείς οὔτε θυγτός οὐθ’ ἤμιθεος οὔτ’ ἀδάνατος. Antiphon (1, 27) gives us Pindar’s order: οὔτε θεοῦς οὐθ’ ἤρως οὔτ’ ἀνθρώπους αἰσχυνθείσα οὐδὲ δείσασα. The triplet here announced runs through the poem. To Zeus (A) belongs the place (a), to Herakles (B) the festival (b), to Theron (C) the prize (c), and the order is

A (θεόν)     B (ἥρως)     C (ἄνδρα)
A (Πίσα)     B (Ὀλυμπιάδα)     C (Ἡρακλῆς)
C (Θηρώς)     C (τετραοριάς)

with a subtle variation of case.—κελαθήσομεν: See O. 1, 9.

Whether we have subj. or fut. here it is impossible to tell, nor does it matter.—3. Ὀλυμπιάδα ... Ἡρακλῆς: See O. 10 (11), 56, for the story.—4. ἀκρόθυνα: Comp. O. 10 (11), 62: τὰν πολέμου δόσιν | ἀ κρόθυνα δηλών ἔθεε καὶ πενταετηρίδ’ ... ἔστασεν ἐορτάν.
Usu. ἀκροβίνα, as in N. 7. 41.—6. γεγονητέον: “We must proclaim so far as voice can be heard.” The post-Homeric -τέος forms are not common in lyric poetry.—ὄπιν: So Hermann, as acc. of extent to δίκαιον. Others ὅπι. Most of the MSS. have ὅπι, glossed by διὰ φωνῆς λαμπρᾶς, and all have ἔγενον, which is interpreted as δίκαιον ὠντα κατὰ τὴν φιλίαν τῶν ἔγενον. ὅπις as a masc. subst. = ὁ ὅπιζόμενος (cf. P. 4, 86; I. 3 [4], 5) would not be unwelcome to me, “a just respecter of guests.” So λατρεῖς = ὁ λατρεύων and σίνως = ὁ σινόμενος, besides others in -ις.—Τέον: Supposed to have reference to Polyzelos, the fugitive brother of Hieron.—7. ἔρεισμ’ Ἀκράγαντος: The reference is to the great day of Himera. So Athens, for her share in the Persian war, is called (fr. IV. 4, 2) Ἐλλάδος ἔρεισμα. The compliment is heightened by the well-known strength of Akragas.—8. εὐωνύμων...πατέρων: Notice the auspicious beginning of the last lines in the four stanzas: v. 8, εὐωνύμων, v. 16, εὐφρων, v. 38, εὐθυμίαν, and, like a distant echo, v. 104, εὐεργέταιν. —οὕτων: Continuation of the figure in ἔρεισμα. This raising of the city to its height is supposed to refer to the adornment of Akragas with great temples and other magnificent public buildings.

'Αντ. a.—9. καμόντες οἱ: This position of the relative is not so harsh as in Latin, on account of the stronger demonstrative element of the Greek relative. So v. 25: ἐπιθυμον αἱ μεγάλα.—θυμῷ: Od. 1, 4: πολλα δ’ ὃ γε ἐν πόντῳ πάθεν ἀλγεα ὄν κατὰ θυμῶν.—10. ἵερων: All cities were dedicated to some deity, but Akragas especially, having been given to Persephone by Zeus, εἰς ἀνακαλυπτήρια. Preller, Gr. Myth. 1, 485.—ἔχον: “Got” (of conquest). So P. 1, 65. The ingrossiveness of ἔχον is due to the meaning of the verb.—οἶκημα ποταμοῦ = οἶκημα ποταμῶν. In such combinations the full adj. is more common than the fossilized adj. or genitive. Comp. P. 6, 6: ποταμία Ἀκραγαντι. The river bore the same name as the city. Comp. further Eur. Med. 346: ἱερῶν ποταμῶν πόλις, Theogn. 785: Εὐφρατα δούκατορόφον ἄγαλαν ἂστυ, and O. 13, 61, where Corinth is called ἂστυ Πειράνας.—10, 11. Σκελίας ... ὅφθαλμος: Comp. O. 6, 16: ποθεῶν οἰκοτάς ὅφθαλμον ἐμᾶς. Athens and Sparta were the two eyes of Greece. See Leptines ap. Aristot. Rhet. 3, 10, 7, whence Milton’s “Athens, the eye of Greece.” —11. αἰῶν ... μόρσιμος: “Time followed as it was allotted.”— ἔφεσε: In innumerable passages αἰῶν, χρόνος, βίος are represented as the attendants of men. This personification is easier to the
Euthydemos (comp. Arcades ambo). The use of the dual on metrical (?) grounds for the plural is not tolerable. Mr. Verrall's suggestion that the reference is to the two Sicilian rhetoricians, Korax and Tisias (the latter of whom was called kakev kóракος kakev φόν) is ingenious. See P. 1, 94, where the panegyric side of oratory is recognized. If we must have rivalry, why not rivalry between the old art of poetry (φυ̂ν) and the new art of rhetorical (μαθώντες)? Besides, λάβροι κόракες of this kind succeed best in the λάβροι στρατός (P. 2, 87). — ἀκραντα: "Ineffectual stuff."

'Αντ. ε'.—97. Δίδος πρὸς δρυιά θείον: See P. 1, 6. The eagle (Pindar) sits quiet and disdainful on the sceptre of Zeus. His defiant scream will come, and then the ineffectual chatter will cease. Comp. Soph. Ai. 169: μέγαν αἰγυπτίων δ' ὑποδείκτας | τάξι' ἀν ἐξαίφνης εἰ σὺ φανεῖς, | σιγή πητήσειαν ἄφωνοι.—98. ἐπεχεῖν τῶν σκοπῶν, κτέ.: Resumption of the figure in vv. 92—94. Cf. N. 9, 55: ἀκοντίζων σκοποί' ἀγχιστα Μουσαῖν.—θυμέ: So N. 3, 26.—τίνα βάλλομεν: Not exactly = βαλούμεν: "Whom are we trying to hit?" The pres. for fut., except in oracles (O. 8, 42), is rare, conversational, passionate. See Thuk. 6, 91, 3.—99. ἐκ μαλθακάς . . . φρενός: The quiver usually has a hostile significance, hence φρενός is qualified. The arrows are kindly (ἀγανά), not biting (πικρά).—ἐπι: As in O. 8, 48: ἐπ' ἵσθιμο ποντία | ἀρμαθον τάννεν.—100. τανύσας αἰθάπαμα = τεῖνας τὸ τόξον ἀποφανοῦμαι (Schol.). Böckh punctuates τανύσας: and makes it an optative (imperative opt.), counter to the Pindaric use of τοι.—101. αἰθάπαμαι: In its full sense of "loudly proclaim."—ἐνόρκιον λόγον: O. 6, 20: μέγαν ὅρκον ὁμόσαμ. —102. τεκεῖν μή: The neg. is μή on account of the oath. Commentators are divided as to τεκεῖν, whether it is past or future. For the future, see O. 1, 105. For the past, P. 2, 60: εἰ δὲ τις ἥδη κτείσεστι τι καὶ περὶ τιμᾶ λέγει | έτερον τιν' ἀν' Ἑλλάδα τῶν πάροιθε γενέςθαι | χαῦνα πραπίδει παλαμοῦνε κενεά. The past is better on account of the ἐκατόν γε λετέων: "These hundred years," with an especial reference to Akragas, which was founded about a hundred years before (Ol. 49, 3 = 582 b.c.).

'Επ. ε'.—105. Θήρωνος: Effective position. Comp. v. 17: λουτρό γένει, and O. 1, 81. The sense is fairly complete in the antistrophe; and the use of the dependent genitive here renews the G 2.
whole thought with a challenge.—αἰνον: In prose this word was reserved for religious occasions. P. uses ἐπαυνος but once.—ἐπέβα: Is supposed to have an actual basis in the behavior of Kapys and Hippokrates, two kinsmen of Theron, who went over to Hieron (Schol.). But gnomic aorists have an actual basis also.—106. οὐ δίκαι συναντόμενος: "Not mated with justice, but [set on] by rabid men. Comp. I.2,1: χρυσαμπύκων ἐς δήφρον Μοισᾶν ἐβαυνον κλυτά φόρμιγγι συναντόμενοι.—μάργαν: Of men besotted in their fury. So μαργουμένους, N. 9, 19.—107. τὸ λαλαγῆσαι θέλων: The articulate infinitive, which is not fully developed in P., is seldom used after verbs of will and endeavor, and then always has a strong demonstrative force—often with a scornful tang. So. Ant. 312: οὐκ ἐξ ἀπαντος δεῖ τὸ κερδάων φιλεῖν, 664: τοῦπιτάσσειν τοῖς κρατοῦσιν ἐννοεῖ, O. C. 442: τὸ δρῶν οὐκ ἵππεσαν (cited by De Jongh). So in prose with σπεύδειν, βαρβεῖν, διώκειν, and the opposite. "Full fain for this thing of babbling."—κρύφων: A very rare substantive.—τε θέμεν: Better than τιθέμεν, which would depend awkwardly on λαλαγῆσαι.—108. ἐπεὶ ... σύναντο: ἐπεὶ is "whereas." Madmen may attempt to babble down and obscure his praises, but his deeds of kindness are numberless, and cannot be effaced any more than they can be counted.—109. χάρματ(α): Echo of χαρμάτων, v. 21 (Mezger).
OLYMPIA III.

The third Olympian celebrates the same victory as the preceding ode. In what order the two were sung does not appear. O. 2 was probably performed in the palace of Theron; O. 3 in the Dioskureion of Akragas. The superscription and the Scholia indicate that this ode was prepared for the festival of the Θεοξένα, at which Kastor and Polydeuces entertained the gods. It is natural to assume the existence of a special house-cult of the Dioskuroi in the family of the Emmenidai, but we must not press v. 39 too hard.

The third Olympian, then, combines the epinikian ode with the theoxenian hymn. The Tyndaridai are in the foreground. It is the Tyndaridai that the poet seeks to please (v. 1) by his Ὄλυμπιον ἱμνος. It is the Tyndaridai, the twin sons of Leda (v. 35), that are the ruling spirits of the Olympian contests. It is the Tyndaridai that are the givers of fame to Theron (v. 39). The victory is the same as that celebrated in the previous ode, but there Theron is always present to our minds. We are always thinking of the third member of the triad—god, hero, man. Here Theron is kept back. The poet who was there almost, if not altogether, defiant in his heralding of Theron, utters scarce a word of praise here. Before it was merit, here it is grace.

The poem is a solemn banquet-hymn. The victory calls for the fulfilment of a divine service, a θεόδματος χρέος (v. 7). Pisa is the source of θεόμορφην ἄνδαι (v. 10). The myth has the same drift. It is the story of the Finding of the Olive, the token of victory. This is no native growth. It was brought by Herakles from the sources of the Istrōs, a memorial of Olympic contests (v. 15). It was not won by force, but obtained by entreaty from the Hyperborean servants of Apollo (v. 16), and the hero craved it as shade for the sacred enclosure of his sire, and as a wreath for human prowess (v. 18). Already had the games been estab-
lished, but the ground was bare to the keen scourgings of the
sun (v. 24). Sent to Istria on another errand by Zeus, he had
beheld and wondered (v. 32). Thither returning at the impulse
of his heart, he asked and received, and planted the olive at
Olympia (v. 34), which he still visits with the sons of Leda (v.
35).

The parallel with Herakles is revealed at the end. Theron
has reached his bound—his Herakles' pillars. Beyond lies noth-
ing. Seek no further (v. 45).

The olive was a free gift of God. So is this victory of Theron.
It might be dangerous to press the details. Yet it is not un-
Greek to say that the beauty of life is found of those who walk
in the path of duty. Theron's praise is no less because it is in-
direct.

The dactylo-epitrite rhythms are peculiarly appropriate in a
hymn addressed to deities so Dorian in their character as the
Dioskuroi. The compass of the strophe is not great, but especial
stateliness is given to the composition by the massiveness of the
epode. It is noteworthy that strophe and epode end with the
same measure.

Of the three triads, the central one contains the heart of the
Finding of the Olive. The story is begun at the close of the
first triad, and finished at the beginning of the third, and thus
the parts are locked together.

Στρ. α'. — 1. φιλοξείνους: The Dioskuroi were in an especial
manner gods of hospitality, though an allusion to the Θεοξείνα is
not excluded.—άδειν = αδείν, Aeolic ψιλώσις, P. 2, 96.—καλλιπλο-
κάμφ θ' Έλενα: κ., used of Thetis and Demeter in Homer, who is
more lavish in his use of έπλόκαμος. Helen is καλλίκομος, Od.
15, 58. τε . . . τε, as the brothers, so the sister. See O. 1, 115.
H. shares her brothers' hospitable nature. See Od. 4, 130 foll.,
296 foll.—2. κλειν' Ἀκράγαντα: With P.'s leaning to the fem.—
γεραιρόν: "While honoring." — εὔχομαι: A prayer and not a
boast. So also P. 8, 67, where αἰτέω forms a sufficient contrast.
—3. Θήρωνος Ὀλυμπιονίκαν ὕμνον: Instead of the prosaic ὀλυμ-
pιονίκον ὕμνον. — ὄρθωσαί: Simply "raising," without any side-
notion of column (O. 7, 86) or statue (I. 1, 46).—ἀκαμαντόποδον:
O. 5, 3: ἀκαμαντόποδος . . . ἀπήνας.—4. ἄωτον: Appos. to ὕμνον.
Comp. O. 5, 1; 8, 75.—σῦτω μοι παρεστάκοι: So with Mommsen,
instead of οὗτος τοι παρέστα μοι. οὕτως, as she had done before.

In a wish, P. 1, 46. 56. With παρεστάκτω comp. P. 8, 70: κόμω μὲν ἀδυμελεῖ | Δίκαι παρέστακτα.—νεοσίγαλον: “With its gloss fresh upon it.” We say, with another figure, “fire-new.” O. 9, 52: ἀνθέα δ' ὑμῶν νεωτέρων. —πρόπον: The novelty consists in the combination of honor to God and honor to man, of theoxenia the epinicion (Mezger). Combination of lyre and flute (Fennell).

—5. πεδίλου: The πεδίλου strikes the measure.

'Αντ. α'.—6. ἐπεί . . . γεγονεῖν: Gives the double element—the victory of Theron (ἐπωνύμων), and the right of the Tyndaridai to Pisa (Θεόξιμα). Comp. v. 9: τὰς ἅποι | θεόμοροι νίσουτ’ ἐπ’ ἄνθρωποις άναι. with v. 34: θανάσαι αντιθέουσιν νίσσεσσέν | στενοβαθύων διδόμων πασι θέδας. The song is the refluence of the coming of Herakles and the Tyndaridai. —χαίταισι μὲν ξενηχεῖντες: P. prefers this warmer participial conception to the colder infinitive (τὸ) χαίταισιν ἐπιξενήθηναι στεφάνους. See P. 2, 23; 3, 102; 11, 22; N. 4, 34; I. 4, 49; 7, 12. Dem. 18, 32: διὰ τοῦτον οὐχὶ πεισθέντας, much more vigorous than διὰ τὸ τούτον μὴ πεισθέναι. The familiarity of these constructions in Latin deadens our perception of them in Greek, where they are very much rarer. μὲν, with an answering τε, v. 9. See O. 4, 13.—7. πράσσοντι: P. 9, 111: ἐμὲ δ’ ἄν. . . τις πράσσει χρέος. The more familiar middle occurs O. 10, 33.—θεόδματον: The last part of the compd. is felt elsewhere, O. 6, 59; P. 1, 61; 9, 11; though faintly in L. 5, 11: θεοδμάτος ἀρετάς. There is no echo of ὅρθωσας.—8. φόμμυγγα τε . . . καὶ βοᾶν αὐλῶν ἐπέων τε: τε . . . καὶ unites the instrumentation, τε adds the words as an essential element.—ποικιλόγαρυν: Cf. O. 4, 2: ποικιλοφόρμυγγος αὐξάν. —θέσυν = ποίησαν. Etym. Magn. p. 319, 31: θέσεις ἡ ποίησις παρ’ Ἀλκαῖο, and p. 301, 26: Πινδαρός θέσω τὸ ποίημα λέγει. Sappho, fr. 36 (Bkg.): οὐκ οἶδ’ ὃτι θέω. —9. Αἰνησιδαμόν παιδί: In honor of Theron.—συμμίξαι: Cf. O. 1, 22. —α τε Πίσα: See v. 7.—γεγονεῖν: Supply πράσσει, which is easier, as the near neighborhood of συμμίξαι keeps the construction wide-awake. γεγονεῖν (Christ) does not give a clear sense, though the shift is in P.'s manner.—τὰς ἅποι: O. 1, 8.—10. θεόμοροι: “God-given,” as I. 7, 38: γάμον θεόμορον γέρας.

'Επ. α'.—11. δ' τινι =ποιήσα (in his honor), δ' τινι.—κραίνων . . . βάλη: Pres., the rule; aor., the exemplification. Simple subj. in generic sentence as in Homer.—ἐφετίμας: See P. 2, 21.—προτέρας:
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"Of old," "of yore." O. 7, 72: ἐπὶ προτέρων ἀνδρῶν.—12. ἀτρεκτῆς: "Unswervable."—Ἐλλανοδίκας: The judge of the contest, so called because Greeks alone could participate in the games. Originally the number is said to have been two, afterwards ten, according to the number of the φιλαί of the Eleians, and afterwards still further enlarged.—γλεφάρων . . . ψόθεν: The eyes of the victor would naturally follow the movement of the prize-giver’s hand, hence ψόθεν.—Ἀιτωλός: The Eleians were called Aitolians, after their leader, Oxylos, who accompanied, or rather guided, the Herakleidai on their return.—13. γλαυκόχροα: Cf. So. O. C. 701: γλαυκᾶς . . . φύλλων ἐλαίας. The hue is grayish-green. On the symbolism of the olive, see Porphy. de Antro Nymph. c. 33. P. does not distinguish the ἐλαία from the κότυνος (wild olive).—τὰν ποτὲ: The relative begins the myth. Cf. O. 1, 25.—14. Ἱστρόν: A half-fabulous river.—Ἀμφιτρωνιάδας: Herakles. The mouth-filling word, well suited to the hero, occurs again, I. 5, 38. Cf. Catull. 68, 112: falsiparens Amphiltryoniades.

Στρ. β’.—16. Δάμον ᾿Υπερβορέων: The well-known favorites of Apollo, who lived "beyond the North," according to P., as he brings them into contrast with the Nile (I. 5 [6], 23). Perseus’ visit to the Hyperboreans is described in P. 10 (Pindar’s earliest poem).—Ἀπόλλωνος θεράποντα: P. 10, 34: δοὺς βαλίαις ἐμπεδῶν | εὐφαμίαις τε μάλιστ’ Απόλλων | χαίρει,—πείσαις . . . λόγῳ: λ. has an emphatic position. Herakles does not often stoop to plead.—17. πιστὰ φρονέων: "With loyal soul," if "loyal" were antique; "true to his sire."—αἰτεῖ: "He had to ask." Not aἰτεῖ, the histor. pres., which is very rare in P., and turns on P. 5, 82, which see.—πανδόκφυ: Comp. O. 1, 93; 6, 69.—18. ἀλσεῖ: "Every place consecrated to the gods is an ἀλσος, even if it be bare of trees," says the Schol.—σκιαρόν τε φύτευμα: It had shaded the Ἱστρόν παγαί, v. 14.—ξυνὸν ἀνθρώποις: The shade is common to all men, the wreaths are for the victors (Böckh). "A common boon."—19. αὐτῆ: With αὐτέφλεξε. "In his face."—διχόμηνις: "Monthhalver." The full moon lighted the height of the festival.—δῆλον: "Full" (proleptic).—χρυσάρματος: Comp. the "yellow harvest-moon."—20. ἐσπέρας: "At eventide" (cf. P. 4, 40), acc. to Böckh, but the moon may flash full the Eye of Even, which is herself. Still the adverbial interpretation is favored by O. 10 (11), 81: ἐν δ’ ἐσπέρον | ἐφλέξεν εἰώπιδος | σελάνας ἐρατὸν φῶς.
"Ant. b'.—21. ἀέθλων ... κρίσιν: So N. 10, 23, but O. 7, 80: κρί-
cis ἀμφ' ἀέθλωσ.—ἀγγάν: The decision is "pure" (intercenate) as
the judge is "true" (unwarped), v. 12.—ἀμα (Dor.) = ἀμα here,
and P. 3, 36; N. 5, 11, but = ὅμοι, N. 7, 78.—22. ἔηκε: Se. 'Ἡρακλῆς.
Change of subject is very common in Greek, e. g. O. 9, 50; P. 4,
25. 251. See also O. 1, 89.—κρημνοῖς: "Bluffs," as in Homer.
P. 3, 34: παρὰ Βοιβιάδος κρημνοῖς, fr. XI. 64: πάρ κρημνῶν θαλά-
σσας.—23. οὐ καλὰ, κτ.: On the position of οὐ comp. O. 4, 17.—
δένδρε ἕθαλεν: δ. is inner object: δένδρα τεθηλότα εἰχε.—Κρονίου
Böckh combines Κρονίου Πέλατος. This would require Κρονίδα
(Herm.). Aristarchos combines χώρος Πέλατος, ἐν βάσσαις Κρονίου.
Hence we read χώρος—ἐν βάσσαις Κρονίου—Πέλατος, which is
very much in P.'s manner.—24. τοῦτων ... γυμνός: Ας τῶν is used
as a relative, the asyndeton is not felt with the fuller τοῦτων, which
need not be = τοῦτων οὖν.—κάπος: So "garden" of any favored
spot, P. 9, 57: Δῶς ἐξοχον κάπον (Libya).—ὑπακουέμεν: As a slave.
"To be exposed to," "lashed by" (cf. "that fierce light which
beats upon a throne").—δξειάς ... ἀγχαίας: Ο. 7, 70: ἔχει τὲ μν
δξειῶν ὁ γενέθλιος ἀκτίων πατὴρ, Theogn. 425: ἀγχαίς δξέος ἥλιον.
—25. πορεύειν: The Schol. makes this form here = πορεύεσθαι,
it but better to make πορεύειν transitive and ὄρμα intransitive.
Bergk reads ὄρμαων'.

Artemis puts on the trappings when Hieron yokes his horses. Ho-
mer calls her (Il. 6, 205) χρυσόμηδος.—27. δέξατ' ἐλθόντ' ... ἄπο, κτ.: 
Refers to a previous visit, the memory of which was recalled by
the nakedness of the κάποι. The circumstances of the two visits
are different; the first visit (from Arcady) was under the stress of
ἀνάγκα, and at the bidding of the hated Eurystheus, and the
second visit (from Elis) was in faithful love (πιστά φρονέων), at
the bidding of his own spirit.—δειραν: O. 9, 63: Μαυραλλαῖον ἐν
dειραί.—28. ἀγγελίαις: The plural of an impressive message, also
I. 7 (8), 43: ἱόντων ... αἰτίκ' ἀγγελίαι. Eurystheus sent his mes-
gage to Herakles by Kopsreus (Il. 15, 639), a proceeding which
both Homeric and Pindaric Scholiasts ascribe to fear.—ἐντν(ε): 
As in P. 9, 72: ὅς ἄρ' εἶπον ἐντνεν τερπνα γάμον κραίνεν τελε-
tῶν. The extension of ἐντ. from παρασκεύαζεν ἐν τειγείρεν (Schol.)
is not Homeric.—πατρόθεν: The ἀνάγκα bound sire as well as son.
The story of the oath of Zeus and the consequent subjection of
Herakles to Eurystheus is told, Il. 19, 95 sqq.—29. χρυσόκερων ἦ.
NOTES.

θήλειαν: Mythic does have mythic horns. — Taúγέτα: One of the Pleiades, daughter of Atlas, mother of Lakedaimon and Eurotas. In order to escape the pursuit of Zeus, she was changed by Artemis into a doe, and after she returned to her human form she consecrated a doe to the goddess. — 30. ἀντιθεῖσα = ἀνατιθεῖσα (Schol.). — Ὀρθωσία: The hiatus is paralleled by O. 6, 82; N. 6, 21; I. 1, 16 (Bergk). — O. is not different from Ἀρτέμις Ὀρθία, before whose altar boys were scourged at Sparta. Both doe and scourging indicate a substitution for human sacrifice. As the capture of the doe ordinarily precedes the cleansing of the Augean stables, and so the founding of the Olympic games, v. 34 foll., see Ol. 10 (11), we have another indication that there were two visits to the land of the Hyperboreans. — ἐγραψέν: The Scholarist is good enough to give us the inscription on the doe’s collar: Taúγέτη ἱερὰν ἀνέθηκεν Ἀρτέμιδι.

Στρ. γ’: — 31. πνοιάς ὀπιθεὶν Βορέα: P. comes back to the Hyperboreans with an explanatory touch. See on P. 4, 29. To emphasize the distance is to emphasize Herakles’ devotion to his sire. This P. has done here and in vv. 14, 26. πνοιάς has scarcely any MS. warrant, but πνοιάς can only be defended by vague analogy. — 32. θάμβαίνει = θαύμαως, which is an inferior reading. — 33. τὸν: Depends on ἵμερος. — ὁδεκάγανμπτον: See O. 2, 55. — 34. φυτεύσαί: Epexegetic infinitive. The place was called τὸ Πάνθειον (Schol.). — ταύταν ἐντόναν: The Theoxenia. — νίσεται: The only correct spelling, acc. to the best MSS., and borne out by G. Meyer, Gr. Gr., § 497, νίσομαι for νι-νσ-νο-μαι. — 35. ἐπαθναίον: Epithet applied to the Graces, P. 9, 2; to the Muses, I. 5 (6), 74; to Latona, Fr. V. 2, 2. — See P. 1, 12.

Ἀντ. γ’: — 36. ἐπέτραπεν = ἐπέτρεψεν (Schol.). — θατοῦν ἄγωνα νέμειν: The Dioskouroi were θεοί ἐναγώνιοι. N. 10, 52: εὐρυχόρων ταμίαι Σπάρτας ἄγωνων. — 37. ἄνδρων τ’ ἀρετάς: Especially of those games that require personal prowess. O. 1, 95: ἵνα ταχυτάτον ποδῶν ἐρίζεται | ἀκμαὶ τ’ ἵσχυος θρασύτων, N. 9, 12: ἵσχυος τ’ ἄνδρων ἀμλαίως ἄρμασι τ’ γλαφυροῖς ἀφίματε κυδαίων πόλειν, N. 5, 52: πύκται τ’ νῦν καὶ παγκρατίῳ φθέγναι ἐλείν Ἐπιδαύρῳ διπλόν | μικῶντ’ ἀρετάν. Still charioteering was not without its dangers. See P. 6. — μιμφαρμάτου: So. O. C. 1062. — 38. διφηλασίας: As ἀφετήριοι the Dioskouroi had an altar at the starting-post of the Hippodrome (Paus. 5, 15, 5). — τὰρ θυμὸς ὅτρύνει: The πα of the MSS. (= πως,
OLYMPIA III.

Schol.) cannot be construed; with ὀτρύνει it makes no sense, and διδόντων is too far off. πάρ, Böckh (παροτρύνει), with poor and late MSS. The old Scholiasts show uneasiness.—Ἐμμενίδαις Ἕρων τε: Theron crowns the line. The dat. with ἐλθέων as often when equiv. to γενέσθαι.—40. ἐποιχονταί: Sc. the Emme-ndai. Comp. what is said of Xenokrates, brother of Theron, I. 2, 39: καὶ θεῶν δαίτας προσέπτυκτο πᾶσας.

Ἐπ. γ. —41. τελετάς = τὰς ἐφορὰς (Schol.) —42. εἰ δ' ἄριστευει, κτέ.: “If” (which no one will deny). A familiar sentiment, such as the Greeks did not hesitate to repeat on occasion. See O. 1, 1.—43. νῦν δέ: The reading νῦν γε is at first sight more natural, but νῦν δέ has the better warrant “Now in his turn.” This comes near an apodotic δέ.—ἐσχατιάν: Of one that casts anchor. I. 5 (6), 12: ἐσχατιάς ἤδη πρὸς ὀλβου | βάλλειν ἀγκυράν θεύτιμος εὖν.—ἀρεταίσιν: “By his deeds of emprise.”—44. οἰκοθέν: Variously interpreted. As οἰκοθέν οἰκάδε is proverbial for ease and comfort of transmission and transition (O. 6, 99; 7, 4), so the omission of οἰκάδε shows difficulty, trouble, arduous effort. Comp. I. 3 (4), 30: ἀνορέασιν δ' ἐσχάταισιν οἰκοθέν στάλαισιν ἀπ-τόνθ᾽ Ἡρακλείαι. The effect is “the far distant pillars of Hera-kltes.” —Ἡρακλέος σταλάν: Proverbs weary less by repetition than original figures.—45. οὐ νῦν διώξω: νῦν = τὸ πόρσω. Neither οὐ μᾶν nor οὐ μή is Pindaric. Suarius dicit de se quae Theroni dicere vult (Dissen).—κενός εἰπ: “Set me down an empty fool” (if I do). There is no omission of ὁν. Comp. Lys. 21, 21: μαῖ-νοιμη (= δοκοῖμι μαίνεσθαι), εἰ ἀναλίσκομαι.
OLYMPIA IV.

KAMARINA was founded by the Syracusans, 599 B.C., one hundred and thirty-five years after Syracuse itself. Destroyed by Syracuse in consequence of a revolt, it was some time afterwards restored by Hippokrates. Again stripped of its inhabitants by Gelon, it was rebuilt once more by men of Gela, Ol. 79, 4 (461 B.C.). The proverb μὴ κίνει Καμάριναν: ἀκίνητος γὰρ ἀμείνων is supposed to refer to the unhealthy situation of the city, but Lobeck reads καμάριναν, cloaca.

Of Psamis we know absolutely nothing, except what Pindar is pleased to tell us in this ode and the next. Both odes are supposed to refer to the same victory, ἀπήνη, that is, with a mule chariot. The MSS. have in the superscription ἄρματι or ἐποίου: ἀπήνη is due to Böckh’s combinations. This gives us a terminus. The mule-race was done away with, Ol. 84 (444 B.C.). Böckh puts Psamis’s victory Ol. 82 (452 B.C.), and maintains that the victor had failed in the four-horse chariot race, and in the race with the single horse (κέλητι). The ἀπήνη victory then was a consolation, and there seems to be a note of disappointment in the rhythm.

According to Böckh the ode was sung in Olympia; according to Leopold Schmidt in Kamarina. The latter view seems to be the more probable. The fourth ode was sung in the festal procession, the fifth, the genuineness of which has been disputed, at the banquet.

The key of this brief poem is given, v. 16: διάπειρα τοι βροτῶν ἀλεγχός. The final test is the true test. Success may be slow in coming, but when it comes it reveals the man. The thunder-chariot of Zeus is an unwearied chariot. What though his Horai revolve and revolve ere they bring the witness of the lofty contest? Good fortune dawns, and then comes gratulation forthwith. The light comes late, but it is a light that shines
from the chariot of a man who hastens to bring glory to Kamaira. Well may we pray, "God speed his other wishes." Well may we praise the man—liberal, hospitable, pure-souled, lover of peace, lover of his state. No falsehood shall stain this record of a noble life. The final trial is the test of mortals.

So, by trial, Erginos, the Argonaut, was saved from the reproach of the Lemnian women. Unsuccessful before, he won the race in armor, and said to Hypsipyle as he went after the crown: "This is what I am in swiftness. My hands and heart fully match my feet. The race is for the young, but I am younger than my seeming. Gray hairs grow often on young men before the time. The final trial is the test of mortals."

Psaumis had every virtue but success; now this is added. So Erginos was a man of might, of courage; now he has shown his speed.

The logaoedic rhythms are handled so as to produce a peculiar effect. Prolongation is frequent (— for — —), and the result is a half-querulous, half-mocking tone. The lively Aiolian mood is tempered by the plaintive Lydian. Psaumis is only half satisfied, after all, and his enemies are not wholly confounded.

The triad distributes itself fairly into prayer, praise, and story.

Στρ. — 1. Ἐλατήρ ὑπέρτατε βροντᾶς ἀκαμαντόποδος Ζεὺς: Plat. Phaidr. 246 E: ὁ μὲν δὴ μέγας ἡγεμών εὔ ωρανῷ Ζεὺς πτηνὸν ἄρμα ἐλαύνων πρῶτος πορεύεται, which πτηνὸν ἄρμα becomes a stock quotation in later Greek. Comp. Hor. Od. 1, 34, 8: per purum tonantes | eget equos volucremque currum.—ἀκαμαντόποδος: O. 3, 3; 5, 3.—τει γὰρ ὄραι: γὰρ gives the reason of the invocation. The Horai, originally but two, Καρπό and Θαλλό (Paus. 9, 35, 2), are the daughters of Zeus and Themis; they who in their steady course—ὤραι being from √μ, "go"—bring things at their season. It has taken time for Psaumis’s success to ripen.—2. ὑπὸ ... ἀοιδᾶς: Comp. O. 7, 13: ἕν’ ἀμφιτέρων (φόρμιγγος καὶ αὐλὸν) κατέβαν.—ποικιλοφόρμιγγος: Cf. O. 3, 8: φόρμιγγα ποικιλόγαρον, N. 4, 14: ποικίλον κιθαρίζον.—ἐλισόμεναι: "In their circling dance." —ἐπεμψαν ... μάρτυρ(α): It is deplorable literalism to suppose that P. actually went and bore witness to the contests. See N. 1, 19: ἔσταν δ’ ἐπ’ αὐλείαις θύραις. The poet is said to go whithersoever his song goes. Comp. N. 5, 3: στείχ’ ἀπ’ Αἰγίνας, διαγγέλ-λοισ’ ὥτι, κτέ.: also I. 2, 46.—3. μάρτυρ(α) = ὑμητήν (Schol.).—4. ξείνων ... εὕ πρασοῦντων, κτέ.: The only possible meaning for ξεί-
νόν forces us to take ἕσταναν in a good sense, which is otherwise strange to P. See P. 1, 52; 2, 82. The figure was not so coarse to the Greek as it is to us. So O. C. 320: φαιδρά γοῦν ἀπ’ ὀμμάτων σαίνει με προσσεῖχουσα. We can hardly make poetry of Horace's leniter atterens caudam. ξείνων refers to Psaumis and ἐσλοὶ to Pindar. "When friends fare well, forthwith with the heart of the noble leaps up to greet the sweet tidings." Some make the passage ironical.—6, ἀλλ’ ὁ Κρόνου παῖ: Resumption of the address. Cf. O. 8, init.: Μᾶτερ... οὐλυμπία... ἄλλ’ ὁ Πίσας.—Ἀτταν... ὅβρυμον gives the repressive, as ἐλατήρ... Ζεῦ the aggressive, side of Zeus's power. Comp. also O. 6, 96: Ζηνὸς Ἀιτναίου κράτος.—7. ἦπον: A trivial word (almost = "dead-fall"), ennobled like "canopy" (κωμοπεῖον).—ἀνεμόεσσαν: Od. 9, 400: ἀκριας ἱπερόεσσας. —Τυφώνος: P. 1, 16.—8. οὐλυμπιονίκαν... κῶμαν: O. 3, 3: 'Ολυμπιονίκαν ύμνον.—9, Χαρίτων: N. 6, 42: Χαρίτων ἃ εσπέριος ὀμάδω φιλέγειν, and 9, 54: εὐχομαι ταύταν ἀρετῶν κελαδήσας σὺν Χαρίτεσσαν. The fourth of the βομοί ἐς δίδυμοι, O. 5, 5, was dedicated to Χάριτες καὶ Δεώνυσος. Comp. O. 2, 55, and remember also the enmity between Typhon (θεῶν πολέμωσ, P. 1, 15) and the Graces.

'Αντ.—10. χρονιώτατον: The Horai have not hastened. Hence χ., "late" with Mezger, not "last."—Ψαύμος... ὅχεων: It is not necessary to supply ὁν nor to make ὅχεων the abl. gen. ἓκει is only an ἐστὶ in motion. "Τ' is Psaumis's that has come, his chariot's" (revel song of victory). ὅχ. prevalently of an ἀπήν (Schol., O. 6, 24).—12. σπεύδει: Psaumis's own eagerness is brought into contrast with the deliberateness of the Horai.—13. λοιπαὶς εὐχαίς: A mild personification after the Homeric Διται, II. 9, 502.—μὲν... τε: μὲν... δε balances, τε... τε parallels, μὲν... τε shifts from balance to parallel. Cf. O. 3, 6; 6, 88; 7, 12, 69; P. 2, 31; 4, 249; 6, 39 al. Notice the triple praise in two groups: I. τροφαίς ἐσταμόν ἐσπατον, and II. (1) εὐνίας πανδόκος, (2) Ἡσυχίαν φιλότολων.—16. Ἡσυχίαν φιλότολων: High praise in the disturbed state of Sicily. Personify with Bergk.—17. οὖ ψεύδει τέγυσι: N. 1, 18: οὖ ψεύδει βαλὼν. For other eccentric positions of the negative, see O. 1, 81; 2, 34. 69. 106; 3, 23; 7, 48; 8, 79. Here it amounts to, "I will not lie-dye my word." Cf. also P. 4, 99: ἐχθίστοισι μὴ ψεύδεσαν... καταμάναις εἰπὲ γένναν.

—18. διάπειρα τοῖς βροτῶν ἔλεγχοι: Cf. N. 3, 71: εὖ δὲ πείρα τέλος... διαφαίνεται. dia- is "final," "decisive."
'Επ.—19. Κλυμένου παιδα: Erginos, the Argonaut, son of Klymenos (acc. to Apollodoros, 1, 9, 16, 8, son of Poseidon), was ridiculed by the Lemnian women (P. 4, 252), on account of his white hair, when he undertook the weapon-race in the funeral games held by Hypsipyle in honor of her father, Thoas. His victory over Zetes and Kalaïs, the swift sons of Boreas, gave the mockers a lesson, not to judge by appearance, but to judge righteous judgment (after the Schol.). According to Pausanias, 9, 37, 4, Erginos, son of Klymenos, late in life consulted the oracle as to the propriety of marriage with a view to offspring, and received the answer: 'Εργίνει Κλυμένου ταί Πρεσβωνίαδα, ἵνα ἠλθής γενεάν; διέγραμμον ἀλλ' ἔη καὶ νῦν | ἱστοβοή γέροντε νείν ποτίβαλλε κορώναν. The sequel showed that his natural force was not abated, and this gives point to Erginos's reply to the taunt of the Lemnian women.—21. ἕλυσεν ἦς ἀκμήα: Concrete power of the proposition. So I. 7 (8), 6: ἐκ πενθέων λυθεῖτε. λ. without a proposition in P. 3, 50: λύσας . . . ἀχέων, where, however, ἔξαγεν is sufficiently plastic.—22. χαλκέοις δ' ἐν ἐντεσιν: Comp. P. 9, init.: A game usu. at funerals.—νικῶν δρόμον: O. 13, 30.—23. Ὑψιπυλεία: See Ovid's Heroides VI. and Chaucer's Legend of Good Women. —στέφανον: The prize was raiment (Φεσθάτος ἀμφίς, P. 4, 253). The wreath was given besides, I. 1, 18 foll.—24. Ότος: Tauntingly: "You see." Kayser, Rauchenstein, and others punctuate οὗτος ἐγὼ· παρατάται χεῖρες δὲ καὶ ἱπτορ ἢσον, the position of δὲ as O. 10 (11), 76. 109; P. 4, 228. But we should lose dramatic power by this. Erginos is slightly out of breath.—χεῖρες: The hands and feet show the first symptoms of age, Hesiod, O. et D. 114. The feet give way before the hands. Notice the scene between Euryalos and Odysseus in Od. 8, 147 foll., and especially where Odysseus shows some concern about his running. For jubilant assertion of the power of old age in boxing (χεῖρες), see Aristoph. Vesp. 1383. If the feet are all right, then the rest follows a fortiore.—Ίσον: "Are a match" (to say the least).—25. φύνται: Erginos is still speaking.—πολιαί: An allusion to the gray hairs of Psamis, who is supposed to have been an ἀμογέρων, if a γέρων at all, is an unnecessary hypothesis of the mechanical order.
OLYMPIA V.

The victory celebrated here is the same as that of the preceding ode.

The verse about which the poem revolves is v. 15: aiei δ' ἀμφ' ἄρετάις πόνος δαπάνα τε μάρωται πρὸς ἔργον | κενδύωφ κεκαλυμ-μένον. The preceding poem dwells on the importance of the final trial (4, 16); this gives the conditions of success, πόνος δαπάνα τε. The vein must be untiring (v. 3), the sacrifices great and various (v. 6). To gain an Olympian victory, to found a new city, costs toil and money. The flower of victory is sweet (ἀτόνος γλυκύς), the abode of Pelops lovely (εὐηρατοι σταθμοί), now that the work is over, the price paid. So the daughter of Okeanos, Kamarina, who is to greet the victor with laughing heart (v. 2), was builded with much toil, much cost. The stately canals, the grove of houses—these, like ἄπηρη, like βουθυσίαι, were not made for naught. May blessings rest on city and on Olympian victor! May the one have the adornment of the noble deeds of her sons, the other a happy old age, with his sons clustering about him! πόνος δαπάνα τε have brought their reward. Wealth sufficient remains. Add fame. What more? Let him not seek to become a god.

There is no myth. The founding of Kamarina is fairy-tale, is magic achievement, enough.

This poem, short as it is, has given rise to much discussion. The Breslau Scholiast (A) tells us that it was not in the ἔδαφος (original texts), but it was considered Pindar's from the time of Didymos on. In O. 2 and 3 we have two poems on one and the same victory, but the treatment is very different, as we have seen. P. 4 and 5 celebrate the same success, but different sides are turned out. Here, too, it might be said that O. 4 dwells on the achievement, O. 5 on the conditions; and O. 5 shows a more intimate acquaintance with local circumstances than O. 4 does. But this makes it only the harder to understand the resemblance in diction.
With ὑψηλὰν ἀρετὰν (5, 1) compare ὑψηλοτάτων ἀέθλων (4, 3); with ἄσωτον γλυκῶν (5, 1), ἀγγελίαν γλυκείαν (4, 4); with ἀκαμαντόποδος ἀπίμνας (5, 3), βροντάς ἀκαμαντόποδος (4, 1). δέκευ occurs 4, 8, and 5, 3; κύδος ἀνέθηκε is found 5, 7; κύδος ὄρασι, 4, 11; ἵκον, 5, 9; ἴκει, 4, 10; and if the more common interpretation of 4, 4 be accepted, ἔσαναν αὐτίκ' ἀγγελίαν ποτὶ γλυκείαν ἐσιλοί, it is echoed by 5, 16: ἦν δ' ἐχοντες σοφοὶ καὶ πολίταις ἐδοξαν ἐμμεν: if not, 5, 16 is a sarcastic comment. γῆρας (5, 22) is a reflex of πολιάι (4, 26). It is also well to remember the very narrow limits within which these resemblances, some of them in themselves trifling, are crowded, and Pindar's disinclination to repeat himself. In all P. δέκευ occurs but four times, ἀκαμαντόποις three times, forms of ἴκω seven. The chances of an accidental coincidence are remote. The poet must have had his own ode in mind, or another—perhaps Pindar's local representative, another Aineas (O. 6, 88)—must have imitated his manner. Add the point adduced above, the evidence of a more intimate acquaintançe with local circumstances.

Much of the other detail is hyper-Pindaric. καρδία γελανεὶ, v. 2, seems to be modelled, and not very happily modelled, on P. 4, 181, θυμῷ γελανεὶ, and ἀκαμαντόποδος ἀπίμνας, v. 3, on O. 3, 3, ἀκαμαντόποδων ἵππων. ὑψηλὰν ἀρετὰν, v. 1, is matched by I. 4 (5), 45, ὑψηλάεις ἀρεταῖς, πόλιν λαοτρόφον, v. 4, by O. 6, 60, λαοτρόφον τιμάν. κύδος ἄβρον, v. 7, is found I. 1, 50; σεμὼν ἄντρον, v. 18, is found P. 9, 32. On the other hand, ἄσωτος ἐσ ὀρθόπολις, O. 2, 8; ἐπίνυκος, O. 8, 75; ἱερός, P. 4, 131; κάλλιστος, N. 2, 9; ἀλπυνιαστος, I. 4 (5), 12; ἄκρος, I. 6 (7), 18, never γλυκῶν except here. Mezger has called attention to the resemblance between this ode and the beginning and the end of the fifth Isthmian; and we can hardly resist the impression that we have before us a clever copy of Pindar's manner.

But if it is a copy of Pindar, the copy is faithful to Pindaric symmetry. Of the three triads, the first has for its main theme the victory of Olympia, the second the founding of Kamarina, the third contains a prayer for well-earned enjoyment of the glory gained abroad as well as at home. The three triads have been compared to the three κρατήρες of the symposium, at which the ode was sung.

The metres, logaoedic acc. to J. H. H. Schmidt, are often called dactylo-ithyphallic, not elsewhere found in P. Moriz Schmidt insists on the strong resemblance between the movement of O. 4
and of O. 5, in opposition to Böckh, who says: A ceteris Pindari carminibus mirum quantum distans. Von Leutsch emphasizes the brief compass of the strophes and epodes, the simplicity of the verse, the peculiarity of the sequence, all indicating the Lesbian style of composition. According to him the poem is too light, and has too little art, for Pindar.

If we had a wider range of Pindaric poems, we might obelize with more certainty. To me the poem is exceedingly suspicious.

Στρ. α'.—1. ἀνυόν: “The prime.” See O. 2, 8.—2. οὐκεανοῦ θύγατερ: The nymph of the lake, Kamarina, from which the city received its name.—γελαεὶ: P. 4, 181: θυμῷ γελαεὶ.

'Αντ. α'.—4. αὐξω: P. 8, 38: αὐξων πάτραν.—λαστρόφον: With reference to the rapid growth of the restored Kamarina.—5. βωμοὺς ἓξ διδύμους: According to Herodoros, Herakles built six altars to twelve deities, and the pairs of σύμβωμοι are these: 1. Zeus and Poseidon; 2. Hera and Athena; 3. Hermes and Apollo; 4. Charites and Dionysos; 5. Artemis and Alpheios; 6. Kronos and Rhea.—ἐγέραρεν: More natural than ἐγέραρεν, on account of αὐξων: “Strove to honor.”—6. ὑπὸ βουθυσίας: Comp. I. 5 (6), 44: εὐχαῖς ὑπὸ θεσπεσίας | λισσομαῖ. β. denotes the height of liberality, and sorts with αὐξων. Do not extend ὑπὸ to ἀμίλλαιοι.—πεμπταμέροις: This is the reading of the best MSS. Hermann thinks that the contests were held on the fifth day. Fennell considers πεμπταμέροις a formation analogous to ἐβδομήκοντα, ὑγδόκοντα, and so equivalent to πεμπταμέροις, “lasting five days,” which many editors have.

'Επ. α'.—7. ἵπποις ἡμιόνοις τε μοναμπικία τε: The various games in which he strove to honor (ἐγέραρη) the city. He succeeded only in the mule-race (ἀπήρη). The controversy about this passage is endless.—μοναμπικία: “And with the riding of single horse.” The μοναμπικῖς was a κέλης. “Sole-frontleted” for “single,” like οἰόζων ἀνήρ. See commentators on So. O. C. 718: τῶν ἐκατομπόδων Νηρήδων ἀκόλουθος.—8. νικάσας άνέθηκε: The success is in the aor., the effort (v. 5) in the imperf.—ἐκάρψε: Causative.—νέοικον: See Introduction to O. 4.

Στρ. β'.—9. Οινωμάνου καὶ Πέλοπος: See O. 1, 24 foll. P. does not couple closely the luckless king and his fortunate successor
—10. σταθμῶν: "Abode." So O.10(11), 101; P. 4, 76; L. 6 (7), 45.
—Παλλάς: Brought from Lindos in Rhodes to Gela, from Gela to Kamarina.—αἰείδει μὲν ... ποταμόν τε: See O. 4, 13.—11. Ὄλυμπος: K. lay on a hill, eighty feet high, between the mouth of the Oanis (Frascolaro) and the mouth of the Hippariss (Camarana), at the eastern end of the great bay, the innermost point of which is occupied by Gela (Holm). Ὄλυμπος bears a suspicious resemblance to Ὄλυμπος, an Oriental fish-god, germane to Dagon. τε Ὄλυμπος points to Ἰώμη. See Curtius, Gr. Et. 4, p. 561.—ἐγχωρίαν: Not otiose. Kamarina gets its name from the lake of the land.

'Αντ. β'.—12. σεμνοῦς ὄχετοὺς: "Stately canals" (Am. Journ. of Phil. VII. p. 407). Others "sacred" because of the river.—στρατόν: Doric use of the word "host" for "folk."—13. κολλάς: The commentators are divided as to the subject; part take ἵππος, part Ψαμμίς. Assuming, as we may, that Psamnos had done much to improve the navigation of the river, the praise is more delicate if we make the river the agent of all this good, and put, instead of the benefactor, the benefaction. "The river doth build with speed a lofty forest of stedfast dwellings" (Myers). The canal enables the builders to float down wood rapidly for the new houses. Fennell transl. κολλᾶς, "makes into rafts."—ὑψ. γυνον ἄλος: As it were, "a forest of tall houses."—14. ὑπ' ἄμαχαιρίας: Livelier than the other reading, ἀπ'. See O. 6, 43, and N. 1, 35: σπλάγχνων ὑπὸ ματέρος θανάτον ἐς αἴγλαυ μολὼν.—ἐς φῶς: To light and life.

'Ἐπ. β'.—15. ἀμφὶ ἅρταίοις: Ν. 5, 47: ἐσολῶσαι μάρναται πέρι πάσα πῦλες.—πόνος δαπάνα τε: I. 1, 42: ἀμφότερον δαπάναις τε καὶ πόνοις.—μάρναται: The singular number of a welded pair.—πρὸς ἔργον: "With victory in view, veiled though it be with risk." The chariot-race was a risk to person as well as to property. See P. 5, 49.—16. ἤδ' ἐχοντες: The successful are the wise—an old sneer. So Eurip.: τῶν εὐτυχοῦντα καὶ φρονεῖν νομίζομεν.—καὶ πολίταις: Who are the last to recognize merit in a fellow-citizen. P. 11, 28: κακολόγοι δὲ πολίται.

Στρ. γ'.—17. Σωτήρ: Kamarina was a redeemed city. The voc. σώτερ is post-Homeric.—18. Φίδαιον: According to Deme- trios of Skepsis this Idaian cave was at Olympia. If so, it was doubtless named after the great Ida in Crete. There were many...
Cretans among the original founders of Kamarina.—19. Λυδίοις ἀπόν ἐν αὐλοῖς: The Lydian flute melody was used in supplications. On ἐν, see O. 7, 12: παμφώνουσι . . . ἐν ἐντεσίν αὐλῶν.

'Αντ. γ'.—20. εὐανορίαισι: "With hosts of noble men."—21. Ὀλυμπιόνικε: The victor is apostrophized, as often, at the close of the poem. — Ποσειδανίαισιν ἔποιοι: Cf. O. 1, 77; 8, 49.—22. εὐθυμον: P.'s usage would lead us to combine εὐθυμον with τελευτάν, but this is an exceptional poem, and we may follow the Schol., who combines it with γῆρας. See O. 1, 37; P. 8, 88.

OLYMPIA VI.

Agesias, son of Sostratos, was a Syracusan of the noble family of the Iamidai, descendants of Iamos, son of Apollo. The Iamidai were hereditary prophets among the Dorians, hereditary diviners at the great altar of Zeus in Olympia. Early settlers of Italy and Sicily, they retained their connection with Arkadia. Our Agesias, a citizen of Syracuse, was also a citizen of Stymphalos. As a Syracusan he was an active partisan of Hieron, and after the fall of the tyrannis was put to death by the Syracusans.

The composition of the ode cannot be earlier than Ol. 76, 1 (476 B.C.), nor later than Ol. 78, 1 (468 B.C.), the earliest and the latest Olympian celebrations that fall within the reign of Hieron. Ol. 77 (472 B.C.) is excluded, because Pindar was at that time in Sicily, and the poem was composed in Greece. Ol. 78, 1 is the date to which the ode is assigned by Böckh. Zeus Alπναιος (v. 96) would seem more appropriate after the founding of Aitna (Ol. 76). The arguments advanced by Leop. Schmidt in support of the same date, such as the character of vv. 58–63, which he regards as a feeble reflection of O. 1, 71–85, and the confidential tone in which Hieron is spoken of at the close, do not seem to be cogent.

The ode was probably sung at Stymphalos and repeated at Syracuse. One Aineas brought the poem from Thebes to Stymphalos, and directed the performance. We do not know whether he was an assistant of Pindar's or a local poet of the Iamid stock.

The verses to which one always comes back in thinking over this poem are these (100, 101): ἀγαθαὶ δὲ πέλοντ' ἐν χειμερίᾳ | νυκτὶ θοῖς ἐκ ναὸς ἀπεσκίμθαι δι" ἀγκυραί. In the second Olympian we have noticed a recurrent three; here there is clearly a recurrent two. Agesias, the hero of the poem, unites in his per-
son Syracusan and Stymphalian. At Olympia he is victor in the games and steward of an oracle (vv. 4, 5). At Syracuse he is συνοικιστής of the city and beloved of the citizens (vv. 6, 7). He is prince and prophet, as Amphiarao (v. 13) was warrior and prophet, and his victory must be celebrated at Pitana (v. 28), as it must be celebrated at Syracuse (v. 99). His charioteer, Phintis (v. 22), must speed to the banks of the Eurotas, and Pindar’s leader, Aineas (v. 88), must conduct the festal song. Agesias’s maternal stock was Arkadian; from thence came his prophetic blood—from Euadne, daughter of Poseidon (v. 29), a prophetic god; from Iamos (v. 43), whom Euadne bore to Apollo, a prophetic god.

The myth of Iamos (vv. 29–70) shows the value of this double help—the result, a double treasure of prophecy. Prosperity and fame attend the Iamidai. Herakles helped Iamos at Olympia (v. 68); Hermes the Iamidai in Arkadia (v. 79). Thebes and Stymphalos are akin (v. 86), as Herakles, Boeotian hero, and Hermes, Arkadian god, unite to bless the Iamidai. So the song must praise Hera (v. 88), for Arkadia was the home of her virginity, and vindicate Boeotia, home of Herakles (v. 90); must remember Syracuse, and wish the victor a happy reception in one home as he comes from another home—as he comes from Arkadia to Syracuse (v. 99). He has two homes in joy—two anchors in storm. God bless this and that (τῶν δὲ κείνων τε κλυτῶν αἴσαν παρέχοι φιλέων, v. 102). Nor is the mention of the two anchors idle. May Amphitrite’s lord speed Agesias’s ship, and prosper the poet’s song (v. 104).

This is one of the most magnificent of Pindar’s poems, full of color, if not so dazzling as the seventh Olympian. The myth of Iamos, the μάρτις ancestor of a μάρτις, is beautifully told. Profound moral there is none to me discernible. “He that hath gods on either side of his ancestry shall have the gods to right and left of him for aye,” shows an aristocratic belief in blood (οὐδὲ ποτ’ ἐκλείψειν γενεὰς, v. 51).

There is such a ganglion of personal and tribal relations involved in this piece that one is tempted to long historical and antiquarian disquisitions; but if we accept Pindar’s statement as to the connection between Thebes and Arkadia, nothing more is necessary to the enjoyment of the ode.
The rhythm is Doric (dactylo-epitrite).

Of the five triads, the first contains a glorification of the victor, who is compared to Amphiaraois, also a prince and a prophet: the second takes us to Arkadia, and begins the story of Iamos, which is continued in the third and the fourth. The latter half of the fourth prepares the return to Syracuse, which forms the conclusion of the poem.

Στρ. a'.—1. Χρυσάς: "Golden" for "gilded."—υποστάσαντες: O. 8, 26: υπέστασε... κόνα δαιμονίαν. —θαλάμου: "House." as O. 5, 13. —2. ός οτε: Without a verb, as P. 11, 40; N. 9, 16; I. 5 (6), 1. With ός οτε the verb is in the ind., and not in the Homeric subj. (N. 8, 40); therefore supply πάγωμεν, if anything. The ellipsis was hardly felt.—3. πάξομεν: On the mood, see O. 2, 2.—δρομένου δ' ἔργου, κτέ.: A favorite quotation in modern as in ancient times. The gen. absol., though not "pawing to get free," is not used with perfect freedom in P. Hence a. ζ. is felt to depend on πρόσωπον. —4. ει δ' εἰπ', κτέ.: The ideal conditional (O. 1, 108) of a fair dream, too fair to come to pass, and yet it has come to pass. εἰπ' has no subject, no τίς, as might be expected. So N. 9, 46.—μέν... τε: See O. 4, 13.—5. βομψ... μαντεῖῳ ταμίας: The dative often varies with the genitive so as to produce a chiastic or cross-wise stress, thus emphasizing each element alternately. Here the stress is on ταμίας, while in συνοικιστήρ τάν κλειδῶν Συρακοσσάν it is on Συρακοσσάν. Comp. Hdt. 7, 5: ἦν Ξερέβη μέν ἀνεψίος, Δαρείου δ' ἐ ὕ δέλαγν παίς. Cf. Isai. 3, 13: ἐταίρα ἤν τὸ βουλομένῳ καὶ ὁ γνυὴ τοῦ ἡ μετέρων θείου. Cf. Ar. Ath. 219, 220: νῦν δ' ἐπείδη στερρὸν ἤδη τοῦ μοῦ ἀντικήμορον καὶ παλαιῷ Λακρατίδη τὸ σκέλος βαρύνεται.—μαντεῖῳ = μαντικῷ.—ταμίας = διοικητής (Schol.). The Iamidai had the right of divine by fire.—6. συνοικιστήρ: Of course only by hereditary right.—7. ἑπικύρασις: Not with ἐν ἑμεραῖς ἀοίδαις, but with ἀβδομὼν ἅστον. Cf. v. 74. Citizens are apt to show envy in such circumstances. Those who count three columns in the πρόδυνον forget Pindar's implicit way. There are four. A. is an Olympian victor, a ταμίας Δίως, a συνοικιστήρ of Syracuse, and beloved of his people. The outside columns are personal, the inside are hereditary.—ἀστών: Both Stymphalians and Syracusans.

Ἀντ. α'.—8. ἱστω... Ἐχων: N. 9, 45: ἱστω λαχών.—πεδίλφ: O. 3, 5.—δαμάνιον πόδ' Ἐχων: Cf. Aisch. Ag. 907: τὸν σὸν πόδ'.
NOTES.


Ἐπ. α’.—15. ἐπτὰ . . . τελεοθέντων: The MS. τελεοθέντων is understood now as “consumed,” now as “composed” in the sense of Lat. compositus. “The corpses of seven pyres,” one pyre for each contingent, not for each leader, as Adrastos escaped death, Amphiaraos disappeared, Polyneikes was buried by his sister. Of the many conjectures, van Herwerden’s τὸ δαισθέντων is the most convincing. Cf. N. 9, 25: ἐπτὰ γὰρ δαισαντο πυραὶ νεογιόνοι φότας, and Eur. Herakl. 914: πυρός φλογὶ σῶμα δαισθεῖ. ἐδεοθέντων is one of Bergk’s experiments. Christ’s text has ἑταοθέντων. The Scholiasts seem to have had before them τὸ λεχθέντων (so says Moriz Schmidt also), which they understand now as “counted” (καταριμμηθέντων), cf. II. 3, 188: μετὰ τοῖσιν ἐλέξθην—now as συλλεχθέντων = συλλεγέντων—cf. Ar. Lys. 526; Plat. Legg. 6, 784 A. The former is the more likely. Bergk: τὸ μηθέντων, from νέω, “pile up.”—Ταλαϊώνιδας: Mouth-filling patronymic for Ταλαϊδας (Adrastos). Comp. Ὑπεριώνιδης for Ὑπερίων (Od.12,176), Ἰαπετιώνιδης for Ἰαπετίδης (Hesiod, O. et D. 54).—16. ὀδθαλμόν: O. 2, 11.—17. ἀμφότερον: A clear Homeric reminiscence. Cf. II. 3,179: ἀμφότερον βασιλεὺς τ’ ἀγάθος κρατερός τ’ αἰχμητής.—18. ἀνδρὶ κόμων
The Schol. combines ἀ. Σ. and κ. δ., and this must stand despite the affinity of ἄνδρι for δεσπότα.—19. φιλόνεικος: Bergk writes φιλόνεικος from νίκη, as he thinks with Cobet, N. L. 691, that νείκος would require φιλονεικής. The passage is referred to by Isokr. 1, 31: ὀμηλητικὸς ἔσει μὴ δύσερις ὄν μηδὲ δυσάρεστος μηδὲ πρὸς τάντας φιλόνεικος (so the Urbinas). —20. μέγαν ὄρκον ὑμώσατος: P. is a challenging herald. O. 2, 101: αὐθάσωμαι ἐνόρκιον λόγον ἀλαθεί νῷ. —21. μελιφθόγγος: So I. 2, 7: μελιφθόγγον Τερψιχόρας.—ἐπιτρέψοντι = συμφωνήσοσιν (Gloss), “will approve,” “shall not say me nay” (E. Myers).


—αλλά: With imper., as O. 1, 17 and often.—ξεῦξιον: P. harnesses his poetical chariot only on grand occasions. O. 9, 87; P. 10, 65; I. 2, 2; 7 (8), 62. —ηδή: “Straight.” —σθένος ἡμίόνων: Comp. P. 2, 12: σθένος ἱππεῖον. σθ. is not limited by P. to animals, Fr. II. 1, 4: σθένος Ἀρκάλεοι. Homer has II. 13, 248: σ. Ἰδομένης, and 18, 486: σθένος Ἀριώνος. Plato says in sport of Thrasymachos, Phaidr. 267 C.: τὸ τοῦ Χαλκιδονίου σθένος.—23. ὁ τάχος ὡς τάχος.—δόφρα: P.‘s favorite final particle.—κελεύθη ἐν καθαρᾷ: For the path of poesy see N. 6, 52: πρόσοδοι, 62: ὄδον ἀμαξίτον, I. 2, 33: οὐδέ προσάντης ὁ κέλευθος γίνεται, I. 3 (4), 19: μυρία πάντα κέλευθος. καθ. “illumined.” —24. βάσομεν: ὁφρα, as a relative, may take the fut. (II. 16, 243; Od. 4, 163; 17, 6), and P. has P. 11, 9: ὁφρα . . . κελαδόσετε, but the “short” subj. is more likely. See O. 1, 7.—25. καὶ γένος: κ., “actually,” “at last,” shows impatience, like ἴδη.—ἐξ ἄλλαν: “Above (all) others.” ἐξ as II. 18, 431: ἐμοι ἐκ πασέων Κρονίδης Ζεὺς ἄλγε· ἐθηκεν. ἄλλαν Dor. fem. pl. = ἄλλων (ἡμίόνων). —26. στεφάνοις: The chariot was wreathed as well as the victor.—28. πρὸς Πιτάναν: The nymph of the town in Laconia—not the town itself.

Ἀντ. β’.—29. ἄ: The myth is often introduced by a relative or equivalent demonstrative, O. 1, 25; 3, 13; 8, 31.—μιχθεῖσα: P. much prefers the first aor. p. of this verb to the second.—Κρονίς: See O. 2, 13.—30. Φίνπλόκον: “Black-tressed.” So Bergk for ἰομόκαμον (unmetrical) of the best MSS. Cf. P. I, 1: Φίοπλόκαμον | Μουσάν. Allusion to the Ἰαμίδα. —31. παρθενίαν ἄδινα: “Fruit of unwedded love.” —καλποί: “With the folds of her robe.” References to change of belting, in the circumstances,
are common enough in all literature.—32. κυρίω ἐν μηνί: The decisive month.—πέμπτος(α): See O. 2, 23.—ἀμφίβολος: As ἄ is uniformly fem. in Homer, it may be considered fem. here. —33. πορσαίειν δόμεν: So P. 3, 45: πάρε Κευταύρῳ διδάξαι, and P. 4, 115: τράφειν Χείρων δῶκαν.—Εἰλαιτίδα: This son of Elatos was Aipytos, v. 36.—34. Φασάνφ: In southern Arkadia, on the upper Alpheios. —οίκειο: Epexegetic inf.—35. ὑπ' Αἴτωλων: Comp. N. 1, 68: βελέων ὑπὸ ἱπταίσι, Fr. X. 3, 3: ὑπὸ ζεύγλαις ἀφύκτου, and esp. I. 7, 45: λύοι κεν χαλινῶν ὑφ' ἢρωί παρθενίας.

Ἐπ. β'.—36. οἶδ' ἐλαθ(ε) ... κλέπτοισα: The aor. ἐλαθε would more naturally take the aor. part., but the neg. is killed by the neg. (οὐκ ἐλαθεν = φανερὰ ἄν). Cf. II. 17, 676. κλ., “hiding.”—37. δεξία μελέτα: As with a bit (δεξίέρω χαλινῷ, Soph.).—38. περ': Allowed in P. for περί.—39. φαινικόκροκον: The passage is characteristically full of color, φ., “crimson.”—καταθηκαμένα: P. gives in detail for the daughter what he had only hinted at for the mother. —40. κάλπιδα: As in Od. 7, 20: παρθενική ἐκκίνησι κάλπιν ἐχοῦση.—λόχμας ὑπὸ κυνάεας: The gen. with the notion of overarchig. Mommsen reads with Λ λόχμας ὑπὸ κυνάεας. For gen., comp. O. 2, 91; 13, 111. For λόχμα, P. 4, 244: κείτο γὰρ λόχμα.—κυνάεας: The colors are contrasted, dark blue with yellow, cold with warm.—41. τίκτε = τέξεσθαι ζεέλλε. The imperf. of this verb is in very common use. Sometimes “she was (a) mother” (v. 85), sometimes “she had to bear.”—θέλφρονα: Fit word for a future prophet, “upon whom was the spirit of God.”—Χρυσοκοιμα: O. 7, 32. Comp. P. 2, 16: χρυσοχάιτα.—42. Ἐλείθυνα: Cf. N. 7, 1: Ἐλείθυνα πάρεδρε Μοιρῶν βαθυφρώνων. O. 1, 26, Κλωθό is the πάρεδρος of Ελείθυνα.—Μοίρας: P. speaks of Κλωθὸ κασιγνήτας τε, I. 5 (6), 17, and mentions Λάχεσις at the λάχος of Rhodes (O. 7, 64), but nowhere calls Ἀτροπός by name.

Στρ. γ'.—43. ὁδίνος ... ἑρατάς: An oxymoron, like “sweet sorrow.” Comp. N. 1, 36: σπλαχνῦν ὑπὸ ματέρος αὐτικά βασιτάν ἐς αἵλαν παῖς Διώς ὁδίνα φεύγων διδύμῳ σὺν κασιγνήτῳ μόλεν.—44. αὐτικά: Effective position. The favorites of the gods are sped in childbirth.—κνηζομένα: On the savagery of the primipara, see Plat. Theaitet. 151 C: μὴ ἀγρίως ὄστερ αἱ πρωτοτόκοι περὶ τὰ παιδία. Fennell, “though sore distressed.”—45. λεῖπε: The imperf. denotes reluctance, “had to leave,” “felt that she had to leave.”—δύο ... δράκοντες: Two also in Eur. Ion, 23. The ser-
pent is notoriously mantic and Apollinic, and occurs everywhere in the history of Greek religion. The δράκοντες are children of Gaia. Notice the rarity of dual nouns in P.—γλαυκώπες: P. 4, 249: γλαυκῶπα ποικιλόνωτον ὁφιν. The basilisk eye is proverbial.—46. ἐθρέψαντο: The affectionate middle, P. 9, 20. 95.—ἀμερφεὶ: ἠφ: An oxymoron contrast to the natural ἠφ of the δράκοντες. The honey, which is also mantic, was a miraculous exudation of the serpent’s fangs, and so μελισσαῖον = μελισσαῖον. ἠφ is another play on ἰαμίδαι.—47. καδόμενοι: As if they were human.—48. πετραίσσοι: ... Πυθώνος: So. O. R. 463: ἀ θεσπιέσεια Δελφίς πέτρα. ἦλαύνων: “Hasting.”—49. τὸν ... τέκοι: The opt. for the ind. in Homer is virtually confined to the interrogative sentence. This Pindaric experiment with the relative is due to the interrogative character of εἴρητο, and has few parallels in classic Greek. So. O. R. 1245: καλεὶ τὸν Δαίων | μνήμην παλαιῶν σπερμάτων ἔχουσιν ὑφὶ δόν | θάνοι μὲν αὐτὸς, τὴν δὲ τίκτουσαν λίποι. The examples mainly in Herodotos.—γεγάκεν: Λ Doric perfect, such as we find most frequently in the Sicilian dialect. τετελευτακοῦσας occurs in a Delphic inscription (Curtius).

"Ἀντ. γ’.—50. περὶ θνατῶν: As in Od. 1, 66: ὃς περὶ μὲν νόον ἐστὶ βροτῶν, περὶ δ’ ἵπα θεοίων | ἄθανάτοισιν ἑδωκε. Bergk reads περὶ with most of the codices.—52. μάνου: Specialized in prose. Here of prophetic revelations. —53. εὐχόντο: “Vowed,” “declared.”—ἀλά ... γάρ: “But (in vain) for.” See O. 1, 55.—54. σχοῖνῳ: So Odysseus, Od. 5, 463: σχοῖνῳ ὑπεκλίνθη.—ἀπειράτῳ: Bergk writes ἀπειρίτῳ (as Od. 10, 195), “limitless.” The quantity ἀπειράτῳ, “unexplored,” is, to say the least, very problematic (ἀπείρητος, Hom.), but ἀπειράτος might be to πειρᾶς as πέρατος is to πέρας. “Boundless brake.”—55. ἴων: The colors assigned to the violet here seem to show that the pansy is meant (viola tricolor), the yellow eye of the violet being too small for the prominence of ἕανθαίπτον. ἵων means also “gillyflower.”—παμπορφύροις: “Deep purple.”—βεβρεγμένοις: “Steeped.”—56. τὸ: “Therefore.”—σῶμα: In Homer only of the dead body.—κατεφάμενον: She dedicated him to be called. Her calling was a dedication; the omen was an omen, as often. —χρώνῳ σύμπαντι: “For all time,” where εἰ πάντα χρώνων would be coarser, and εὖ παντὶ χρώνῳ would make us lose the intent.

"Επ. γ’.—57. τοῦτ’ ὅνμ(α): Iamos.—χρυσοστεφάνωι ... Ἡβας: II 2
So P. 9, 118: χρυσοστεφάνων δέ Φοι Ὁβας | καρπὸν ἀνθήσαντι ἀποδρέψαι | ἔθελον. A consecrated epithet, Hes. Theog. 17: Ὁβην τε χρυσοστέφανον καθῆνε τῇ Διώνῃ.—58. Ἀλφεὼ μέσῳ: Dat. of approach. The god of the sea is also god of the river. Besides, Alpheios runs straight to the main. “Mid-Alpheios” (Schol.). Others, “into the middle of the Alpheios.”—εὐρυβίαν: P. 2, 12. —59. πρόγονον: v. 29.—σκοπόν: Comp. P. 3, 27: οὐδὲ ἔλαθε σκοπόν.—θεοδότατος: Here in its full sense. See O. 3, 7.—60. λαστόφοιν τιμᾶν: The honor of a παιήν λαόν.—εἰς κεφαλά: Cf. O. 7, 67: εἰς κεφαλά ... γέρας.—61. νυκτός ὑπαίθριος: Comp. the scene, O. 1, 71.—ἀρτιεπῆς: “Clear speaking.” So I. 4 (5), 46. Comp. ἀρτιπους, ἀρτίσταμος. Not Δαξίας, the riddlesome, this time.—62. μετάλλασεν: The voice sought him in the dark and (when it found him) said. The commentators have made much difficulty about the highly poetical expression.—63. πάγκοιον ἐς χώραν: Comp. O. 3, 17: Δίωσ αὔτει πανδόκῳ ἄλσει. π., a prophecy rather than a prolepsis in the usual sense of that word.—φάμας ὀπίσθεν: “In the track of my voice.”

Στρ. δ’.—64. ἀλίβατον: An Homeric word (ἥλίβατος) of uncertain meaning. “Steep” might answer here, “brambly” (Goebel) would not. εὐδείελον Κρόνιον (O. 1, 111) does not help us. —66. τόκα = τότε.—67. θρασυμάχανος: Cf. N. 4, 62: θρασυμαχάνων τε λεόντων, which shows the survival of the etymological meaning of μηχανή, “might,” “power.” —68. θάλος: So O. 2, 49: Ἄδραστιδᾶν θάλος ἀρωγῶν δόμους.—Ἀλκαίδᾶν: From Ἀλκαῖος, the father of Amphitryon. We are more familiar with the form Alcides, Ἀλκείδης.—70. ἐπ' ἀκροτάτῳ βωμῷ: The altar was built of the ashes of the sacrifices, and consisted of two parts; on the upper and lesser the thighs of the victims were burned, and the divination performed. Pans. 5, 13, 9.—τότ’ αὖ: The contrast to τόκα μέν is put characteristically at the end, not at the beginning of the δε clause.—κέλευσεν: A shift of construction, instead of leaving δέσθαι in apposition with θησαυρόν.

Ἀυτ. δ’.—71. έκ οὖ: “Since when,” not a part of the promise. Supply ἔστι as usual, “has been and is.” Some have no stop at ἱμωδᾶν, and make γένος depend on ἔστο, a rare accusative, on the strength of N. 10, 37.—72. τιμώντες: “Prizing.”—73. ἐς φανερῶν ὁδὸν: Comp. v. 23: κελεύθορο ... καθαρᾶ, and contrast the picture of home-sneaking youths, P. 8, 87: κατὰ λαύρας δ’ ἐχθρῶν
The sweet shrill sound of the whetstone was the voice of the Muses. The shrill whetstone that P. feels on his tongue accosts him with sweet breathings, and with a welcome message. — γλῶσσα: We want the dative and accept the hiatus, as O. 3, 30: 'Ορθωσία ἐγραψεν.—83. προσέπτη: So with Mommsen and the best MSS. The inferior MSS. have προσέλκει, “draws to,” with ἔθελοντα as an oxymoron, “which to harmonious breath constraineth me noth-
NOTES.

ing loth." (Myers). We should expect rather some such word as προσείλει (προσείλει), "forces."—καλλιρόουι πνοάις: If προσέλ-κει is read, κ. π. is the dat. of approach.—84. ματρομάτωρ ἔρα, κτέ.: Metope, daughter of Ladon, and nymph of a body of water near Stymphalos, was the mother of Thebe by Asopos.

Στρ. ε'.—85. πλάξιππον Θήβαν: Hes. Scut. 24: Βοωτοὶ πλήξιπ-ποι.—ἐπικτεν: See v. 41. P. 9, 18: ὄν ποτε . . . Κρείωσ' ἐπικτεν.—ἐρατείνων δόξω: Much stress is laid everywhere on the waters of Thebes. Comp. P. 9, 94: καφὸς ἀνήρ τις, ὅσ . . . μηδὲ Διρκαίων ὑδάτων ἄε μέμναται.—86. πίομαι: A pres. form used everywhere as a fut. except here, where Curtius (Gr. Verb. II'. 290) considers it to have a pres. force.—88. Αἰνέα: Aineas was P.'s χοροδίδα-σκαλος, and was to him what Phintis was to Agesias. It is supposed that Aineas was a Stymphalian relative of Agesias, and a local poet—the proper man for the performance of an ode intended to be sung at Stymphalos. The task Ἡραν Παρθενίαν κελαδήσατα was to be the work of Aineas himself, to be followed by P.'s ode, which Aineas was to produce, and to find out by its effect whether P. was open to the old sneer against Boeotians. Aineas is a man whom he can trust with the execution of a commission which should silence the cavillers in Stymphalos.—"Ἡραν Παρθενίαν: A Stymphalian godess. Hera had three temples there, and three names, παῖς (παρθένος), τελεία, χήρα, Paus. 8, 22, 2.—89. ἀρχαῖον ὅνειδος . . . Βοωτίαν ὢν: Comp. fr. IV. 9: ἄν ὅτε σὺς τὸ Βοωτικὸν ἔθνος ἔνεπον. The "Ὑαντες were old in-habitants of Boeotia. The moral character of the swine was not exactly the same among the Greeks as it is among us and the Semites. Comp. Phokyl. 3, 5: ἢ δὲ σὺν ἐβλούσηρας ὄφιν' ἀν κακὴ ὀψιν ἐσθηλῆ. —ἀλαβέσων | λόγοις = παῖς ἀληθείαις: "In very truth" (after an honest calculation).—90. φεύγομεν = perf.—ἀγγελος ὅρθος: Of the words. He is faithful.—91. ήκόμων σκυ-τάλα Μοισᾶν: Of the musical and orchestric part. He is retentive.—γλυκὸς κρατήρ: Shifting of the metaphor. He adds a charm of his own. See Introductory Essay, p. xli.

'Αντ. ε'.—92. εἰπόν: So the best editors with Ailios Dionysios. —'Ορτυγίας: Sacred to Artemis, an Arkadian goddess.—94. φοινι-κόπεωσ: So called with reference to the color of the ripening grain. —95. Δάματρα: Hieron was an hereditary priest of Demeter and Persephone, who belonged to the Triopian deities, as did Apollo
OLYMPIA VI.

(Hdt. 1, 144), and Demeter and Persephone were much worshipped in Arkadia.—λευκίππον: So, especially, when she returns in the spring.—96. Ζηνός Αίτναος: Cf. N. 1, 6: Ζηνός Αίτναος χάρων. Aitna was an especial pet of Hieron, who is called Αίτναος in the title of P. 1, Αίτναος ξένος P. 3, 69.—97. λύραι μολπαί τε: P. composed in his honor three Pythians, one Olympian, and fragments of a skolion and a hyporchema remain.—γινώσκωντι: So O. 7, 83: ὃ ἐν 'Αργείᾳ χαλκός ἐγνω νυν.—θράσσοι = παράσσοι: So for θραύσοι, with the Schol., Böckh. The fut. opt. cannot be defended: Bergk cites So. O. R. 1274, where ὀψοῖαθ... ὥν γνωσοίατο are in oratio obliqua, and represent fut. ind. We should have to read θραύσαι with Hermann, or θραῦν with van Herwerden.

'Επε. ε': —99. οἴκοθεν οἶκαθ': With a sweet security of transfer (comp. Αὐς Ἑλλής Χελείν in Gottes Hand). So also O. 7, 3: δωρὴσεις... οἴκοθεν οἶκαθे, and, for the opposite, see O. 3, 44.—100. ματέρ... 'Αρκαδίας: Stymphalos. Cf. O. 9, 22: κλατὼν Λοκρῶν ἐπαείροντι ματέρ' ἀγλαίδενδρον. The metropolis is not necessarily the oldest town.—ἐφυλαίοι: Heyne reads ἐφυλαίοι. See O. 1, 12.—101. δυ' ἀγκυραι: On either side of the prow (Paley). Starboard and port, not fore and aft. Proverbial. The two homes, with the double line of descent.—102. τῶνδε: Stymphalians.—κείνων τε: Syracusans.—103. δεσποτα ποντόμεδον: Return to Poseidon, suggested by the ship. With ποντόμεδον, comp. P. 3, 6.—εὑθεὲν δὲ: On δὲ after the voc., see O. 1, 36.—104. διδοῖ = δίδον.—χρυσαλακάτωο: "Gold-distaff" is a poetic way of sexing the sea (Böckh).—105. 'Αμφιτρίτας: Amphitrite has, as her special province, the waves (Od. 3, 91) and the great fishes, κήτεα, Od. 5, 422, and 12, 97.—ὑμνων... ἀνθος: Cf. O. 9, 52: ἀνθεὰ δ' ὑμνων | νεωτέρων.

ROSE.
Coin of Rhodes.
OLYMPIA VII.

Diagoras of Rhodes, most famous of Greek boxers, won the victory here celebrated Ol. 79. 1 (464 B.C.).

The poem was composed soon afterwards, as we may gather from v. 13: σίν Διαγόρα κατέβαν, and was sung at Rhodes.

Diagoras was a Herakleid. In the third generation after Temenos a Doric colony went from Argos to Rhodes by way of Epidaurus. The leaders were descendants of Tlepolemos, son of Herakles, and Pindar makes Tlepolemos himself the founder of the colony. The Herakleidai occupied three cities of Rhodes, and established a triple kingdom. Those who inhabited Ialysos were called Eratidai, and this was the stock of Diagoras, who also counted among his ancestors a son-in-law of the famous Messenian leader, Aristomenes. The royal power of the Eratidai ceased after Ol. 30, and in the time of Pindar pryta neis ruled instead; and it is supposed that the father of Diagoras, Damagetos, was such a pryta neis. Of an illustrious family, Diagoras won for himself unparalleled distinction as a boxer. Besides being victorious at many local games, he was successful at all the national games, and so became a περιδονιχης. His sons emulated the head of the house. His youngest, Dorieus, had a career only less brilliant than that of his father. Damagetos won the pan-kration at Olympia, Akusilaos a boxing-match. The two sons of his daughters were also victors at Olympia; and one of his daughters enjoyed the exceptional privilege of being present at the Olympian games. The statue of Diagoras, surrounded by his three sons and two grandsons, the work of Kallikles of Megara, was erected at Olympia; and familiar is the story of the Spartan who, when he saw Diagoras borne on the shoulders of his two laurelled sons, exclaimed, “Die, Diagoras, for thou canst not mount to heaven” (Cic. Tusc. 1, 46, 111). It is not known whether Diagoras followed the advice or lived to see the downfall of his family. Rhodes belonged to the Delian league. Two years before the victory here celebrated the battles of Eurymedon
were fought (466), and Athens was at the height of her power. Enemies of aristocratic government, the Athenians favored the commons as against the Doric aristocracy of Rhodes. Diagoras's son, Dorieus, fled to Thurioi, but returned and fought against the Athenians in his own ships, was captured, but liberated. Again exiled, he went to the Peloponnesos, where he was arrested by the Spartans and executed. But these events befell many years after the date of the victory celebrated in this ode.

The good fortune of Diagoras was proverbial. The Morere, Diagora of Cicero's version of his story, cited above, is in the school-books. But if we had no evidence outside of this ode, we should know by Pindar's recital that his career was brilliant, as his home was brilliant—Rhodes, child of Aphrodite, bride of the sun (v. 14). No wonder that the golden beaker and the foaming wine are used to symbolize the song in honor of such a victor and such a home (v. 1, foll.). But there must be shade as well as light. Nemesis does not allow too much happiness, and in the history of the line of Diagoras, Pindar finds enough trouble for contrast, each trouble ending in higher joy. So, should the happiness of Diagoras ever be interrupted, there is good hope of more than recompense. Tlepolemos, founder of the house, slew the brother of Alkmena—passion had overmastered him (v. 27)—but Apollo sent him to Rhodes, where he received "sweet ransom for grievous disaster" (v. 77). The sons of Helios, lord of Rhodes, were bidden to raise an altar to Athena and sacrifice to the Great Sire and the Warrior-maid. Wise as they were, they forgot fire, and offered flameless sacrifices. Yet the gods forgave; Zeus sent them gold, Athena cunning craft (vv. 39-53). Helios himself, pure god, was absent at the partition of the earth; yet he received a boon that he himself preferred to all besides (vv. 54-76). In each of these three cases we have a good beginning followed by misfortune, and yet a good ending crowns all. Diagoras was fortunate. Both ἀπέρα and χαμαρατα were his (cf. v. 44), but he might one day forget; he trod a noble path, ὑμρος ἔχραν ὀδόν (v. 90), but passion might overtake him: he was a prince among men as Helios was a prince among gods, but he might, in his absence, be forgotten: but should Nemesis have aught against Diagoras, he may yet hope to find, like Tlepolemos, like the sons of Helios, like Helios himself, λύτρον σύμφοράς.
The winds shift (v. 95), but the divine helmsman steers the ship to its haven.

A remarkable feature of the myth is the reversal of the usual chronological order. We begin with Tlepolemos and end with the emergence of Rhodes. The climax is in the rank of those who have sinned, who have forgotten, who have been absent. Note that the fault is less the higher we mount. No wonder that an explanation has been sought of the triple shadow that falls across the poem. The Scholiast on v. 94 assumes that Diagoras had got into discredit by killing one of his opponents. But this must have been in some previous contest, for in such an event there would have been no victory, as is shown by the case of Kleomedes (Paus. 6, 9, 6). The shadow may come from the future, as has been assumed above, but there is danger of being a προμηθεύς μετὰ τὰ πράγματα, and to Diagoras the words τοῦτο δ' ἀμάχανον εὑρέω, ὅτι νῦν ἐν καὶ τελευτᾷ φέρσατον ἄνδρι τυχεῖν (v. 25) need not have been ominous. The changing breezes of the close may bring good as well as evil.

The rhythms are dactylo-epitrite.

Of the five triads, the first is occupied with the introduction; the second, third, and fourth unfold the fortunes of the house—Tlepolemos, the Heliadai, Helios himself. The last triad turns to Diagoras. The divisions are all clear-cut, the triads do not overlap—a rare thing in Pindar.

On the statement that this ode was preserved in the temple of Athena at Lindos in letters of gold, see Ch. Graux, Rev. de Phil. V. 117, who thinks that the offering was “a little roll (βιοβιον, volumen) of parchment or fine leather, bearing on its inner surface the ode written in gold ink.”

Στρ. α.—1. Φιάλαν: The father of the bride pledged the bridegroom in a beaker of wine and then presented him with the beaker, evidently a formula of espousal. See Athen. 13, 35, p. 575 D. The φιάλη was not a drinking-vessel in Homeric times.

—ἀφειάς ἀπὸ χειρός: Combined with δωρῆσεται. ἀπὸ has the connotation of “freely.” Comp. ἀπὸ γλῶσσας, O. 6, 13.—ἐλών: For “pleonastic” (Dissen) read “plastic.” —2. κακλάζουσαν: “Bubbling,” “foaming.”—3. δωρῆσεται: P. has ὡς εἰ only here, ὡς ὅτε once with the ind. (N. 8, 40). Homer has ὡς εἰ with subj.
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once (Il. 9, 481), with ind. once (Il. 13, 492). δωρήσεται is the
generic subj., and the shift from subj. to indic., θηκε, may be com-
pared to the shift with ὡς δ' ὅτε in Homer (e. g., Il. 11, 414), in
which “the most important point of the comparison is usually
expressed by the subjunctive, while details and subordinate in-
cidents are given in the ind.” (Monro after Delbrück). Still
θηκε produces the effect of an apodosis (comp. N. 7, 11: εἰ δὲ
tύχη τις ἐρήμων, μελίφρον' αἰτίαν ῥοώσι Μοισίαν εὐβάλε). It is not
a mere picturesque addition, but forms an organic part of the
comparison. However, as this use of δὲ is not absolutely certain
in P., in spite of νῦν δὲ (O. 3, 43), it may be well not to urge it
here. The effect can be got at all the same. P. is nothing, if
not implicit.—4. προσίνων: προσίνει, ἔστι κυρίως το ᾠμα τὸ κρα-
ματι τὸ ἀγγείον χαρίζονται (Schol.).—οἴκοθεν οἴκαθε: From home
to home and so binding to home. See O. 6, 99.—κορυφάν: O. 1, 13. —5. συμποσίον τε χάριν: ἀντὶ τοῦ τῶν ἐν τῷ συμποσίῳ
(Schol.). “For the sake of them that sat at drink with him.”
σ. = οἱ συμπίνουτες, as θεσπον = οἱ θεώμενοι. Others, “to grace
the banquet.”—τιμάσαις: Coincident with δωρήσεται as an aorist
subj. Comp. P. 4, 189.—ἐν δὲ: “Therein” = “thereby.”—6. θηκε: So often in P., as O. 8, 18: θηκεν ’Ολυμπιονίκαν, 13, 98:
θήσω φανέρ’ ἄθρόα, P. 9, 58: ἔθαμ νῦ ἀρχέτολω θήσεις.—γαλαστῶν
δομόφρονος εὐνάς: The present is a prelude and a pledge of an
harmonious wedlock—a great boon now as then. εὐνάς, so-
called gen. of the source of emotion.

’Αντ. α’.—7. καὶ ἐγώ = οὐτώ καὶ ἐγώ. Comp. O. 10 (11), 94: ὅτε
. . . καὶ.—νέκταρ χυτόν: Persius, Prol. 14, Regaseiōn nectar. Χ' acc.
to the Schol., denotes τὸ αὐτόματον καὶ ἀκρατον, “liquid.”—
Μοισίαν δόσει: The Muses have given it ἄφνειας ἀπὸ χειρός. But
the figure is not carried out, though it might have been. The
φιάλα would have represented the maestro di cappella. Comp.
O. 6, 91, where Aineas is called γλυκὸς κρατήρ ἄγαφθεγκτων ἀοιδῶν.
—8. ἀνδράσιν . . . νικώντεσιν: Class for individual. Diagoras had
been successful at both places.—γλυκὸν καρπὸν φρενός: Follows
as an after-thought, like πάγχρωσον κορυφάν κτείνων above.—9.
ἰλάσκομαι = ἰλαροῖς ποιῶ (Schol.), “I cheer them,” but the equi-
poise of the passage demands a graver sense, such as τιμῶ, cor-
responding to τιμάσαις (v. 5), “pay homage.” If ἰλαροῖς ποιῶ is
not for ἰλάνως (ἰλεῶς) ποιῶ, the Scholiast manufactured the sense
“cheer” on account of the superhuman sphere of ἰλάσκομαι.—
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10. κατέχοντ(ι): See P. 1, 96: ἐχθρὰ Φάλαρν κατέχει παντὰ φάτις | οὐδὲ νῦν φόρμυγγες ὑπορόφια κοινωνίαν | μαλθακάν παιδῶν δάρσει δέκονται. Song is the earnest of abiding good report, as the cup is the pledge of harmonious wedlock; but Charis, the goddess of the epinikion, casts her eyes now on one and now on another.

11. ἐποπτεύει: “Looks” (with favor). P. 3, 85: λαγέταν γάρ τοι τύραννον δέρκεται. —ζωδάλμοι: “That giveth life its bloom” (more fully expressed, O. 1, 30: ἀπερ ἀπαντα τεύχει τὰ μείλιχα θνατοῖς). A similar formation is βιοδάλμοι, Hymn. in Ven. 190.—12. θάμα = ἀμα, whereas θαμά is θαμάκις, “often” (Bergk). The assumption of this θάμα has been vigorously opposed by J. K. Ingram in Hermathena, No. 3, 217–227. —μὲν ... τε: O. 4, 13——φόρμυγγε: The regimen is suspended until ἐν comes in with ἐντεσίν. (But see note, O. 9, 94). So the first negative of two or more may be omitted, P. 6, 48.—παρμφώνοις: See P. 12, 19: αὐλόν πάμφωνον μέλος, and 21: σὺν ἐντεσί. For ἐν of instruments, see O. 5, 19; N. 11, 17; I. 4, 27.

Ἐπ. α.—13. ὑπ’ ἀμφοτέρων: O. 4, 2: ὑπὸ ποικιλοφόρμυγγος άοιδᾶς. κατέβαν: Figuratively. So O. 9, 89; N. 10, 43. For the verb, see P. 3, 73, which there also is used absolutely.—τὰν ποντίαν: Depends on ὑμνέων. τὰν ποντίαν is usu. combined with Ἐροδον. As to the distance, see O. 12, 5. Still it is better to take the words as they come—the daughter of the sea (τὰν ποντίαν = τὰν πόντον) —child of Aphrodite—bride of the sun. With τὰν ποντίαν παιδ’ Ἀφροδίτας, comp. δ. Κρόνιε παί Ρέας (O. 2, 13).—15. παρ’ Ἀλφείῳ: So below παρὰ Κασταλία. In prose this would be felt as personal, “in Alpheios’s desmes,” “in Kastalia’s home;” here not so much. See O. 1, 20.—16. πυγμᾶς ἄποινα: The full acc. force is felt in ἄποινα, which has to be revived for χάριν, δίκην. The ἄινος is the ἄποινα, as the ὑμνος is the ἄποινα, I. 3 (4), 7: εὐκλέων δ’ ἐργον ἄποινα χρη μὲν ὑμνήσαι τὰν ἐσόλων.—17. παρὰ Κασταλία: So N. 11, 24.—Δαμάγητον: A prytanis, as Böckh infers from what follows.—ἀδόντα: See O. 3, 1. P.’s ψιλωσίς of this word is neglected in some editions and lexicons. With the phrase comp. I. 3 (4), 33: χαλκέω τ’ Ἀρει Εάδων.—18. τρίπολιν: So Il. 2, 655: οἷς Ἐροδον ἀμφενέμουστο διὰ τρίχα κοσμηθέντες | Λίνδον, Ἱηυσόν τε καὶ ἀργώδεστα Κάρειουν.—νάσον: With an easy transition from the nymph to the island.—19. ἐμβόλω: The “ship’s beak” headland is Κυνός σῆμα in Karia.—Ἀργείῳ: Rhodes was colonized from Argos.—αιχμᾶ = αἰχματαῖ.
Στρ. β’.—20. ἐθελήσω ... διορθώσαι = ἐθέλων διορθώσω. Ρ. uses the more prosaic βούλομαι only once.—τοῖον ἐς ἄρχας: Explained by ἀπὸ Τλαστελίμον, and magnified by Ἡρακλέως εὑρυσθεὶν γέννα.
—21. ἕξων: "That touches the common stock." Comp. Ρ. 9, 101: τὸ γ’ ἐν ἔξων πεποναμένον, I. 1, 46: ἔξων ὄρθωσαι κακόν, 5 (6), 69: ἔξων ἅστε ἄστυμα ἐς προσάγοιν.—ἀγγέλλων: Of public announcements. So Ρ. 9, 2: ἐθέλω ... ἀγγέλλον ... γεγονεῖν.—διορθώσαι = διελθεῖν ὀρθῶς.—23. ἐκ Δίως: The line is:

'Ἡλεκτρύων

Δικύμιος 'Αλκμήνη Ζεύς

'Ἡρακλῆς 'Αμύντωρ

Τληπόλεμος 'Αστυδαμεία

ἐκ is omitted with the nearer in the line, 'Αστυδαμεία. Acc. to Ι. 2, 658, the mother was 'Αστυνόχεια, but in these far-away matters we must be satisfied with any feminine ending. Comp. ἰφηγένεια and Ἰφιάνασσα, Περσεφόνεια and Περσέφασσα.—'Αμύντορίδαι: Anyntor, king of Armenia in Magnesia, overcome by Hekates. —24. ἀμφι ... κρέμανται: Cf. Ι. 2, 53: φθονεραὶ θνατῶν φρένας ἀμφικρέμανται Φελπίδες. There seems to be an allusion to lures or nets.

'Ἀντ. β’.—26. νῦν ἐν καὶ τελευτᾷ: For the trajectory of καί, which gives especial emphasis to the second member, comp. Ο. 2, 31; Ρ. 10, 58; Ν. 7, 31.—τυχεῖν: Epexegetic infinitive.—28. Δικύμιον ... Μιδέας: L. was the son of Elektryon and his concubine Midea, and as Elektryon was the father of Alkmene, Tlepolemos killed his father's uncle. See table, and cf. Ι. 2, 662: αὐτίκα πατρὸς ἐσώ φίλον μήτρωα κατέκτα | ἡδη γηράσκοντα Δικύμιον ὄξων "Ἀργος."—31. ἐς θεόν: ἐς of motion to a person is rare in Pindar, Ο. 2, 38 and 54. The person is the place.

'Επ. β’.—32. Χρυσοκόμας: Ο. 6, 41.—εὐώδεος: Sweet odors rose every now and then from the opening covered by the tripod.—πλόων: Involves πλεῖν. εἰπε πλόων = ἐκέλευσε πλεῖν. Cf. Ρ. 4, 6: χρήσει Βάττων οἰκιστῆρα ἔχ. Β. οἰκίσας. —33. ἀμφιθάλασσον νομοῦ: Oracles delight in circumlocution for the saving of their credit. So Ρ. 9, 59: ἀχθοῦν ἐς ἀμφιπεδον.—∆ερναίας: Dwelling-place of the hydra, forty stades from Argos, Strabo, 8, p. 308 and
371.—35. ἀνίχ': Comp. P. 4, 48.—τέχναιςιν: For the pl. comp. O. 9, 56; P. 3, 11; 4, 249; 8, 60.—36. κατ' ἀκραν: We should expect εξ, but Athena makes her sire’s head the stage of her first appearance. So N. 10, 17: Ἡρακλεός οὗ κατ’ Ὀλυμπον ἀλοχος Ἡβα . . . ἵστα.  

Στρ. γ'.—39. φαυσίμβροτος: Od. 10, 191: Ἡέλως φαεσίμβροτος. —ὑπεροινίδας: An overdone patronymic, like ἴαλαϊνίδας, O. 6, 15.—40. χρέος: "Duty." The service was the worship of Athena with burnt-offerings.—42. ὄς ἄν = ὀπως ἄν, due to φυλάξασθαι, which involves the "how" of an action. So even in prose. Cf. Dem. 6, 3 (with παρεσκευάσθαι), to say nothing of Xen., who has it often with ἐπιμελεῖσθαι (e. g. Cyrl. 1, 2, 5). In Homer with a verb of will, Od. 17, 362: ὀτρυν’ ὃς ἄν πῦρα κατὰ μνηστήρας ἀγεῖροι.—43. ἐγχειβρόμω: Formed like ἐγχεικέραυνος, P. 4, 194.—44. ἐβαλεν: Gnomic. —Διδώς: As a personification. Reverence is the daughter of Wisdom. If knowledge were wisdom, it would not be necessary to say "Let knowledge grow from more to more | Yet more of reverence in us dwell." The reverence here is the respect to the χρέος. For the personification see P. 5, 27: τὰν Ἐπιμαθέως . . . ὄψινον θυγατέρα Πρόφασιν.  

'Ἀντ. γ'.—45. ἐπὶ μᾶν βαίνει τι: Surprise is shown by tmesis and μᾶν, mystery by τι, which goes with νέφος. τι: "A strange."—ἀτέκμαρτα: "Bafflingly" (Myers).—46. παρέλκει: The cloud of forgetfulness "sails over and makes nothing" of the right road, effaces it and so "trails it out of the mental vision." The changes proposed ruin the highly poetical passage.—πραγμάτων . . . ὄδὸν: So P. 3, 103: ἄλαβεις ὄδὸν.—48. σπέρμ(α) . . . φλογός: Od. 5, 490: σπέρμα πυρός.—ἀνέβαν: To the acropolis of Lindos, where Athena was worshipped ἄπυροις ιεροῖς.—οὐ: The effect of the position is almost as if there were an interrogation point after φλογός, and οὐ were the answer. On the position of the negative in P., see O. 4, 17.—49. ἄλοσος = τέμενος. O. 3, 17; 10 (11), 49.—ὁ μὲν = Ζεὺς.—ἐξανάλι: The cloud takes its color from the gold that it contains.—50. χρυσόν: The poem is full of gold, vv. 4, 32, 34, 50, 64. —ὑσε: A metaphor turned into a myth. Comp. II. 2, 670: καὶ σφιν (sc. Ῥόδιος) θεσπέσιον πλούτον κατέχευ Κρονίων, and Chaucer’s "It snowed in his houe of mete and drynke."—τέχναν: Depends on ὁπίσε, and is felt over again with κρατεῖν. "Every art to excel" (therein). Rhodes was a centur of art from the earliest times.
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EM. y'.—51. κρατεῖν: Depends on ὁπασε. κρατεῖν usu. absolute in P.: with the acc. "o'ermaster," "surpass," P. 4, 245; N. 5, 45; 10, 25: with the gen. only here. —52. ἐκοινὸν ἐρπόντεσσι θ' ὁμοία: "That looked as if they lived and moved." The Greeks, like the Japanese, were fond of exaggeration about art and artists. So the Rhodians were fabled to have tied the feet of their statues to keep them from running away. Michael Angelo's "Cammina" is a stock story.—φέρον: The statues were set up in the streets. There is no reference to moving along the roads, as Dissen thinks.—53. ἢν δὲ κλέος βαθύ: It was to this fame that Rhodes owed her prosperity. Pindar skillfully suppresses the loss incurred by the neglect of the Heliadai. Athena transferred her presence to Athens, but did not leave the Rhodians comfortless.—δαέντι...τελέθει: "To the wise man (to him that knows), e'en surpassing art is no magic trick." The mythical artisans of Rhodes, the Telchines, who came up out of the water with the island, were supposed to be wizards. All folk-lore is full of magicians of this kind, and the devil figures largely as a craftsman in mediaeval legends. All these miracles of art, says P., were wrought by ἀριστοτέον χείρες, and there is no trick in any of them. The refutation of this charge naturally brings up the story of the birth of Rhodes. There are other renderings. "The subtlety that is without deceit is the greater altogether," that is, the Heliadai, who received their knowledge from Athena, were greater artists than the Telchines, who were magicians. Yet others refer δαέντι to the artisan and not to the judge. Bergk transl. in prudente homine etiam maior sapientia fraudis est exper.:—54. φαντὶ...ρήσεις: πρὸ Πυθάρου δὲ τούτο ὦχ ἱστόρητο (Schol.).—56. πελάγει...ποντῷ: πόντος is practically the deep sea: even according to Curtius's etymology deep water is the only true πάτος or "path" for the mariner. πελαγός, whatever its etymology, has often the effect of "expanse." "In the wide sea," "in the open main."

ΣΤΡ. δ'.—58. ἑδειξεν: ἑδεικνύαι is the practical δεικνύαι, "then and there." — 60. ἀγνὸν θεύν: Notice the after-thought position, which has the effect of a protest against the ill-treatment of Helios.—61. μνασθέντι: Sc. Ἀλείφ.—ἀμπαλόν = ἀνάπαλον. "A now cast."—μέλλειν: As a verb of purpose, μέλλω may take the aor. inf. as well as the present, which is far more common. As a verb of thinking it has the future inf., which is the
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norm, though P. does not use it. See O. 8, 32. — 62. εἴπε... ὀρᾶν: Instead of the usual finite construction. Cf. O. 1, 75. — αὐξομέναν πεπόθεν: Allusion to the name Ῥόδος, the Island of the Rose. Hence also βλάστε (v. 69). — 63. πολύβοσκον, κτ.: Clara Rhodos was famous for grain, and pasture also.

'Αντ. δ'.—64. χρυσάμπυκα: “With golden frontlet.” Comp. P. 3, 89; I. 2, 1: χρυσαμπύκων Μοισάν.—Δάχεσιν: Cf. v. 58. Δ. only here. See O. 1, 26,—65. θέων ὄρκον μέγαν: Cf. Hesiod, Theog. 400. The formula is given II. 15, 36; Od. 5, 184; Hymn. in Apoll. 88: ἵστω νῦν τόδε γαία καὶ Οὐρανός εὐρὺς ὑπέρθεν | καὶ τὸ κατειβόμενον ΣΤΥΓΟΣ ὑδωρ ὡστε μέγιστος | ὄρκος δεινώτατος τε πέλει μακάρεσσι θεοῖς. — 66. μὴ παρφάμεν: “Not to utter falsely,” “to take in vain.” So P. 9, 47: παρφάμεν τούτων λόγων.—67. πεμβθεῖσάν = ὡσταν πεμβρηῇ: — ἐὰν κεφαλᾶ: Comp. O. 6, 60. — 68. τελεύταθεν: So for τελεύτασαν, Bergk.—λόγων κορυφαί: Comp. P. 3, 80. The chief points of the compact were fulfilled, came true.—69. ἐν ἀλαθείᾳ πετούσαι: Coincident action with τελεύταθεν, a more vivid expression for ἀλαθείᾳ γενόμεναι. Comp. O. 12, 10: παρὰ γυώμαν ἐπεσεν (“fell out”).

'Επ. δ'.—70. δειεῖν ... ἀκτίνων: O. 3, 24: ἐδοξεῖν γυμνός αὐτῷ κάποιο δειεῖας ἵπποκων ἄλγαῖς ἄλειον.—72. σοφώτατα: Mommsen transposes thus: ἐνθα σοφώτατα μιχθεὶς | τέκεν ἐπτά Ῥόδῳ | ποτε νοήματι, with an unfortunate juxtaposition of σοφώτατα and μι- χθεῖς.—ἐπτα ... παίδας: Favorite position.—παραδεξαμένους: From sire to son.—73. ὁν εἰς: Kerkaphos. — Κάμιρον: Schneidewin, with inscriptions, for Κάμειρον. —74. Ίδάλυσον: F (Fial.) is suspected, but not proved.—75. διὰ ... δασσάμενου: Tmesis. — 76. σφίν: “In their honor,” “by their names.”

Στρ. ε'.—77. λύτρων = ποινή, ἀπωνα, “requital.” So I. 7 (8), 1: λύτρων ... καμάτων.—συμφορᾶς: Euphemism for the affair of v. 29. —78. Ἰσταται: Not historical present. The offering is still kept up (ἀσπερ θεῷ). ἦ═γινεται (Schol.), τελεύται. — 80. μῆλων τε κνισάεστα πομπά: It is forced to make μ. depend on κνισάεσσα, as Mezger does, nor is it necessary to the sense. Comp. βοὸν ξανθᾶς ἄγελας, P. 4, 149.—κρίσις ἄμφι ἀθέθους: N. 10, 23: ἀθέθουν κρίσιν. For ἀμφί thus used, see O. 9, 97.—ἀνθέσι: The wreath was white poplar acc. to the Schol.—81. κλεωτὶ: Ἰσθμὸς is fem., O. 8, 49, and elsewhere.—82. ἀλλαν ἐπ’ ἄλλα: The ellipsis of
νίκαν is not violent. “One upon another,” in immediate succession.—κραναίας ἐν Ἀθάναις: So O. 13, 38; N. 8, 11.

'Αντ. ε’.—83. χαλκός: The prize was a shield, for the fabrication of which arm the Argives were famous.—ἔγνω: O. 6, 89.—τά τ' ἐν Ἀρκαδίᾳ | ἔργα: The prizes in Arkadia were bronze tripods and vessels, ἔργα being “works of art.”—84. Θήβαις: The prize of the Herakleia or Iolaia was a bronze tripod.—ἔννομοι: “Wonted.”—86. Πέλλανα: In Achaia. The prize was a mantle, O. 9, 104; N. 10, 44: ἐκ δὲ Πελλάνας ἐπιεισάγοντο νῦτον μαλακαίσι κρόκασι.—Ἀλγίνα: There is no warrant for the form Ἀλγίνα, yet Ἀλγίνα would be unbearably harsh, as we should have to supply a verb of showing out of οὐχ ἐτερον ἐξει λόγον.—οὐχ ἐτερον ... ἐξει λόγον: “Has no other tale to tell,” the “tale” being the “count,” “shows the same number.”—ἀθίνα | ψάφος: “The reckoning on stone,” of the στίγη on which the victories were recorded.—87. Ζεύς πάτερ: Zeus is more conspicuous here than is usual even in an Olympian ode. See v. 23.—Αταβυρίου: Atabyris, or Atabyris, a mountain in Rhodes, with a temple of Zeus. Strabo, 10, 454; 14, 655.—88. τίμα μὲν: Followed by δίδοι τε. See O. 4, 13.—ἄμνου τεθμόν: Cf. O. 13, 29.—'Ολυμπιονίκαν: Extension of the freedom involved in ὅμνοι Ὀλυμπιονίκας, for which see O. 3, 3.

'Επ. ε’.—89. ἄρετάν = ἄρετάς κλέος. O. 8, 6.—εὔροντα: Where one might expect εἰρόμενον (P. 2, 64).—ποτ’ = πόρος.—91. πατέρων ὀρθαὶ φρένες ἡ ἁγαί: This is poetry for “hereditary good sense.” Comp. v. 72: ἐπὶ σοφώτατα νοὴματ' ἐπὶ προτέρων ἄν-δρῶν παραδεξαμένους ἑι παῖδας. Οἱ ὀρθαὶ φρένες are πατροπαρά-δοτοι. Diagoras is ἁγαθὸς ἡ ἁγαθῶν. See P. 8, 45.—92. ἔχρεον = παρήμον, ὑπέθετο (Schol.). The oracle of Diagoras is the wisdom of his ancestors, which is personated in him.—μῆ κρύπτε: Let it ever shine.—κοινών: A common glory.—93. Καλλιάνακτος: Kallianax was a conspicuous ancestor of Diagoras.—'Ερατίδαν: D. belonged to the Eratidai. 'Ε. depends on χαρίτεσσαι. Each joy of the Eratidai is a festivity to the city.—94. μιᾷ: “One and the same.”—95. διαμαθόντος αὐραί: P. 3, 104: ἄλλοτε δ' ἄλλοισιν πνοι | ὑψιτετάν ἄνεμοι, I. 3 (4), 23: ἄλλοτε δ' ἄλλοιος οὖρος. See the Introduction to the ode.
OLYMPIA VIII.

The victory celebrated in this ode was gained Ol. 80 (460 B.C.) by Alkimedon of Aigina. We know nothing about the victor except what Pindar tells us. He was a Blepsiad (v. 75) of the stock of Aiakos, son of Zeus. There had been much sickness in the family (v. 85). He had lost his father, Iphion (v. 81); his uncle, Kallimachos (v. 82). His grandfather was still living (v. 70). His brother, Timosthenes, had won a Nemean victory (v. 15). His teacher was the famous trainer Melesias, who is mentioned N. 4, 93 and 6, 74. There is much dispute whether Alkimedon was an ἐχεδρός or not. See v. 68.

The song seems to have been sung immediately after the victory during the procession to the altar of Zeus in the Altis.

Pindar knew Aigina well, and the universal of the Aiginetan odes is often so pegged in the knotty entrails of the particular that it is hard to set it free. The victory is the victory of a boy, and the ἀλειπτης, who is entitled to a fair share of the praise in all the boy-odes, seems to have a disproportionate space allotted to him. As an Athenian, Melesias had a certain amount of odium to encounter, and P. found it necessary to vindicate him by recounting the successes of Melesias as well as the successes of those whom he had trained. Mezger sees in the ode a jubilee-tribute to Melesias for the thirtieth victory of his pupils (v. 66)—a notion more German than Greek.

After an invocation of Olympia as the mistress of truth, by reason of the happy issue of the oracle delivered by the diviners at the great altar of Zeus (vv. 1–10), the poet says: There are other blessings, but Olympia's prize is the chief. There are other gods, but Zeus is the patron of the Blepsiadai, head of their race (v. 16). Themis, the glory of Aigina, sits by the side of Zeus (v. 22). Apollo, son of Zeus, Poseidon, brother of Zeus, take Zeus's son Aiakos to Troy (v. 31). Then the poet tells the story of Aiakos to show what honor Zeus puts on his son. Aiakos is
συνεργός to the gods (v. 32), and ζηνὶ γενεθλίω (v. 16) is echoed in 
ζεῦ γένει (v. 83). So far the poem runs smoothly enough, and if 
the poet had returned to the victor after despatching Aiakos to 
Aigina, the ode would be less difficult; but the introduction of 
the trainer jars us, and, in fact, Pindar himself apologizes for it 
(v. 56). Timosthenes, who ordered the ode—Alkimedon is now 
here addressed, and his youth is emphasized—required this 
mention of Melesias, who must have been his trainer too; and 
so Pindar dwells on the importance of having an old athlete as 
a trainer both for man (v. 63) and boy, both for Timosthenes and 
for Alkimedon. This brings Alkimedon forward again, but he 
is soon lost again in the mention of his race—in the mention of 
the dead sire, who hears in the other world the glory that has 
come to the house.

The prose line of thought would be: The blessing of Zeus on 
Aiakos was on children's children; and so the brothers, Timos-
thenes, trained by Melesias, and now Alkimedon, have gained 
the prize, at Nemea one, at Olympia the other, both in games of 
Zeus, and even in the lower world the gracious boon is not un-
known.

The poem is full of prayers, but Aigina was near the point 
when she would be past praying for.

The rhythms are dactylo-epitrite. According to Böckh the 
mood is a mixture of Dorian and Lydian, in which we should 
have the blending of sadness with manly joy.

Of the four triads, the first is introductory; the second con-
tains the brief myth; the last two are divided between Timos-
thenes, Melesias's patron, who ordered the ode, and Alkimedon, 
who won the victory.

Στρ. a'.—1. Μάτερ: P. makes free use of family figures. So 
O. 7, 70: ὁ γενεθλίους ἀκτίνων πατήρ, P. 4, 176: οὐδὰν πατήρ 'Ορ-
φεύς, O. 13, 10: ὡβρυν Κόρον ματέρα θρασύμυθον, N. 5, 6: τέρειων 
ματέρ' οἰνάβας ὕπόραν, N. 9, 52: βιωτῶν ἄμπελον παῖδα, P. 5, 
28: Ἐπιμαθέως θυγατέρα Πρόφασιν. These are not to be effaced, as 
Dissen would have it.—χρυσοστεφάνων = καλλιστεφάνων. So 
O. 11 (10), 13: χρυσέας ἔλαιας, and P. 10, 40.—2. ἐν(α): Always 
"where" in P.—3. ἐπιτύροις τεκμαίρομενοι: Pyromancy, divina-
tion by means of altar flames, was practised by the Iamidai (see
O. 6).—παραπειρώνται: παρά here produces the effect of reverent shyness.—ἀργυκεραύνου: The thunderbolt is figured on coins of Elis.—4. εἰ τιν' ἐχει λόγον: "If (whether) he hath any utterance to make;" “any decision to give.” εἰ interrog; also in P. 4, 164.—5. μαιομένων . . . θυμῶ: “Eagerly seeking.”—6. ἀρέταν = ἀρετᾶς κλέος, as O. 7, 89—7. ἀμπνοάν: Well chosen for a wrestler.

'Αντ. α'.—8. ἄνεται: Impersonal. “Accomplishment is accorded.” The pass. impersonal is not over-common in Greek.—πρὸς χάριν εὐσεβείας: “In requital of their piety.”—9. ἀλλ(ά): Invocation renewed with fervor. “Nay.” Comp. O. 4, 6.—εὐδενδρον . . . ἀλος: See O. 3, 23.—10. στεφαναφορίαν: Of the winner.—11. σόν γέρας: Such an honor as thine—the wreath of victory.—ἐσπητ(α): The generic relative may omit ἂν in P. This is, in fact, the original form. So O. 3, 11; 6, 75 al. In ἐσπηταί, Ἕ represents the reduplication (for σεσπ.) and is not dropped. See Od. 12, 349.—12. ἀλλα . . . ἀγαθῶν: In prose ἄλλα ἄγαθα. This reflection is intended to console Timosthenes. The neut. pl. with verb pl. is especially appropriate here, as the notion is distributive.

'Επ. α'.—15. Τιμόσθενες: A brother of Alkimedon. On δὲ after voc. see O. 1, 36.—πότμος: Here = Μοῖρα. —16. Ζηνί γενεθλίω: Every man has his δαίμον γενέθλιος (O. 18, 105). He who has Ζεὺς γενέθλιος has the highest. Comp. P. 4, 167: ὃρκος ἀμμων μάρτυς ἔστω Ζεὺς ὁ γενεθλιος ἀμφοτέροις.—πρόφατον = πρόφατον, “illustrious.”—19. ἐργῷ: Parallel with ἐσφῶ, ἡ as the dat. force of the inf. were felt (= ὅψει). The τε complements: appearance and reality are exhaustive.—κατὰ Ἐλείς ἔλεγχων: κατὰ with ἐ. Tyrtai, 10, 9: αἰσχύνει τε γένος, κατὰ δ' ἄγγιαν εἴδος ἐλέγχει—20. ἐξέπεσε: Causative, as O. 5, 8: ἐκάρυξε. Comp. P. 1, 32: κάρυξ ἀνέειπε ν.ν.—δολιχήρετον: Od. 8, 191: Φαϊκες δολιχήρετοι.—21. Σώτειρα . . . Θέμις: O. 9. 16: Σώτειρα . . . Εὔνωμια, O. 12, 2: Σώτειρα Τύχα.—Δίος ἔξεινοι: Owing to the active commerce of Aigina, many suits were brought by strangers before the courts, hence the special propriety of ἔξεινοι. The probity of the Aiginetans was conspicuous. So just below, παντοδαποσίν . . . ἔξεινοι | κίονα δαμονιάν.—22. πάρεδροι: So. O. C. 1384: Ζηνος Δίκη πάρεδροι ἀρχαιοὺς νόμως.—ἀσκεῖται: “Is honored,” “receiveth homage.” N. 11, 8: καὶ ἔξεινοι Δίος ἀσκεῖται Θέμις. The personification is kept up. P. 3, 108: τὸν ἀμφέποντ' αἰεὶ φρασίν | δαίμον' ἀσκήσω.
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we have to do with oracle and prophecy from the beginning of the ode.— 31. παίς ὁ Δατοῦς: The partnership is well known. II. 7, 452 (Poseidon speaks): τοῦ δ’ [sc. τείχεος] ἐπιλησονται, τὸ ἐγὼ καὶ Φοῖβος Ἀττιάλων | ἥρω Λαομέδοντι πολίσταρεν ἀθλήσαντε.—εὐρυμέδον: Poseidon is also εὐρυβίας (O. 6, 58) and εὐρυσθενής (O. 13, 80), and Εὐρύτυλος is his son (P. 4, 33).—32. μᾶλλοντες ἐπι ... τεῦξαι (= ἐπιτεῦξαι): The aor. after μελλω, as O. 7, 61; P. 9, 57. The pres. O. 8, 64. P. does not use the normal future. — στέφανον: "Battlement." Comp. P. 2, 58: εὐστεφάνων ἀγνιάν.—33. ἢν δὴ: Not a harsh hyperbaton. —νῦν = στέφανον. If a mortal had not joined in the work, the city could never have been taken (Schol.).—36. λάβρον ... κατῶν: Cf. P. 3, 40: σέλας λάβρων Ἀφαίστου. λάβρος in Homer is used of wind and wave, river and rain; in P. the sphere is different.

'Επ. β'.—37. δράκοντες ... οἱ δύο μὲν ... εἰς δ(ε): Distributive apposition, much more vivid than the genitive use. γλαυκοὶ is
NOTES.

Glossed by φοβερόφθαλμοι. For the basilisk glare, see P. 4, 249: γλαυκώπα . . . δόφιν, O. 6, 45: γλαυκώπες δράκαντες.—νέον = νεωστι.—38. ἐπάλλομενοι: The conative present is translated by the Schol. βουλόμενοι εἰσελθεῖν.—κάπετον = κατέπετον. We should have expected κάππετον. The two who fell were Achilles and Αίας; the one who entered was Neoptolemos, son of Achilles (Schol.).—39. αὖθι: “On the spot.”—ἀτυχομένω: Hardly seems applicable to the representatives of Achilles and Αίας. The Scholiast feels this, for we find in the paraphrase ἐν ἄτη ἐγένοντο· ἀπέθανον γάρ.—39. ψυχάς βάλον: Contrast the choked serpents of N. 1, 46: ἄγχομενοι δὲ χρόνος | ψυχάς ἀπέπνευσεν μελέων ἀφάτων. —40. βοάσας: “With a cry” (of victory). Mythical serpents may make mythical outcry. The aor. part. is not prior to the leading verb. Cf. O. 9, 15.—41. ἄντιον: “Adverse,” with τέρας (Schol.).—ἄρμαῖνων = διαλογιζόμενος, διανοούμενος (Schol.). Not satisfactory. The Scholia give also ὄρων, θεασάμενος pointing to a corruption in ὄρμαίνων. A possible translation is “Apollo straight came rushing on and openly (ἄντιον) declared the prodigy.” Comp. Od. 17, 529: ἔρχεο, δείρω κἀλεσον, ἵν' ἄντιον αὐτὸς ἐνίοτη. —42. ἀμφὶ τεαὶς . . . ἔργασίαις: “About (and by reason of) the works of thy hands.” “Where thou hast wrought.” The weak point is indicated II. 6, 433: παρ' ἔρνεον, ἐνθα μάλιστα | ἄμβατός ἐστι πόλις καὶ ἐπίδρομον ἐπλετο τείχος.—ἄλοκεται: Praise-sens propheticum.—44. πεμφθὲν . . . Δίος: The construction is lightened by φάσμα Κρονίδα, K. being the subjective genitive.

Στρ. γ'.—45. ἀρξεται: Acc. to the Schol. ἀ. = ἄρχην λήψεται. “The capture will begin with the first generation and (end) with the fourth.” Better ἀρξεται, “will be swayed.” So Ἅδ. 3, 83, ἄρχησομαι, like so many -θησομαι futures, being late. Bergk conjectures ἀρξεται. ἀρξεται, though lacking early proof, has a vigorous ring.—46. τετράτοις: These numbers have given trouble, so that it has been proposed to read with Ahrens and Bergk τετράτοις (Δεολ.) = τριτάτοις (Meister, Gr. Dial. 1, 43). The genealogy is this:
The Schol. remarks that Aiakos is excluded in πρώτοις and included in τετράτοις. Epēios was the builder of the famous wooden horse. Telamon aided Herakles and Iolaos in the first capture of Troy. N. 3, 36: Δαομέδουτα δ' εὐρυσθενῆς | Τελαμών

This is the divine name of the Σκάμανδρος. II. 20, 74: ὀν Σάνδον καλέουσι θεοί, ἄνδρες δε Σκάμανδρον. —ἡπειγή ἦ: The codices have ἥπειγε or ἥπειγεν. —Ἀμαξόνας: The friends of Artemis, who lived on the Thermodon. Apollo goes from river to river. Cf. O. 6, 58: 'Αλ-


χρυσαίως: so O. 1, 41: χρυσαίωσὺν ἀν ἵπποις.

'Ἀρτ. γ'. —52. δειράδ(a): The Isthmus or "neck" of land (Schol.).

—δαιμικλυτάν: "Feast-famed." So Bergk for δαίτα κλυτάν, formed like θεμιτέκτοις, N. 9, 52. —53. τερπνόν... οὐδέν: The contrast is between the life of the gods and the life of men. Apollo is happy in three places, Poseidon in two. But human beings are not equally happy everywhere. Timotheus was victorious at Nemea, Alkmeidon at Olympia. An Athenian would not be at home in Aigina, nor an Aiginetan at Athens. This common-place prepares, after a fashion, the way for the inevitable mention of Meleias. —54. Μελησία: An Attic trainer. See N. 4 and 6, end. No favorite in Aigina, as we may gather from P.'s cautious tone. —ἐξ ἀγενείων κύδοσ: See note on O. 1, 2: νυκτὶ πύρ. "Glory from training beardless youths." —ἀνέδραμον ὡμψ: A bold equivalent of ἀνυμηστα. Comp. the use of διεξέγων, διεξελθεν, and Simon. Among. 10: τι ταῖτα μακρῶν διὰ λόγων ἀνέ δραμον; "If I have traversed in song to its full height the glory of Mele-

sias." This is the objection of the cavillers, dramatically put in the aor., and not in the fut. P. uses the fut. only once certainly (fr. VII. 4, 15) in the protasis of a conditional sentence, and εἰ with aor. subj. is generic. See O. 6, 11. —55. μὴ βαλέτω: The 3 p. aor. imper. with μὴ is much more common than it is sometimes represented to be. —56. καὶ... χάριν: The whole passage is much dis-

puted. The sense seems to be: Do not envy the glory of Mele
sias gained from his teaching art; he hath practised what he taught. If he taught boys to win, he himself won as a boy a wrestling-match; nay, won afterwards, as a man, the pankration. To train is easier for him that knows himself what struggle means. Foolish it is not to learn in advance, for giddier are those that have not tried. So he, as teacher and as athlete, could better tell what the prizers should do. By emphasizing Melesias’ own achievements, P. justifies Alkimedon in employing him, and tries to salve the wounded feelings of the Aiginetans.—Neuméa.

χάριν: Comp. v. 83: κόσμον Ὀλυμπία.—57. ἔρεω: The old modal use of the future = ἔχω εἰπεῖν.—ταῦταν = τοιαύταν, the same kind of honor that Alkimedon gained—a victory in wrestling.—ἀνδρῶν μάχαν: Leop. Schmidt calls this a metaphor, as μ. cannot be used literally of a game. Still εὐθυμάχαν (O. 7, 15) is used of a boxer.

Ἐπ. γ’.—59. τὸ διδάξασθαι: Only a more intense διδάξα, “To get one’s men into training.” The two articular infinitives are noteworthy, as the construction is somewhat rare in P. The demonstrative sense is still perceptible. “This thing of teaching.”—62. κείνα . . . ἔργα: The πάλη, the παγκράτιον.—κεῖνος: Melesias. 63. τρόπος: “Training.”—65. Ἀλκιμέδων . . . ἔλων: In prose usu. τὸ ’Ἀλκιμέδουτα ἐλείν. See P. 2, 23.—66. νίκαν τριακοστάν: Mezger thinks that the apparently disproportionate space allotted to Melesias is to be accounted for partly by this round number. It was a professional jubilee for the old ἀλείπτης. See Introd.

Στρ. δ’.—67. τύχα . . . δαίμονος: So P. 8, 53: τύχα θεόν, N. 4, 7: σὺν Χαρίτων τύχα, N. 6, 27: σὺν θεόν δὲ τύχα.—οὐκ ἀμπλακών: Neg. expression of τυχῶν. ἦν often in tragic poets = ἄμαρτῶν. —68. τέτρασιν: The most simple way of fulfilling the conditions is to suppose sixteen contestants, eight pairs, four bouts, the victors in each bout wrestling off the ties. Alkimedon, as the final victor, would then have thrown his four boys. If an ἐφεδρος, or “odd man,” is assumed at any point in the match, the calculation is more complicated, and the number may be as low as nine. With nine contestants (four pairs and an ἐφεδρος), the fourth bout would have been wrestled by the victor and the ἐφεδρος of the third. In this way Alkimedon might have thrown four boys, provided he was not himself an ἐφεδρος, which is an unnecessary inference drawn by some commentators from v. 67: τύχα μὲν δαι-
μονος. The ἐφεδρός was considered lucky because he came with fresh strength to contend with a wearied victor, but if Alkiondor was to be an ἐφεδρός at all and defeat four boys personally and not by proxy, there must have been at least five bouts. In any case, the ἐφεδρός seems to have drawn lots with the others at the end of each bout, so that the same person was not necessarily ἐφεδρός throughout. The “reasonable plans” vary according to the editors. See P. 8, 81.—ἀπεθάνατο: “Put off from himself” as something hateful. Comp. O. 10 (11), 43: νείκος δὲ κρεσσόνων | αὐτὸς θ' ἐστι ἀπόρον. —γυνιός: Emphasis on the important element, as in ἔτεκα καὶ Δανίας . . . δέμας (Soph.); σθένος ἡμινών (O. 6, 22), γυνὰ being the main thing in wrestling. So N. 7, 73: αἰδώνι πρὶν ἀλή γυνίον ἐμπεσείν (of a pentathlete saved from wrestling). Comp. II. 23, 726: κόψ' ὀπίθεν κάλητα τυχών, ὑπέλυσε δὲ γυνία.—69. νόστον, κτέ.: ν. is the return to the town, ἀτμιστέραν γλῶσσαν refers to the jibes and jeers of enemies in the gate, ἐπίκρυφον οἶον to the sinking to the mother’s house by the back way. Comp. the parallel passage, P. 8, 81: τέτρασι δ' ἐμπετεῖς ὑψόθεν | σωμάτεσα κακὰ φρονέων | τοῖς οὔτε νόστος ὁμός | ἐπαλμίνος εὖ Πυθιάδι κρίθη | οὔδε μολόντων πάρ ματέρ' ἀμφί γέλως γελυκὸς | ὄρσεν χάριν: κατὰ λαῖρας δ' ἐξθρών ἀπίαροι | πτῶσοντα, συμφορὰ δεδαιγμένοι. There is a savagely boyish note of exultation in both passages. —71. ἀντίπαλον: “That wrestles with.” —73. ἀρμενα πράξαι = ev πράξας, as P. 8, 52: ἀντία πράξει = κακῶς πράξει.

'Αντ. δ'.—74. ἄλλ' ἐμὲ: The ἀλειπτῆς teaches, the poet sings, the victor, being a boy, gets only a boy’s share.—75. χειρῶν ἀρτων | . . . ἐπίνικος: “The victorious prime of their hands,” “the fruit of their victorious hands,” κράπτων ὅν αἱ χεῖρες αὐτῶν ἠνεγκαίν. Comp. P. 10, 23: χειρῶν ἡ ποδῶν ἀρταὶ κρατήσας. Melesias is praised, N. 9, end: δελφίνι κεφαλαὶ τάχος δ' ἄλμας εἰκάζοιμι Μελησίαν | χειρῶν τε καὶ ἵσχυος ἄνιοχον. —Βλεψάδαις: The dative emphatizes the gain.—76. φυλλοφόρων: Cf. P. 9, 133: πολλὰ μὲν κείνῳ | δίκον φύλλα ἐπὶ καὶ στεφάνους. —78. καί = κατα. —ἐρδομένων: The MSS. have ἐρδομενον, which is harsh. The expression κατὰ νόμον ἐρδεῖν is sacrificial. So Hes. Theog. 416: καὶ γὰρ νῦν ὅτε ποὺ τις ἐπιχθυνών ἀνθρώπων | ἐρδόων ἤρπας καὶ κατ' ἕνομον ἰλασκεται. τὰ νόμμα, iusto, often of funeral rites.—79. οὐ κόνις: On the free position of the neg., see O. 1, 81.—80. συγγόνων κεδνάν χάριν: The dust does not hide (from the dead) the noble grace of (their living) kinsmen. As the dead are not insensible of rites paid in
their honor, so they are not blind to the glory gained by their kindred.

'Επ. 8'.—81. Ἐρμᾶ: Hermes is ψυχοπομπὸς, and has a right to an extemporized daughter Ἀγγελία, who plays the same part as the well-established Ἡχω does, O. 14, 21.—'Ιφίων . . . Καλλιμάχως: Iphion is supposed to be the father, and Kallimachos the uncle, of Alkimedon.—83. κόσμων Ὀλυμπίας: Cf. v. 56. — σφι . . . γένις: γένις is not epexegesis to σφι. σφι depends on the combination γένις ὅπωσεν, "made a family gift to them." See O. 2, 16.—84. ἑσπερὸς ἒπε ἑσπεροίς: ἐπί is = "heaped on." See O. 2, 12; 11 (10), 13.—86. εὐχομαι: Asyndeton, as often in prayers. Zeus is invoked. Cf. O. 1, 115.—ἀμφὶ καλῶν μοίρα: The dat. of the thing at stake, as περί with dat. — διχόβουλον: "Of divided mind." Zeus is not to make (θέμεν) Nemesis double-minded. She is not to waver; she is to be a steady friend. Π. 10, 20: μὴ φθονεραις ἐκ θεῶν | μετατροπίας ἐπικύρωσαις, Ν. 10, 89: οὐ γνώμα διπλῶν θέτο [Ζεὺς] βουλήν. It must be remembered that matters were ἐπὶ ξυροῦ ἄκμης in Aigina. Others, "Of different mind," "hostile." διχ. νέμεσιν θ., "to rouse factious discontent" is too colorless.—87. ἀγὼν = ἐπάγων. Comp. O. 2, 41: οὖτο . . . Μοῖρος(α) . . . ἐπὶ τι καὶ πημ' ἄγετ.—88. αὐτοῦς = τοὺς Βλεψιάδας.
OLYMPIA IX.

The date of this ode is uncertain, and the Scholiasts are at variance. According to Böckh the victory was won Ol. 81 (456 b.c.), shortly after a Pythian victory, Ol. 80, 3 (458 b.c.), which is celebrated in this ode together with the Olympian one (v. 13). Leopold Schmidt finds that Böckh's computation agrees with his theory of P.'s poetical decline. Fennell puts the date Pyth. 30 (468 b.c.), acc. to one Scholiast, on the ground that at the later date (456) the Lokrian oligarchy was threatened, if not overthrown, by the Athenians. Cf. Thuk. 1, 108. Besides his many local successes, Epharmostos had been victorious in all the great national games, and was, consequently, a περιοδονίκης. Pindar tells us all we know of him—his noble personal appearance (v. 119), his ancient stock (v. 58), his intimacy with Lampramachos, also a friend of Pindar's (v. 90).

The song was sung in Opus at a festival of Aias Oiliades. The assumption of a banquet gives more point to v. 52. The Lokrians are better known to us through the Epizephyrian representatives of the stock than by the members of the family that remained in Central Greece, and for us Opuntian Lokris is more lighted up by this ode of Pindar's (v. 24) than by the rude inscriptions, which doubtless give a false impression of the people (Hicks, Hist. Inscr. No. 63). Writing may be rude, and song, for which the Lokrians were famous, refined. The position of woman among the Lokrians seems to have been exceptionally influential, and even one who knew nothing of Lokris and the Lokrians could hardly fail to be struck by the predominance of woman in this ode. Pindar is a manner of "Frauenlob," at any rate, but here "das Ewig-Weibliche" is paramount. Archilochos does not suffice; we must have the Muses (v. 5). Lydian Pelops is mentioned for the sake of the dowry of his bride, Hippodameia (v. 10). Themis and Eunomia (v. 15) are the patronesses of the renowned city, mother of the Lokrians (v. 22).
The city is the city of Protogeneia (v. 44). Opus, son of Zeus and an Epeian heroine (v. 62), bore the name of his mother's father (v. 67). When Menoitios is mentioned, his mother is not forgotten (v. 75); Achilles is only Thetis's son (v. 82).

The fundamental thought is τὸ δὲ φνά κράτιστον ἄπαν (v. 107). It matters not that in the previous song P. had sung: ἀγνομον δὲ τὸ μὴ προμαθεῖν (O. 8, 60). Here no Melesias is to be praised. The φνά comes from God; hence P. sings, ἀνεν δὲ δεοῦ σεσυγαμενον οὐ σκαιότερον χρῆμ' ἐκαστον (v. 111). The poem is full of the strange dealings, the wonderful workings of the deities, of the Supreme, culminating in the story of Protogeneia and her son. The fortune of Lydian Pelops (v. 10) reminds us of Poseidon. The dowry of Hippodameia was a gift of God, as Pindar's garden of song was allotted him by Fate (v. 28). The Charites are the bestowers of all that is pleasant. Men are good and wise according to the will of Heaven (v. 30). If Herakles withstood the gods themselves (v. 32), it is clear that there was a greater god within him. That god was Zeus, and P., after deprecating impiety toward the gods, tells of the marvels Zeus hath wrought. Behold the miracle of the stones raised up as seed to Deukalion and Pyrrha. That is the decree of Zeus, αἰωλοβρώντα Διὸς αἰσθ (v. 45). Behold the deluge abated. That is the device of Zeus, Ζηρός τέχναις (v. 56). Protogeneia is caught up (v. 62). Zeus interferes again to give life to the dying house (v. 64).

Epharmostos has been singularly favored by nature and fortune. Nature and fortune mean God, and the narrative of his successes closes the poem with a recognition of the divine decree that made him quick of hand, ready of limb, and valorous of eye.

The Lokrian or Aiolian (logaedic) rhythms are light and festive. They whirr like arrows (v. 12), they flame (v. 24), they speed faster than mettlesome horse or winged ship (v. 25).

The first triad contains the introduction. The myth, the story of the heroine who made Opus what it was, is announced in the first epode, the theme of which is continued in the second triad. After unfolding his moral (ἀγαθὸν δὲ καὶ σοφοῖ κατὰ δαίμον ἄνδρες ἐγένοντο), P. resumes the myth, v. 44, tells of Deukalion and Pyrrha and the stone-folk, and the union of Zeus and the ancestress of Opus and the Opuntian nobles. About the city thus founded gathered nobles of different Grecian lands, chief of them Menoitios, father of Patroklos. From this story, which shows what
God can do, P. passes, at the close of the third triad, to the achievements of the descendants of this favored stock, and, in the last triad, recounts the exploits of Epharmostos.

Στρ. α’.—1. Ἀρχιλόχου μέλος: The Schol. has preserved two lines of this famous hymn to Herakles: δ' καλλίνικε χαίρ' ἀναξ Ἡράκλεας | αὐτὸς τε καὶ Ἰδάσος, αἵμητα δύο. The hymn was called simply καλλίνικος, the burden being καλλίνικε, and in the absence of music τίνελλα, an imitative word, represented the lyre. Comp. Ar. Ach. 1227. It was the "See the conquering hero comes" of the Greek, and was sung in honor of the Olympian victors at the evening procession, unless a special poem was ordered.—2. φωνάειν: Has the effect of a participle, O. 2, 93.—δ τριπλός: The burden was repeated three times.—κεχλαδός: One of the onomatopoetic perfects which denote intense, not completed, action. "With its full ringing burden," "with its note thrice swelling."—3. ἀγεμονεύσαι: Acc. to the Schol., one of the companions of the victor struck up in the absence of a musician. In Ar. 1. c. Dikaiopolis himself chants the καλλίνικος without reserve.—5. ἐκαταβόλων: P. keeps up this figure unusually long, as it is especially familiar. See O. 1, 112; 13, 93; P. 1, 12, and elsewhere.—6. φοινικοστερόπαυν: The words swell with the theme. We, too, speak of the "red levin," Hor. r u b e n t e | dextera sacras iaculatus arcas. —7. ἐπίνεμαι: Only here in P. It has an artillery sound, "sweep," "rake" (comp. ἐπιφλέγων, v. 24), and is used chiefly of destructive agency. So of fire, Hdt. 5, 101; Pol. 14, 5, 7; Diod. Sic. 14, 51; of plague, Thuk. 2, 54; Diod. Sic. 12, 12; of foes, Plut. Caes. 19; Pomp. 25. P. delights in the oxymoron. Comp. O. 6, 46: ἀμεμφεί ἰφ, and γιλκύν ὑιστόν, v. 12, ἓ, then, is not "aim at," but "send arrow after arrow at," "sweep with hurtling flight."—8. ἀκροτήριον: Kronion. —11. Ἰπποδαμεία: Recalls O. 1, 70. The Schol. notes that ἔδων is not used in the regular Homeric sense, as P. 3, 94, but as φερνή, "dowry."

'Αντ. α’.—12. γιλκύν ὑιστόν: Homer's πικρός ὑιστός, Il. 23, 867, or "biting arrow," was to P. as to us a "bitter arrow." Hence the antithesis γιλκύν.—13. Πυθώναδ(ε): Epharmostos had won a victory at Pytho also, Pyth. 33 = Ol. 80, 3 (458 B.C.), acc. to one Schol. One arrow for Pytho, a shower of bolts for Olympia.—χαμαιπετέων: Here with reference to arrows that fall to the ground without reaching their mark.—14. ἀμφὶ πάλαισμασιν:
See P. 2, 62.—φόρμιγγε, ἑλέλίνων: The φόρμιγγε takes the place of the βίος. ἑλέλινων is properly used of the φόρμιγγε, P. 1, 4.—15. κλεινάς εἶς ὶπόσεντος: On the gender, comp. O. 3, 2: κλεινῶν ἀκρά-γαντα. Pindar shows a special interest in the Lokrians (v. 23), and this has given rise to many historical fancies on the part of scholars.—αἰνήσας: Aor., the result, as ἑλέλινων, pres., is the process. Disson puts a full stop after ὶπόσεντος, and makes αἰνήσας an opt. unnecessarily.—16. Θέμις: The family-tree of such abstractions often gets its branches twisted, but P. consistently makes Ἐνωμία daughter to Θέμις, O. 13, 8.—θυγάτηρ ... οἷς: "She that is daughter to her"—not "her daughter." N. 7, 22 is not a parallel (Erdmann).—ἀλεξογγενεῖα: The sing., v. 89.—21. στεφάνων ἀωτοῖ: Cf. O. 5, 1: στεφάνων ἀωτον γυλυκόν. The distributive plural is genuinely Greek. Comp. I. 3 (4), 48: τῶν ἀπειράτων γὰρ ἄγω-στοι σιωπαί. Yet ἀωτοῖ occurs only here and N. 8, 9: ἴρων ἀωτοῖ.—κλετάν: "To renown" (predicative).

Ἐπ. α'.—23. φίλαν πόλιν: Comp. v. 89.—24. μαλεραῖς ἐπιφλέγον ἀοιδαίσι: μαλερός is painfully dazzling. So. O. R. 190: "Ἀρεά τ' εἰς τόν μαλερόν, ὅς νῦν φλέγει με. μ. ά. is almost an oxymoron. P. 5, 45: σε ... φλέγοντι Χάριτες, N. 10, 2: φλέγεται δ' ἀρεταίς μυρίαις, I. 6 (7), 23: φλέγεται δ' ἵπποικους Μοῖσαις, P. 11, 45: τῶν εὐφροσύνα τε καὶ δόξ' επιφλέγει. See note on v. 7.—26. ὑπότεροι: Is the ship a winged thing (a bird) or a finny thing (a fish)? Od. 11, 125: ἐρετμά, τα τε πτερὰ νησί αἰολοταί. ὑπό proves nothing in favor of oars, because ὑπότερος is alatus quoque modo et qua-cumque corporis parte (Tafel). Transl. "Winged."—28. εἰ σὺν τυν μοιρίδιῳ παλάμι: The condition is merely formal. This is the key-note of Pindar's poetic claims. Here he is tilling the garden of the Charites. The flaming darts of song are changed into flowers (ἅνθεα ἤμων, v. 52), with which the keeper of the garden of the Charites pelts his favorites (P. 9, 133: πολλὰ μὲν κεῖνοι δίκον φύλλ' ἐπι καὶ στεφάνους) as he showered arrows before. Comp. P. 6, 2: ἄφωραν Χαρίτων, N. 10, 26: καὶ Ἰσθμοῖ καὶ Νεμέα στέφαναν Μοῖσαις ἐδώκ' ἀρώσαι. For the shift comp. N. 6, 31: ἀπὸ τόξον ἰείς, v. 37: Πειρίδων ἄρώσαις.—30. ἀγαθοὶ ... καὶ σοφοί: The brave and the wise, the hero (Herakles) and the poet (Pindar). Comp. P. 1, 42: καὶ σοφοὶ καὶ χερσὶ βιασάι.—κατὰ δαίμον(α) = κατ' αἰσαν.

Στρ. β'.—31. ἐγένοντες: Empiric aorist.—ἐπεί: "Since" (were
this not so), "whereas," "else."—32. σκύταλον = ρόπαλον. Post-Homeric. Peisandros of Rhodes first endowed Herakles with the Oriental and solar club.—χεροίν: See P. 3, 57.—33. ἀνίκ(α): "What time." P. 1, 48. P. rolls three several fights into one—the fight of Herakles with Poseidon in Messenian Pylos, because the sea-god's son, Neleus, would not purge him of the bloodguiltiness of the murder of Iphitos; the fight with Hades in Eleian Pylos, because he had carried off Kerberos; the fight with Apollo, because he had stolen a tripod to avenge the refusal of an oracle. So the Scholiast.—ἀμφί Π.: O. 1, 17.—ηρείδε: "Pressed."—34. πολεμίζουν: πελεμίζουν (Thiersch and Bergk) is specious, but we should expect τόξον. Homer does not use πολεμίζειν of single combat, but that is not conclusive.—35. ῥᾶβδον: Hades' wand is akin to the caduceus of Hermes, with its well-known miraculous power. Herakles could meet not only two, but three—could match his σκύταλον against Poseidon's jagged trident, Apollo's clangent bow, and Hades' magic wand, because he was supported by his sire. Genius is a match for the divine, is divine. Herakles is a κατὰ δαίμον' ἀνήρ, as P. is a κατὰ δαίμον' ᾑοίδός. Comp. v. 28. Observe that P. only carries out the thesis ἄφαθοί κατὰ δαίμον' ἐγένοντο with Herakles as proof. The σοφοί he leaves untouched, as savoring of presumption.—38. ἀπὸ ... ῥίψον: P. is overcome by his own audacity. A little more and he had matched himself against all the gods and goddesses of song. Comp. the sudden start of O. 1, 52: ἀφισταράι.—40. τὸ γε λοιδορίσαι ... τὸ κανκάσθαι: Both objectionable; a very common use of the articular infinitive. See O. 2, 107. λοιδορίσαί involves taking sides. In tense, λοιδορίσαι matches ῥίψον. κανκάσθαι and λαλάγει go together. οὗ δέι λοιδορίσαι . . . ῥίψον. δέι μὴ κανκάσθαι . . . μὴ λαλάγει. So P. leaves the divine warriors facing each other, and holds his peace about his own powers.

'Αντ. Β'.—42. μανάλισιν ὑποκρέει: "Keeps in unison with the discordant notes of madness."—43. πόλεμον μάχαν τε: The combination of two substantives with τε is common enough in this poem, so vv. 16, 43, 46, 75, 89. It is very rare in model prose, and hence it may be noted as a curiosity that it is exceptionally common in Plato's Timaeos—Timaeos being an Epizephyrian Lokrian.—44. χωρίς ᾧταντών: χ., "apart from," "aside from."—φέροις: Imper. opt. "Lend."—Πρωτογενείας: P. seems to have been very familiar with local myths of the Lokrians. The story as told by
Mezger, after Böckh and Bossler, is as follows: Deukalion and Pyrrha, grandchildren of Iapetos (comp. Hor. Iapeti genus) escape the deluge by taking refuge on Parnasos. When the waters subsided, by the devices of Zeus (v. 56), they descended from the mountain (v. 46) to Opus, where, in consequence of an oracle of Zeus, they founded the first town (v. 47), and made the Stone people. To these belonged “the hundred mothers” from whom the Lokrian nobles were descended, as, indeed, the prominence of women among the Lokrians generally is a significant fact. The royal race to which Epharmostos is supposed to have belonged traced their descent from Deukalion and Pyrrha down to Lokros in the male line, and from his adopted son Opus in the female. Lokros was the last of his house, and the race was about to die out with him, but Zeus carried off Protogeneia, daughter of Opus of Elis, and granddaughter of Protogeneia, daughter of Deukalion and Pyrrha; was united to her in the Mainalian mountains, and brought her to the childless Lokros, her cousin, as his wife. Lokros called the offspring of the younger Protogeneia after her father Opus, and gave him the throne. The fame of Opus spread, and many settlers came to him, none dearer than Menoitios.—45. αἰσθανόμενος Διός: A thunderbolt was the token on the coins of the Lokrians. ὅπως is supposed to be connected with the “eye of God,” lightning.—48. ὑμὸδαμον: They are of the same commonwealth, not of the same blood. Comp. the Herakleidai and the Dorians.—51. σφυν: Refers to Δαι, “in their honor.”—οἶμον λιγύν: οἶμος is more frequently a figurative path. So Engl. “way” yields more and more to “road.” Comp. O. 1, 110: ὁδὸς λόγων, and Hymn. in Merc. 451: ἄγλαος ὁμος ἄοιδης (Hom. οὖμη).—52. αἴνει... νεωτέρων: This is said by the Schol. to be an allusion to a sentence of Simonides, who, in blaming P.'s new version of a myth, said, fr. 75 (Bergk): ἐξελέγχει ὁ νέος οἶνος οὐτώ (οὐ το, Schneidew.) πέρυσι δῶρον ἀμπέλου· ὁ δὲ μῦθος ὅδε κενεόφρων. P. retorts by insisting on the difference between wine and song. Men want old wine and new song, the former a universal, the latter an Homeric sentiment, Od. 1, 352: τὴν γὰρ ἀοιδὴν μᾶλλον ἐπικλείουσι' ἀνθρωποι, ἣ τις ἀκούντεσσι νεωτήτη ἀμφίστηκαί. The story has so little warrant that it ought not to weigh, as it does with some, in fixing the date of the ode. Simonides died 456 B.C.

'Επ. β'.—53. λέγοντι μᾶν: μᾶν with a note of defiance. Cf. P.
3, 88: λέγοντα μάν, and especially P. 1, 63. The challenge does not refer to the old tale of the deluge, but to the new version of the line of Opus. I renounce the examination of the spider-web speculations that have been spun about the relations of Elis and Opus.—57. ἀντλοι: "The flood," which rises as the water that rises in the hold of a ship, the regular meaning of ἄντλοι. Cf. P. 8, 12. The earth appears as a leaky vessel.—ἐλείν: "Drained."—κείνων: The reference is much disputed. κ. = Λαών (Dissen); κ. = Δευκάλιωνος Πύρρας τε (Böckh), which is the more likely by reason of the emphasis on ἰαπτηνίδος φύτλας.—58. ὑμέτεροι πρόγονοι: Refers to Epharmostos and his family.—59. ἰαπτηνίδος: See O. 3, 14.—60. κούροι κοράν: Stress is laid again on the distaff side, and it is hard to resist the inference that the novelty of P.'s story consists in dissociating Protogeneia from the Λαοί, the child of Deukalion and Pyrrha from their stone offspring; hence ἀρχαῖοι.—60. κοράν . . . Κρονιδάν: Used by poetic extension for Protogeneia the younger and Zeus, the pl. for the sing., as in fr. IV. 3, 11: γόνων ἵππων μὲν πατέρων µελέπεμεν γυναικῶν τε Καθµείαν ἕµολον (of Dionysos). Bornemann's κóρας . . . φερτάτου is a purely arbitrary simplification.—ἐγχώριοι βασιλές: ἐγχώριοι is used in opposition to ἐπακτοί. "A purely native line of kings until . . ." 

Στρ. γ'.—61. πρίν 'Ολύµπιος . . . ἐνεικεν: The Schol. makes a full stop at αἰεί, and considers πρίν an adverb, with γάρ omitted = πρότερον γάρ. But πρίν requires a standard of reference and αἰεί forces a close combination. πρίν with the ind. always means "until," which here marks the introduction of new blood.—62. ἐκαλός: Acc. to Schol. = λάθρα. Comp. Il. 8, 512: µὴ µάν ἄσπονδι γε νέων ἐπιζηαίν ἐκηλοὶ, with reference to an escape under cover of the night (διὰ νύκτα).—63. µίχθη: Cf. O. 6, 29.—Μαυλαλίασων ἐν δειραίσ: In Arkadia.—64. Δοκρῷ: Not merely πρὸς Δοκρόν. Cf. O. 1, 46.—αἰών: "Time."—ἐφάφαις: As a weight of sorrow.—65. ἕχεν = φέρεν. Comp. P. 3, 15: φέρον σα σπέρμα θεοῦ καθαρόν.—68. ἐκάλεσέν νῦν . . . ἐμέν: With the same fulness as O. 6, 56: κατεφάµιξεν καλείσθαι.—71. πόλιν ὑπασεν: Acc. to another tradition (Eustath. on Il. 2, 531), Lokros had been forced to yield to Opus.
... τε here, the δέ... δέ further on; significant change from parallelism to contrast.—'AMENTHES: On account of the joyance 
ΜΑΥΑΛΙΑΙΩΝ ἐν δειραῖς.—ΠΩΣΑΤΑΙ: By reason of the Olympian 
games.—74. διὸ ἈΚΤΟΡΟΣ: ll. 11, 785: ΜΕΝΟΙΤΙΟ, ἈΚΤΟΡΟΣ ὕιος. 
—75. ΜΕΝΟΙΤΙΟΝ: Patroklos is tenderly treated in the Iliad, and 
often called by his patronymic. So ΜΕΝΟΙΤΙΑΔΗΣ, ll. 1, 307; 9, 211; 
11, 608; 16, 420; 17, 270; 18, 93; ΜΕΝΟΙΤΙΟΝ ὕιος, ll. 11, 605; 16, 
278. 307. 827; 18, 12.—76. ΤΕΥΘΡΑΝΤΟΣ ΠΕΔΙΟΝ: Comp. I. 7 (8), 49: 
ὁ [sc. ἈΧΙΛΛΕΥΣ] καὶ ΜῦΣΙΟΝ ἀμπελόνεν ἐμαχεῖ ῥηλέφου μελαν ῥαῖνον 
φόνων πὲ δίον. Teuthras was adoptive father of Telephos 
and king of Mysia.—μολὼν. Rarely, as here, with a simple acc. 
(N. 10, 36).—80. δειξαὶ | μαθεῖν: Lith. “to show (so as) to (make 
one) perceive,” “to show beyond a doubt.” Comp. N. 6, 9: τε- 
κμαίρει... ἰδεῖν, So. O. R. 792: δηλῶσον' ὀρᾶν, So. El. 1458: κανα- 
δεικνύαι... ὀρᾶν.—82. γ' ἰνις: The MSS. have γόνος, unmetrical; 
Schneidewin ΘΕΣΙΟΨΥΜΡΟΣ, Bergk γ' ὀξος, Mommsen ΕΙΝΟΣ, 
Bothe γ' ἰνις, in which I have acquiesced, though γ' is a poor 
piece of patchery, as often.

'ΕΠ. γ'.—84. σφέτερας: Homer uses σφέτερος of pl. only. Of 
sing., “his,” O. 13, 61; P. 4, 83; I. 5 (6), 33; I. 7 (8), 55; of pl., 
“their,” I. 2, 27; P. 10, 38. The Scholiast remarks how much 
more honorable Pindar makes the position of Patroklos than 
Homer does. This divergence from Homer in small matters is a 
sign of independence of spirit, not of ignorance. Which of the 
two, Achilles or Patroklos, was ἑραστής, which ἑρωμενος, which 
the older, which the younger, was much discussed. See Plato's 
Sympos. 180.—86. εἶν: A sudden trans.ion. Remember that 
prayer is always in order, and many asyndeta fall under this head, 
O. 1, 115. A similar shift is found N. 7, 50. P. suddenly remem- 
bers the heavy load he had to carry, the contract list of the vic- 
tories of Epharmostos, and prays for more power. "May I find 
words." Compare Homer's petition to the Muses, goddesses of 
Memory, before he begins the catalogue of the ships. ll. 2, 484. —
ἀναγείσθαι: “For my progress” through all the victories of Epharm- 
óstos. ἀνὰ gives the force of “all through.” In N. 10, 19: 
βραχύ μοι στόρι ἀναγηγήσας ἂναγηγήσας, the figure is effaced; not nec- 
essarily so in I. 5 (6), 56: έμοι δὲ μακρὸν πᾶσας ἄναγηγησα 
ἄρτας. Here εἶν ΜΟΥΣΑΝ ΔΙΦΡΩ, for which see O. 6, 22, keeps 
the figure alive.—87. πρόσφορος: The traditional “fit,” whether 
“fit” (for the Muses), “fit” (for the theme), “fit for (ἐν) the
Muses' car," "fit to rehearse" (ἀναγείσθαι), gives neither satisfactory sense nor sharp image. If πρώσφορος can be understood as προσφορὰν προσφέρων (cf. v. 116), the passage is perfect. P. is "a bearer" of precious gifts. He would mount the Muses' chariot, passing through the long line of victories with a tribute of praise to each, and for his attendants he wishes poetic Daring and ample Power.—88. τόλμα: Comp. O. 13, 11: τόλμα τέ μου | εὐθείᾳ γλώσσαν ὄρνε· λέγειν.—90. ἐσποιτό: In v. 16 the concord (λέλογχεν) is with the unit produced by τε, here with the nearer. For the form ἔσπ., see O. 8, 11. —προξενία: According to the Schol. Lampromachos was a προξενός of the Thebans and a kinsman of Epharmostos. Pindar's coming is a tribute to affection and to achievement. The datives are διά with acc.—Ηλθον: In song. Comp. O. 7, 13: κατέβαν. —90. τιμώρος: To claim the honor due.—μύτραις: The pendent woollen ribbons of the wreath; hence, by synecdoche, the garland itself.

Στρ. 8'. —91. έργον: Cognate acc., being = νίκην. Comp. P. 8, 80.—92. εν Κορίνθου πύλαις: Poetic variation for Isthmus.—χάρμαι: Not in the Homeric sense, but = χάρματα. So also Professor Postgate (Am. Journ. of Phil. III., p. 337). The "horrid" (χραρμά) χάρμαι for "contests" would not be endurable in P., who does not tolerate μάχαι of ἄγωνες, except in a figure (O. 8, 58).—93. ταλ δέ: "Some."—94. Ἄργει... εν Ἀθάναις: The omission of the preposition with the first and the addition of it to the second word occurs sixteen times in P., according to Bossler's count, but, as Bossler himself admits, all the examples are not cogent, e.g. O. 7, 12; P. 4, 130 (cf. O. 1, 2. 6). Clear are, e. g., P. 1, 14; 2, 59; I. 1, 29. The principle seems to be the same as the omission of the first negative, for which see P. 3, 30; 6, 48.—95. σολαθεὶς ἀγενείων: Bold brachylogy. "Reft of the beardless," of the privilege of contending with the beardless. Cf. O. 8, 54.—97. ἀμφὶ ἄργυρῳδεσον: The prize consisted of silver goblets. On ἀμφί with dat., see O. 7, 80.—98. ἐξερεπει δόλῳ: "With a quick sleight of shifting balance." By this light read So. O. R. 961: σμερκά παλαιά σώματ' εὐνάχει ροτή.—99. ἄριτοτη: Many a trick ends in a fall for the trickster.—100. κύκλος: The ring of spectators.—δόσις βοῶ: Of applause. P. 4, 241; O. 10 (11), 80. —101. ὀραῖος: P. dwells on the personal beauty of the victors whenever he has an excuse. So O. 8, 19; 10 (11), 114; N. 3, 19.
NOTES.

'Αντ. 6'.—102. τὰ δὲ: "Then again." O. 13, 55; P. 8, 28; I. 3 (4), 11.—Παρρασίω στρατώ: At the Lykaia, in Arkadia, O. 13, 108; N. 10, 48.—104. ψυχράν... εύδιαινόν φάρμακον αὐράν: The prize was a woollen garment (χλαίνα). Comp. Hipponax, fr. 19: χλαίναν | δασείαν ἐν χειμώνι φάρμακον ρίγευς. The games were the Hermiaia, and were held, according to the Schol., in winter.—ὄψιν(ε): Never generic in P. except with subj.—105. Πελλάντι: In Achaia. Comp. O. 7, 86; 13, 109.—σύνδικος: Schol. μαρτυρεῖ. Comp. O. 13, 108: μαρτυρησει Λυκαίον βωμός,—'Ιολάον: The Iolai were celebrated near Thebes. Comp. I. 1, 16 foll. On the tomb of Iolaos, see P. 9, 90. Amphitryon was buried there also.—106. 'Ελευσίς: The Eleusinia, in honor of Demeter and Kore (τῷ θεῷ), are mentioned also O. 13, 110; I. 1, 57.—ἀγλαίαιν: The dat. autó still lingers in the mind. "Witness to him... and to his splendid achievements."—107. τὸ δὲ φῦα κρατιστον ἄπαν: The keynote of the poem. A natural reflection after the long list of victories due to native endowment in contrast with the fruitless efforts of those who have tried to gain glory by mere training—the ψεφενοι ἄνδρες (comp. N. 3, 41), whose numberless ventures come to naught.—111. ἄνευ δὲ θεοῦ, κτ.: "Each ungodded thing—each thing wherein God hath no part—is none the worse (for) remaining quenched in silence." A good specimen of P.'s terse participiality. See note on O. 3, 6. τὸ ἄνευ θεοῦ is τὸ μὴ φῦα. Deep silence is to bury the διδακταί ἄρεται, but loud proclamation (cf. δρῶν δρύσαι) is to announce the heaven-sent valiance of this man.—112. ἔντι γὰρ ἄλλαι, κτ.: Each thing must have the blessing of God. Some roads lead further than others; not all of us can prosper in one path of work. The heights of skill are steep. Of one Epharmostos has reached the pinnacle. For this no silence, but loud heralding.

'Επ. 8'.—113. ὀδύν... μελέτα: The Schol. cites Π. 13, 730: ἀλλῳ μὲν γὰρ ἐδωκε θεός πολεμήσῃ ἐργα, | ἄλλῳ δ' ἐν στήθεσαι τιθεὶ νῶν εὐφρῶτα Ζεὺς. —116. τοῦτο... ἀθλοῦν: The ἐπινίκιον. See v. 87.—117. ὀρυσαί: A howl of defiance, as if P. were a watch-dog. To us the word has a note of exaggeration. Hence Ahrens: ὀρυσαί = γάρ νυσαί, but δὲ is not worse in its way than the dies dies eructat verbum of the Vulgate.—118. δαμονία: Adv., δαμονια μοίρα (Schol.). —119. ὑπντ' ἄλκαν: "With valor in his eyes." So πῦρ δεδορκός, φάβον βλέπων, Engl., "look daggers."—120. Ἀλαντείον τ' ἐν δαίτι Φιλιάδα: With Mommsen. "At the banquet
of Oiliades he crowned victorious the Aias-altar.” This seems better here than “At the banquet he crowned the altar of Aias Oiliades,” the gen. being in apposition with the adj. in -\textit{uos}, as in Τοργείη κεφαλὴ δεινοῖο πελώρου (II. 5, 741), Νεστορέη παρὰ νη Πυλογενέος βασιλῆος (II. 2, 54). Φιλιάδα for Οιλιάδα. Aias, son of Oileus, was a Lokrian, II. 2, 527: Λοκρὸς δὲ ηγεμόνευν Οἰλῆος τάχυς Αἰας. His effigy is seen on the coins of Opus. The postscript -\textit{τε} comes in very well.—\textit{πεστεφάνωσε}: “Crowned in commemoration (ἐπὶ).” So Fennell. Rather “heaped wreaths upon.”

**Boxers with Oil-Flasks.**

Coin of unknown city.
OLYMPIA X. (XI.).

The victory celebrated in this ode was gained by Agesidamos, a boy boxer, son of Archestratos of Epizephyrian Lokris, Ol. 74 (484 B.C.). The following ode (11), composed on the same theme, and produced at Olympia immediately after the victory, was put after the longer ode in the MSS., because it was fancied to be the τόκος mentioned v. 11. This longer poem was sent to Lokris some time afterwards. There is nothing to measure the interval that elapsed, and the poet's expressions of contrition at the long delay must be construed poetically. Hermann and Mommsen assign it to the next Olympiad, De Jongh and Fennell, who see in v. 15 an allusion to Anaxilas of Rhegion (see Introd. O. 1), would put it Ol. 76.

Lübbert has written an elaborate essay (Kiel, 1881) to prove that Pindar gave this detailed account of the institution of the Olympian games by the Theban Herakles in distinct opposition to the traditions of the Eleian priests, who referred the establishment of the games to the Idaian Herakles, and the Dactyls, his brothers. See Paus. 8, 7, 6. Lobeck and others consider the Eleian legend a late invention, but Lübbert has proved the great antiquity of Idaian sites in the Peloponnesos, and this theory gives a more plausible explanation of the detail here presented than the gratuitous assumption that the poet went into all these particulars for the benefit of the Epizephyrian Lokrians, as if the Epizephyrians did not have traditions of their own. As a champion of the glory of the Theban Herakles against all comers, Pindar appears in a very natural light.

The words which form the key to the poem lock the third antistrophe and the third epode together, ὅ τ' ἔξελέγχων μόνος | ἄλαθεν ἑτήτυμον | Χρόνος (v. 59). The poet begins by acknowledging a debt: Time shamed him. The truth of the first Olympic games was hidden: Time revealed it. The melody was
long suppressed: Time brought it at last, as welcome as the son with whom the wife rewards the long-expectant love of the aging sire. Time brings roses, Time crowns renewed effort. So Herakles suffers repulse. So Agesidamos has a hard struggle, but both succeed at last. *Xρόνος γὰρ εὐμαρής θεὸς* (Soph.).

The poem was written in fulfilment of a promise, in payment of a debt which the poet poetically feigns that he has forgotten (v. 4). He calls on the bystanders to read the ledger of his heart and see where his creditor stands written; he calls on the Muse (Memory) and Truth, the daughter of Zeus, to keep from him the reproach of falsehood (v. 6). Time has brought the blush of shame to him for this heavy arrear of debt (v. 7), but usury can make good the failure of prompt payment (v. 11). The tide of song will wash away the pebble-counters into the depths of poesy, and the debt due to Agesidamos and to Lokris shall be settled, and favor gained besides with Faithfulness, who inhabits the city of the Zephyrian Lokrians, with Kalliope, who is dear to them, as also mail-clad Ares (v. 15). But the poet is not the only one in debt. Agesidamos would have failed, as Herakles failed in the fight with Kyknos, had not Ilas helped him (v. 19). So let him pay his debt of gratitude to Ilas as Patroklos his to Achilles. Native valor, training sharp, and God's favor can raise a mortal to great fame. Only some few reach joy without toil, light without darkness (v. 25). This tribute paid to Ilas for the training sharp, the decrees of Zeus urge the poet to pay another debt—the debt due to Herakles for the establishment of the games hard by the ancient tomb of Pelops—and the heart of the poem is occupied with a detailed account of the origin of the Olympic games and the first celebration (vv. 27–85). Herakles is not the Herakles of Peisandros (O. 9, 32); he is not a lonely knight-errant, he is the leader of a host. The version here given bears on its face the impress of a strong local stamp. It is not the common story, that is evident; and the poet draws a sly parallel between his forgotten debts written on the tables of his heart, which Time reveals to his shame (*Xρόνος*, v. 8) and the truth which Time has brought to light (*Xρόνος*, v. 61). The victors, so far as they can be traced, are all in the belt of the Peloponnesos with which the Lokris of the mother-country had affinity. Arkadia is prominent, Tegea is there (v. 73), and Mantinea (v. 77), and the conclusion bears the broad mark of the device of the Lokrians—the thunderbolt (vv. 86–91).
At the close, P. sings how welcome the song must be in coming, as a late child of one's old age; and well it may, for song alone gives immortality. And now he has fulfilled his promise. He has praised the Lokrians, he has praised the son of Archestratos, a vigorous prizer and a Ganymede for beauty (v. 115).

The debt is paid, as debts should be paid, with cheeriness, if not with promptness. The Αιολικ (logaoedic) rhythms are gay, lilting. The poem ends fitly with Κυρογενεί. Mezger calls attention to the recurrence of χάρων, vv. 14, 19, 86, 104.

Of the five triads, the first is occupied with the introduction, the fifth with the conclusion. The story of the Olympic games takes up the central three. There is a little overlapping, but not so much as usual.

Στρ. α'.—1. Τὸν Ὄλυμπιονίκαν: Prolepsis. Emphatic accusatives naturally seek the head of the sentence.—ανάγγειλε: Familiar reference to reading and writing, esp. common in Aischylos, e.g., P. V. 789: ἥν ἐγγράφον σὺ μνήμοσιν δέλτοις φρενῶν. Comp., further, Choeph. 450, Eum. 275, Suppl. 179; Soph. Triptol. fr. 8: θέσι δ' ἐν φρενῶσ δέλτοισι τοὺς ἐρωτός λόγοις. We have here a humorous search in the poet's ledger.—4. ἐπιλειθαι(α) = ἐπιλείθησμαι (Schol.).—Μοίσ(α): The eldest of the old three was Μνήμη.—5. Ἀλάθεια: With a touch of repentance for the ἐπιλείθας. He had forgotten, and so had lied, or seemed to lie. Hence what follows: ἐρύκετον ψευδέων ἐντάν. Memory is to find the place, and Truth is to discharge the debt.—δρῆκα = δικαία (Schol.). "Rectifying hand;" the hand that scores off the debt.—7. ἐντάν ἀλτοτέρων: Is much more poetic than ἀλτοτέρων with ψευδέων. For a like hypallage, comp. P. 6, 5: Πυθιόνικος ἕμνων θησαυρός, P. 4, 255: ὑμετέρας ἀκτίνος ὄλβου.

'Αντ. α'.—8. ὁ μέλλων χρόνος: The morrow to which I had long postponed my payment has come at last, and has revealed to my shame my long arrear of debt.—9. καταιχύνε: The aor. as a perfect. The shame is not in the debt—this, too, is a θεόδματον χρέος (O. 3, 7)—but in the delay. Cf. P. 9, 112.—βαθύ: Comp. O. 13, 62: βαθὺν κλάρου. The column of figures grows downward, deeper and deeper as interest is added to principal.—11. τόκος: Not a separate poem (see Introduction), but payment in full with usance added.—δρατὸν ὄν: So Schneidewin for the unmetical θνατῶν of the better, the ἀνδρῶν of the inferior MSS.
Hermann writes ὃνάτωρ, "beneficial;" in the mercantile sense, "a good round interest." Mommsen, γε τόκος ἀνδρῶν. So also Mezger. Fennell, who desiderates proof for ὄν with imper. in P., has ὃνάτω. One might be satisfied with Homer's ὄν and imper.—ψάφος: The Schol. refers ψ. to ἐπιμομφάν, "the accumulation of censure." In view of the technical use of ψάφος as "a counter," it seems more natural to refer it to the debt; but as the ἐπιμομφά consists in the accumulation of the βαθή χρέος thus rolled up, there is no great divergency in the two views.—κύμα: The tide of song, as N. 7, 12; I. 6 (7), 19.—13. ὑπά τε: This parallelism is characteristic of P. Comp. O. 2, 108. How the wave will wash away with its flow the rolling pebble, and how this new tide of song will pay my growing debt. "How and how" = "as... so." —κοινὸν λόγον: "The general account." What is due to the victor and the victor's home. Thus only does γὰρ get a clear reference.—14. φίλαν ... ἔσ χάριν: "As a loving favor," and thus get thanks for blame.—τίσομεν: Pindar not unaided by Μοῦσα and Ἀλαθεία.

Επ. a'.—15. Ἀτρέκεία: Not the same with Ἀλαθεία above. Ἀλαθεία is truth, as "candor;" Ἀτρέκεία, "truth," as "straightforwardness," "unswerving accuracy," a business virtue. Fides iustitiaque (Dissen). In Ἀτρέκεία there may be an allusion to the uprightness of Zaleukos, the Lokrian lawgiver. The Lokrians love honesty. I am honest. They love song. I sing. They are warlike. I will tell of war.—16. Καλλιότα: Afterwards especially the heroic Muse. Stesichoros, "who bore the weight of the epos on the lyre" (Quintilian), was of Lokrian origin.—17. χάλκεος Ἀρης: See O. 11 (10), 19: στρατῶν αἰχματών.—Κύκκεια: The short a, as in ὀδύσσεια ( Aeolic). Kyknos was slain by Herakles in the grove of the Pagasian Apollo because he had seized the victims destined for the Delphian shrine. So Stesichoros. The poem was doubtless familiar to the Lokrians. The nexus is not over-clear. It is tolerably evident, however, that the victory of Agesidamos was gained after a hard struggle. In the first encounter Kyknos was aided by his father, Ares, and Herakles fled acc. to the proverb, οὐδὲ Ἡρακλῆς πρὸς δύο. But our Lokrian Herakles, Agesidamos, found his one adversary too much for him, and he would have failed, had it not been for the help of his trainer, Ilas, whether that help was the training itself or encouragement during the struggle. The parallel of Patroklos
and Achilles with Agesidamos and Ilas gives reason to suspect that the adversary was an ingens Telephus of a boy (O, 9, 76). De Jongh sees in this an allusion to the struggle between the Lokrians and Anaxilas of Rhegion.—19. Ἡλπ.: The mention of the trainer (ἀλείπτης) is a part, often a large part, of the contract. See O, 8, 54.—21. Ἀρχιλεῖς Πάτροκλος: The Lokrians took an especial pride in Patroklos. See O, 9, 75. Patroklos was almost universally considered the older of the two, after Homer, II, 11, 787.—22. θέζαις: A trainer is called a Naξία ἄκωνα, I, 5 (6), 78. The same figure is used by Xenoph. Cyr. 1, 2, 10. 6, 41.—φύντο ἀρετὴ: "Born to achievement." Cf. N, 7, 7: ἀρετὴ κριθεῖς. P.'s contempt of the ἰδιακτάὶ ἀρεταὶ (O, 9, 108) is reconcilable with the value of training (doctrine sed vim promovet insitam).

Στρ. β'—24. ἄπονον...παύροι τινες: Litotes for "no joy without toil." An ἄπονον χάρμα would not be singable. Connect φῶς with χάρμα above, "a joy that is a supreme light to life."—25. πρό: "Above."—βιστὼ φῶς: Comp. O, 2, 62: ἄνδρὶ φήγγος. —26. ἀγώνα: The place, as in Homer, and not the contest.—θέμιτες = θεσμοί, with Διός.—27. σάμαι: O, 1, 93.—πάρ: O, 1, 20. —28. βομών ἐξάρθρον: "Six-numbered of altars" (ἐξ, with ἀγώνα), "with altars six in number." ἀνάρθροσ with the gen. is not parallel. Hypallage, as with ψευδῶν ἐντίναν ἀλιτόξενον (v. 6), would be scarcely more harsh. On the six altars, see O, 5, 5. The passage is corrupt.—30. Κτέατον: Kteatos and Eurytos, sons of Poseidon, had attacked Herakles and slain most of the army that he had brought from Tiryns, and so prevented him from exacting the pay due him from their uncle, Augeias. In requital, Herakles lay in ambush for them near Kleonai, as they were on their way from Elis to the Isthmus, slew them, marched against Augeias, and put him to death. With the booty thus acquired he established the Olympian games. See O, 2, 3.—ἀμύμονα: Physically. Such an ἄμφων was Absalom, 2 Sam. 14, 25: From the sole of his foot even to the crown of his head there was no blemish in him. Such an ἄμψων was Aigisthos, Od, 1, 29.

'Αντ. β'—31. Ἀνγέαν λάτριον...μισθὸν ὑπέρβιον: Chiastic position, especially effective at the end of the verse. λάτριον = ἀντὶ τῆς λατρείας, the well-known menial service of cleansing the stalls. "That he might exact of Augeias, despite unwillingness and o'erweening might, the wage for his menial service." Some com-
'Ep. β'.—38. Μολίονες: The Siamese twins of antique fable, no monsters, however, in Homer, who calls them, II. 11, 750, 'Ακτορίων Μολίονε παίδε. The name M. came from the mother's side of the house.—ὑπέρβιον: Like uncle, like nephews, v. 31: Αὐγέαν . . . υπέρβιον.—καὶ μάν: μάν gives a solemn preparation for the doom of Augeias. —ἐξεναπάτας: So Iason is called εξεναπάτας by Medea, Eur. Med. 1392.—39. Ἐπείων βασιλεὺς: Augeias.—ἐπιθέν | οὐ πολλὸν = οὐ πολὺ υπερτερον. —40. στερεύς: Almost personifies πυρί. Transl. "pitiless." Note also the vividness of the dat. (O. 6, 35).—41. ὀχετόν: Fire and axe are not enough. The river-bank has yielded, and the doomed city settles into a deep channel of woe.—42. ἐὰν πῶλιν: Effective position. Ψάριδα is treated as an adj. with πῶλιν, the color is lost.—44. ἀποθέσθαι: Cf. O. 8, 68.—45. υστατος: "Last of the three," and so "at last."—46. θάνατον αἰτήν: Homer's αἰτήν δελθρον. He fell into the same ὀχετός with the city.

Στρ. γ'.—47. Ἕλσαι: Orig. Ἕλσαι.—49. σταθμάτω: "Laid off." —ἀλσος: Not yet a grove (O. 3, 18), and not necessarily a grove (Schol.).—50. περὶ δὲ πᾶξας = περιφράξας (Schol.).—ἐν καθαρῷ: "In the open."—52. δόρποι λύσιν: "Resting-place for the evening meal" (Fennell).—53. τιμάσαι: Coincident action. Cf. O. 7, 5.

'Ἀντ. γ'.—54. μετά: "Among." One of the six douλε αltars was consecrated to Artemis and Alpheios. See O. 5, 5.—55. Κρόνου = Κρόνον. Cf. P. 3, 67: ἦ τιμα Λατοίδα κεκλημένου.—56. ἄς: Asiatic. Αεol. and Dor. = ἄς.—57. νήφας: The snow of the old time is an offset against the sun of the time of Herakles. O. 3, 24.—58. παρέσταν: The Moirai were present to help, as at the birth of Iamos (O. 6, 42).—μὲν . . . τ(ε): O. 4, 13.—ἄρα: "As was meet."—60. ἀλάθειαν ἑτήτυμον: ἀλήθεια, orig. "candor," needs the reinforcement of "reality." τὸ ἑτήτυμον is τὸ ὄντως ὄν. Truth
to impression is proved to be truth to reality. The broidered tales (O. 1, 29) perish, but the true record prevails (ἀμέραι δ' ἐπίλοιποι μάρτυρες σοφώτατοι). Things will right themselves—nay, have righted themselves—and Time, the Recorder, is Time the Herald. Nothing can be more evident than P.'s championship of the Lokrians against false traditions.

Στρ. 8'.—70. στάδιον ... ἀρίστευσεν: Comp. O. 4, 22: νυκόω δρόμον.—εὐθὺν τόνων: "A straight stretch"—not the διαλώς. So the Schol.—71. Δικύμιον: See O. 7, 29. —72. Οἰωνός: Nephew of Alkmene, first cousin of Herakles. According to Pausan. 3, 15, 4, he was killed in Sparta, ἡλικίων μετράκιων, not very consistent with Pindar's στρατόν ἔλαινον.—Μιδέαθεν: Midea was in Argolis. The name of Oionos's grandmother was Midea. See O. 7, 29.—73. Ἐχερος: Who afterwards killed Hyllos, the son of Herakles. Paus. 8, 5, 1.—74. Δόνυκος: Unknown.—ἐφερε: Imperfect of vision, what Shilleto calls the panoramic imperfect. Comp. O. 8, 49: τάνυεν.—τέλοι: "Prize." P. 9, 128; I. 1, 27.

'Αντ. 8'.—77. Σάμος: Mentioned in the Choliambi of Diphilos: στρέψας δὲ πάλους ὡς ὁ Μαντεύεσ Σῆμος | ὁς πρώτος ἐρματ' ἡλασεν παρ' Ἀλφείῳ.—ᾧλιροθίου = ὁ Ἀλπροβίον. Halirrhostios, son of
Poseidon, and so an hereditary charioteer.—78. Φράστωρ: Unknown, as well as Nikeus below. P. is following local records.—79. μάκος . . . ἐδικε = μακρὰν ἔρρυψε βρύσων (Schol.).—80. Νικεύς: So Ambros. for δ' Ἐνικεύς.—πέτρῳ: In I. 1, 24, cited as a parallel for the dat., Christ reads αἰχμαῖς = αἰχμαίς. —χέρα κυκλώσαις: Od. 8, 189: τῶν ῥα (sc. δίσκων) περιστρέψας. —80. ὑπὲρ ἀπάντων: "Above" = "beyond." So N. 9, 54; I. 2, 36.—συμμαχία = συμ-μαχοί. —81. παραθύδε: Tr., "shot past," the cheer flashed by. See P. 1, 87, note. For the last two contests the πένταβαλλον was afterwards substituted. See I. 1, 26: οὐ γὰρ ἂν πενταέθλιον ἄλλ' ἐφ' ἐκάστῳ | ἔργατες κείτο τέλος. P. sticks to his record. It would not be strange if this whole description was composed to save the neglected memory of Doryklos and Phrastor and Nikeus.—ἐν δ' ἑσπερόν | ἐφλέξεν: ἐνεύφελεξεν, "lighted up." Comp. O. 3, 20. The full moon, hence εὐώπτιδος σελάνας, was a necessary part of the institution. The light of the moon meets the shout of the army.

'Επ. δ'.—84. αἰδητο: "Rang with song." This use of the passive is not very common in Greek. Cf. Eur. I. T. 367: αἰδείται πὰν μελαθρον, Heraclid. 401: θυπολείται δ' ἄστυ.—85. τὸν ἐγκάμμον ἀμφί τρότον: "Like banquet music." A curious use of ἀμφί, which makes the tune the centre of the song.—86. ἀρχαῖς . . . προτέραις: "The beginnings of yore," the establishment of the games by Herakles.—ἐπόμενοι: Seems to hint at deviation on the part of others.—ἐπομνυμάν χάριν: "As a namesake grace of the proud victory, we will sing forth the thunder . . . of Zeus." The victory is Olympian, let us sing, to grace it, Olympian thunder. Perikles the Olympian was Perikles the Thunderer. χάριν is the result of κελαδησόμεθα βρονταν.—87. νίκας: So P. 1, 30: τοῦ ἐπομνυμάν. —ἀγερώχου: See P. 1, 50. —κελαδησόμεθα = εἰπομεν (Schol.). —89. τυρτάλαμον βέλος: "Bolt of the firehand." Hor. Od. 1, 2, 2: r u b e n t e | d e x t e r a s a c r a s i a c u l a t u s o r c e s. The thunderbolt is figured on the coins of the Epizephyrian Lokrians.—90. ἐν ἀπαντὶ κράτει . . ἀραφότα: "In every victory fit emblem." Mezger, after Freise, makes it "in which dwells omnipotence."—92. χιλιδῶσα: "Swelling." O. 9, 2: κεχλαδώσ.
NOTES.

π ει.—94. δέ: So Böckh for οὖστε.—95. νεότατος τὸ πάλιν: "The reverse of youth." So O. 12, 11: ἐμπαλὼν τέρψιος, P. 12, 32: ἐμπαλὼν γνώμας.—97. ποιμένα: "Master." —98. ἐπακτὼν ἀλλότριον: One thinks of "this Eliezer of Damascus." —99. ὑφάσκοντε στυγερώτατος: Out of the almost epic fulness of this passage it has falsely, if not foolishly, been gathered that Agesidamos had become old while waiting for Pindar's song. In one sense, yes! οἱ δὲ ποθεύνετε ἐν ἡμαὶ γηράσκουσιν. The late song is as welcome as a child of one's old age. Nothing more hateful than to die and leave no heir of one's body. Nothing more hateful than to die and leave no memorial of one's hard-earned glory. As the child keeps up the name, so the lyre keeps up the fame. We have no right to assume that Agesidamos was on the brink of the grave. The poet simply declares that he is secure from any such disaster as oblivion.


'Επ. ε'.—107. ἐγὼ δέ: In contradistinction to the Muses.—συνεφαπτόμενος: "Lending a helping hand." —108. ἀμφέπεσον: "Embraced," "took to my heart." What was promise is performance.—109. καταβρέχων: Cf. I. 5, 21: ῥαινέμεν εὐλογίαις, P. 8, 57: Ἀλκμάνα στεφάνοις βάλλω, ραίνω δέ καὶ ζύμω. Above ἀναπώςει suggests roses.—ἐρατόν: The son of Orchestratos is not old enough to have lost his bloom.—110. εἴδον: Here no figure. The poet promised when he saw him, and then forgot.—χερός ἄλκα: Cf. v. 68: χείρεσσι.—114. κεκραμένον: "Endued," literally "blended;" see P. 10, 41.—115. ἀναίδεα ... μόρον: Theogn. 207: θάνατος ἀναδήσ. Death is a true λίας ἀναδήσ, "unabashed, "regardless," "ruthless."—σὺν Κυπρεγενεί: With the favor of Aphrodite.
OLYMPIA XI. (X.).

For the occasion of this ode see the Introduction to the preceding one, where Böckh’s view has been followed. Leop. Schmidt calls it a promissory note, while the old arrangers imagined it to be interest on deferred payment. This is the first Olympian victory celebrated by Pindar, and Schmidt thinks that P. shows great satisfaction at receiving the commission. This may be true, but Schmidt does not succeed in explaining why P. should have postponed the execution so long.

The thought of the poem is, “Song, God-given, is the true complement of God-given victory.” There is a time for all things; time for winds, for showers. The time of all for song is when success is achieved by help of toil; then ’tis a beginning of fame hereafter, a sworn warranty of great achievements. High above envy is dedicated this praise for Olympian victors. This glory my tongue would fain feed full, but ’tis God alone can give a heart of wisdom. This glory I can sing as an adornment over and above thy olive wreath and foster the name of the Lokrian stock. There revel, ye Muses, for I will be bound that it is an hospitable race, acquainted with beauty, wise to the highest point, and warlike. Nor fox nor lion changes nature.

The rhythms are Dorian (dactylo-epitrite). Leop. Schmidt remarks on the inferior impressiveness and majesty of the rhythms as compared with other poems. However that may be, the proportion of dactyls is unusually small, though about the same as in O. 12, which belongs to the period of full maturity. Böckh says: ad Lydiam declinat harmonium.

The strophe sets forth the importance of the song, the antistrope the divine calling of the poet, the epode the noble stock of the victor. Thus this brief poem contains all the elements of the επιγειον except the myth. To this effect, Mezger.
NOTES.

Στρ.—1. Ἔστιν ἀνθρώποις, κτῆ.: Pindaric approach by parallels, of which the type is given O. 1 (init.). See also O. 3, 42, and comp. N. 3, 6: διψῇ δὲ πρᾶγμα ἄλλο μὲν ἄλλου, | ἀδιστοικία δὲ μαλεστ' ἀοιδῶν φιλεῖ.—ἀνέμων: The wind is not necessarily suggested by the voyage of Agesidamos, but wind suggests rain. In Greece navigation and agriculture go hand in hand. Hesiod puts agriculture first.—3. παῖδων: A common personification; hence less felt, though not wholly effaced. See note on O. 8, 1; N. 4, 8; 9, 52.—4. πράσσει: So with Christ for πράσσοι. Schol., Hartung, Bergk have πράσσῃ, but P. prefers the pres. indic. in the generic condition. The opt. protasis with universal present in the apodosis occurs P. 1, 81. 82; 8, 13. 14; I. 2, 33. 34, but the circumstances are somewhat different.—6. τέλεσα: Cited as an example of the schema Pindaricum (agreement of a plural subject with a singular verb), of which there are very few examples in P. Here we read, with Λ, ἄρχα, and the example disappears. This syntactical figure gives no trouble when plural nouns are mixed with singulars or neuters—of course, disjunctives do not count, as P. 10, 41, q. v.—nor much when the verb precedes, for the singular is the general and the plural the particular. Comp. fr. IV. 3, 16. In P. 10, 71 there is a various reading, κεῖναι for κείται, in P. 4, 246, τέλεσαν for τέλεσαν. In Plat. Gorg. 500 D, for εἰ ἔστι Β has εἰ ἔστιν, which points to ἔστον (Hirschig). In Aischyl. Pers. 49 στέιται rests on a correction of Μ; the other MSS. have στείται. —πιστῶν ὅρκιον: "A certain pledge for mighty deeds of emprise." Cf. N. 9, 16: ὅρκιον... πιστῶν. These songs are to be the beginning of future renown and a witness to great achievements. They are called a pledge because they bind themselves to prove what has been done. On shifting gen. (λόγων) and dat. (ἀρεταῖς), see O. 6, 5.

'Αντ.—7. ἀφθόνητος: The gloss πολυφθόνητος shows that the word was a puzzle here. "Beyond the reach of envy," Böckh after the Schol., who says that images may be taken down, but the hymn cannot be destroyed.—8. ἀγκεῖται: The best MSS. have ἀγκεῖται, but ἀγκεῖται is established by the Schol. and the sense. The song is an ἀνάθημα, O. 13, 36; I. 4 (8), 17.—τὰ μὲν: Schol.: ταῦτα τὰ κατορθώματα καὶ τὰ ἐγκόμια τῶν ἐν ὀλυμπίᾳ νεικηκότων. As often, μὲν and δὲ attack different members of the antithesis with chiastic effect, P. 1. 21.—ἀμετέρα: Plural of the chorus.—9. ποιμαίνειν: "Tend," "cherish," "make our care." Comp. also
the use of βουκόλειν. The figure is not to be pressed.—10. ἐκ θεοῦ δ(θ): P. modestly acknowledges his dependence on God. Comp. P. 1, 41: ἐκ θεῶν γὰρ μιχαναί πᾶσαι βροτέας ἄρεται.—ἀνήρ: O. 1, 66.—όμως: So von Leutsch, who has explicated it out of the ἱσως καὶ αὐτῶ τῷ τρόπῳ (τῷ αὐτῷ τρ. ) and ὀμώς ὡς ἐν τῷ νενίκησας of the old Scholiasts. "We are vain to sing thy praise, but our success depends on God, as well as thine." The old MSS. have ὀμῶς ὄν, the interpolated ἐσαει after διαπαντός of the Schol. Mommsen reads: πραπίδεσσων ὀμῶς ὄν ἵσθι, κτέ.

'Επ.—13. ἐπὶ στεφάνῳ: "Over and above," "topping." So O. 3, 6: χαίταις ... ζευκθέντες ἐπὶ στέφανοι. Mommsen retains ἀμφι of the Ambros.—χρυσεάς ἱλαιας: χρ. figurative. O. 8, 1: χρυσοστεφάνων ἀδέλων, N. 1, 17: φύλλοις ἱλαιαίας χρυσεώς, P. 10, 40: δάφνα χρυσέα.—15. ἀλέγων: "Caring for;" hence "praising," ὑμῶν (Schol.).—17. ὑμῖν: So Bergk and De Jongh after the Scholiasts, the MSS. μὴ μιν. The subject of ἀφίξεσθαι is "We," "I and the Muses." Comp. Od. 12, 212: ἐκφύγομεν καὶ ποιν τῶν ἔμησεσθαι ὄν (sc. ἡμᾶς). ννν, in anticipation of στρατῶν, would be forced (in spite of O. 7, 60); with reference to the return of Agesidamos to his home, unnatural.—18. μηθ(θ): For the one neg., comp. P. 10, 41: νόσοι δ’ οὔτε γῆρας. So Phil. 771: ἐκοντα μὴ’ ἄκοντα, Eur. Hec. 373: λέγουσα μηθ δρώσα. The neg. μὴ, as after a verb of swearing (O. 2, 102).—ἀπείρατον καλῶν, κτέ: The Epicyphryian Lokrians well deserved this praise. For their poets—Xenokritos, Erasippos, Theano—see the classical dictionaries. The Λοκρικὰ ἄσματα reflected the passionate and erotic character of the people. The poems of Nossis, preserved in the Anthologia Palatina, are well worth study.—19. αἰχματάν: Especially noted is their victory over the Krotoniates on the banks of the Sagra. Cf. O. 10 (11), 17.—τὸ γὰρ | ἐμφυεῖς ... θᾶδος: The equable dactylo-epitrite rhythm allows this separation of article and substantive (Stein). Cf. O. 7, 13 (?); 12, 5; P. 12, 20.—20. ἀλόπηξ: This need not refer to ἀκρόσοφων. Perhaps only the lion-part holds. Still comp. I. 3 (4), 65.—21. διαλλάξαντο: "Change" (gnomic aor.). So with Lehur, v. Wilamowitz-Moellendorff, Schröder (Am. Journ. of Phil. XII. p. 386). The MSS. διαλλάξαντο, "May change," the so-called potential optative without ἄν. However, the examples commonly cited for this opt. in Pindar, N. 3, 20; P. 11, 50, cannot be considered stringent. O. 3, 45, the opt. is imperative. In prose ἄν is necessary, and Hartung writes here: διαλλάξαντ' ἄν ἰθὸς, which is forbidden by the digamma.
Ergoteles of Himera, an exile from Knosos in Crete, won the δόλιχος, Ol. 77 (472 B.C.). The δόλιχος is variously estimated at seven, twelve, twenty, twenty-four stades, most accepting the last. Crete was famous for its runners (Xen. An. 4, 8, 27: δόλι-χον δὲ Κρήτης πλείους ἐξηκοντα ἔθεον), though the Cretans seldom took part in the Greek national games. After the victories mentioned in this ode (v. 17), Ergoteles won another Olympian (Ol. 78), and two Nemean contests (Paus. 6, 4, 11). The poem itself tells us that he had been driven from Crete by political faction, and as Sicily was the land of promise to the eastern Greeks, and especially those of Dorian stock, we may dispense with a closer investigation. From the Scholiast we learn that he arrived at Himera when a quarrel between Gelon and Hieron was at its height. Himera was hardly more quiet than his old home, but he succeeded in acquiring citizenship and the jealously guarded right of holding real estate.

The twelfth Olympian is a short occasional poem. It has no room for a myth, unless we consider the simile of the home-fighting cock an equivalent (v. 14). The simple thought is the domination of Tyché. At the beck of Tyché ships are piloted on the deep, stormy wars and councils guided on land. Men's hopes are ships that roll through seas of idle plans, now high, now low. The future no god hath pledged, no man hath seen. The hoped-for pleasure is reversed, and from the battle with a sea of trouble men pass in a moment's space to joy profound (vv. 1–12).

So Philanor's son, like some home-fighting cock, would have had only homely fame, and the garland for the swiftness of his feet had shed its leaves unheralded, had no hostile faction bereft him of his Knosian fatherland. Now he hath gained a wreath at Olympia, two at Pytho, two on the Isthmus. Now he magnifies
Olympia XII.

the city of the Nymphs’ hot baths. Now he dwells amid broad acres of his own (vv. 13–19).

The sea plays an important part in this ode, as might be expected for many reasons—the distance that separates Ergoteles from Olympia, the distance that separates his old home and his new. There is something symbolic of the vicissitudes of Fortune in the numerous antitheses. The poem rocks like a ship. The deep, the land—wars, councils—up, down—no pledge from God, no foresight of man—pleasure reversed, pain redeemed.

Himera and Ergoteles are paralleled. The city and the victor mirror each other. The fortune of Himera is the fortune of Ergoteles.

The rhythms are dactylo-epitrite. Böckh calls the mood a mixture of Dorian and Lydian. The parts of the triad are clear-cut. The first deals with the domination of Tyché, the second reinforces the theme of the uncertainty of human plans, the third makes a practical and comforting application of these reflections to the case of Ergoteles.

Στρ.—1. Ζηνὸς Ἐλευθερίου: Ζεὺς Ἐλευθέριος was honored in other Greek states, but esp. in Himera, on account of the great victory gained over the Carthaginians, and the new deliverance from the rule of Thrasydaios. See Introd. to O. 2.—2. εὖρυσθενέα: Proleptic. Not used elsewhere in P. of a city.—ἀμφιπόλει: “Keep thy sentry-round about.”—Σωτείρα Τύχα: Tyché, acc. to the Homeric Hymn in Cerer. 420 is a Nereid; acc. to Hesiod (Theog. 360), a daughter of Oceanos. Notice the sea atmosphere. Only acc. to Pindar himself (Paus. 7, 26, 8), T. is one of the Μοίραι.—3. τίν: “At thy beck.” The dat. of interest is by implication the dat. of agency. Comp. P. 1, 73: ἄρχο διαμασθέντες.—θοάι: θῶος is used of actual speed, ὁκύς of inherent. “θοῆ ναῦς, velox navis, a thing of life; ὥσεία ναῦς, ocelis navis, an expeditious conveyance.” Jepp, on Soph. Ai. 710. Ships refer to war and peace, then follows war (πόλεμοι), then peace (ἀγοραί). So the balance is prettily held.—4. πόλεμοι: Seas of blood, through which Himera had passed.—5. κάγορα... βουλαφόροι: In public councils it was a formula to commence ἀγαθή τύχη (Paley).—αι γε μὲν ἄνδρῶν... ἐπίδεσ: Article and substantive are rhythmically near, though syntactically far removed. Cf. O. 11 (10), 19.—μὲν... δ(ε): O. 11 (10), 8. —6. πόλλ’ ἄνω... τὰ δ(ε): Adverbal, as N. 9, 43. The lying world is ploughed by hopes as waves by ships.—μεταμονία = μετέωρα καὶ αἰρόμενα (Schol.). The
waves of falsehood dash high and then fall back.—**κυλίνδοντ(α)I**: Not κυλίνδοντι = κυλίνδουσι.

'Αντ.—7. σύμβολον: "Token," "pledge." The figure is not wholly dropped. We are now voyaging on a merchantman.—

9. φραδαῖ = γνώσεις. The plural in sympathy with τῶν μελλόντων (=περὶ τῶν μ. ). See O. 9, 21.—10. ἐπεσεν: Empiric aorist. The metaphor is from dice: ἀεὶ γάρ ἐν πίστοις ὁ δόξος κύπος.—


'Επ.—14. ἐνδομάχας ἄτρ ἄλκετωρ: A breviloqueness (ἐν άτρ ἐνδομάχου ἄλκετορος τιμᾶ) hardly noticeable in English. Villemain tells of a translator who agonized over the unpoetical σοι, but be it remembered that the Περσικὸς ὄρνις was really more poetical to the Greek than it can be made to us. Aischylus does not shun the comparison (Eum. 861). Cock-fights were popular in Greece. Pindar knew the cocks of Tanagra as well as he knew the poetess of Tanagra; the cock was sacred to Athena (Paus. 6, 26, 2), and Himera stamped her coin with a cock, acc. to some a pun on ἤμέρα (ήμερα), acc. to others in honor of Asklepios.—15. ἀκληψ: Proleptic.—κατεφυλλορώπησε: The τιμᾶ thus becomes a flower. It has been noticed that P. draws few of his figures from the world of plants.—16. στάσις ἀντανέρα: A λέξις δρίμεια according to Eustathios.—Κνωσίας: It has been inferred from this that the Knossians of that time did not take part in the Olympic games. Notice the signification of the line.—17. στεφανωσάμενος: O. 7, 81. —18. διε ἵκ: Mommsen writes διέκ, as the Scholiasts know nothing of a second Pythian victory; but see Paus. 6, 4, 11.—19. θερμα... λουτρά: The glory of Himera, still there and called Termini.—βαστάζεις = ἴψοις. The figure is not fully felt, else it would be absurd. It is nothing more than ἐπαίρειν, O. 9, 22. Comp. I. 3 (4), 8: χρὴ δὲ κομάζων ἄγαναις χαρίτεσσιν βαστάς ἀσάι.—παρ᾿ οἰκείας ἀρούραις: On παρά with dat., see O. 1, 20, and comp. further Od. 18, 383: οὖνεκα παρ᾿ παύροις καὶ οὐκ ἀγαθοίσιν ὀμιλεῖς. Characteristic is the stress laid on ἐγκτησις.
OLYMPIA XIII.

The thirteenth Olympian commemorates the victory of Xenophon of Corinth in both stadion and pentathlon, Ol. 79 (464 B.C.). Xenophon's father, before him, had won a foot-race at Olympia, Ol. 69 (504 B.C.); hence τρισολυμπιονίκαν ὦκον (v. 1). Indeed, the whole house of the Oligaithidai, to which Xenophon belonged, was illustrious almost beyond compare in Greece for their successes at the different games. The wealth of the family is shown by Xenophon's vow to consecrate a hundred ἐταιραὶ as ἱερόδονλοι to Aphrodite, which liberality Pindar's ἐργάτις Μοῖσα did not fail to glorify. See fr. IX. 1.

The splendor and wealth of Corinth were proverbial, and as the seventh Olympian glitters with the light of the sun, so the thirteenth reflects the riches of ἅ ὀλβία Κόρινθος (v. 4). The first impression of the poem is that of a semi-Oriental bazaar. It seems to be profuse in the admired disorder of its wares. But there is, after all, a certain Greek symmetry. Victor and victor's city mirror each other as elsewhere (O. 12), and the hero of Corinth, Bellerophon, sums up the highest of both. For wealth and success, without wisdom, without courage, are vulgar. The sister spirits of Law, of Justice, of Peace, daughters of Right, are the guardians of Corinth's wealth (v. 7). The achievements of the games abroad are balanced by inventions at home (v. 17). The dithyramb first rose upon the air in Corinth. The bit that rules the horse was first planned in Corinth. The temple's summit first received the adornment of the king of birds in Corinth. Here are three great inventions matching Eunomia, Dika, and Eirena—matching the three Olympian victories of the Oligaithidai. The Muse with the sweet breath and Ares with his embattled hosts of youthful warriors are both at home in Corinth (v. 23).

If Corinth abounds in wealth, in art—if Corinth claims the
NOTES.

honor of invention, her sons prosper, too. Keep, O Zeus, the people unharmed, fill the sails of Xenophon with a favoring breeze. ἀπαν δ' εὐρόντος ἔργον (v. 17) is true of him. He gained the pentathlon and the stadion in one day, which mortal man never attained before (v. 31). Then comes a long list of the victories of Xenophon and his house, until the poet finds himself in feud with many concerning the number of these honors, and swears that he cannot count the sands of the sea (v. 46). The time has come to put a bound, and so he returns to Corinth and tells the story of Bellerophon (vv. 63–93), forerunner of Xenophon—Bellerophon who mounted the height of heaven on a winged steed, so that it might have been said of him as of Xenophon: ἀντεβόλησεν | τὸν ἀνήρ θνατὸς οὕτω τις πρότερον (v. 31).

The myth concluded, the poet again tries to sum up the achievements of the Oligaithidai in a few words, but the line stretches beyond his sight, μάσσον ἔσω ἰδέμεν (v. 113). Swim out of this sea of glory with nimble feet. In highest fortune, as in trembling suspense (O. 8), there is but one resource, and that is prayer. Zeus, Perfecter, give reverence with enjoyment (v. 115).

So the spirit of control regulates both the end and the beginning of the ode. The dominant thought is ἐπεται δ' ἐν ἐκάστῳ | μέτρον (v. 47).

The measures are logaoedic.

The distribution of the five triads is not the common one. The first triad is devoted to Corinth, the second to Xenophon, the third and fourth to Bellerophon and his ancestors, the fifth to the Oligaithidai. Mezger calls attention to the fact that the subjects fall strictly within each triad. P. was evidently deep-laden with his commission, which must have come from the whole house, whose praises he distributes as best he may. The later successes, Xenophon’s—and his father’s, are put first; the earlier, those of the Oligaithidai generally, are put last.

Στρ. α’.—1. Τρισολυμπιονίκαν: Notice the pomp of the beginning. So also O. 10 (11), 1: τὸν Ὀλυμπιονίκαν ἀνάγνωτε μοι. Comp. O. 2, 1: ἀναξιφόρμιγγες ὑμνοῖ, another grand opening. The opulent word suits the opulent (ἄλβια) Corinth. Xenophon was victorious twice (v. 30), his father once (v. 35).

—2. ἀστοῖς: Cf. P. 3, 70: βασιλείας | πραῖς ἀστοῖς, οὗ φθονεόν ἀγαθοῖς, ξείνοις δὲ βασιλείας πατηρ. ἀ. is more common than πολίτης in P., because ἀ. is less technical and has to do
with the natural rather than the political position. The difference is briefly expressed in [Dem.] 59, 107: ἂν οὖν οἱ πρόγονοι ἀ στήν κατέλιπτον οὐθ᾽ ὁ δῆμος πολιτείν ἐποιήσατο. It would not be safe to make ἀστοῖς "the humbler citizens" here, although it would include them.—3. θεράποντα: A word involving kindly service. See P. 4, 287.—γνώσομαι: Disputed. The Schol. εἰς γνώσιν ἀξίω, "I will make known," for which γνώσιν (O. 6, 89) is cited, but in vain. "I will learn to know Corinth," means "I will visit Corinth." So De Jongh. This is the language of one who had never seen Corinth and is to make the acquaintance of the city on this happy errand of praise. Of course this is figurative, as is κατέβαγ (O. 7, 13).—4. ὀλβίαν: Noted from Homer on, II. 2, 570: ἀφειέν τε Κόρινθον.—5. πρόθυρον: As one comes from Olympia, Corinth is the entrance of the Isthmus. Bakchyl. says of Corinth: Πέλασος λιπαρᾶς νάσου θεόδαμας θύραι.—Ποτείδανος: Comp. N. 6, 46: Ποσειδάνιον τέμενος (of the Isthmian games). The form Ποτ. is Corinthian (Fennell). See Cauer, No. 81.—ἀγλαόκουρον: Refers only to men, and not to the πολύξεναι νεανίδες, ἀμφίπολοι | Πειθούς ἐν ἀφειεῖ Κορίνθῳ of the famous skolion.—6. Εὐνομία ... Δίκα ... Εἰρήνα: The same genealogy is given in Hesiod, Theog. 901: δεύτερον ἵγαγετο (sc. Ζεὺς) λιπαρῆν Θέμιν, ἦ τέκεν "Ὄρας, | Εὐνομίαν τε Δίκην τε καὶ Εἰρήνην τεθαλάνιαν. The seasons are distributed thus: Eunomia is preparation (seed-time); Dika, decision (harvest); Eirena, enjoyment (festival). The Horai preside over everything that needs timing (O. 4, 1); they are the regulators of wealth, and prevent the growth of ὑβρις, which owes its origin to the wedlock of baseness and prosperity. On the chryselephantine statues of Themis (standing) and the Horai (sitting) at Olympia, see Paus. 5, 17, 1.—κασιγνήτα: Sing., not dual, as is shown by the apposition; see O. 6, 45.—7. ὀμόρροφος: With v. 1. ὀμότροπος, "of like character." This seems to require the MS. ἀοφαλής above. Much tamer than the reading given here.—ταξιάν ἀνδραί: Slur-ai ἄν- into one. Mommsen writes τάξαι for the fem. (O. 14, 9).—8. χρύσεαι: See O. 11 (10), 13.

'Αντ. α'.—9. ἔθελοντι: Of a fixed purpose, P. 1, 62: O. 11 (10), 9, and so of a wont.—10. Ὕβριν, Κόρον ματέρα: Full personification to match the other. Theognis reverses the genealogy, v. 153: τίκτει τοι κόρας ὕβριν ὅταν κακῷ ὀλβίς ἐπηταί, but that makes little difference, as, according to Greek custom, grandmother and granddaughter often bore the same name. It is a
mere matter of "γρύς—Κόρος—"γρύς.—12. ευθεία: "Straightforward." εύ. with τόλμα, not acc. pl., as Mommsen says, with λέγειν. τόλμα is semi-personification, and the figure is not unlike that of O. 9, 88, where τόλμα is one of the two attendants P. desires to have on his progress. I have hosts of fair things to tell, and I must go straight to my errand. Such is my nature. The poet apologizes for plunging into the thick of his praises.—μοι: Ethic dative.—13. ἀμαχον... ἡθος: Cf. O. 11 (10), 21.—14. ἔμμον δέ: I am the singer, you and yours the recipients of the favors of the Horæ,—Ἀλάτα: Aletes was a Herakleid king of Corinth.—πολλὰ μὲν,... πολλὰ ἑ(ε): Both are adverbial = πολλάκις. Symmetry keeps the second πολλά from going with σοφίσματα (v. 17).—15. ὑπερελθόντων: The gen. absol. without a subject is denied for Homer. In P. the construction is to be watched. Undoubtedly, however, seem to be P. 8, 43: ὡδ’ εἰπε μαραμένων, and P. 4, 232 (= N. 10, 89): ὡς ἄρ’ αἰδάσαντος. Here the shift from the dat. to the gen. is easy, easier than making ὑπερελθόντων depend on ἄγλαιαν.—ἰεροὶ ἐν ἀέθλοις: O. 8, 64: εξ ἱερῶν ἀέθλων.

Ἐπ. α.’—17. ἀρχαία: "From the beginning."—ἀπαν δ’ εἰρόντος ἔργον: This has a proverbial ring. "All the work belongs to the inventor” (i.e. the credit for it all). Often quoted. Best commented by an epigram on Thespis: μυρίοις αἰῶν πολλὰ προσευρήσει χάτερα: τ ἄ μ ἄ δ’ ε ἡ μ ἄ (Schneidewin).—18. ταί Διονύσου... χάριτε: Explained by the Schol. as αἱ ἐφορταῖ αἱ τὸ ἐπαγογὸν ἐχουσαι.—19. βοηλάτα: Refers to the prize of the victor in the dithyramb. Some think of the symbolical identification of Dionysos with the bull. See Hdt. 1, 23, for the history of the dithyramb, first performed in Corinth by Arion of Methymna during the reign of Periander. The Bacchic joyance is the main thing, and we must not hold P. to a strict account when he attributes the origin of the dithyramb, as he does elsewhere, acc. to the Schol., now to Naxos and now to Thebes.—20. τίς γάρ: P. 4, 70: τίς γάρ ἀρχα, κτέ.—ιππεῖοις ἐν ἐντεσον μέτρα: μ. here is "check," and so "bit," as the Schol. explains: τὰ ἱππεια μέτρα τοῦ χαλινοῦ. The myth turns on the praise of Ἀθηνᾶ Χαλινῖτης, who had a temple in Corinth, Paus. 2, 4, 5. The selection of the word points to a more perfect control gained by the Corinthian bit, not the out-and-out invention of it.—21. ναοῖον... ἐδυμον: The words would seem to mean naturally that two eagles were
placed as ἀκρωτήρια, or "finials," on the temples, one on either gable. The pediment was called αἰτός, αἰτώμα, and the Scholiast supposes that the name was due to the eagle here mentioned. Another explanation is that the Corinthians filled the pediments, naked before, with the figure of an eagle, which subsequently gave way to groups of statuary. The name αἰτός for the gable-field is commonly referred to the resemblance of the pediment to an eagle with extended wings. Bekker, Anecd. p. 348, 3: ἀετοῦ μιμεῖται σχῆμα ἀποτετακτός τὰ πτερὰ. See Aristoph. Av. 1110, and the passages there collected by Blaydes.—22. ἐν δὲ: With ἀνθεὶ, "And there."—Μοίσι' ἄδυννοσ: We have no right to refer this to Dissen to the older poets and musicians of Corinth exclusively.—23. Ἀφης: The Corinthian helmet (Hdt. 4, 180), the Corinthian trireme (Thuk. 1, 13), are well known, and the story of Periander, the history of Corinth in the Persian war, may be read in Herodotos.

Στρ. β'.—24. ὑπατ(ε): With Ὁλυμπιάς (Fennell). Comp. Aisch. Ag. 509: ἦν παρὰ τε χώρας Ζεὺς. — 25. ἀφθάνητος: Active, as neg. compounds of verbs in -τός often are. Cf. O. 6, 67: τευδέων ἄγωνωστον.—26. ἀφθάνητος γένος = μὴ νεμεσής (Schol.). Hdt. 1, 32: τὸ θείον πᾶν ἐστι φθορεῖν.—28. ἔθυνε: Natural metaphor for a nautical Corinthian, O. 7, 95.—δαίμωνος: The δαίμων here is the δαίμων γενέθλιος (v. 105). See P. 5, 122: Διὸς τοῖς νόσοις μέγας κυβερνά | δαίμον' ἀνδρόν φιλον.—29. δέξαι τέ φοι: The dat. is used with δέξασθαι because the giver is interested as well as the receiver. When the giver is a god, he is waiting to be gracious. When he is a man, the acceptance of the present is an honor. See the Pindaric passages P. 4, 23; P. 8, 5; 12, 5; I. 5 (6), 4. Cf. II. 2, 186: δέξατο οἱ σκηντρων.—ἐγκώμιον τεθμών: Cf. O. 7, 88: τεθμών Ὀλυμπιονίκου.——ἀγελ: The processional notion of the κώμος comes out. This τεθμώς is also a πολύφιλος ἑπτάς (P. 5, 4).—30. πενταέθελος: The memorial verses of Simonides run: ἵδεθμα καὶ Πυθοί Διοφῶν ὁ Φίλωνος ἐνίκα | (1) ἀλ μα, (2) ποδοκείην, (3) δἰ σκον, (4) ἀκοντα, (5) π ἁλ ν. See a long discussion of the πενταθλον in Fennell's ed. of the Nemean and Isthmian odes IX.—XX.—31. τῶν: See O. 2, 25. The hyperbaton is easy with the demonstrative relative τῶν = δν.

'Αντ. β'.—33. σελίνων: The Isthmian wreaths were at first made of pine, then of parsley (I. 2, 16; N. 4, 88), then pine was ῥ
NOTES.

stored. The parsley of the Isthmian games was dry, of the Nemean green. Parsley had a funereal as well as a hymeneal significance.—34. οὐκ ἄντιζεω: Lit. “does not go against the grain,” οὐκ ἐναντιοῦται (Schol.).—35. Θεσσάλου(ο): Homer does not elide the o in -ωο = ου. Cf. P. 1, 39; N. 9, 55; I. 1, 16.—36. αἴγλα ποδών: Cf. O. 12, 15: τιμὰ ποδών. With αἴγλα comp. P. 3, 73: κῶμον τ’ ἄεθθων Πυθών Αἰ γλα ν στεφάνοις.—ἀνάκεται: Cf. O. 11 (10), 8.—37. σταδίου: Six hundred Olympic feet.—διαύλοι: The double stadion, round the turning-post and back.—ἀείλιῳ ἄμφ’ ἐν: “Within the circuit of a single sun.” Here ἄμφι has the peculiar inside use O. 2, 33, “with only one sun about it.”—38. κραναίες ἐν Α.: See O. 7, 82.—ἐργα: “Victories,” “crowns of victory.”—ποδαρκής | ἀμέρα: The day sympathizes with the victor. Comp. the Homeric δούλιον ἡμαρ.

Ἐν. β’.—40. Ἐλλώτια: Depends on the general notion of gaining. If the exact verb of the previous sentence were to be supplied, we should have ἐπτά. Athena Hellotis was honored in Corinth by a torch-race.—ἀμφιαλοῦσι Π. τεθμώσιν: The Isthmian games.—41. μακρότερας, κτέ.: “Too long would be the songs that shall keep up with the victories of,” etc. Similar self-checks are found P. 4, 247; N. 10, 45; I. 4 (5), 51.—42. Τερψία: Acc. to the Scholia, Terpsias was the brother of Ptoiodoros and so uncle of Thessalos (v. 35), Eritimos was son or grandson of Terpsias. To judge by Pindar, Ptoiodoros was father of Terpsias and Eritimos. The Scholia give two names not in P., but it is hardly worth while to attempt to reconcile the two accounts, or to explain the divergence.—44. χάρτους ἐν λέοντος: The Nemean games. Cf. N. 6, 47: βοσάνα . . . λέοντος. A dash, rather than a comma, after λέοντος would give the feeling of the passage: “As for all your achievements—I am ready to contend with many.” No matter how many come against me, I can always match them, as your victories are like the sands of the sea for multitude.—46. ποντιάν ψάφων ἄριθμον: Comp. O. 2, 108: ψάμμος ἄριθμον. οὐκ ἅμα μετέφευγεν.

Στρ. γ’.—47. ἐπέται: Used absolutely = ἐπόμενον ἐστιν, “is meet.” There is a limit to everything. The poet puts a bit in his own mouth. Comp. v. 20. Enough of the house, now of the state.—48. νοησαι: Sc. τὸ μέτρον. So the Schol.: τοῦτο δὲ αὐτὸ νοησαί τὸ τῆς συμμετρίας εὐκαριῶν τὲ ἐστὶ καὶ ἀριστον. The central thought of the poem. Cf. Hes. O. et, D. 694: μέτρα φιλάσσε-
The metaphor is nautical; P. 2, 62; 4, 3; N. 6, 37: ἴδια ναυπολέοντες ἐπικώμια. In the fleet of the common joy, P. is an ἴδιόστολος ναῦς—one that is independent of the rest; he sails his own course of poetry (Kayser). His mission is to celebrate the victor’s family, but he is to learn to know Corinth, he is to praise Corinth, he is to forget for a while the ἴδιοι in the κοινῶν.—50. μητίν τε...πόλεμον τ’: Afterwards distributed into Σίνυφον μὲν...τὰ δὲ ποτ’ ἐν ἄλκα. Comp. Pindar’s praise of Sparta, fr. XI. 62, 1: ἐνθα βουλαὶ γεράντων καὶ νεῶν ἀνδρῶν ἀριστεύοντι αἶχμαι.—52. ἄμφι Корίνθῳ: In prose περὶ Κορίνθου.—Σίνυφον: Both Sisyphos (the Archwise) and Medea (the Deviser) were held in higher esteem in Corinth than in most parts of Greece. Σ. depends not so much on γαρίνῳ as on the echo of it. See v. 40.—ὁς θεόν: The popular and false etymology of Σίνυφος derived the name from σίος = θεός and συφός = σοφός, hence = θεόσοφος.—53. αὐτὰ: ἰσπί, not αὐτά, sibi. There is no compound reflexive in Pindar, as there is none in Homer. The middle and the emphatic pronoun show the unnaturalness of the action from the Greek point of view. The story of Medea is told P. 4, 218 foll.

‘Αυτ. γ’.—55. τὰ δὲ καί: Adverbial, comp. O. 9, 102. Two examples of wisdom are followed by a double line of martial deeds,—ἐν ἄλκα: “In the fight,” closely connected with πρὸ Δαρδάνου τείχεων.—57. ἐπ’ ἄμφιστερα: There was Corinthian blood on both sides. The Trojan side, represented by Glaukos, grandson of Bellerophon (see note on v. 67), happened to be the more satisfactory, and hence P. turns that outward, according to his rule, P. 3, 83.—μαχάν τάμνειν τέλος: “Decide the issue of battles.”—58. τὸν μὲν...’Ατρέος: The Corinthians were vassals of Agamemnon, ll. 2, 570. Their leaders were not especially distinguished. Eunchenor, the son of Polyidos, the Corinthian seer, chose death in battle rather than by disease, and fell by the hand of Paris, ll. 13, 663.—59. κομίζοντες...εἶργοντες: Conative.—60. Γλαῦκον: Glaukos appears often enough in the ranks of the Trojans—a brave, but flighty fellow, ll. 6, 119 foll. (where he makes himself immortal by exchanging armor with Diomed, v. 236: χρύσεα χαλκείων, ἐκατόμμβοι’ ἐννεάβοιον); 7, 13; 12, 102 (summoned by Sarpedon to help him), 309; 14, 426; 16, 492; 17, 140. —61. Πειράνας: Peirene, a famous fountain in Akrokoreithos.—σφετέρου: See P. 4, 83,—πατρός: “Ancestor.”—62. βαθύν: “Rich.” Comp. βαθύπλουτος.
'Ep. γ'.—64. Πάγασον: Homer says nothing of the Pegasus myth. P. follows local legends, which he seems everywhere to have studied carefully. Comp. N. 7, 105, Διὸς Κόρυφος, with the commentators.—65. πρὶν γε: "Until," which the conjunction πρὶν always means with the indic. O. 9, 61.—χρισμάτικα: Of the whole headstall.—66. εἰς ὀνείρου δ' αὐτικὰ ἦν ὑπαρ: "Out of a dream there was forthwith reality," the sober certainty of waking fact.—67. Αἰολίδα: The genealogy is Αἰολος—Σίσυφος—Γλαυκός—Βελερόφων—Ηππολόχος—Γλαυκός. P. drops, or seems to drop, Ηππολόχος. See II. 6, 144.—68. φίλτρον: So v. 85: φάρμακον. Transl. "charm." —69. Δαμαίω...πατρί: "Tamer-father," Poseidon, of whom Glaukos is the double.—ήν: Anticipates ταῦρον (rare in Pindar). See N. 5, 38.—ἀργάειτα: Black bulls are generally sacrificed to Poseidon, and the Scholiast is puzzled into explaining ἀργάειτα as εὐθάλη καὶ μέγα, but in P. 4, 205 red bulls are sacrificed to the same god, and P. was doubtless following local usage.

Στρ. δ'.—71. κνώσοντι: Of sleep at once sweet and deep. The word is used of Penelope's slumber (Od. 4, 809), when she sees the vision of Athena, disguised as her sister, who addresses her: Εὐδεις, Πηνελόπεια...; just as Athena addresses Bellerophon.

—72. ἀνά δ' ἐπαλτ(o) = ἀνέπαλτο: Sudden change of subject.—ὀρθό ποδὶ: Dat. of manner, though we tr. "to his feet, erect."—75. Κοιρανίδα: Polyidos the seer; see note on v. 58.—76. ἀπὸ κείνου χρήσιος: "At his bidding," viz. that of Polyidos.

'Αντ. δ'.—80. κελήσατο: Sc. Πολύδος. —83: Representatio (mood of the original speech), common in repeating laws, oracles, and the like.—81. καρταῖποθάς(a): A Delphic word for bull (Schol.). Oracles had a vocabulary of their own, which was wide open to parody.—Γαίαδχω: Comp. O. 1, 25: μεγασθενή γαῖας ὁ σοι Ποσειδάν. —83. κούφων: Predicative, "as a light (little) thing."—δός κούφον τι.—κτίσιν: Here = ἔργον, just as κτίσια is often = ποιητικα. —84. καὶ ὁ καρτερὸς: Even the strong Bellerophon had failed, and now was glad to use the mild remedy.—85. φάρμακον πραῦ: A variation of φίλτρον, v. 68.—γένοι: Dissyllabic.

'Επ. δ'.—86. ἐνόπλια...ἐπαιξεν: "He played the weapon-play." So N. 3, 44: ἄθυρε μεγάλα ἔργα.—87. Ἀμαξονίδων: Comp. O. 8, 47: Ἀμαξώνων εὐππονως, where they are represented as favor-
ites of Apollo.—88. ἀλθέος ψυχρᾶς: On the gender comp. O. 1, 7: ἐρήμας δὶ αἰθέορος. “Chill,” on account of the height.—κόλπων: “Bosom of the ether,” with as much right as the “deep bosom of the ocean.” Shakespeare’s “bosom of the air,” R. and J. ii. 2 (Cookesley).—ἐρήμων: So with Hermann for ἐρήμον.—90. Χύμαι-ραν: In Homer (II. 6, 179 foll.) the order is different. The king of Lykia bids him slay the Chimaira first (ἡ δ’ ἄρ’ ἔιν θείων γένος οὐδ’ ἀνδρῶπων· | πρόσθε λέων, ὅπιθεν δὲ δράκων, μέσην δὲ χίμαιρα), then he attacked the Solymi, and finally slew (κατέπεφνε) the Amazons. Purposeful variation.—πύρ πνεο-σαν: II. 6, 182: δεσμῶν ἀ ποτινεὶ ο ν σα πυρὸς μὲν ὁδομένου. —Σολύμονς: Not an anticlimax. The name of this mountain-folk of Lykia was enough, according to Homer, II. 6, 185: καρτίστην δὴ τὴν γε μάχην φάτο δύμεναι ἀνδρῶν.—91. διασωπάσομαι: σωπ— for σωμ—(Λεολικ).—Φι: Dependent on the verbal element in μόρον. —μόρον: He fell from his winged steed when attempting to fly to heaven, and was crippled. Homer says of him simply, II. 6, 201: ἧ τοι ὁ κατ πεδίον τὸ Ἀλῆμον ο ῖς ἀλάτο | ὃν θυμὸν κατέδων, πάτον ἀνδρῶπον ἀλείψων.—92. δέκονται: Not historical present, “are his shelter.”

Στρ. ε’.—93. ἐμὲ δ’ εὐθὺν ἀκόντων, κτέ.: The poet checks himself again. He has darts enough (cf. O. 2, 91: πολλὰ μοι ὑπ’ ἄγκόνος βέλη), but he has a definite aim (O. 2, 98: ἐπεχε νίν σκοπὸ τόξου), and would not speed too many darts beside the mark (P. 1, 44: ἄγωνος ἔξω). The figures grow out of τοξίταν . . . στρατῶν.—95. τὰ πολλὰ β.: “These many,” “all these.”—καρπύνειν χερῶν: “To speed with all the vigor of my two hands.” Notice the dual noun χερῶν, so rare in P. See O. 6, 45. But such duals crop out even in post-classic Greek, where the dual is practically dead.—96. γάρ: Accounts for τὰ πολλὰ βέλεα. P. was evidently embarrassed by the instructions he had received, and took care to distribute the masses by taking up the victor in the first part and the victor’s φρατρία, the Oligaithidai, in the third.—97. ἔβαν: O. 9, 89: ἠλθὼν | τιμάορος, N. 4, 74: κάρυξ ἐτοίμος ἔβαν.—98. Ἰσθμοῖ: The poet is often spoken of as being present at the scene of the victory, so that it is unnecessary to supply τά from what follows. N. 9, 43. P. 1, 79. So Mezger, with whom I read παύρω γ’ ἔπει. —ἀδρό(α): He cannot go into details.—99. ἔξορκος: “Under oath.” ε is a peculiar word (ἔξορκος ιδίος, says the old Schol.), but that is no reason for changing it into ἔξορκος (“six-times sworn”) with Christ ap. Mezger. —ἐπέστειλα: “Will add confirmation.”
ZeÔκοντάκι: With ἄδυγλωσσος, which involves speaking, “with its sixty-fold sweet messages.” They had overcome sixty times, thirty times in each of the two places, unless έξ. is merely a round number.—100. ἄδυγλωσσος: Notice the short ν before γλ.

'Αντ. ε'.—102. ἥδη πάροιθε: The only Olympian victories scored were those mentioned in the beginning.—103. τότε: When the time comes.—105. δαίμων γενέθλιος: See v. 28. Ἐρποι: We should say “have free course.” On the opt. see O. 1, 115.—106. Ἐνυαλίω: Supposed to refer to a family cult. A mere guess.—107. ἀνάσσων: Looks very much like ἀνάσσων, a gloss to ἀναξ. Bergk reads Ἀρκάς (βύσσαυς). Still we may comp. Homer’s ἀναδέδρομε πέτρη. This king-altar might look as if it were leaping into the air, on account of its commanding position on Mt. Lykaion, from which almost all the Peloponnesos was visible. See Paus. 8, 38, 5.—108. Δυκαίον: Sc. Δίς.

'Επ. ε'.—109. Πέλλανα: In Achaia, O. 7, 86.—Σικυών: N. 9, 1. —Μέγαρ(α): O. 7, 86. —Αλακίδιν ... άλσος: Aigina, O. 7, 86.—110. Ἐλευσίς: O. 9, 106. —λιπτάρα Μαραθών: O. 9, 95. —111. τάί θ' ὑπ' Αίνασ: At Aitna and Syracuse.—112. Εὔβοια: The names of the games at the different localities are given as follows: At Argos, Heraia or Hekatombia; at Thebes, Herakleia and Iolai; at Pellene, Diia, Hermaia, Theoxenia; at Sikyon, Pythia; at Megara, Diokleia, Pythia, Nemea, and Alkathooia; in Aigina, Aiakeia, Heraia, Delphinia, or Hydrophoria; at Eleusis, Eleusinia, Demetria; at Marathon, Herakleia; at Aitna, Nemea; at Syracuse, Isthmia, as at Corinth; in Euboia, Geraistia (in honor of Poseidon), Amarynthia (in honor of Artemis), Basileia. —113. μάσσον ἦ ὡς ίδέμεν: First appearance of this construction. “Stretching beyond the reach of sight.”—114. ἀνα = ἄλλα ἄγε: “Up!” The poet addresses himself.—ἐκνεύσαι: Imperative infin. “Swim out” of this sea of victories, which is to P. a sea of troubles, even if they are sweet troubles (O. 1, 19).—115. Zeus τέλει(ε): Comp. P. 1, 67: Zeus τέλει. The special cult is supposed to have been brought from Corinth to her daughter, Syracuse, and thence to Aitna.—αιδώ δίδω: Moderation is needed in this flood of prosperity. The poem closes with a wish for singer and for victor, as docs O. 1. The poet wishes for himself a happy discharge of his perplexing task (ἐκνεύσαι), for the victor the enjoyment of the fruits of his victory, which can only be assured by αἰδῶ.
OLYMPIA XIV.

Orchomenos, in Boeotia, was a very ancient city, the home of the famous Minyai (v. 4), where the Charites were worshipped from the earliest times. The poem, as we have it, contains scarcely more than an invocation and exaltation of the Charites, and an announcement of the Olympian victory of the boy Asopichos, who won the single-dash foot-race, Ol. 76 (476 B.C.). This victory Echo is bidden report to the father of Asopichos, who is now in the abode of Persephone. While the poem closes well, the massive structure of the strophe gives the piece the effect of a torso.

The song is supposed to have been sung in a procession (κοῦφα βιβώντα, v. 17) to the temple of the Charites for the dedication of the wreath.

The metres are logaoedic. The mood is said by the poet himself to be Lydian (v. 17). The soft Lydian measure was especially suited to boys’ voices (πρέπει τῇ τῶν παιδῶν ἥλκιά, Aristot. Pol., end, p. 1342 b 32), and was in favorite use for prayers and plaints, and consequently well adapted to the close of the poem, in which the dead father of the victor is mentioned.

Poets have admired the ode greatly—while editors have complained of its difficulties.

Στρ. a’.—1. Καφισίων: On this Kephisos, see Strabo 405. 407. It was a common river-name, and is found in Attika, Salamis, Sikyon, Skyros, Argolis.—λαχοίσαι αἰτέ: Bergk writes ταῖτε for αἰτέ of the MSS., which Mommsen defends, -ai in λαχοίσαι being shortened, as often in dactylic poetry. The Pindaric passages cited by Mommsen (P. 5, 72, and 8, 96) have been emended, the latter with good warrant. Böckh reads λαχοίσαν. On the lot (Λάχος), comp. 0. 7, 58.—καλλίτπωλον: On account of the pasturage. Comp. the praise of the Attic Kephisos in Sophokles,
λιπαρὰς: λ. is used of Thebes, P. 2, 3. Elsewhere of Athens, N. 4, 17; I. 2, 20; and in the famous fragment IV. 4: ὁ ταί λειπαρὶ καὶ ἰοστέφανοι καὶ αἰσθήματοι, ἦν ἤλλαδος ἰερείμα, κλειῶν Ἀθάνας, δαιμόνιον πτολείθρον. — 4. Ὀρχομενοῦ: Mommsen has Ὀρχομενοῦ, the local form, after Cavedoni. The change is advocated by van Herwerden also. — Μίνυαν: Minyas was the son of Poseidon and Kallirrhoë. His descendants, the Minyans, were the Vikings of Greek legend. — 5. τὰ τέρπνὰ καὶ τὰ γλυκὲ (a): τε . . . καί is usually employed to couple opposites or complements, as Mommsen notes. If τὸ τερπνὸν is the transient diversion (Schmidt, Synonym.,) and τὸ γλυκὺ the inmanent sweetness, there would be enough difference to justify the combination.—6. ἀνεται: So Kayser for γίνεται.—βροτοῖς: "For," only incidentally "by." The Schol. correctly γίνεται καὶ συμβαίνει.—7. σοφὸς: "Skilled in song." See O. 1, 9, 116.—ἀγλάος: Of victory, which is often represented as sheen (comp. O. 13, 5: ἄγλαόκουρον, 14: ἄγλαίαν), and Αγλαία is one of the Graces.—8. ἀγνᾶ: So Kayser, to save the metre; the MSS. σεμνὰν: cf. fr. VI. 1: σεμνὰν Χάριτον μέλημα τερπνῶν, and Eur. Hel. 134: σεμνὰι Χάριτες. For ἀγνᾶν, see Sappho, fr. 65 (Bdgk.): ἄγναι Χάριτες, and Alkaios, fr. 62 (Bdgk.).—Χάριτων ἀτερ: See P. 2, 42.—9. οὐδὲ . . . κομανεόουσιν χ.: οὐδὲ κομανέουσιν ὀβετ ἵρον ὀβετ δαιάτα. The first neg. omitted. See O. 11 (10), 17. κ. = διακασμοῦσι (Scho.), "consent to be the lords" (κοσμητόρες). — ταμίαι: Mommsen inclines to τάμιαι, a theoretical fem. form. Cf. O. 13, 7: Δίκα καὶ ὄμορποφος Ἐιρήνα τὰ μία πλοῦτον, and Eur. Med. 1415: πολλῶν τα μίας Ζεὺς ἐν Ὀλυμπῳ. Even in prose, Isok. 11, 13: τῶν όμορπων καὶ τῶν αὐχμῶν ὂν Ζεὺς τα μίας ἐστίν. —10. θέμεναι . . . ὅρονοις: Leop. Schmidt suspects the statement of the Schol. that the thrones of the Muses were placed at the right hand of Apollo in Delphi.—12. ἀναν . . . τιμᾶν: ἂ. is more poetic as a proleptic adj. than as an adverb. Καφισία ὑδατα calls up the image of ὑδατα ἀνάοντα. The honor of Zeus is "as a river."

Στρ. β'.—13. πότνι 'Αγλαία: Aglaia was especially the mistress of victory (see v. 7), as Thaleia presided especially over feasts (κόμοι). The three Graces were first fixed by Hesiod, Theog. 909: 'Αγλαία ἑν ὑπ ρὸ σὺ ν ὕ π Όλυμπον ζεύς τη' ἐφατερίν . — 14. φιλησίμολπε . . . ἐρασίμολπε: As one might shift from φιλεῖν to ἐρᾶν, the weaker to the stronger. Toying with synonyms was not impossible for P. —θεῶν κρατίστου: Zeus was the father, Eury-
nome, an Okeanid, the mother, acc. to Hesiod (Theog. 907).—
15. ἐπάκουοιτε νῦν: So Bergk and Mommsen (for ἐπάκου ὦ νῦν of
the MSS.) from a supposed ἐπηκοίω, not an attractive formation.
Other conjectures are: ἐπάκου ταῦτα, Herm., Dissen, but we
must have imperative or optative; ἐπάκοος γενεῖ, Herm., Böckh,
Schneidewin.—17. κοῦφα βιβώντα: So Hom. II. 13, 158: κοῦφα
ποιήσῃ προβιβάσῃ.—'Ασῶπιχον: Diminutive from 'Ασωπός.—Δυνώ
. . . ἐν τρόπῳ: Mommsen recognizes a kind of ἐν διὰ δυνῶν, to
which figure P., indeed, comes nearer than does any other Greek
poet, but τρόπῳ is “the tune,” and μελέταις is the verse. “With
Lydian tune and meditated lays.” ἐν, of the flute, 0. 5, 19; 7,
12; N. 3, 79; of the cithern, P. 2, 69; I. 4 (5), 27.—18. ἐμολον:
See O. 7, 13: κατέβας.—19. Μινύεα: Aeolic accentuation, as in
Κύκνεια, O. 10 (11), 17. Orchomenos is so called to distinguish it
from the Arkadian city of the same name.—20. σεῦ ἕκατη: Thaleia,
not because she is κορυφαία generally, but because this is the κῶ-
μος, of which she has special charge.—21. ἐλθεῖ, φαξοί: Ahrens
writes ἅλυθ', metri causa. With the passage comp. O. 8, 81,
where 'Αγγέλια, a daughter of Hermes, is supposed to discharge
the same office. Echo belongs to the Orchemonian sphere,
by reason of her passion for Narkissos, son of Kephisos.—22.
Κλέοδαμον: Father of Asopichos.—δήρ' ἴδοίσι(α): F lost.—νιὼν . .
ὅτι: Prolepsis for ὅτι . . . νιῶς. Comp. P. 9, 121.—23. κόλποις παρ' ἐνδόξους: So Bergk for ενδόξως. On παρά, see O. 1, 20.—24. ἐτε-
φάνσε: The middle (O. 7, 15), though natural, is not necessary.
χαίταν represents ἐ αὖτόν. So P. 10, 40: κῶμας ἀναδόχασαντες.—
Wreaths are wings, because they bear the champion aloft, ἐπαι-
ροντι (O. 9, 22).
PYTHIA I.

The victory commemorated in this poem was gained Pyth. 29, i.e. Ol. 76, 3 (474 B.C.). Hieron had himself proclaimed as a citizen of Aitna in order to please the city founded by him, Ol. 76, 1 (476 B.C.), to take the place of Katana. In the same year he had gained a victory over the Etruscans off Cumae, thus crowning the glory of the battle of Himera. The great eruption of Aitna, which began Ol. 75, 2 (479 B.C.), and continued several years, figures largely in this poem, which has been much admired and often imitated, notably by Gray in his "Progress of Poesy."

Pindar's poems are constellations. There are figures as in the heavens, a belt, a plough, a chair, a serpent, a flight of doves, but around them clusters much else. The Phorminx is the name of the constellation called the first Pythian. In the first part of the poem the lyre is the organ of harmony, in the second the organ of praise. In the first part everything is plain. Apollo and the Muses are to the Greek the authors of all harmony, artistic, political, social, spiritual. The lyre, as the instrument of Apollo, is the symbol of the reign of harmony over the wide domain of Zeus. Everything that owes allegiance to Zeus obeys his son Apollo, obeys the quivering of the lyre's strings. So the footstep of the dancer, the voice of the singer. Even the thunderbolt, the weapon of Zeus, is quenched, the bird of Zeus slumbers, the wild son of Zeus, violent Ares, sleeps a deep sleep. This is the art of the son of Leto and the deep-bosomed Muses (vv. 1–12).

All those that Zeus hath claimed as his own are ruled by harmony. Not so those that he loves not. When they hear the sound of the Pierides, they strive to flee along the solid earth and the restless main. So he who now lies in dread Tartaros, enemy of the gods, Typhon, reared in the famed Kilikian cave. His hairy breasts are pinched by the high sea-shores of Kymé.
and Sicily, and Aitna's heaven-mounting column pinions him—
Aitna, nurse of keen snow, from whose inmost recesses belch
purest streams of unapproachable fire, rivers that roll sparkling
smoke by day, while purple flame by night bears in its whirl
masses of stone down to the surface of the deep, plashing. These
jets of fire are upplung by yon monster. Terrible are they—a
marvel to behold, a marvel even to hear from those that have be-

Such a creature is that which lies bound by peak and
plain, while his back is goaded by his craggy couch (vv. 13–28).
May we not be of those thou lovest not, may we find favor in
thy sight, O Zeus, lord of Aitna's mount—the forehead of this
fruitful land, whose namesake neighbor city the famed founder
glorified when the herald proclaimed her in the Pythian course
by reason of Hieron's noble victory with the chariot. As men
who go on shipboard count as the first blessing a favoring wind,
an omen of a happy return, so we count from this concurrence
that the city will henceforth be renowned for wreaths of victory
and chariots, her name be named mid banquet-songs. Lykian
and Delian lord, thou that lovest the Kastalian fount of Parnasos,
make this purpose good, make the land a land of men (vv. 29–
40).

So far Apollo and the Muses dominate—dominate as the in-
terpreters of Zeus. Now Zeus himself comes forward. Apollo
is mentioned no more, but the prayer to him, v. 40, is matched
by a prayer to the Muse in v. 58.

Zeus, Apollo, the Muses, have now led us up to the praise of
Hieron. The achievements of mortals are all due to the gods.
Men are bards; are valiant and eloquent through them (v. 41);
and so, through them, Hieron has the virtues of his high posi-
tion, and all the so-called counsels addressed to him are merely
indications of what he is, or thinks he is, or tries to be. In
praising his hero Pindar picks out first the quality that had re-
cently distinguished him, and this success was won θεῶν παλάμαυς
(v. 48). The future lacks nothing but forgetfulness of toils and
pains. Greater prosperity, greater wealth, it cannot give. It can
only administer (οἴτω, v. 46). When the forgetfulness of the bitter
past comes, then the memory of all the glorious achievements of
war, with all its proud wealth, will return. May our hero, like
Philoktetes of old (v. 50), have a god to be his friend and bene-

factor. But the song is not for Hieron alone. His son, Deino-
menes (v. 58), shares the joy in the victory of his sire; his son is
king of the city Aitna, which Hieron built for him, founding it with god-sent freedom in the laws of Doric stock, after the principles of Doric harmony (v. 65). May this harmony between people and princes abide, and may father pass to son the keynote of concordant peace (v. 79)—peace within and peace from barbaric foes without. Zeus keep the Phoenician and the Tyrrhenian battle-shouts at home, now that they have seen the fell destruction of their ships, the punishment of their insolence, before Kymé—that weight that rests upon Typhon's breast. For what Salamis to Athens, what Plataia to Sparta, that to the sons of Deinomenes is the day of Himera (v. 80).

But brevity is best. Twist the strands tight. Less, then, will be the blame, for surfeit dulleth the edge of expectation. Others' blessings and advantages are a hateful hearing; yet envy is better than pity. Hold, Hieron, to thy high career. Still guide the people with a just helm. Still be thy word forged on the anvil of truth. No sparkle of dross that flieth past is without its weight, coming from thee. Steward of many things thou art. Faithful witnesses there are many for right and wrong. Firm abide in generous temper. Wax not weary in expenditure. Let thy sail belly to the wind. Let no juggling gains lure thee. After mortals liveth fame alone as it revealeth the lives of the departed to speakers and to singers. Kroisos' generous kindliness perisheth not. The cruel soul of Phalaris—brazen-bull-burner—iswhelmed by hating bruit; no harps beneath the roof-tree receive him to soft fellowship with warbling boys. Good fortune is first; then good fame. Whoso hath chanced on both and made both his own hath received the highest crown (vv. 81-100).

The mood is Dorian, the rhythms dactylo-epitrite.

Of the five triads, the first two deal with harmony; the third and the fourth have to do with Hieron's work as a founder, his work as a warrior, with the sweet music of a concordant state, the sweet silence from the barbaric cry, have to do with Aitna and Himera. The last triad avoids the weariness of praise by disguising it under sage counsel, with the intimation that Hieron has not only been prosperous, but has gained the fair voices of the world.

Στρ. 19.—1. Χρυσέα φόρμυγε: Cf. Hes. Scut. Hercl. 202: ιμερόνεν κιθάριζε Δίος καὶ Άπεως νίδος | χρυσεὶ ἕφορμυγη, N. 5, 24:
'Ant. a. 7. ἄρχοι οἰωνῶν: Cf. O. 13, 21: οἰωνῶν βασιλέα. 8. ἀγκύλως κρατί: Od. 19, 538: αἰετὸς ἀγκυλωχιλῆς.—κνώστων: This is a deep sleep with fair visions. See O. 13, 71. 9. ὑγρὸν νῶτον: The feathers rise and fall like waves on the back of the sleeping bird in response to his breathing. 10. ῥπαῖσθι: ρ. often of winds and waves. So P. 4, 195: κυμάτων ῥπαῖς ἀνέρων τε.—κατασκόμενος = κατεχόμενος. There is no aor. feeling. Cf. Od. 11, 334: κηληθμὸ δ’ ἐσχοντα, and Thompson’s notes on Plat. Phaidr. 233 D, 244 E.—βιατασ."Ἀρης: To match αἰχματάν κεραυνῶν above. 11. ἱαίει: With θυμόν, O. 7, 43. "Lets his heart (himself) dissolve in deep repose."—12. κῆλα: Comp. O. 1, 112; 2, 91; 9, 5-12; I. 4 (5), 46 for the same metaphor.—ἀμφί: With the peculiar poetic use, rather adverbial than prepositional. "With the environment of art," "by virtue of." So P. 8, 34: ἐμὰ ἀμφὶ μαχανά.—βαθυκόλπων: Like βαθύζων, of stately and modest beauty. The deep girdle and the deep folds might be due to amplitude or to dignity, or both. Βαθύκολπος of Mother Earth, P. 9, 101.

"furious," "restless," see II. 6, 179, where it is used of the Chimaira. The sea is the favorite haunt of monsters.—κατ(ά): On κ. with the second member, see O. 9, 94.—15. αἰνα Ταφάρφ: So ἵσθιμος is fem. in P. O. 8, 48; N. 5, 37; I. 1, 32.—16. Τυφώς: See II. 2, 782, where his bed is said to be ἐν Ἀρίμοιο, which is in Kilikia. Cf. Aisch. P. V. 351: τόν γηγενή τε Κιλικίων οἰκήτορα... ἐκατογκάραν... Τυφώνα. In this passage, too long to quote entire, Prometheus prophesies the eruption in language that seems to be a reflex of Pindar’s description.—17. Κιλικίων... ἀντρον: P. 8, 16: Τυφώς Κιλικία.—πολυνύμμον = πολυθρόλητον.—18. ὑπὲρ Κύμας: Behind and above—not immediately over. The whole region is volcanic. Ischia, the ancient Pithekussa, where Hieron established a colony, was rudely shaken by an earthquake in 1880, almost destroyed in 1883.—19. κίον... οἴρανία: Aisch. P. V. 349: κίον' ὁ ῥανόν' τε καὶ χθόνος | ἀμοιν' ἐρείδον. —20. πάντες... τιθήνα: τ. is adjective enough to take an adverb.—τιθήνα: Kithairon is χιονοτρόφος, Eur. Phoen. 803.

Στρ. β'.—21. ἑρεύνονται μὲν... ποταμοὶ δ(έ): Aisch. P. V. 367: ἐκραγηθοῦνται ποτε | ποταμοὶ πυρὸς.—ἀγνόταις: The commentators see in this epithet Pythagorean reverence of fire. The reverence of fire is Indo-European. For μὲν... δέ, see O. 11 (10), 8.—22. παγαί... ποταμοὶ... κρουνοὺς: All carefully used. παγαί, “well up,” ποταμοὶ, “roll,” κρουνοὶ are “shot up” in jets.—ἀμέραιν... ἐν δρφαισιν: Cf. O. 1, 2: νυκτί... ἐν ἀμέρα.—24. βαθείαι: Measured from the top of the mountain. “Far below.”—σὺν πατάγῳ: Effective position.—25. Ἀφάιστου: This personification was not so vivid to the Greek as it is to us. See note on P. 3, 39.—26. τέρας... θεαματίων προσδέσθαι: For the inf., comp. I. 3 (4), 68: ὄνος μὲν ἰδέσθαι. θαῦμα ἰδέσθαι is a common Homeric phrase.—θαῦμα δὲ καὶ παρεόντων ἁκοῦσαι: καί is naturally “even,” and goes with ἁκοῦσαι. “It is a marvel of marvels to see, a marvel even to hear.” This makes προσδέσθαι refer to the φλόξ, the ἁκοῦσαι to the σὺν πατάγῳ. So Schneidewin. παρεόντων (for which we have the variant παρώντων) is genitive absolute without a subject, “when men are present.” P. uses the construction somewhat charitably (see note on O. 13, 15), and Cobet’s παρ’ ἰδόντων, “to hear of from those who have seen,” would be seductive in prose. P. does not happen to use παρ’ thus.

'Αντ. β'.—27. οἶον: Exclamatory, O. 1, 16.—28. στρωμα: The
bed of the monster is aiων Tάφρας, v. 15.—29. εἰη, Ζεῦ, τίν εἰη: Asyndeton is common and natural in prayers (see O. 1, 115), and so is the suppression of the dative (ημίν).—30. μέτωπον: The mountain rises from the plain as the forehead from the face. The transfer of the designations of parts of the body to objects in nature is so common as not to need illustration. Whatever original personifying power this transfer may have had seems to have faded out in Greek poetry (Hense, Adolf Gerber).—τοῦ ... ἑπωνυμῖαν: Cf. O. 10 (11), 86: εἴπων μὴν τοῦ χάριν | νίκας ἀγερφόχου. —32. Πυθιάδος δ’ ἐν δρόμῳ: Disser compares O. 1, 94: τάν Ὀλυμπιάδων ἐν δρόμοις, but there τάν Ὀ. depends on κλέος.—ἀνέειπε: “Pro-claimed.”—ὑπέρ: “By reason of.”—καλλινίκου | ἁρμασι: P. 11, 46: ἐν ἁρμασι καλλινικοι.

Ἐπ. β’.—33. ναυσιφορήτους: “Seafaring.” P. refers to a belief of the craft. In this case a good beginning makes a good ending.—34. ἐς πλόον ... οἴρον: Connected by the rhythm.—εἰοκότα: “Likelihoods” for “likelihood” Cf. O. 1, 52: ἄπορον, P. 2, 81: ἀδύνατα, P. 4, 247: μακρά.—35. τυχεῖν: In Thukyd. Also the regular construction of εἰκός is the aor. inf., never the fut. 1, 81, 6: εἰκός Ἀθηραιῶν ... μήτε ... δουλεύσαν μήτε καταπλαγήναι. So 1, 121, 2; 2, 11, 8; 3, 10, 6, al.—ὁ δὲ λόγος: “This (faithful) saying.” —36. ταύτας ἐπὶ ξυντυχίας: “With this good fortune to rest on.”—δόξαν: “Belief.”—37. λοιπὸν: So λοιπόν aiεί, P. 4, 256,—νῦν ἐπὶ θλών.—38. σὺν εὐφώνως θ.: ’Mid tuneful revels.”—39. Δύκιε: So Hor. Od. 3, 4, 61: Delius et Patavensis Apollo, Patara being in Lykia. In solemn invocations the gods are appealed to by names which remind them of their favorite abodes. —Δάλοι’ ἀνάσσων: The participle here and in φιλέων is almost substantive. For the elision of Δάλω, see O. 13, 35.—40. ἐνελήσας: “Deign.” P. uses βούλομαι but once (fr. VIII. 1). Attic distinctions do not always apply to the earlier period, but be it noted that ἑθέλω or θέλω is the higher word; hence regularly θεύθ θέλοντος.—ταύτα: The implied wishes and hopes.—νόω: Local dative, the range of which is narrower even in poetry than is commonly supposed.—ἐνανθρω: τιθέμεν must be understood with this as well as with νόω. A slight zeugma, τ. being there “put” or “take,” and here “make.” Herm. reads ἐνανθρων.

NOTES.

P. 1, 12; N. 7, 23. P. is thinking of his class in σοφοί, the βιαται and περίγλωσσοι being put in another by the force of τε.—περίγλωσσοι: Supposed to refer to the rhetorical school of KORAIX, who began his career under Hieron. See O. 2, 96.—έφων: Gnomic aorist. P. identifies φύσει with θεός. See O. 9, 107. 111. —44. μη ... βαλεῖν: Ἑλπομαι takes μη as involving wish; βαλεῖ may be fut. (cf. P. 10, 55) or aor. (N. 4, 92). The negative favors the aor. (μη βάλομι). P. 4, 243 the neg. οὐκέτι indicates the reading πράξεωθαί.—χαλκοπάρρον: N. 7, 71: ἀπομνῦν μη τέρμα προβάς ἀκούθ' ὅτε χαλκόποι πάρρον ὃρσαι θαυμ γλῶσσαν. The tongue, which P. handles boldly, is the missile here also. Being a javelin, it is forged. v. 86. See O. 6, 82.—ωσεῖτ(ε): The ellipsis (ωσεί τις βάλοι) is hardly felt. Cf. O. 6, 2: ὡς οτε.—ἀγώνος ...έξω: "Outside of the lists," so as not to count.—παλάμι: See P. 3, 57.—45. ἀμεύσασθαι: "Surpass." Cf. P. 6, end.—ἀντίους: Supposed to refer to Simonides and Bakhylides. It is conjectured that there was to be a contest of poets.—46. εἰ γάρ ... εὐθύνοι: A wish that runs over into a condition. See O. 1, 108. —ὁ πᾶς χρόνος: All time to come, O. 6, 56; N. 1, 69.—οὕτω: "As heretofore."—εὐθύνοι: Cf. N. 2, 7: εὐθυποτόπος αἰών. The nautical image was still in the poet's eye. Cf. v. 34 and O. 13, 28: Εὐνοφῶντος εὐθύνει δαίμονος οὐρον. —καμάτων δ' ἐπίλασιν: Victory brings serenity (O. 1, 98); breathing space (O. 8, 7); tranquillity (N. 9, 44). Hieron suffered with the stone.—παράσχοι: See O. 1, 39.

'Αντ. γ'.—48. ἀνίχ': "What time." P.'s usage does not militate against the rule, ἧνικα: οτε: καὶρός: χρόνος. See O. 7, 35; 9, 33.—εὐρίσκοντο: "Gained" in the usu. sense of the middle of this verb. So P. 3, 111. The active "find" can be used in similar connections (so P. 2, 64, and elsewhere), and, in fact, the active, being the general, is often used where the particular middle might be expected. The plural of Hieron and his brothers.—πεμάν: τιμή is something practical, and does not correspond to "honor" pure and simple. —49. δηρείης: Active, O. 1, 13; P. 1, 49; P. 4, 130; P. 6, 48; fr. XI. 72, Middle, N. 2, 9; fr. IX. 1, 6; fr. IX. 2, 1. The active is colder. —50. ἀγέρωχον: O. 10 (11), 87: νίκας ἀγερώχον. a. only of persons in Homer, who does not use it in the same sense acc. to the lexicographers. To P. the word must have carried with it the γέρας notion denied to it by modern etymologists. The booty gained at Himera was immense.

—Φιλοκτήταο: The type of a suffering hero. See the Philoktetes of Sophokles. "At that very time Syracuse contained the famous statue of the limping Philoktetes by Pythagoras of Rhigion, of which Pliny says that those who looked at it seemed to feel the pain (xxxiv. 59). Even if we hesitate to believe that the sculptor intended an allusion to Hieron, we may well suppose that Pindar's comparison was suggested by the work of Pythagoras." (Jebb).

tav...dikav: Notice the rare article with dikav, "wise."—51. ἐστρατεύθη: An aor. pass., where the middle would seem more natural. Cf. ἐπορεύθη. We can understand the passive of Philoktetes "who was won to the war," not so well of Hieron.—σὺν δ' ἀνάγκα: "Under the pressure of necessity." The comitative, personal character of σὺν makes it a favorite preposition in poetry, keeps it out of model prose.—φιλον: Predicate, "fawned him into a friend." Rauchenstein's μή φιλον is not Pindaric.—52. καὶ τις ἐὼν μεγαλάνωρ: τις is referred to the proud citizens of Kyme (Cumae), who were forced to beg help from the tyrant. According to Euripides, Odysseus and Diomed, according to Sophokles, Odysseus and Neoptolemos, were sent for Philoktetes. Odysseus was evidently not a favorite with P. (N. 7, 21; 8, 26), and μεγαλάνωρ may be a sneer.—μεταβάσοντας: So Kayser for the MS. μεταλάσοντας or μεταλλάσοντας. Comp. O. 1, 42: μεταβάσαι. Böckh gives μεταμείζοντας (Hesych., Suid., Zonaras); but while the present is admissible on general grounds (O. 13, 59; P. 4, 106), we should not emend it into a text. μεταμεύσοντας would be nearer, but it has even less warrant than Wakefield's μετανάσοντας, a future formed on the aorist of ναίω (P. 5, 70: ἐν Ἄργει ἐν α σ ε ν Ἡρακλέος ἑκύνουν).

'Επ. γ'.—53. τοξόταν: The bow of Philoktetes, being the chief thing, could not be left out. We are not to look for any correspondence to this in the history of Hieron.—54. Πριάμοιο πόλιν ...πόνους Δαναοῖς: Chiastic not only in position, but also in sense. For the shifting stress on Πριάμοιο and πόνους, see O. 6, 5.—55. ἀσθενεῖ μὲν χρωτὶ βαίνων, ἀλλὰ μοιρίδιον ἤν: On the shift from participle to finite verb, see O. 1, 13.—56. θέος: As one short syllable, possibly as θές. Comp. ὑμναστος, ὑδαρως in Megaric inscriptions (Cauer 2 104, and G. Meyer, Gr. Gr. § 119). Schneidewin suggests θεός σωτῆρ. ὀρθωτήρ does not occur elsewhere. Comp. N. 1, 14: Ζεὺς ... κατένευσεν ... Σικελίαν ... ὁ ὦ θῶ σ ε ἑ ἐ ν.
—57. χρόνον...καιρόν: With the usu. differentiation of "time" and "season." "To give the season" is "to give in season."—58. Δείνομένει: Hieron had appointed his son, Deinomenes, regent of Aitna (v. 60). — κελαδήσαι: O. 1, 9. — 59. ποινάν: "Reward." So in a good sense N. 1, 70; Aisch. Suppl. 626. The reward is the κέλαδος.—60. Αίτνας βασιλεῖ: In Greek one is king of the Aitnaioi, rather than king of Aitna. The gen. of the place has something of the iure dicino stamp. So of the old house of the Bathidai, P. 4, 2: βασιλῆι Κυράνας. Cf. N. 8, 7.

Στρ. 8'.—61. τῷ: "For whom." Deinomenes was succeeded by Chromios. See N. 9. — πολίν κείναν: κ. seems to prove that the ode was sung, not at Aitna, but at Syracuse.—θεοδράτω σὺν ἐλευθερίᾳ: See O. 3, 7.—62. Ὑλλίδος στάθμας: There were three Doric tribes Ὑλλίες, Πάμφυλοι, and Δυμάνες. The Πάμφυλοι and Δυμάνες were the descendants of Pamphylus and Dyman, sons of Aigimios. The Herakleidai did not belong to the Doric stock proper, and so are distinguished from the descendants of Aigimios, P. 5, 72: Ἡρακλέως ἐγγονοί Αἰγίμου τε. Comp. also fr. I. 1, 3: Ὑλλον τε καὶ Αἰγίμου. So Ὑλλίς στάθμα and Αἰγίμου τεβωί cover the ground of the Dorians, official and actual.—ἐν νόμοις: Cf. O. 2, 83: βουλαῖς ἐν ὀρθαῖσι Παταμάνθνοι.—63. καὶ μᾶν: "Ay, and I dare swear." A clear intimation, if such were needed, that the Herakleidai were not real Dorians. This does not make it necessary to change the MS. Δωρίες, v. 65, to Δωρίους. They all belonged to the Δωρεῖς στρατός, fr. I. 1, 4. —64. ναίοντες: Though they dwell far from the old home of Aigimios, they are still a Δωρίς ἀποκίνη, I. 6 (7), 12.—τεθρόισιν: See O. 6, 69.—65. ἐχοῦν: "They get" (O. 2, 10). The occupation of Amyklai was a memorable event in Doric annals. I. 6 (7), 14: ἔλον δ' Ἀμυκλα κλας Αἰγείδαι. We must not forget nor yet exaggerate Pindar's personal interest in all this as an Aigeid.—66. λευκοπόλων: The Dioskouroi were buried at Therapnai, on the left bank of the Eu- rotas. The white color of the steeds of the Dioskouroi is fixed by the myth. So Cic. N. D. 8, 5, 11: Tyndaridas...cantheriis albis...oviam venisse existimas? White horses belonged to royalty, P. 4, 117. White was not a favorite color for horses in Vergil's time (Georg. 3, 82), but that does not concern us here. Even in the Apocalypse (19, 11) the King of Kings is mounted on a white horse.
'Ant. 8'.—67. Zeus tēleü(e): Zeus, God of the Accomplishment, in whose hands are the issues of things. Comp. O. 13, 115.—ailei dé: On δέ, after the vocative, see O. 1, 36. The infinitive may be used in wish and entreaty, but δδηοι τοιαν for δε τοιαύταν would be more natural. Mommsen's δδη τοιαν for τοιαύταν is based on the Scholiast's παράσχων. τοιαύταν α'ίσαν refers to the first line of the strophe, θεοδιάτρο συν ἐλευθερία. "Grant that the judgment of the world may with truth assign such a lot to citizens and kings." —'Αμένα: Amenas, or Amenanos, "the unsteady" (mod. Giudicello), a stream of varying volume, which flowed through the city of Aitna.—68. διακρίνειν: Is used of legal decision, O. 8, 24; of marking off by metes and bounds, O. 10 (11), 51.—λόγον: See O. 1, 28, where ὁ ἀλαθής λόγος is kept apart from βροτῶν φάτις and δεδαιαλμένοι μῦδοι. —69. σὺν τοῖν: "With thy blessing." —70. νιφό τ' ἐπιτελλόμενος: The position favors the close connection with σὺν τίν, "and with a son to whom he gives commands." The regent who receives Hieron's behests, being a son, may be expected to carry them out in his spirit.—γεραίρων: A significant concession to the new city, which at once becomes something heroic and divine; "by paying honor due."—71. λισσομαι νεύσον: Asyndeton in prayer.—ἀμερον: Proleptic. "In peace and quiet."—72. ὅφρα ... ἕχη, instead of ἔχειν, the temporal final sense of ὅφρα being hardly felt. ἕχη is intr.—κατ' ὁικόν: Hdt. 6, 39: εἰχε κατ' ὁικόν.—ὁ Φοίνιξ = Poenus, Carthaginian.—ὁ Τυρσανῶν τ' ἀλαλατός: This forcible form of expression, which is built on the same lines as βία Ἰρακλίου, σθένος ἡμιών, is made still bolder by the participle ἢδον, as if ὁ ἀλαλάζον Τυρσανός had been written.—ναυσίστονον ... πρὸ Κύμας: Best explained ὅτι η ὡβρίς ἔν πρὸ Κύμης ναυσιστόνος ἐγένετο. There is no Pindaric warrant for the use of ὡβρίς as "loss," "damage." The reflection that their overweening insolence off Cumae had brought groans and lamentations to the ships (cf. P. 2, 28) would silence their savage yell and keep them quiet at home. The Etruscans must have been especially prominent in this famous engagement: Diodoros does not mention the Phoenicians (Carthaginians) in his account (11, 51).—πρὸ Κύμας: Brings up the image of the ὡβριστής already depicted (v. 18). Typhon symbolizes every form of violence, domestic (Σικελία) or foreign (Κύμη).
the aor. partic. is easy, as the aor. is the shorthand of the perf.

—74. βάλεθ': The middle is peculiar, as if the ἀλκία were an ἄγκυρα, as I. 5 (6), 13: βάλλετ' ἄγκυραν. —75. Ἑλλάς: Where Greek was spoken there was Ἑλλάς. Here Magna Graecia is specially meant.—έξελκαν: The image of the sea-fight is half kept up.—ἀρέσμαι, κτ.: "From Salamis I shall try to get for my reward the favor of the Athenians," i. e., when I desire reward from the Athenians I shall seek it by praising Salamis. P. climbs up to Himera by parallels, as is his wont. See O. 1, init.—77. ἐρέω: For the shift, see v. 55. Böckh's ἐρέω lightens the construction if we take it as a present, denied for classic times; but comp. Theogn. 492; Soph. O. C. 596.—πρὸ Κιθαιρώνος μάχαν: Knit together. πρό, "in front of," "at the foot of." The battle of Platæa is meant, where the Lacedaemonians distinguished themselves especially.—78. ταῖσι: Refers to Σαλαμῖνος (=τῆς ἐν Σαλαμίνι μάχης) and πρὸ Κιθαιρώνος μάχαν. Not simply "where," but "in and by which."—79. εὐνόρον ἀκτάν: Cf. O. 12, 19. παρὰ δὲ σῶν εὐνόρον ἀκτάν, Ἰμέρα, would not be unpoetic nor un-Pindaric.—Ἰμέρα: Gen. of Ἰμέρας, the river.—τελέσαις: Participle; ἀρέσμαι must be recalled. —80. ἀμφ' ἀρετᾶ: v. 12. —καμόντων: Rather strange, so soon after καμόν, in view of P.'s ποικίλα, though the Greeks have not our dread of repetition. See P. 9, 123.

Στρ. ε'. —81. καὶρόν: Adverbial. "If thy utterance prove in season." —φθέγξαο: The poet to himself with a wish (O. 1, 108).—πείρατα συντανύσαις: "Twisting the strands of many things into a brief compass." The contrast is ἐκτείνειν λόγον, τείνειν, ἀποτείνειν, ἐκτείνειν, μακράν. See Intr. Ess. p. xliii (note).—82. ἐπιταί: "Is sure to follow." Indic. apodosis, as I. 2, 33; 4 (5), 14.—μῶμος: O. 6, 74. In moralizing passages the metaphors follow in rapid succession—not so much mixing as overlapping. A defence of P. in this regard that should flatten his language out so as to make the metaphor disappear would be worse than a confession of the worst.—ἀπὸ... ἱπιδας: "Satiation with its gruesomeness dulls quick hopes." ἀλανύς, of doubtful etymology, is used of κάρος again I. 3 (4), 2. The hopes speed to the end; the poet, by lingering, wearies, and not only so, but rouses resentment at the blessings of those whom he praises. This prepares the return to the praise of Hieron, which is couched in imperatives, a rhetorical form strangely misunderstood to convey a real sermon.—84. ἀστὼν δ' ἀκόα: "What citi-
zens hear.” Citizens are naturally envious (O. 6, 7), and the
good fortune of others is an ill-hearing, and oppresses their soul
in secret. “What is heard from citizens” has in its favor P. 11,
28: κακολόγοι δὲ πολεμα.—83. κρέσσων . . . οἰκτιρμοῦ φθόνος: Pro-
verbial. Hdt. 3, 52: φθονέσθαι κρίσσων ἐστὶ ή οἰκτιρέσθαι.—86.
μὴ παρεῖ καλά: “Hold to thy noble course.” παρεῖ possibly sug-
present the following metaphor. Notice the large number of
present imperatives, as in the παράψεις of Isokrates ad Demo-
cum (1).—νώμα . . . στρατόν: P. 8, 98: ελευθέρω στάλω | πόλιν τάνδε
κόμιζε. On στρ. see O. 11 (10), 17.—άψευδεί δὲ πρὸς ἄκρον χάλκευε
γλῶσσαν: This is counted as one of P.'s harsher metaphors, in
spite of Cic. de Orat. 3, 30, 121: non enim solum acuenda nobis
neque procudenda lingua est. P. might have continued the
figure just given, for the tongue may be considered a rudder
(comp. P. 11, 42 with James 3, 4), but the vibrating tongue is to
Pindar a javelin (comp. κῆλα, v. 12), and in N. 7, 71 he has ἀκον ἂ'
dte χαλκοπάρμων ὀρσαί | θεάν γά ω σ σαν. χάλκευε grows out of
νώμα. The “true anvil” refers in all likelihood to the shaping
of the arrow or javelin on a part of the anvil designed for that
purpose. The figure is reflected in the next sentence.

Ἀντ. ἐ—87. εἰ τι καὶ φ.: καί, “never so.”—παραβύσσει: P. is
thinking of the sparks that fly from the anvil, sheer dross it may be
(φλαύρων), but “surely you must know, coming from you, it
rushes as a mighty mass.” If the figure is pressed, the moral is
“Hammer as little as possible,” but the figure is not to be
pressed. φέρεται, “is reported,” the common rendering, is too
faint after παραβύσσει. —88. ταμίαι: A higher word than
“steward,” in Engl. Comp. O. 14, 9.—ἀμφοτέρους: Is “good and
bad,” as θάτερον is “worse.”—89. εὑανεί . . . παρμένοιν: “Abide
in the full flower of thy spirit.” Contrast to Phalaris.—90. εὐπερ
τι φιλεῖς, κτε.: Arguing on a basis of conceded facts.—ἀξοαν ἀδείαν
. . . κλέειν: A good explanation of the idiom εἰ ἄκουειν.—μὴ κάμνε
λιαν δαπάναις: The Christian exhortation, “Be not weary in well-
doing,” is addressed to well-doers, and Hieron’s expenditure was
doubtless liberal enough. It does not follow that he hoarded
because he was φιλάργυρος. Of the virtue of generosity Kroisos
was the model soon to be adduced.—92. ἱστίον ἀνεμόν: The sail
(so as to be) breezeful, (so as) to belly with the breeze. Cf. I.
2, 39: οὐδὲ ποτε ἑλικών | οὐρος ἐμπνεύσαις ὑπόστειλ | ι στίον ἀμφε
τράπεζαν.—μὴ δολοθής . . . κέρδεσσ(ιν): Referred by some to “cour-
tier arts," but it is better to keep the generosity side uppermost until we come to Kroisos. Tr. "juggling gains." No mean saving on the one hand, no grasping at unworthy gains on the other. The positive exhortation stands between the two negatives.—φίλος: The commentators note P.'s familiarity. What other word was possible for a Greek gentleman?—σπιθόμμερον: Sensitive as Hieron is to the voice of the world about him, he is far from deaf to the acclaim of posterity.

'Επ. ε'.—93. ἀποίχομένων . . . ἀοίδοίς: Cf. N. 6, 33: ἀποίχομένων γάρ ἀνέρων | ἀοίδαι καὶ λόγοι τὰ καλὰ σφιν ἔργ' ἐκόμισαν. —διαίται = βιότου, which is the parallel, O. 2, 69. —μανύει = ἀπαγ-γέλλει. —94. λογίοις: Usually interpreted of prose-writers, the early logographers; but it may refer to panegyrists. Comp. not only N. 6, 33, just quoted, but the same ode, v. 51: πλατεία πάντοθεν λογίοις ἐνὶ πρῶσοδοι | νάσον εὐκλέα τάνδε κοπεῖμεν.—Κροίσου: A romantic figure, if one may say so, in Greek history, though, perhaps, Lydian influence has not been sufficiently emphasized. That a Greek with such close relations to Delphi as Pindar bore should have given a niche to Kroisos is not strange. —ἀρετά: "Generosity," as often. —95. τὸν δὲ ταύρῳ χαλκέω καντήρα: κ. takes the dative of instrument by virtue of its transparently verbal nature.—νόον: Acc. of specification to νηλέα. The prose laws of position are not to be pressed. τὸν δὲ may well be "the other," and the rest in apposition.—ταύρῳ χαλκέω: A survival or revival of Moloch worship.—96. Φάλαριν: See Intro. O. 2.—κατέχει: Evil report weighs upon the memory of Phalaris as Aitna upon the body of Typhon, though κατέχει may be used of a weight of glory, O. 7, 10: ὁ δ' ἄλβιος ὄν φάμαι κατ' ἐ-χοντ' ἀγαθαὶ.—97. νῦν ... κοινώνιαν . . . δέκονται: κ. is construed after the analogy of δέξιν δέχονται, which we have Eur. I. Α. 1181: ἐφ' ἦ [sc. προφάσει] σ' ἐγὼ καὶ παῖδες αἱ λελειμμέναι | δὲ ξί-με θα δὲ ἐξὶν ἦν σε δέξασθαι χρεών.—98. δάροις: Depends on κοινωνιαν. —99. τὸ δὲ παθεῖν εὖ: We might expect the present, but the notion of achievement will serve. N. 1, 32: εὖ τε παθεῖν καὶ ἄκοιναι.—δευτέρα μοιρὰ(α): So So. O. C. 145 speaks of πρώτης μοι-ρας. With the sentiment comp. I. 4, 12: δῦο δὲ τοι ζωᾶς ἀποτομαῖναι ποιμαίνωσι τὸν ἀλπνιστὸν εἰναρθεὶ σὺν ὀλβία | εἰ τίς εὖ πᾶσχων λόγον ἐπίλον ἄκοινῃ.—100. ἐγκύρησῃ καὶ ἥλι (ἀμφότερα). The two verbs show a combination of luck and will.
PYTHIA II.

This victory, gained not at the Pythian games, but at the Theban Iolaia or Herakleia, is probably to be assigned to Ol. 75, 4 (477 B.C.), in which year Hieron had, by his interposition, saved the Epizephyrian Lokrians from a bloody war with Anaxilas, tyrant of Rheidon. The poem, with its dissonances, echoes the discord of the times. Hieron was just then at enmity with his brother, Polyzelos, who had taken refuge with his connec-
tion, Theron, the friend of Pindar, and a war was impending. The strain makes itself felt and all the congratulation.

It is a strange poem, one in which divination and sympathy can accomplish little. Only we must hold fast to the common-
sense view that Pindar did not undertake to lecture Hieron.

"Great Syracuse," the poet says, "rearer of men and horses, I bring this lay from Thebes in honor of Hieron's victory with the four-horse chariot, gained not without the favor of Artemis, goddess of Ortygia, thus wreathed with glory. For Artemis and Hermes, god of games, aid Hieron when he yokes his horses and calls on the God of the Trident. Other lords have other minstrels, other praises. Let Kinyras be praised by Kyprian voices, Kinyras beloved of Apollo, and minion of Aphrodite. Thou, Hieron, beloved of Hermes and minion of Artemis, art praised by the voice of the virgin of Epizephyrian Lokris, to whose eye thy power hath given confidence. Grateful is she. Well hath she learned the lesson of Ixion, whose punishment, as he revolves on the winged wheel, says: Reward thy benefactor with kind requitals."

So far the opening (vv. 1–24).

In P. 1 we had one form of ἕβρος, sheer rebellion, typified by Typhon. Here we have another, typified by Ixion, base ingratitude. Typhon belonged from the beginning to those ἕσα μὴ πεθάνῃ κατὰ Ζεὺς (P. 1, 13). Ixion was one of those who εὐμενέσσι πάρ Κρονίδαις γλυκῶν εἶλον βίοτον (v. 25). Ixion was another,
but a worse, Tantalos. Tantalos sinned by making the celestial meat and drink common (O. 1, 61). Ixion sinned by trying to pollute the celestial bed (v. 34). Each was punished in the way in which he had sinned. Tantalos was reft of food and drink (note on O. 1, 60). Ixion was whirled on his own wheel, became his own iynx (comp. v. 40 with P. 4, 214). Ixion's sin was of a deeper dye, and so, while the son of Tantalos came to great honor (O. 1, 90), the son of Ixion became the parent of a monstrous brood.

This is the myth (vv. 25-48).

It is, indeed, not a little remarkable that in every Hieronic ode there is a dark background—a Tantalos (O. 1), a Typhon (P. 1), an Ixion (P. 2), a Koronis (P. 3)—and the commentators are not wrong in the Fight-with-the-Dragon attitude in which they have put Hieron. Who is aimed at under the figure of Ixion no one can tell. The guesses and the combinations of the commentators are all idle. Hieron is a manner of Zeus. He was the Olympian of Sicily as Perikles was afterwards the Olympian of Athens, and the doom of Tantalos, the wheel of Ixion, the crushing load of Typhon, the swift destruction of Koronis, the lightning death of Asklepios were in store for his enemies. The Hieronic odes are Rembrandts, and we shall never know more.

Passing over to the praise of Hieron, the poet emphasizes with unmistakable reduplication the power of God. "God decides the fate of hopes, God overtakes winged eagle and swift dolphin, humbles the proud, to others gives glory that waxes not old (v. 52). This be my lay instead of the evil tales that Archilochos told of the Ixions of his time. Wealth paired with wisdom, under the blessing of Fortune—this is the highest theme of song" (v. 56). The key of the poem lies in this double ἑδός. God is all-powerful to punish and to bless, and Hieron is his vicegerent.

The praise of Hieron follows, his wealth, his honor. His champion, Pindar, denies that he has ever had his superior in Greece, and boards the herald-ship all light with flowers to proclaim his achievements—now in war, now in council; now on horse, and now afoot (vv. 57-66). But as we gaze, the herald-ship becomes a merchant-ship (v. 67), and the song is the freight—a new song, which forms the stranger afterpiece of a poem already strange enough. This afterpiece is an exhortation to straightforwardness. The Archilochian vein, against which Pindar pro-
tested semi-humorously before (v. 55), stands out. The ape (v. 72), the fox (v. 78), the wolf (v. 84), are contrasts dramatically introduced, dramatically dismissed. "Let there be no pretentiousness, no slyness, no roundabout hate. Straight-tonguedness is best in the rule of the one man, of the many, of the wise. Follow God's leading, bear his yoke. Kick not against the pricks. There lies the only safety. May such men admit me to their friendship" (v. 96).

The difficulty of the last part lies in the dramatic shiftings—the same difficulty that we encounter in comedy, and especially in satire. If there are not two persons, there are two voices. The poet pits the Δίκαιος Λόγος and the "Δίκαιος Λόγος against each other in the forum of his own conscience. The Δίκαιος Λόγος speaks last and wins.

A. Show thyself as thou art (v. 72).
B. But the monkey, which is ever playing different parts, is a fair creature, ever a fair creature, in the eyes of children (v. 72).

A. Yes, in the eyes of children, but not in the judgment of a Rhadamanthys, whose soul hath no delight in tricks (vv. 73–75).

B. If the monkey finds no acceptance, what of foxy slanderers? They are an evil, but an evil that cannot be mastered (vv. 76, 77).

A. But what good comes of it to Mistress Vixen? (v. 78).
B. "Why," says Mistress Vixen, "I swim like a cork, I always fall on my feet" (vv. 79, 80).

A. But the citizen that hath the craft of a fox can have no weight in the state. He is as light as his cork. He cannot utter a word of power among the noble (vv. 81, 82).

B. Ay, but he wheedles and worms his way through. Flattery works on all (v. 82).

A. I don't share the confidence of your crafty models (v. 82).
B. My own creed is: Love your friends. An enemy circumvent on crooked paths, like a wolf (vv. 83, 84).

A. Nay, nay. No monkey, no fox, no wolf. Straight speech is best in monarchy, democracy, or aristocracy. A straight course is best because it is in harmony with God, and there is no contending against God. Suc-
cess does not come from cunning or overreaching, from envious cabals. Bear God's yoke. Kick not against the pricks. Men who are good, men with views like these, such are they whom I desire to live withal as friend with friend (vv. 86–96).

The rhythms are Aiolian (logaedic). The introduction occupies one triad, the myth one, the praise of Hieron one, the after-play one.

Στρ. α'.—1. Μεγαλοπόλεις ὥς Συράκοσαι: A similar position, O. 8, 1: μήτερ ὡς χρυσοστεφάνων ἀέθλον 'Ολυμπία, P. 8, 2: Δίκαι ὃς μεγιστότατος θυγατέρ. Athens is called αἱ μεγαλοπόλεις Ἀθῆναι (P. 7, 1). The epithet is especially appropriate in the case of Syracuse, which, even in Hieron's time, had a vast extent.—βαθυπολέμου: "That haunteth the thick of war." The martial character of Syracuse is emphasized on account of the military movements then on foot. —2. ἀνδρῶν ἵππων τε: See O. 1, 62.—σιδαροχαρμαν: "Fighting in iron-mail." Here we seem to have χάρμη in the Homeric sense. So I. 5 (6), 27: χαλκοχάρμαι ἐς πόλεμον, where the notion of rejoicing would not be so tolerable as in P. 5, 82: χαλκοχάρμαι ξένοι. ἵπποχάρμας (O. 1, 28) is doubtful. See O. 9, 92.—3. λυπαράν: Orig. "gleaming," then vaguely "bright," "brilliant," "famous." P. uses it of Thebes (fr. XI. 58), Athens (N. 4, 18; I. 2, 20; fr. IV. 4), Orchomenos (O. 14, 4), Egypt (fr. IV. 9), Marathon (O. 13, 110). The wideness of its application takes away its force.—φέρων: Figuratively, as elsewhere μόλον, P. 3, 68; ἕβαν, N. 4, 74; 6, 65. Comp. v. 68.—4. ἑλείθγονος: Used P. 6, 50 of Poseidon; in Sophokles of Bakchos (Antig. 153).—5. ἐν κρατέων: Comp. P. 11, 46: ἐν ὀρμασι καλλι-νικοι.—6. τηλαγέσιν: The wreaths send their light afar, like the πρόσωπον τηλαγέσι of O. 6, 4. Only the light is figurative, as the gold is figurative, O. 8, 1. Comp. O. 1, 23 and 94.—Ορτυγίαν: See O. 6, 92.—7. ποταμίας . . . Ἀρτέμιδος: Artemis, among her numerous functions, is a river-goddess, and in the Peloponnesos her worship is connected especially with the Kladeos and the Alpheios ("Ἀρτέμις Ἀλφείῳ). She has charge of rivers not only as a huntress, but as the representative of the Oriental Artemis. Pursued by Alpheios, she fled under the waters of the Ionian sea, and found rest by the fountain of Arethusa in Ortygia, where a temple was raised in her honor. Of course, Arethusa and Arte-
mis are one (comp. Telesilla, fr. 1: ἀδ Ἀρτέμις, ὃ κόραι, | φευγο-

σα τὸν Ἀλφεύ, but when Alpheios and Arethusa were united, Artemis, the virgin, and Arêthusa were separated. Similar is the case of Kallisto. Comp. with this whole passage N. 1, 1: ἀμπνεύμα σεμνὸν Ἀλφεύ, | κλεινὰν Συρακοσσάν θάλοσ Ὄρτυγια, | δέμνιον Ἀρτέμιδος, | ἄλον κασιγνήτα. Note also that the brother of Artemis appears in the corresponding sweep of the anti-

strophe. — ἐς οὐκ ἄτερ: O. 3, 26: Λατοὺς ἱπποσόα θυγάτηρ, fr. V.

2, 2: ἵππων ἐλάτειραν. Hieron has a trinity of helpers, "Ἀρτέμις

ποταμία, Ἐρμής ἐναγόνιοι, and κλυτόπωλος Ποσειδάων (fr. XI. 33,

2), whose enmity was so fatal to Hippolytos, favorite though he was of Artemis.—8. κεῖνας: The preference for mares comes out

distinctly in the famous description, So. El. 702. 734.—ἐν χερί: Plastic. N. 1, 52: ἐν χερὶ ... τιμάσσω, instead of χερὶ τιμάσσω

(instrum.).—ποικλανίους: “With broidered reins.”

'Αντ. α’. — 9. ἐπὶ: With τίθησι. For sing. comp. O. 9, 16.—

ἰοχέαρα: In Homer ἱοχέαρα. The word occurs only here in

Pindar.—χερὶ διδύμα: Variously interpreted. As we say, “with

both hands,” to show readiness. According to others the refer-

ence is to Artemis and Hermes, χ. δ. being an anticipation, like

the plural in the schema Alcmaeicum.—10. ἐναγόνιοι Ἐρμῆς: Fa-

miliar function of Hermes. Hor. Od. 1, 10: qui feros cultus homi-

num recentum | voce formasti catus et decorae | more palæa-

stra e. See O. 6, 78: ἐδόρρησαν θεῶν κάρυκα λιταῖς θυσίαις | πολλὰ

δὴ πολλαῖσιν Ἐρμᾶν εὔσεβείως, ὅσ αὐξῶνας ἐχει μοῖραν τ’ ἀδέθνων.

—αιγλάντα . . . κόσμον: κ.”reins and trappings.” Comp. ἦνα

σιγαλάντα.—11. ἐν: So for ἐς in the Aeolic poems. Cf. v. 86;

P. 5, 38; N. 7, 31. ἐν, like Lat. in, originally took the acc., as

well as the locative-dative. *ἐνσ (εὶς) was formed after the

analogy of ἐς, with which it was constantly associated in con-

trasts. By that time the -s of ἐς had lost its abl. force. Comp. 

uls like εἰς, κάτω like ἄνω, ὅπισθεν like πρῶσθεν, ἐμπόδον like ἐκπο-

δόν (Brugmann). On the preposition with the second member,

see O. 9, 94.—πεισικάλνα: “Obedient to the bit.” Only here, as

if the chariot were the horses. In the few other compounds

πεισι— is active.—καταζηγώνῃ: Hieron. —12. σθένος ἱππείον: Cf.

O. 6, 22: σθένος ἡμιώνων. —ὁροστριάναν: Poseidôn is so called,

O. 8, 48; N. 4, 86. —ἐφυμιᾶν: O. 6, 58. —καλῶν θεόν: Comp. the

story of Pelops, O. 1, 72: ἄπνευν βαρύκτυπων Εὐτριάναν.—13. ἀλλος

ἐ τις, κτί.: Pindar now passes to the praise of Hieron’s services
to the Lokrians. As is his manner, Kinyras is introduced to balance. "I have praised Hieron, favorite of Artemis and of Hermes, for his victory with the chariot. The Kyprians praise Kinyras, the favorite of Apollo and Aphrodite, for his royal and priestly work. The Lokrian virgin praises Hieron for his successful championship."—ἐτέλεσσεν: Gnomic aorist. "Pays," as a tribute.—14. ἐναχεῖα... ὄμων: "The need of a melodious song," —ἀπον’ ἀρετᾶς: Contrast this clear accus. with the fading χάρων, the faded δίκην, which needs the article to vivify it (P. 1, 50). See O. 7, 16. —15. κελαδέοντι: O. 1, 9.—ἀμφὶ Κινύραν: Kinyras was a fabulous king of Kypros, priest and favorite of Aphrodite. He was a great inventor, a kind of Jubal and Tubal Cain in one—a Semitic figure, it would seem—the man of the harp, θύρα, with whom we may compare Anchises, another favorite of Aphrodite, of whom it is said, Hymn. in Ven. 80: πωλεῖτ’ ἐνθα καὶ ἐνθα διαπρύσων κ ιθαρ ἡ ἰς αν. The introduction of Kinyras, lord of the eastern island of Kypros, as a balance to Hieron, lord of the western island of Sicily, leads the poet to mention Apollo in this non-Pythian ode (see Introd.) as a balance to Artemis. A genealogical connection is the merest fancy. —16. χρυσοχάιτα: Voc. used as nom. Elsewhere χρυσοκόμας, O. 6, 41; 7, 32.—ἐφίλησ(ε): If φιλος is "own," "made his own," "marked him for his own." See P. 1, 13.—Ἀπόλλων: Aphrodite and Apollo are often associated. So esp. in P. 9, 10, where Aphrodite receives the spouse of Apollo.

'Επ. α’.—17. κτίλον: Lit. "Tame pet." "Minion," "favorite," "cherished."—ἀγελ: Without an object. "Is in the van," "leads," or neg. "cannot be kept back." So N. 7, 23: σοφία δὲ κλέπτει παράγοντα μῦθος. Comp. also O. 1, 108.—ποίνιμος: ἀμειπτική (Scho1.). Echo of ἀπον’ ἀρετᾶς. For ποινή, in a good sense, see P. 1, 59.—ὀπιζομένα: "In reverential regard." Cf. O. 2, 6: ὅπινα.—18. Δεινομένετε παῖ: Cf. O. 2, 13: δ Κρώνε παῖ, P. 8, 19: Ζενάρκειον νιόν. Hieron was the son of Deinomenes, and his son, after the Greek fashion, was also called Deinomenes. See P. 1, 58.—Ζεφυρία... παρθένος: The Lokrian women held an exceptional position in Greece. Lokrian nobility followed the distaff side (comp. O. 9, 60) and Lokrian poetesses were famous. But here we have simply an expression of popular joy, such as virgins especially would feel, and Lokrian virgins would freely express—πρὸ δόμων: Why πρὸ δόμων? Why "haven under the
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hill?" Why anything that gives a picture? P. 3, 78: ματρί, Τάυν κούραι π' αρ' η μόν π' ρ θ υ τον σύν Πανί μελπονταί θαμα. — 20. δρακείας άσφαλές: We might expect the pres., but the aor. of attainment is here the aor. of recovery, "having gained the right to fearless glance." For fear as expressed by the eye, comp. So. Αι. 139: πεφόβημαι | πτηνής ὡς άμμα πελείας, O. R. 1221: ἀνέπνευσά τ' έκ σέδεν καί κατεκοίμησα τούδον ἀμμα. The inner obj., with verbs of seeing, is familiar. So δριμό βλέπειν, δενών δέρκεσθαι. Pindar has ὅρων ἀλκάν (O. 9, 119). — 21. ἐφετμάς: "Behests," usu. of exalted personages. — Ἡξίονα: The story of Ixion and his wheel has often been told. So in a famous (corrupt) passage of So. Phil. 676: λόγοι μὲν εξήκουσο', ὄπωσα ο' ου μᾶλα τον πελάταν λέκτωρ ποτε τών Δίων | Ἡξίονα (?| κατ' άμπυκα (άντυγα?) δὴ δρομάδα δέσμων ὡς ἀλαβείν (others ἀβαλεί) ὃ παγκράτης Κρόνου παῖς. The only important points that Pindar's narrative suppresses are the purification of Ixion from bloodguiltiness by Ζεὺς καθάρσιος himself, and the intimacy of Zeus with the wife of Ixion. The former would not have been altogether consistent with v. 31, and the latter would have given a sinister meaning to ἄγανας ἄμοιβαις (v. 24). — ταῦτα: Namely, τών εὐεργετάν ... τίνεσθαι. — 22. λέγειν: "Teaches." — 23. παντά: Here "round and round." — κυλινδόμενον: Instead of the more prosaic inf. See O. 3, 6. — 24. ἄμοιβαις ἐποιχομένους τίνεσθαι: Notice the fulness of the injunction, ἐποιχομένους, "visiting," "frequenting." "To requite the benefactor with ever-recurring tokens of warm gratitude."

came after the ἐδνα.—ἐπέμιξε θνατοῖς: ἐ. = intulit (ignem fraude mala gentibus intulit), but livelier, “Brought the stain of kindred blood upon mortals,” “imbrued them with kindred blood.”

'Αντ. β'.—33. μεγαλοκευθέεσσιν . . . θαλάμους: Stately plural. So O. 7, 29; P. 4, 160.—34. ἐπειράτο: Active more usual in this sense (N. 5, 30). —κατ' αὐτόν, κτε.: Not καθ' αὐτόν. P. does not use the compound reflexive. See O. 13, 53; P. 4, 250. “To measure everything by one’s self,” i. e. “to take one’s own measure in every plan of life.” This is only another form of the homely advice of Pittakos to one about to wed above his rank: τάν κατὰ σαυτόν ἔλα. P., like many other poets, has a genius for glorifying the commonplace. Comp. Aisch. Prom. 892 on unequal matches.—35. εὐναί δὲ παράτροποι . . . ποτε καὶ τὸν ἐλὸντ(α): The MSS. have ποτε καὶ τὸν ἴκοντ'. The quantity of ἴκοντ' will not fit, an aorist ἴκοντ' rests on Π. 9, 414, the sense of ἰκέτην is marred by καὶ. Böckh’s ποτὶ κοῖτον ἵοντ' is ingenious, but coarse; ἴκοντ' is feeble. Schneidewin’s ἐλὸντ' is not bad, in view of P.'s harping on the word (vv. 26 and 30). The aor. is gnomic, and ἐπει gives the special application. “Unlawful couchings have many a time plunged into whelming trouble even him that had won them.” Comp. the case of Koronis and Ischys (P. 3, 25).—38. πρέπειν: “Was like unto.” Only here in P. with this sense.—39. ἀντε: The reinforcing relative, “her, whom.” P.’s use of ὅστε does not give ground for any supersubtle distinctions.—40. ζηνὸς παλάμαι: More delicate than the other story that Hera played the trick on him. Schol. Eur. Phoen. 1185.—καλὸν πῆμα: P. perhaps had in mind Hes. Theog. 585: καλὸν κακόν (of Pandora).—τετράκναμον . . . δεσμόν: “The four-spoked bond” is the “four-spoked wheel.” The magic ἵγξ ("wry-neck"), used in love-incantations, was bound to just such a wheel. Cf. P. 4, 214: ποικίλαν ἱγγα τε τράκναμον Οἰλυμπόθεν | ἐν ἀλτῷ ζεύ-ξισαν κύκλῳ | μανάθ' ὀρνὶν Κυπρογένεια φέρεν | πρόπον ἀνθρώποι. It was poetic justice to bind Ixion to his own ἵγξ wheel. Endless are the references to this symbol of mad love. See Theokritos' Pharmakeutriai.—ἐπραξέ: “Effected,” “brought about,” and not ἐπράξατο, I. 4 (5), 8. See note on δρέπων, O. 1, 13.

'Eπ. β'.—41. ἐδν οἶλεθρον δὺ: A renewal of the close of the last line of the antistrophe with effective position. The breath is nat-
urally held at ἰεσμόν. On the position of ὅγ', see P. 11, 22.—

άνδεικτ': He received the message and delivered it, not in words, but by whirling on the wheel (v. 23). Mitscherlich's ἀνδεικτ' has found much favor.—42. ἄνευ ... Χαρίτων = ἄχαρων, "Unblessed by the Graces." Cf. ἄνευ θεοῦ, O. 9, 111.—43. μόνα καὶ μόνον: καὶ unusual in such juxtapositions, and hence impressive. No mother like her; so, too, no offspring like this.—ἀνδράσι = ἀνθρώποις.—γερασφόρον = τίμον. Without part or lot among men or gods.—

νόμοι = τοῖς νομίζομενοι.—44. τράφοισα: Dor. for τρέφοισα. So P. 4, 115; I. 1, 48; 7 (8), 41.—Κένταυροι: This name, of obscure origin, was applied to his descendants, properly Ἰπποκένταυροι.—45. Μαγνητίδεσσιν: P. 3, 45: Μάγνητι ... Κένταυρῳ. —46. σφυροί: With a like figure we say "spurs." See P. 1, 30.—στρατός: Is in apposition to the subject of ἐγένετο. "Out they came—a host marvellous to behold."—48. τὰ ματρόθεν μὲν κἀτω, τὰ δ’ ὑπερθε πατρός: "The dam’s side down, the upper side the sire’s." Chiasm is as natural to the Greek as mother’s milk; not so to us. ματρόθεν is often used parallel with μητρός.

Στρ. γ.—49. θεός ... ἀνύεται: "God accomplishes for himself every aim according to his desires." Φελπίς, "pleasure," "wish," shows here its kinship to ἐνδύρ. ἐπί as in ἐπ’ εἰκάθ, Π. 9, 96. The wish is crowned by fulfilment. The middle ἀνύεται is rare.—50. θεός: The emphatic repetition gives the key to the poem. See introd.—ὀ = ὅ. —κίχε ... παραμείβεται ... ἐκαμψε ... παρέδωκ(ε): The gnomic aorist often varies with the present. Many examples in Solon, fr. XIII. (Bergk). See also Tyrtaios, fr. XII. (Bergk). In the absence of an aoristic present, the Greek often uses an aor. for concentrated action in the present with a conscious contrast to the durative. See Plat. Phaidr. 247 B. So here κίχε, ἐκαμψε, παρέδωκ(ε) are finalities, παραμείβεται is process.—πτερόεντ(α) = ταυπότερον. Cf. P. 5, 111: ταυπότερον αἰετός. —αιετόν: N. 3, 80: αἰετός ὡκὺς ἐν ποταμώι.—51. δελφίνα: Also proverbial. N. 6, 72: δὲ λαφίνι κεν | τάχος δὲ ἀλμασ | εἰκάζωμι Μελήσιαν.—τιν(α): "Many a one," τέλ. So P. 4, 86.—52. ἐμὲ δὲ χρεών: For the connection, see introduction.—53. δάκος = δήγμα (Etym. Mag.). —ἀδινόν: "Excessive," "I must avoid the reputation of a biting calumniator."—54. ἐκας ἐὼν: P. was two hundred years later than Archilochos.—55. ψυγέρων Ἀρχιλόχον: Λ. is a synonym for a virulent and ill-starred satirist. From such casual mention we should not imagine that the ancients placed
A. only lower than Homer.—56. πιανόμενον: Not to be taken ironically. There is nothing unhealthier than unhealthy fat, and there is no necessity of an oxymoron. Comp. Shakesp. M. of V. i. 3, 48: I will feel jot the ancient grudge I bear him. Archilochos is a fat and venomous toad that lives upon the vapor of a dungeon. A reference to Bakchylides is suspected, but the name does not fit the metre here.—τὸ πλούτειν . . . ἀριστον: The Schol. interprets τὸ δὲ ἐπιτυγχάνειν πλούτον μετὰ σοφίας ἀριστον, and so Aristarchos: εὐποιοῦτοτός ἐστιν οἱ πλούτων καὶ σοφίας ἀμα τυγχάνων, so that we combine τῆς with σοφίας and πῶμον with ἀριστον. "Wealth, with the attainment of wisdom, is Fortune's best." The position is bold, but not incredible. Others, with a disagreeable cumulation, σὺν τῆς πῶμον σοφίας, "with the attainment of the lot of wisdom." But the two genitives cited from P. 9, 43: σοφίας Πειβοῦσ ἵεραν φιλοτάτων, are not at all parallel, the relation there being that of a simple possessive. If Archilochos were alone involved, σοφίας ἀριστον might well mean "the best part of the poetic art," as "discretion is the better part of valor," but σοφίας here must be applicable to Hieron as well.

᾿Ἀντ. γ᾿.—57. νῦν ἔχεις: Sc. τὸ πλούτειν μετὰ σοφίας, νῦν may be neut. sing. Aisch. Choeph. 542, or pl. P. V. 55; So. El. 436. 624. —πεπαρείν = ἐνδείξαι, σημῆναι (Hesych.), "for showing them with free soul," "so that thou canst freely show them." Others read πεπορείν = δοῦναι, which would make νῦν refer to τὸ πλούτειν alone.—58. πρύτανι: "Prince." Used of Zeus P. 6, 24: κεραυνων . . . πρύτανιν. — εὑστεφάνων: "Battlemented." This is an early use of στέφανος. Comp. O. 8, 32.—στρατοῦ: Sc. πολλοῦ στρατοῦ. —59. περὶ τιμᾶ: π. with the dat. of the stake, as, to some extent, even in prose, "when wealth and honor are at stake." So with δηρίσματι, O. 13, 45; μάρναται, N. 5, 47; ἀμιλλᾶται, N. 10, 31; μοχθεί, fr. IX. 2, 6. On the preposition with the second member, see O. 9, 94. —61. χαῦνα πραπίδι παλαιμονεὶ κενεά: "(With) flabby soul, his wrestlings are all in vain."—62. εὔανθεία: The ship of the victor is wreathed with flowers.—στόλον: Cogn. acc. to αὐναβάδομαι (Dissen). στ. as "prow" is more poetical.—ἄμφρ' ἀρετά: O. 9, 14: ἄμφι παλαισμασιν φύρμιγγ' ἐλείζων.—63. κελάδεων: O. 2, 2.—νεώτατι μὲν, κτ.: Contrast chiastic, v. 65: βουλαὶ δὲ πρε- σβύτερου.—θράσος . . . πολέον: "Boldness in." Cf. N. 7, 59: τῶλ- μαιν καλῶν.—64. εὑρεῖν: See O. 7, 89, and comp. P. 1, 49.
'Ep. γ'.—65. ἰπποσάωσιν ἀνδρεσι: i., O. 3, 26, of Artemis, I. 4 (5), 32, of Iolos. These achievements refer mainly to Himera. —βουλαί δὲ πρεσβύτεραι: Sc. ἣ κατὰ τὴν νεότητα, or, as the Schol. says, ὑπὲρ τὴν νεότητα βουλεύῃ. "Elder than thy years." P. 4, 282: κεῖνος γὰρ ἐν παισίν νέος, ἐν δὲ βουλαίας πρέσβυς ἐγκύρ- σαις ἐκατονταετεί βιοτὰ, Π. 5, 109. 110: κρέσσωνα μὲν ἀλκίας | νόνον φήβεται.—66. ἀκίνδυνον ἐμὸι Φέπος: "Thy counsels, riper than thy age, furnish me with an utterance that runs no risk of chal- lenge to praise thee in full view of the whole account," through the whole count. The two exhaustive excellences are θράσος and εὐβουλία. If he is wise as well as brave, he has all the virtu. Comp. I. 4 (5), 12: δύο δὲ τοῖς ἄοστοι μοῦνα ποιμαίνοντι τὸν ἀλπνιστόν εἰνα ἐπὶ συν ἄλφο, | εἰ τις εἰ πάσχων λόγον ἐσλόν ἀκούηγ... πάντ' ἔχεις, | εἰ σε τούτων μοιρ' ἐφίκοστο καλῶν.—67. χαίρε: So N. 3, 76: χαίρε, φιλός, where we have, as here, praise of the victor, farewell, and commendation of the poet's song.—τόδε μὲν: This would seem to indicate that the μέλος here sent was different from the Καστόρειον, but P.'s handling of μὲν and δὲ is so peculiar, not to say tricky, that Böckh has a right to set up the antithesis τέμπεται μὲν τόδε μέλος, ἄβρησον δὲ τὸ Καστό- ρειον.—κατὰ Φοίνισσαν ἐμπολάν: κ., "like." Phoenician ware was costly, being brought from afar.—69. τὸ Καστόρειον: Comp. I. 1, 16: ἢ Καστορειώ ἢ 'Ιολάοι ἐναρμόζαυν νι νῦν. The Καστόρειον was an old Spartan battle-song, the rhythm anapaestic, like the ἐμβατάρια, the mood Doric, the accompaniment the flute. P. uses it as a ἰππείος νόμος, in honor of victory with horse and chariot (Castor guait sl equi is); the mood is Aiolian, and the accompaniment the φόρμυγξ. Some suppose that the K. was an- other poem to be sent at a later time, hence ἄβρησον, as if the prince were hidden desery it coming in the distance: others that the K. is the last part of the poem, which P. made a present of to Hieron, together with a batch of good advice. The figure of the Phoenician cargo runs into the antithesis. The Doric king might have expected a Doric lay, but this Kastoreion, with its Aiolian mood, is to be viewed kindly (θέλων ἄβρησον) for the sake of the Doric φόρμυγξ—Apollo's own instrument. Comp. O. 1, 100: ἐμὲ δὲ στεφανώσαι | κεῖνον ἰππείο νόμο | Λ ἐ ν ὤ τ η ἐ δί μολο- πά, and yet 1, 17: Δ ω ρίαν ἀπὸ φόρμυγγα πασσούλον λάμβανι.—70. χάρων: Before its genitive only here in P.—ἐπετακτυτόν: The old Terpandrian heptachord. N. 5, 24: φόρμυγγ' Ἀπόλλων ἐ π τά- γλ ῥ σ π ὡ σ ὁ ν. χρυσέω πλάκτρῳ διόκων. —71. ἀντόμενος: Absolute,
“Coming to meet it, receive it”—the Phoenician ware again. Pindar’s power of parenthesis is great. The farewell (v. 67) suggested the commendation, or, if need be, the justification of his poem, and he now returns to the characteristic of his hero. An unprepared break at v. 72 is not likely.—72. γένοι’ οἶος ἐστὶ μαθῶν: The necessity of connection makes μαθῶν refer to the praise of the victor. “Show thyself who thou art, for I have taught it thee.” Some take μαθῶν as part of the wish or command. γένοιο... μαθῶν = μάθοις has no satisfactory analogy in Pindaric grammar, nor does it give any satisfactory transition. P.’s contempt of mere mechanical learning, as shown O.2, 95: μαθώντες δὲ λάβροι... ἀκραντα γαρύετον has suggested a combination with πιθὸν (Bergk), in which the learned ape is contrasted with Rhadamanthys, who is doubtless πολλὰ εἰδῶς φυᾷ (O. 2, 94), but the position of τοι in μαθῶν καλὸς τοι is hardly credible, to say nothing of the quotation by Galen below.—πιθὸν: A young ape. —παρὰ παιινίν: “In the judgment of children.” The ape was a favorite in the nursery then as he is now. Galen, de Usu Part. 1, 22: καλὸς τοι πίθηκος παρὰ παιινίν αἰεί, φησὶ τις τῶν παλαίων, ἀναιμιμησκὼν ύμᾶς ὅς ἐπεὶν ἄθημα γελοίον παιζόντων παιδῶν τούτο τῷ ζῷω. Instead of παρὰ δὲ Ἄραμάνθυν, P. changes the form of the antithesis.

Στρ. 8’.—73. καλὸς: Child-like and lover-like repetition. The ape is said to have been introduced into Greek fable by Archilochos, and the mention of the ape here may have called up the image of the fox below without any inner nexus. An allusion to the Archilochian fable of “the Ape and the Fox” seems to be out of the question. “Show thyself thyself. Care naught for the judgment of those that be mere children in understanding. Thy judge is Rhadamanthys.” —εὖ πέπραγεν: Rhadamanthys owes his good fortune to his judicial temper. Comp. O. 2, 88: βουλαῖς ἐν ὀρθαίῳ Ἴπα δαματάνθροπον ἐδείπνοι | δην πατὴρ ἔχει [Κρόνος] ἔτοιμον αὐτῷ πάρεδρον. Of the three judges in Hades, Aiakos—usually the first met by the new-comer—is in P. only the great Aeginetan hero, except in I. 7 (8), 24, where he is represented as a judge over the δαιμόνες. Minos does not appear.—φρενῶν... καρπὸν: So N. 10, 12. Famous in Aischylus’ description of Amphiaraoes is the line S. c. Th. 593: βαβείαν ἀλοκα διὰ φρενῶς καρπὸν μεν ὁ θεός.—74. ἐνδοθεν: The wiles of the deceivers do not penetrate the deep soil. —75. οἶα: See O. 1, 16. Half exclamatory. If with the
MSS., βρωτόν, “Such things (ἀπάται) always sort with the acts of whisperers!” So ἐπεταί, O. 2, 24. If with Heindorf, βρωτό, “Such things always haunt a man by the devices of whisperers!”

—βρωτόν: Used like ἀνδρῶν, so that ψίθυροι βρωτοὶ = ψίθυρισται, but β. is hardly so colorless in P.—76. ἀμφοτέρου: “To both parties,” the prince and his slandered friends, τῷ διαβάλλομένῳ καὶ τῷ πρὸς ὄν διαβάλλεται (Schol.).—ὑποφάντεις: Böckh has ὑπο-

φάνταις, Bothe ὑποφάντορες. “Secret speakings of calumnies” for “secret calumniators” does not satisfy. We want a masc. subst. Some MSS. have ὑποφάντεις from φαίνω.—77. ὀργαῖς: See P. 1, 89.—ἀτενέες = παντελῶς. P. has proudly compared himself to the Δίος ὀρνις θείος, O. 2, 97, and it may be well to remember that the eagle and the fox were not friends, acc. to the fabulist Archilochos, and that the eagle was the “totem” of the Aia-

kidai and of Aias, Pindar’s favorite, a straightforward hero (N. 8, 23 foll.).—78, foll. The usual interpretation gives the whole passage to one voice. “But what good does this do to the fox (the whisperer). I, Pindar, am a cork not to be sunk by his arts. I know it is impossible for a crafty citizen to utter a word of power among the good, and, though by his fawning he makes his way, I do not share his confidence. My plan is: love thy friend and cheat thine enemy—the enemy alone is fair game. The man of straightforward speech hath the vantage-ground everywhere, under every form of government.” In the introduction I have suggested two voices.—κερδοί: To me convincing emendation of Huschke for κέρδει. κερδῶ is a popular name for fox, Ar. Eq. 1068. First Voice: “But what doth Master Reynard gain by his game?” The pun in κερδοί . . . κέρδεσσι is obvious. The prov-

erb ἀλώπηξ δωροδοκείται is taken from Kratinos’ parody (2, 87 Mein.) of Solon’s celebrated characteristic of the Athenians, fr. 11, 5 (Bergk): ἵμεῶν εἰς μὲν ἐκαστὸς ἀλῷ πεκός ἵχνεσί βαίνει.—

79. ἀτε γὰρ . . . ἀλμας: Second Voice: “His gain is to be an ἄμα-

χον κακῶν (v. 76). He can say: I am a cork that is always atop, though all the rest be under water. I am a cat, and always fall on my feet.” Fennell, who, like the others, understands the poet to speak of himself, allegorizes thus: “The net is the band of contemporary poets; the heavy parts are those of poor and precarious repute, who try to drag down the cork, Pindar.”—

ἐνάλλοι πόνοι: Toil of the sea. So Theokr. 21, 39: δειλινῶν ὡς κατέδαρθον ἐν εἶναλίοισι πόνοισι.—80. σκενάς ἐτέρας: The ἀμφοτεροὶ above mentioned—the whole world outside of the
slanderer.—**φελλὸς ὁς**: The comparison is not so homely in Greek as in English. “Cork” could hardly be used with us in elevated poetry, but Aisch. Choëph. 505: **παίδες γὰρ ἀνδρὶ κληδόνες σωτή-ριοι | θανάτιν φέλλοι δ’ ὡς ἀγουσι δίκτυν | τὸν ἐκ βυθοῦ κλωστήρα σφόδρους λίνου.** “Our orthers are unwrung” might be as impossible for an un-English poet.—**άλμας**: With **ἀβάπτιστος**.

'**Αντ. δ’.**—81. First Voice: “But you are, after all, a mere cork. You have no weight. A deceitful man cannot utter a word of power among the good (the conservatives).”—**ἀδύνατα**: So O. 1, 52: **ἐπορὰ, P. 1, 34: ἐοικότα.**—82. **ἀστόν**: ἀ. is much more frequently used by P. than **πολίτης**, as he prefers **στρατός** to **δάμος**. See O. 6, 7.—Second Voice: “Well, what of that? The deceitful man fawns and makes his way thus.”—**μάν**: Often used to meet objections. Cf. P. 1, 63.—**σαίνων**: Specifically of the dog. See P. 1, 52.—**ἀγάν**. The MS. **ἀγαν** has the first syllable short. **ἀγά**, “bend,” is not the doubling of the fox, but the peculiar fawning way in which the dog makes an arc of himself. J. H. H. Schmidt reads **αὐδάν** and comp. for **διαπλέκει** P. 12, 8: **οὐλον θρήνον δια-πλέκει.** Commentators comp. Aischin. 3, 28: **ἀντίδια-πλέκει πρὸς τοῦτο εὐθὺς**, but there the metaphor is from the twists and turns of wrestlers. Here we are still with the dog.—83. **οὖ** **φοι** **μετέχωθε** **θράπεσοι**: First Voice: “I do not share his confidence.” **θράπεσοι** in a good sense, v. 63.—**φιλον εὖ ϕιλεῖν, κτέ.:** Second Voice: “I do not deny the claims of friendship; it is only mine adversary that I seek to circumvent.” Others think this perfectly consistent with the antique morality of a man like Pindar. Comp. I. 3 (4), 66: **χρὴ δὲ πᾶν ἔρδοντα μανρῶσαι τὸν ἔχθρων, Archiloch. fr. 65 (Bergk): ἐν δ’ ἐπίσταμαι μέγα | τὸν κακὸς με δρώντα δεινοὶ ἀνταμεί-βεσθαι κακοῖς.** P. is supposed to say: “Let my adversary play the monkey, the fox, the dog; I can play the wolf.” Requital in full is antique; crooked ways of requital are not Pindaric.—84. **ὑποθεοῦσαμα**: **Incursiolem fasiam, Dissen.** It is more than that; it involves overtaking. The persistency and surprise of the wolf’s pursuit are the points of comparison.—85. **ἀλλ(α):** Adverbial.—86. **ἐν ἐς**: See v. 11. The First Voice closing the debate.—**νόμον**: “Constitution,” “form of the state.”—**εὐθύγλωσ-σος**: In opposition to the **ὁδοὶ σκολιαί, σκολιαί ἀπάται** (fr. XI. 76, 2).—**προφέρει**: “ Comes to the front.”—87. **παρὰ τυραννί:** As if **παρὰ τυράννως, δ’ λάβρος στρατός**: Milton’s “fierce democracy.”—88. **οὶ σοφοί**: The aristocracy. —**χρὴ δὲ πρὸς θεόν οὐκ ἔργειν**:
The neg. oiv, as if he were about to say ἄλλα φέρειν ἐλαφρῶς ἐπαυχένιον ζυγόν. As it stands, it looks like a licentious oiv with the inf., of which there are very few. The connection is shown in the introduction. Though the straightforward man has the lead in every form of state, yet his enemies have sometimes the upper hand, and we must not quarrel with God for this. But the envious do not wish him to have anything at all, and so they overreach themselves, and come to harm.

'Επ. δ'. — 89. ἀνέχει: As in So. O. C. 630: κισσὸν ἀνέχουσα, "upholding," "holding high."—τὰ κείνων: The fortunes of the whisperers.—ἐδωκεν: As there is no metrical reason for not using δίδωσιν, we may accept a contrast between continued and concentrated action. See v. 50. — 90. ιαίνει: O. 2, 15; 7, 43; P. 1, 11. — στάθμας: στάθμη is γραμμή, N. 6, 8. The Schol. thinks of a measuring-line. The measuring-line has two sharp pegs. The measurer fastens one in the ground and pulls the cord tight, in order to stretch it over more space than it ought to cover (περισσᾶς). In so doing he runs the peg into his own heart. Hermann finds an allusion to the play ἔκλογες τινάδια, still played everywhere. This would make ἐλκόμενοι reciprocal, "one another," and στάθμας a whence-case, but for περισσᾶς we should have to read περισσῶς. On the other interpretation, στάθμας is the gen. of the hold, as in P. 9, 132: παρθένοι κεβών χερὶ χεῖρὸς ἐλόν. Schneidewin has noticed the play on ἐλκόμενοι and ἐλκος.—91. ἐδ... καρδία: As if "one's heart" for "their heart." —92. δόσα... τυχεῖν: τυχχάω often takes a pronominal neut. acc.—φροντίδι μητίονται: "Are planning with anxious thought." — 93. φέρειν... ζυγόν: Yet another animal. This whole fabulistic passage seems to point to court pasquinades. A reference to Hieron's secret police of ὅτακουσταί, "eavesdroppers," and ποταγωγίδες (-δαι), "tale-bearers," Aristot. Pol. 5, 11, is to me incredible. — 94. ποτὶ κέντρον... λακτίζεμεν: A homely proverb familiar to us from Acts [9, 5] 26, 14. Doubtless of immemorial antiquity in Greece, Aisch. P. V. 323; Ag. 1624; Eur. Bacch. 795. — 96. ἀδόντα = ἀδόντα. Cf. O. 3, 1; 7, 17.
This poem, which is not so much an επινικιον as a Consolatio ad Hieronem, is classed with the επινικία because it celebrates the victories that Hieron gained with his race-horse Φερένικος (v. 74) at Delphi, Pyth. 26 and 27 (Ol. 73, 3, and 74, 3, 486 and 482 B.C.). According to Böckh, the composition of the poem belongs to a much later period, Ol. 76, 3 (474 B.C.). Earlier than Ol. 76, 1 (476 B.C.) it cannot be, for Hieron is called Αἵτωνιος (v. 69), and Aitna was founded in that year. Later than Ol. 76, 3 it cannot well be, for in that year Hieron won a chariot-race at Delphi, of which no mention is made in this poem. Böckh thinks that the ode was composed shortly before P. 1, probably to celebrate the recurrent date of the previous victories. Hieron was suffering (comp. P. 1, 50), and hence the blending of congratulation and consolation. The "historical" allusions to scandals in Hieron's family and to the quarrels of the court physicians are all due to the fancy of the commentators.

The drift of P. 3 seems to be plain enough. Hieron is victorious, but suffering, and he must learn that the gods give two pains for one pleasure, and be content to have only one against one. To expect more is to reach out to what is not and cannot be. To this lesson the poet leads up step by step. So in the very beginning of this ode he himself sets an example of the impatient yearning he condemns. "Would that the old Centaur, the master of Asklepios, the great healer, were alive!" A poet, Pindar longs for the control of leechcraft, and does not recognize his own ambition until other examples of disappointment pass before his eyes. Such an example is Koronis, mother of Asklepios. This was her sin: she had one love, she wanted yet another (v. 25). Asklepios himself comes next. He was a leech of wide renown—a benefactor to his kind—but he was a slave to gain (v. 54). This was his sin, and, like his mother, he per-
ished (v. 57). And now the poet draws the moral. "Mortals must seek what is meet for mortals, and recognize where they stand, what is their fate." The wish is renewed, but this time with a sigh. The poet is not satisfied with paying Hieron his homage in music, he yearns to bring him the master of healing and gain a double share of favor. It must not be; he cannot cross the water with this double joy (v. 72). He must be content to stay at home and make vows to the goddess at his door (v. 77). This lesson Hieron and Hieron's poet must divide: \( \epsilon\nu \\chi\rho\alpha\upsilon\pi\alpha\rho\nu \pi\acute{\omicron} \mu\alpha\tau\alpha \varsigma\upsilon\nu\delta\omicron\nu \delta\alpha\iota\nu\pi\acute{o} \tau\alpha\iota\upsilon\varsigma \upsilon\eta\nu \nu\alpha\iota\tau\omicron \nu\delta\iota\tilde{n} \upsilon \upsilon\nu \delta\alpha\iota\nu\sigma\iota\upsilon \upsilon\rho\omicron\theta\omicron\upsilon\upsilon\alpha\varsigma \omicron\varsigma\upsilon \\upsilon\upsilon\upsilon \upsilon\rho\omicron\theta\omicron\upsilon \upsilon\upsilon\alpha\omicron\nu \upsilon\beta\omicron\omicron\ni\alpha\omicron\nu \upsilon\upsilon\iota\upsilon\tau\omega\upsilon \alpha\omicron (v. 81). That is the rule. Make the best of it. Look at Peleus. Look at Kadmos (vv. 87, 88). They heard the Muses, as Hieron heard Pindar's songs. One married Harmonia, one Thetis (vv. 91, 92). Both saw the sons of Kronos banqueting with them, both received bridal gifts of the gods. But three daughters brought threefold sorrow to Kadmos. True, one daughter's couch was shared by Zeus (v. 99), yet this is only one joy to three sorrows. Against the bridal of Thetis set the death of Achilles (v. 100), an only son, and so more than a double sorrow. "Enjoy, then, what thou mayest while thou mayest in the changing breezes of fortune, in the ticklish balance of prosperity. This be our creed. Fit thy will to God's will. Pray for wealth. Hope for fame. Fame rests on song. Nestor and Sarpedon—the one who lost his noble son, the other lost to a divine sire—live on in lays. Few achieve this" (vv. 102–115). And so the poem ends with the tacit pledge that Hieron shall live on in P.'s song as they in Homer's.

The rhythms are dactylo-epitrite (Dorian).

The distribution of the elements is different from that of an ordinary \( \epsilon\pi\nu\iota\kappa\iota\omicron \). The myth, with a slight introduction, takes up nearly half the poem. Indeed, the whole ode is a picture-gallery of mythic troubles. We have at full length Koronis and Asklepios, who were guilty; with less detail Kadmos and Peleus, who were innocent; and, in mere outline, Nestor and Sarpedon—Nestor, who was lord among the third generation but to see Antilochos die; Sarpedon, who was mourned by Zeus himself. But all this sorrow is lost in the light of poetry.

**Στρ. α’.—1. Χειρωνα**: Cheiron was the great mythical healer and teacher; he gave Machaon healing drugs (Il. 4, 219), and taught Achilles medicine (Il. 11, 832). The Χειρωνας of Kratinos
was a plea for a return to the old training, of which Achilles was the mythical example. See N. 3, 43, foll. — Phyluridan: So the Centaur is called, P. 9, 32. Comp. N. 3, 43: Phyluras en domous.—

2. ameteras atop guloasas: Contrast to koivon Eteos. Something more was expected of the poet than such an every-day utterance. P. apologizes, as it were, on the ground of the naturalness of the wish. It was on everybody's tongue then. P. 5, 107: andra keivon epainonti sunetoi: lе γо μεν оν ερεω.—4. yovon... Krounov: Cf. N. 3, 47: Krouidan Kentauron.—Palou: His cave was on Pelion (P. 9, 30), a mountain full of medicinal herbs.—Фηρ(a) = θηρ(a): “Centaur.” So called Il. 1, 268; 2, 743; as well as P. 4, 119.—

agrotéron: “Upland,” as in Chapman’s Homer, with the same note of ruggedness—5. andrav filon = filanbrwpon: A contrast to his name, Фηρ. Cheiron was dikaitatos Kentauron (Il. 11, 882).—


'Art. a'.—8. Phleguv: The myth was taken from the 'Hoiia of Hesiod, a katulogos gynaiokov, or list of heroines to whom the gods had condescended. The story of Koronis is an especially good exemplification of the difference between epic and lyric narrative. Epic narrative is developed step by step. “The lyric poet gives the main result briefly in advance, and follows it up by a series of pictures, each of which throws light on the preceding” (Mezger).—9. πrin telesovai: “Before having brought to term,” “before she had borne him the full time.” Eur. Bacch. 100: Ætekev δ' anika Mοirai | τελεσε σεν ταυρόκερον θεων.—kruoses: P. 1, 1.—10. 'Artemidos: Α. kills women, Apollo men.—11. en thalamow: With δαμεισα, an additional touch of color. The MSS. have eis 'Aida(o) domon en thalamow katêba, which would give a quibbling tone, “went to Hades without leaving her chamber;” nor is a lingering death implied by en thalamos. Artemis is expected to kill queens en megároui (Od. 11, 198); Artemis smites Aribas’ daughter, who stole Eumaios, by hurling her into the hold of the pirate vessel (Od. 15, 479); and it was meet that the wanton Koronis should be slain en thalamos—not in her chamber, but in the bed of Ischys.—12. vinetai: “Proves.”—áporoflaveripaiason vyn: Sc. ton xalov.—13. ámplakiaski: Homeric plural, not common in Pindar. andraivas (P. 8, 91; N. 3, 20; I. 3 [4], 29) is
not exactly parallel.—αἰνήσει γάμον: Cf. Eur. Or. 1092: ἐσε λέχος γ' ἐπήμεσα (Dind. ποι᾽ ἐμεσα), and 1672: καὶ λέκτρ' ἐπήμεση(α).—

Ἐπ. α᾽.—15. σπέρμα ... καθαρόν: κ., because divine.—16. ἐμει' ἐλθεῖν: Subj. of ἐλθεῖν is τράπεζαν.—τράπεζαν νυμφίαν: Koronis should have waited until the birth of the son of Apollo, and then have married. The gods were tolerant of human successors.—

19. ὑποκουρίζεσθαι: "Such petting, playful strains as girl-mates love to utter in even-songs." In the even-songs of the bridal the maids were wont to use the pet name, "baby name" (ὑποκόριμα), of the bride, while they indulged in playful allusions to her new life.—20. ἡρατο τὰν ἀπεόντων: Nikias warns the Athenians against this δυσεργοτας εἶναι τῷ ν ἀ πό ντω ν (Thuk. 6, 13). Lys. 12, 78: τῷ ν ἀ πό ντω ν ἐπιθυμῶν. Theokr. 10, 8: οὐδαμά τοι συνέβα πο θέ σαι τινα τῷ ν ἀ πέ ὄ ντω ν.—οἶα καὶ πολλοὶ πάθον, κτὲ.: Pindar unfolds a moral as Homer unfolds a comparison. A reference to Hieron and foreign physicians (ἀπεόντων), which Hermann suggests, is altogether unlikely, not to say absurd.—21. φύλον ... δοτῖς: A common shift, as in "kind who;" only we follow with the plural.—22. αὐχύνων: "Putting shame on."

23. μεταμόνα: P. multiplies synonyms to show the bootlessness of the quest. The seekers are "futile," the object is "unsubstantial," the hopes "unachievable." Cf. O. 1, 82, and 14, 6.—θηρεύων. Cf. N. 11, 47: κερδεύων δὲ χρῆ μέτρον θηρεύει μεν. 

Στρ. β᾽.—24. ἐσχε: "Caught." On the ingenuousness, see O. 2, 10.—τοιαύταν μεγάλαν: Keep the words separate.—δφάταν = ἄταν. P. 2, 28. Note the quantity.—25. Λήμα Κορωνίδος: "Wilful Koronis." Cf. O. 6, 22: ο θ' ἐν οι σ ημιόν, 1, 88: Οἰνομάου βίαν, and note on 8, 68. It may be of some significance that she was the sister of the willful hero Ixion, who came to his bad end by εἴναι παράτρποι (P. 2, 35).—ξένον: Ischys, as we are told below (v. 31).—27. σκοπόν: Used of the gods (O. 1, 54), but esp.
of Apollo. O. 6, 59: τοξοφόρον Δάλον θεοδράτας σ κ ο π ό ν.—μηλοδόκω: See Eur. Ion, 228: ἐπὶ δ' ἀσφάλτουσι | μὴ λοιπὸς μὴ πάρτι' ἐς μυχῶν.—τόσσαις (Δεολίκ) = τυχών. Comp. τόξον. —28. Δοξίας: There is, perhaps, a play on λοξῶς and εὐθύτατος, "crooked" and "straight." —κοιναν (Dor.) = κοινῶν = μιμητή. Hesiod says (fr. 90) that a raven told it to Apollo. Pindar delights to depart from the popular version in little points that affect the honor of the gods; hence the emphasis laid on the πάντα Φίσαντι νόφ.—παρ(ά)... νόφ: As it were "in the courts of." He did not go out of himself. The Schol. dulls the expression by παρὰ τοῦ νόσου πυθόμενον.—γνώμαν πιθῶν: For the MS. γνώμα πεπιθῶν. πιθῶν = πείσας. The acc. γνώμαν gives the finer sense. Apollo forced conviction on his will, his heart. So also Mezger, who cites for this use of γν. O. 3, 41; 4, 16; P. 4, 84. Fennell prefers "judgment" to "heart." —29. Φίσαντι = εἰδότι. Cf. P. 4, 248: οἶμον ἵνα αὖ βραχὺν. —ψευδέων δ' οὖν ἄπτεται: Neither deceiving nor deceived. Cf. P. 9, 46: σέ, τὸν οὗ θεμιτὸν ψέυδει θληγείν.—30. έργος οὔτε βουλαῖς: On the omission of the former negative, comp. P. 10, 29, 41.

'Αντ. β'. —31. Εἰλατίδα: Ischys, son of Elatos, seems to have been a brother of Αίπυτος (O. 6, 36), who was an Άρκαδικός lord. —32. ξεινίαν κοίταν = κοίταν ξένον. "Couching with a stranger." —33. ἀμαμάκετο: Homer's ἀμαμάκες suits all the Pindaric passages. See P. 1, 14.—34. Δακέρειαν: In Thessaly. Van Herwerden has called attention to the resemblance between Koronis of Lakereia and Hesiod's λακέρψα καρώνη (O. et D. 745). —κρημνοίσιν: Specifically of "bluffs." O. 3, 22: κρημνοῖς Ἀλφεοῦ. —δαιμόν: Where we should blame her mad passion, her λήμα. —ἐτερος ὁ κακοτοίσι (Schol.). N. 8, 3: τὸν μὲν ἀμέροις ἀνάγκας χρεὶ βαστάζεις, ἐτερον δ' ἐτέρα ἀις. So often after Π., πλεόν βάτερον ποιεῖν, ἀγαθά ἡ βάτερα. "The daimon ἐτερος is one of the notes by which Bentley detected the false Phalaris. See 'Letters of Phalaris,' p. 247 (Bohn and Wagner)." C. D. Morris. —36. ἀμα: See O. 3, 21.—πολλᾶν ... ὥλαν: Inevitable expansion of the moral. See v. 20. The sentence is proverbial, as in James 3, 5: ιδοὺν, ὀλίγον πῦρ ἥλικην ὧλην ἀνάπτει. —37. στέρματοι: O. 7, 48: στέρμα ... φλογός, Od. 5, 490: σ π έ ρ μ α πυρῶν σφίξων.

'Επ. β'. —38. τείχει ... ἐν ξυλίνῳ: On the pyre.—39. σέλας ... 'Αφαίστου: P. 1, 25: Αφαίστου κρουνοῦς. The person of Hepha-
There is little felt, but it can always be brought back as in Ἡφαίστου κύνες, "sparks," Alexis, fr. 146 (3, 452 Mein.).—40. οὐκέτι: Apollo has been struggling with himself. Cf. O. 1, 5.—41. ἠμόν := ἡμέτερον, but ἡμέτερον = ἐμόν, and does not refer to Koronis. "Our” would be a human touch. Here it is the selfish "my." P. 4, 27: ἄμοις = ἐμοίς. — ὀλέσσαι: The MSS. ὀλέσαι. ὀλέσθαι would not be so good. He had killed the mother, and so was about to kill the child.—42. ματρὸς βαρελὰ σὺν πάθῳ: The same principle as λήμα Κορωνίδος (v. 25). The ill-fate of the mother = the ill-fated mother.—43. βάματι δ' ἐν πρωτῷ: An exaggeration of τριτάτῳ, which Aristarchos preferred, after Il. 13, 20: τρίς μὲν ὄρεξατ' ἐν (Ποσειδών), τὸ δὲ τὸ τρατόν ἵκετο τέκμαρ (Schol.). Bergk suggests τέρτω (Ἀεöl.) = τριτω. See note on O. 8, 46.—νεκρόν: There is no good fem.—44. διεφανε: Imperfect of vision, in an intercalated clause. So the best MS. διεφανε would be an unusual intransitive, "flamed apart," literally "shone apart," "opened a path of light." The flames were harmless to him.—45. διδάξαι: The old final infinitive.—46. ἀνθρώποισιν: More sympathetic than ἀνθρώπων.

Στρ. γ'.—47. αὐτοφότων: In contradistinction to wounds.—48. ξυνάονες: The sphere of partnership and companionship is wider in Greek than in English. We usu. make the disease, not the sufferer, the companion. See Lexx. under σύνειμι, συνοικῶ, συνεναι.—50. θερινὸς πυρι: Sunstroke. Perh. "Summer fever."—51. ἔξαγεν: "Brought out," still used by the profession.—τοὺς μὲν: Resumes the division indicated, v. 47. —μαλακαῖς ἐπαναδίας: Incantations were a regular part of physic among the Greek medicine-men. The order is the order of severity. So, Αίας, 581: οὐ πρὸς ἰατροῦ σοφοῦ | θροεῖν ἐπὶ φόδας πρὸς τομώντι πῆματι.—ἀμφέτων ... πίοντας ... περάπτων: P. breaks what seems to him the hateful uniformity by putting πίοντας instead of a causative, such as πιπίσκων, or an abstract, such as ποτόις. —52. προσανέα: "Soothing potions." —περάπτων ... φάρμακα: "Swathing with simples." Plasters and poultries are conspicuous in early leech-craft. περάπτων (Ἀεöl.) = περάπτατων. So Ν. 11, 40: περάδοισ. —53. τομαῖς ἐστασεν δροοῦσ: τομῆ is the regular surgical word for our "knife," and the pl. gives the temporal effect of τέμνων. P. makes in ἐστασεν a sudden and effective change to the finite verb, so as to be done with it. Comp. O. 1, 14: P. 1, 55: ἰατρῖσι would be feeble. To punctuate at ἔξαγεν: and make τοὺς μὲν

M 2
. . . τούς δὲ προσανέα depend on ἔστασεν is to efface the growth of the sentence and the rhythm. The methods are in the durative tenses, the results in the complexive (aorist).


'Επ. γ'.—61. φιλα ψυχά: P. is addressing himself and swinging back to his theme. "Asklepios sought to rescue a man fordone. We must seek only what is meet, see what is before us, what are the limits of our fate. Seek not the life of the immortals, my soul; do the work of the day, play thy humble part to the end. And yet, would that I could bring the double delight of health and poesy; would that my song had power to charm Cheiron! Then the unreal would be achieved by the real, health which I cannot bring by poesy which I do." φιλα ψυχά of Hieron would be too sweet. It is more likely that P. is taking a lesson to himself. —βιον ἄθανατον = τὸ ἐξομοιοῦσθαι τοῖς θεοῖς (Schol.).—62. τὰν δ' ἐμπρακτὸν ἄντελε μαχανάν: "Exhaust all practicable means," "drain each resource."—63. εἰ δὲ . . . εναι(ε): Wish felt in the condition.—64. μελγάρμες ὑμνοι: So O. 11 (10), 4; N. 3, 4.—66. ἀνδράσιν: The plural is part of the shyness with which the poet alludes to Hieron's disorder.—θερμαν νόσων: "Fevers."
67. ἦ τίνα Δατοΐδα, κτέ.: "Some one called (the son) of Lato- 
ides, or son of the Sire;" Asklepios or Apollo, son of the great 
Sire Zeus. Bergk suggests ἦ πατέρα = Ἀπόλλω.—68. καὶ κεν... 
μόλον: This shows that the poem was composed in Greece, and 
not in Sicily.—Ἰονίαν...θαλασσαν: Elsewhere (N. 4, 53) called 
Ἰόνιον πόρον.—69. Ἀρθέουσαν: The famous fountain of Ortygia 
(P. 2, 6), called N. 1, 1: ἀμπινευμα σεμνον Ἀλφεοῦ.—Αἰτιαῖον ξένον: 
See P. 1.

Στρ. δ'.—70. νέμει: "Rules" without an object.—71. ἄστοις: Seems 
to mean here the rank and file of the citizens (O. 13, 2).—ἀγαθοῖς: 
The optimates, doubtless, for they are "the good" to a Dorian.— 
72. χάριτας = χάρματα.—73. ύγίειαν...χρυσέαν: See P. 1, 1; and 
for the praise of health, comp. Lucian’s De lapsu inter salutan-
dum.—κυμόν τ(ε): On the effect of τε in twinning the two χάριτας, 
see O. 1, 62.—ἀεθέων Πυθίων: Depends on στεφάνοι. So N. 5, 5: 
παγκρατίου στέφανον.—ἀγγλαν στεφάνοις: Cf. O. 1, 14: ἀγλαίζεται 
dὲ καὶ μουσικάς ἐν ἀώτῳ, and O. 11 (10), 13: κώσμον ἐπὶ στεφάνῳ 
...ἀνυμελῆ κελάδησω. The song lends additional lustre to the 
lustrous crowns. The plur. on account of the victories of Phere-
nikos.—74. Φερένικος: O. 1, 18.—ἐν Κιρρὴν ποτὲ: Kirra was the 
Delphian hippodrome. The victory was won at least eight years 
before.—75. φαμί: Out of construction. Elsewhere in P. with 
acc. and inf.—φαος: Acc. to J. H. H. Schmidt, φαος is the light 
of joy (O. 10 [11], 25; I. 2, 17), φέγγος, for which we here have 
ἀγγλαν, is the light of glory (O. 2, 62; P. 9, 98; N. 3, 64; 9, 42).

'Αντ. δ'.—77. ἄλλ(α): "Well," since that may not be.—ἐπευξα-
σθαί: "Offer a vow to," not simply "pray."—ἐθέλω: See P. 1, 62. 
—78. Ματρί: Magna Mater or Rhea (Kybele is not mentioned in 
Pindar). The worship of this Phrygian goddess was hereditary 
in the flute-playing family of P. (see P. 12), and he had a chapel 
in front of his house dedicated to the joint service of Rhea and 
Pan. Among the κοῦραι, who sang παρθένα by night to the two 
deities, are said to have been P.’s daughters, Eumetis and Proto-
mache. The Scholiasts tell us that Magna Mater was τῶν νόσων 
αὔξητικὴ καὶ μεωτικὴ. Welcker takes κοῦραι with Παν, and con-
siders them to be nymphs. But there is an evident connection 
between the μολῆς and the ἐπευχή.—οὐν Παν: Cf. fr. VI. 1: δὲ 
Πάν, ... σεμνῶν ἀδύτων φύλαξ, Ματρός μεγάλας ὀπαδὴ.—80. λόγων 
...κορυφάν: "The right point (the lesson) of sayings."—μανθάνων:
"Learning." The lesson is ever before him. It is a proverb.—81. ἐν παρ’ ἵσλόν, κτέ.: One and two are typical. So we have not to do with avoirdupois or apothecaries’ weight in Spenser’s "a dram of sweete is worth a pound of soure" (F. Q. III. 30).—82. κόσμῳ =κοσμίος.—83. τά καλά τρέφαντες ἔξω: Another proverbial locution; "turning the fair part outward" (of clothes), as we might say, "putting the best foot foremost" (of shoes).

Ἐπ. δ’.—84. τίν δε...ἐπεται: Thy ἐν ἵσλόν is great. —85. δέρκεται: As the Biblical "look at" (with favor). Comp. O. 7, 11: ἀλλοτε δ’ ἄλλον ἐ π ο π τ ϵ υ ς Ἀρις. "The eyes of the Lord are upon the righteous." —86. εἰ τιν’ ἄνθρ.: Comp. O. 1, 54. — ὁ μέγας πότμος: N. 4, 42: πότμος ἄναξ. — ἀσφαλὴς—ἀπαίσιος.—87. ἔγεντο(ο) = ἐγένετο: άλο. with neg. — Πηλεί. . . Κάδμφ: Proverbial examples of high fortune and noble character, O. 2, 86.—89. οἱ = οὕτωι.—σχεῖν: O. 2, 10.—χρυσαμπτύκων . . . Μοισάν: The Muses so styled again, I. 2, 1.—90. ἐν ὤρει: Pelion. Cf. N. 5, 22: πρόφρων δε καὶ κεῖνος ἀείδ’ ἐν Παλίῳ | Μοισάν ὁ κάλλιστος χορός. The marriage of Peleus and Thetis was a favorite theme with the poets. See N. 4, 65, quoted below. Catullus makes the Fates sing at the wedding (64, 322).—91. ὅπόθ’: The indic. of a single occasion. With the indic. ὀπότε has very much the sense of ἥνικα. Comp. O. 1, 37; 9, 104; P. 8, 41; 11, 19; I. 6 (7), 6; fr. V. 1, 6.—92. Νηρέως: The sea-gods were oracular. So Poseidon (O. 6, 58). So Proteus and Glaukos. For Nereus as a prophet, the commentators cite Hesiod, Theog. 233, Eur. Hel. 15, Hor. Od. 1, 15, 5. See also P. 9, 102.


Ἀντ. ε’.—101. τίκτεν: P. uses the imperf. seven times (nearly all in dactylo-epitrites), the aorist nine times. See note on O. 6, 41. — τόξοις: II. 22, 359: ἠματι τῷ ὅτε κέν σε Πάρις καὶ Φοῖβος Ἀπώλλων | ἐσθόλον ἐόντ’ ἀλέσσωσι ἐνὶ Σκαφῆι πύλησι. —102. καλόμενος: See O. 3, 6. — 104. τυγχάνοντ’ εὗ πασχέμεν =εὕτυχοντ’ εὗ
'Ep. e. — 107. σμικρός εν σμικροῖς, κτέ.: σμικροῖς is neut. "I will be small when my fortunes are small, great when they are great." P. puts himself in Hieron's place. See O. 3, 45.—108. τὸν ἀμφέτοντ' αἰεὶ ... δαίμον(α): "My shifting fortune." Though prosperity is a πολύφιλος ἔπτας, excessive prosperity is dangerous, and the wise man must be prepared to do homage to the fortunes that attend him from time to time.—φρασίν: "Heartily."—109. ἄσκήσοι: So ἄσκειται Θέμος, O. 8, 22; N. 11, 8. ἀ. of honor and homage, while ἑρωπεύων is used of service.—κατ' ἐμᾶν ... μαχανάν: "To the extent of my power," "with all my might." Cf. v. 62: τὰν ἐμπρακτὸν ἄντλει μαχανάν.—110. εἶ δέ μοι ... ὀρέξαι: Hieron might be expected to say ὀρέξαι. P. looks upon such fortune as a dream. See note on O. 6, 4.—111. εὑρέσθαι: "Gain." P. 1, 48.—πρόσω: With a solemn indefiniteness, that is yet made sufficiently plain by the mention of Nestor and Sarpedon. The πρόσω is "among them that shall call this time ancient" (Dante), where songs shall make thee what N. and S. are to us.—112. Νέστορα: A model prince, though mentioned by P. only here and P. 6, 35, Μεσσανίου γέροντος. —Σαρπηδόν(α): Lykian Sarpedon balances (Pylian) Nestor. One shining light is taken out of each camp. Sarpedon, we are reminded, was the grandson of Bellerophon, B. was from Corinth, and Corinth was the metropolis of Syracuse. But P. is thinking of Homer and the looming figures of Nestor on the Greek, Sarpedon on the Trojan side. Some quiet mischief in this, perhaps (N. 7, 21).—ἀνθρώπων φάτις: φάτις = φάτια, hominum fabulas, comp. "the talk of the town"—"whose names are in every mouth."—113, τέκτονες: So Kra-tinos (Schol., Ar. Eq. 527): τέκτονες εὐπαλάμων ὕμνον.—114. ἁρμοσαν: "Framed." So Lat. pangere.—115. χρονία τελέθει: Cf. N. 4, 6: ῥήμα δ' ἐργυμάτων χρονιώτερον βιοτεύει. —πράξασθ(αί) = εὑρέσθαι (v. 111).
**PYTHIA IV.**

Arkesilas* IV., son of Battos IV., king of Kyrene, won a Pythian victory with the chariot, P. 31 (Ol. 78, 3 = 466 B.C.). This victory is commemorated in the fourth and fifth Pythian odes. P. 5 was composed to celebrate the return of the victorious πομπή, which took place, as has been conjectured, at the time of the Κάρυεια, a festival which fell about the same time as the Pythian. The fourth ode was doubtless composed to be sung at a banquet in the royal palace, and seems to have been prepared at the urgent request of one Damophilos, who had been exiled by Arkesilas for participating in an aristocratic rebellion. That he was related to Arkesilas, that he was akin to Pindar, is little more than conjecture. "Urgent request" means in Pindar's case a lordly recompense. The poem was a grand peace-offering, and the reconciliation had doubtless been quietly arranged in advance.

Not only in size, but also in many other respects, the fourth Pythian is Pindar's greatest poem—a prime favorite with all Pindaric scholars. The obscurities are few in proportion to the bulk, the diction is noble and brilliant. The aesthetic value is great, for in this poem we have a whole incorporated theory of the lyric treatment of epic themes, the Argonautic expedition in points of light.

After a brief invocation of the Muse, Pindar tells how the priestess of Apollo bade Battos leave his sacred island, Thera, and found a city on a shimmering hill in Libya, and thus bring to honor the prophecy of Medeia (vv. 1–9).

In the Prophecy of Medeia, we learn the story of the wonderful clod that a deity delivered to the Argonaut Euphamos where the Libyan lake Tritonis empties into the sea. Washed overboard, this symbol of sovereignty followed the wet main to

* Doric form of Arkesilaos.
Thera, whence the descendants of Euphamos should, at the bidding of Apollo, go forth and possess the land promised to their ancestor (vv. 10–56).

Such is the prophecy that was fulfilled by Battos, the founder of Kyrene, and it is to the descendant of this Battos in the eighth generation that Apollo has given the glory of the victory in the chariot-race, the theme of Pindar's song (vv. 57–69).

So far the overture. Then follows the Quest of the Golden Fleece, or the Voyage of the Argonauts, which constitutes the bulk of the poem (vv. 70–256).

On their return voyage the Argonauts had shared the couches of Lemnian heroines. From such a union came the stock of Euphamos, which went first to Lakedaimon, thence to Thera, and from Thera to Kyrene (v. 261).

Here the poem seems to pause. A stop at Kupi\v{a}nas (v. 261) would satisfy mind and ear. But P. continues with an afterthought participle, which emphasizes the importance of right counsel, and prepares the message that he has to deliver. The message is one that needs delicate handling; and, like the wise woman of Tekoah, P. clothes it in a parable—the Apologue of the Lopped Oak (vv. 263–268).

The answer is not given at once. The king is a healer that knows well the art of the soothing hand. The king is one that, under the guidance of God, can put the shaken city on its true foundation. He has only to will and it is done. Let him then take counsel, and consider what Homer said, that a fair messenger makes fair tidings. Such a fair messenger is the poet's Muse (vv. 270–279).

The way being thus prepared, the name of Damophilos is mentioned for the first time, and the praise of the banished nobleman is blended with an appeal for such forgiveness as Zeus accorded the Titans. "Let him see his home again; let him take his delight in banquets by Apollo's fountain. Let him make melody on the harp. Let his days be days of quietness, himself all harmless, by the world unharmed. Then he can tell what a well-spring of song he found for Arkesilas at Thebes" (vv. 281–299).

As the fourth Pythian is thrown out of line with the other odes by its size, and as this characteristic determines the handling of the poem, the distribution of the masses becomes a matter of leading importance and cannot be relegated, as has been
done elsewhere, to a mere summary. Pindar nowhere else goes beyond five triads. Here he has the relatively vast structure of thirteen. If the introduction bore any proportion to the myth, or to the introductions of the other poems, we should have a large porch of song. What do we find? The poet seems to enter upon the theme at once, as if he were composing an epic and not a lyric. The ringing relative that so often introduces the myth makes itself heard almost immediately after the invocation of the Muse (v. 4). We slip out of port in a moment, and find ourselves in the midst of the returning Argonauts. But the introduction is longer than it seems. The first three triads constitute an introductory epyllion—the Prophecy of Medeia—which bears a just proportion to the rest. Only if the usual measure were observed the myth would occupy seven triads and the conclusion three (3+7+3), but the story runs over into the eleventh triad, when the poet chides himself as having lingered too long (v. 247), and the slow imperfects give way to the rapid aorists. He calls on Arkesilas (v. 250) in order to show that he is hastening to Kyrene, and the emphasis laid on the guidance of Apollo prepares the conclusion. Notice that the story of the Argonauts makes the same returning sweep to Arkesilas and Apollo as the Prophecy of Medea (vv. 65, 66). Apollo is an oracular god, and speaks in riddles. "So read me," the poet says, "the riddle of Oidipus" (v. 263). After this riddle is given, "fulfil the word of Homer" (v. 277). Both Oidipus and Homer, be it noted, are Apollinic. The answer to the riddle is—Damo-philos (v. 281); but it is not until the poet has claimed the good messenger's credit, according to the word of Homer, that he brings forth the name. The poem closes with a commendation of the banished nobleman, and with the evident intimation that this song was made at his desire (v. 299).

The myth itself (vv. 70-256) is natural enough. It is natural enough that in celebrating the victory of Arkesilas, Pindar should sing of the founding of Kyrene; and the introduction of the Argonautic expedition may be justified on general grounds; but this is not the only time that Pindar has sung Kyrene. In P. 5 Battos and the Aigeidai come to honor, in P. 9, the heroine Kyrene, but there is no such overwhelming excess of the myth. In the length of the myth nothing more is to be seen than the costliness of the offering. If the poem was to be long, the myth must needs be long.
There are those who see in Pindar's Argonautic expedition a parable. Damophilos is Iason. Then Arkesilas must be Pelias—which is incredible. Damophilos is anybody else, anything else. Sooner the soul of Phrixos (v. 159), sooner the mystic clod that Euphamos received (v. 21). The tarrying of the soul of Phrixos, the drifting of the clod, the long voyage of the Argonauts, may be symbolical of the banishment of Damophilos. He could not rest save in Kyrene (v. 294). The true keynote, then, is the sweetness of return, the sweetness of the fulfilment of prophecy and of the fruition of hope long deferred. The ancient prophecy came to pass, and Battos founded Kyrene (vv. 6, 260). The word of Medeia was brought to honor in the seventeenth generation (v. 10). The ships should one day be exchanged for chariots (v. 18). The clod, following the watery main, was borne to Thera, not to Tainaros (v. 42), and yet the pledge failed not. Iason came back to his native land (v. 78). Everybody comes back, not Iason alone, else the moral were too pointed. Let Damophilos come back. Let there be one Kyrenaian more.

The measures are dactylo-epitrite (Dorian), and the grave, oracular tone is heard in rhythm as well as in diction.

"As this poem, among all the Pindaric odes, approaches the epos most closely, so the rhythmical composition reminds one of the simplicity of an hexametrical hymn. Four times in succession we have precisely the same pentapody,

\[ -\sim | - | -\sim | - | -\sim | - \sim, \]

the close of which reminds us of the hexameter, which, like it, prefers the trisyllabic bar towards the close. Another example of this will be sought in vain throughout Pindar. These five pentapodies are followed by nine tetrapodies, interrupted only by a dipody in the middle of the strophe, where there is usually most movement" (J. H. H. Schmidt).

Στρ. α'.—1. Σάμερον ... σταμεν: So N. 1, 19: ἔσταν δ' ἐπ' αἰλεί-αυς θύραις. P. "floats double." The Muse is his shadow. στάμεν =στήραιν. So βαμεν (v. 39)= βήραιν. —ἀνδρί φίλφ: See on P. 1, 92.—

2. εὐλππου: Comp. v. 17.—Κυράναι: See on P. 1, 60.—'Αρκεσίλας: The position gives zest to the postponed proper name. Comp. P. 8, 42.—3. Δατοίδασιν: Comp. N. 6, 42: ἄδων ἔρνεσι Δατοῖς (of a victory at the Pythian games); 9, 4: ματέρι καὶ διδύμους παῖδεσο-σιν ... Πυθόνοις αἰτεύμας ὀμοκλάρως ἐπόπταις. Apollo and Artemis, together with their mother, presided over the Pythia
games. Hence ὀφειλόμενον.—ἀδέσποτος: “Freshen the gale of songs” (Fennell). —οὐρον ὑμνον: N. 6, 31: οὐρον . . . ἔτεον. P. makes much use of nautical metaphors and similes, but as the Battiads were originally Minyans, a manner of Vikings (O. 14, 4), there is a special Argonautical propriety in this use of οὐρον.—4. Χρυσέων . . . αἱτῶν: There were two golden eagles on the ὀμφαλός at Delphi, the white stone navel, at which two eagles, sent from east and west, had met, and so determined the centre of the earth. αἱτῶν in one MS.—5. οὐκ ἀποδάμου . . . τυχῶντος: When the god was present in person the oracle was so much more potent. Cf. P. 3, 27: ἐν δ’ ἁρα μηλοδόκῳ Πυθῶν τόσσαι. Apollo was a migratory god, now in Lykia, now in Delos (P. 1, 39). For Apollo’s sojourn among the Hyperboreans, see P. 10, 30 foll.—ἲρεα, an Aeolic form = ἱερεια, which Christ gives. Böckh and others, ἱρεια.—6. χρῆσεν ὀκιστήρα Βάττον: “Appointed by an oracle Battos (as) colonizer.” Comp. O. 7, 32: πλῶν ἐπίτε, where the verbal element is felt, as here.—καρποφόρου Διβύας: P. 9, 63: οὔτε παγκάρπων φυτῶν νήπων.—ἰεράν νάσον: Thera (Santorini = Saint Eirene).—7. ὁς . . . κτίσσεσεν = κτίσαι. As χρῆσεν is here a verb of will, ὁς is hardly so purely final as in O. 10 (11), 31; N. 8, 36. It is used rather as ὀφρα, P. 1, 72. Comp. Ii. 1, 558: τῇ σ’ ὅπως κατανεῦσαι ἐτήσιμον ὅς Ἀρινή | τιμῆς, ἀλέσης δὲ πολέας ἐπὶ νησιν Ἀλαιῶν, and L. and S. ed. 7, s. v. ὀπως, end.—8. ἄργινηντι μαστῷ: “A shimmering hill,” an Albion Mamelon. P. 9, 59: ὄχθον . . . ἀμφίπεδον. Kyrene was built on a chalk cliff. For description and recent researches, see F. B. Goddard in Am. Journ. of Philology, V. 31 foll.

Ἀντ. α.—9. ἄγκομίσαι: “Bring back safe,” “redeem,” “fulfil.” Cf. “my word shall not return unto me void.” The MSS. have ἄγκομίσαι θ’, of which the editors have made ἄγκομίσαιαθ’. P. nowhere uses the middle of κομίζω, nor is it necessary here.—10. ἐβδόμα καὶ σὺν δεκάτα: As this is not equivalent to σὺν ἐβδόμα καὶ σὺν δεκάτα, P. 1, 14 is not a parallel. Cf. O. 13, 58: γενεῖ φιλω σὺν Ἀτρέως. It is idle to count these seventeen generations.—Θήραιον: “Uttered in Thera,” the ἀλίππακτος γὰ of v. 14.—Ταμενῆς: Animosa. Others think of non sine dis animosa, and consider Medea “inspired.” It is simply “bold,” “brave,” “high-spirited,” as suits such a heroine. There is no such curious adaptation of epithet to circumstance as we find in the hive-work of Horace (apis Matinae | more modoque).—13. Κέκλυτε: The
speech ends, v. 56. — 14. Ἐπάφωι κόραν: Epaphos, son of Zeus and Io. The Scholiasts notice the blending of nymph and country, which is very easy here, as ῥίζαν and φυτεύσεσθαι are often used of persons. N. 5, 7: ἐκ δὲ Κρόνου καὶ Ζηνός ἡρωας αἴχιστας φυτεύθεται τὰυτε γάς.—15. ἀστέων ῥίζαν: This root, which is to spring up out of Libya, is Kyrene, metropolis of Apollonia, Hesperides, Barka, etc. — φυτεύσεσθαι: “Shall have planted in her” (Fennell), as one should say “shall conceive and bring forth.” P. has no fut. pass. apart from the fut. middle.—μελησίμβροτον: Only here in Greek. Comp. Od. 12, 70: Ἀργὼ πασι μελουσα.—16. ἐν Ἀμμωνος θεμέλλοις: The whole region was sacred to Zeus Ἀμμόν (Schol.).

'Επ. α'. — 17. ἄντι δελφίνων, κτέ.: The dolphins were to the Greeks the horses of the sea, and we must not spoil poetry by introducing the notions of “fisheries” and “studs,” as some have done. On the speed of the dolphin, see P. 2, 50: θεός . . . θαλασσαίων παραμείβεται | δελφίνα, and N. 6, 72: δελφινί κεν | τάχος δι' ἀλμας εἰκάζωμι Μελησίαν.—θόας: O. 12, 3.—18. ἀνία τ' ἄντι ἐρετμῶν δίφρους τε: ἐν διὰ δυναί, in the extreme form assumed here, can hardly be proved for Greek, and ἀνία δίφρους τε is not ἀνία δίφρων. The correspondence between “oar” and “rein” is not to be pressed, the “rein” being rather “the rudder” (πηδάλιον). The two spheres of ship and chariot have much in common, and borrow much from each other.—νωμάσσων: νωμάν of ships, P. 1, 86: νῶμα δικαίω πηδαλίῳ στρατοῖ, of reins, as here, I. 1, 15: ἀνία . . . νωμάσσαντ(α). Subject “they,” i. e., “men.”—ἀελλόποδας: For the metonymy, comp. P. 2, 11: ἄρματα πεισιχάλων, and O. 5, 3: ἀκαμαντόποδος ἀπίνας. —19. κεῖνος ὄρνις: “That token,” the clod of earth (v. 21). ὄρνις and οἰῶνος are familiarly used without too lively a sense of the bird meaning. See Λγ. Λν. 719: ὄρνιν δὲ νομίζετε πάνθ' ὄσαπερ περὶ μαυτείας διακρίνει, and Professor Postgate in Amer. Journ. of Phil. IV. 70. —20. Τριτωνίδος ἐν προσχαίαι: The geography of the Argonautic expedition will always be misty, and the mistiness is essential to its poetry. On their return from Kolchoi, the Argonauts passed by the Phasis into Okeanos, thence to the Red Sea, carried their ship overland twelve days, reached Lake Tritonis, in Libya, and found an outlet from Lake Tritonis to the Mediterranean. The Okeanos is not our Ocean, the Red Sea is not our Red Sea, the Lake Tritonis that we know is inland, and Pindar is poetry.—
21. θεός ἀνέρι εἰδομένω: "A god taking to himself the likeness of man." No ambiguity to a Greek. θεός depends on δέξατο (v. 22), which takes the dat. of interest (see O. 13, 29), just as πρίασθαι, "buy," and so "take off one's hands." Ar. Ach. 812: πάσον πρώματι σοι τὰ χοριδία; λέγε. A gift blesseth both. The god is supposed to be Triton. Poseidon was masking as his own son and speaking to his own son (v. 45).—γαίαν: An immemorial symbolism. "With our Saxon ancestors the delivery of turf was a necessary solemnity to establish the conveyance of land."—22. πρώμανεν: Because he was προφεύς.—23. αἰσθὸν ... ἐκλάγη βροντάν: "As a sign of favor he sounded a thunder peal." Comp. v. 197: ἐκ νεφέων δὲ θεός ἀντίσωβροντας αἰσθὸν φθέγμα. Bergk reads βρονταῖς, Aeolic participle, fr. βροντάμι = βροντῶ.

Στρ. β'.—24. ἄγκυραν: In Homer's time there were no ἄγκυραι, only εὐναί.—ποτὶ: With κρημματῶν.—χαλκόγενν: The flukes bite; hence "jaws" of an anchor, which is itself a bit. Comp. Lat. dens ancreae. —25. κρημματῶν: Commonly considered a gen. absol. with αὑτόν, or the like, understood. Not an Homeric construction, and sparingly used in P. See O. 13, 15, and below, v. 232: ὅς ἐρ' αὐδάσαντος. ἐπέτοσεσε takes the acc. P. 10, 33, but it is hard to see why it cannot be construed with the gen. here, as ἐπέτυχε in prose. —ἐπέτοσε = ἐπέτυχε: Sc. θεός ἀνέρι εἰδομένος. On the change of subject, see O. 3, 22.—δῶδεκά . . . φέρομεν: φ. is imperfect. Definite numbers usu. take the aor., but the imperfect is used when the action is checked, usu. by the aor., sometimes by the imperf. There are numberless passages from Homer on, Od. 2, 106: ὅς τριετες μέν ἐλημ. . . ἀλλ' ὅτε τέρπατον ἥλθεν ἔτος. Cf. Π. 1, 53. 54; 9, 470. 474; Od. 3, 118. 119. 304. 306, al. —26. νῶτων ... ἐφήμου: Cf. v. 228: νῶτον γὰς, and Homer's εὐφέρα νότα θαλάσσης. Here we have a desert sea of sand.—27. εἰνάλλων δόρυ: Consecrated oracular language.—μῆδςειν: Medea was not above an allusion to her name.—ἀναστάσαιτες: Usu. "drawing ashore." Mezger tr. "shouldering."—ἀμοίς = ἢμετέροις = ἐμοίς, P. 3, 41. —28. οἰονόλος: Αν Homeric word, Π. 13, 473; Od. 11, 574. —δαίμων: The god of v. 21.—περ' ὄμων θηκάμενος: So Bergk, after the Schol., for πρόσοψιν θηκάμενος. περ(ι) θηκάμενος, "having put on." In resuming the story P. amplifies it.—30. ἀτ(e): "As," "such as those in which."—ἐνεργέται: "The hospitable." I. 5 (6), 70: ἔλεων ἐνεργεσίαις ἀγαπαται.—31. δειπν' ἐπαγγέλλοντι: The model words are found in Od. 4, 60, where Menelaos: σίτον θ' ἀπεσθόν καὶ χαίρετον.
'Ant. β'.—32. ἄλλα γὰρ: “But it might not be for.” Cf. O. 1, 55.—πρόφασις: Is an assigned reason, true or false.—33. Ἐὐρυπυλος: Son of Poseidon and Kelaino, and king of Libya (Schol.). Poseidon (Triton) assumes a name like one of his own attributes, Ἐὐρυφίας (O. 6, 58), Ἐὐρυμέδων (O. 8, 31).—Ἐννοοῖδα: So v. 173. In Homer ἐννοοῖαίοις, ἐννοἰχθων. —34. ἀροῦρας: Is not felt as dependent on προτυχόν, which comes in as an after-thought, but as a partitive on ἀρπάξασι.—35. προτυχόν: “What presented itself,” “what came to hand.”—36. οὐδ' ἀπίθνησε νύν: “Nor did he fail to persuade him.” Herm. οὐδ' ἀπίθησε ἥν (dat.), “nor did he disobey him,” the subject coming up emphatically in the second clause—the ὤρως (Euphemos) being set off against the god (Eurypylos). —37. Φαυ: The position speaks for dependence on χεῖρ' ἀντερέσσασι. See O. 2, 16.—βάλακα: More special and technical than γαῖαν (v. 21).—δαμονια: “Fateful.”—39. ἐναλίαν βάμεν: So Thiersch for ἐναλία βάμε αὐν ἄλμα. The adj. (esp. in -os) for the prepos. and subst. So ὑπαίθροι (O. 6, 61). Comp. τεθάρῳι ναίοντι, Aisch. Prom. 710; θυράιοι οἰχνείν, So. El. 313. The ἐναλία βάλακ would thus match the εἰναλίον δόρων and take its own course.—βάμε = βῆμα. See v. 1.—σὺν ἄλμα: Comitative-instrumental use of σὺν. See P. 12, 21. The elod went with the spray by which it was washed into the sea.

'Επ. β'.—40. ἔσπερας: When men wax tired and careless.—σπομέναν: Coincident with βάμεν. —ἡ μάν: Protest. —όπρυνον: “I, Medea.” ἐτ. with dat., like κελεῦω in poetry.—41. λυστανοῖς: “Who relieve their masters of their toils.” So also Schol. Il. 24, 734. “Reliefs,” “relays,” would be to us a natural translation.—43. πρῖν ὁρας: First and extremely rare use of πρῖν as a preposition.—εἰ γὰρ οἶκοι νῦν βάλε: Wish passing over into condition.—44. Ἀιδα στόμα: This was one of the most famous entrances to Hades.—45. νίος ἵππαρχος Ποσειδάνως: A half-brother of Eurypylus on the Triton theory. This Poseidonian origin accounts for the Battaila’s love of horses.—46. τίκτε: See O. 6, 41.—Καφισοῦ παρ’ ὕχαιας: A Minyan of Orchomenos (see O. 14), and so an interesting figure to a Bocotian poet. παρ’ ὕχαιας αὐ ναρά κρημνοῖσιν, P. 3, 34.

Στρ. γ'.—47. τετράτων παιδῶν... αἰμα: The blood (offspring, N. 3, 65) of the fourth generation (τ. ι. επιγενομένων need not be gen. abs.) is the fifth generation, the time of the Dorian migra-
tion, or the return of the Herakleidai.—48. σὺν Δαναοῖς: The Da-
naoi (or Achaian) were the old inhabitants of the Peloponnese,
who were driven out by the general unsettling known as the
Dorian conquest.—κ(ε) ... λάβε: One of P.'s few unreal condi-
tions. See O. 12, 13.—49. ἐξανίστανται: Prophetic present, as O.
8, 42. —Δακεδαίμονος, κτέ.: The order is the line of invasion,
though such coincidences are not to be pressed.—50. νόν γε:
Regularly νον δε. "As it is." — ἀλλοδαπάν ... γυναῖκῶν: The
prophecy fulfilled, v. 252: μύγεν ... Λαμνίαν ... έθνει γυναῖκῶν
ἀνδροφόνων. These murderous bridés are often mentioned in
classic poetry. See O. 4, 17.—εὐρήσει: See P. 2, 64. Subject is
Εὐφαμος.—51. τάνδε ... νάσον: P.'s range of the terminal acc. is
not wide. For ἐξθείων with δόμον, see O. 14, 20; with μέγαρα, P.
4, 134; with πεδίον, P. 5, 52; with Λαβύαν, I. 3 (4), 71; with a
person, I. 2, 48. For μολείων, see O. 9, 76; N. 10, 36. ἰκεο (P. 9,
55; N. 3, 3), ἰκοντι (O. 10 [11], 95), ἄφικετο (P. 5, 29), ἄφιξεται (P.
8, 54), ἄφικετο (P. 11, 35) hardly count, as these verbs are felt as
transitives, "reach." —οἱ κεν ... τέκουτα: The plural agrees with
the sense of γένοις. κεν, with the subj., as a more exact future,
where in prose the future indic. would be employed; an Ho-
meric construction, nowhere else in P.—σὺν τιμά θεών: θ., sub-
jective genitive, "favor of the gods." Cf. v. 260.—52. φῶτα: Battos
(Aristoteles), who is glorified in the next ode.—κελαίνεις: Κy-
rene had rain, the rest of Libya none. Hence κ. by contrast
rather than absolutely.—53. πολυχρόσυφ: So. O. R. 151: τὰς πο-
λυχρόσον | Πυθώνων. The presence of Phoibos is emphasized,
as v. 5.—54. ἀμνάσει = ἀμαμάσει, ... —θέμισσον: "Oracles." Pl. as
ἀγγελίαις, O. 3, 28.

'Αντ. γ'.—55. καταβάντα: The threshold is much higher than
the floor (Od. 22, 2: ἄλτο δ' ἐπὶ μέγαν οὐδον); hence, κατ' οὐδον
βάντα, Od. 4, 680.—χρόνῳ | ύπότρέφ: With καταβάντα.—56. ἀγαγέν
Doric = ἀγαγεῖν (see O. 1, 3).—Νείλοιο πρὸς ... τέμενος Κρονίδα:
"To the Nile precinct of Kronides" (Zeus Ammon). With Νεί-
λοιο τέμενος, comp. O. 2, 10: οἶκημα ποταμώ = οἶκ. ποταμόν. The
Schol. combines Ν. Κρονίδα, and considers it equivalent to Διός
Νείλον, but there is no Zeis Νείλος in the sense meant.—57. ὅ βα:
The Homeric asseveration (Π. 16, 750; Od. 12, 280) is well suited
to the solemn, oracular passage.—ἐπέων στίχες: "Rows of words,"
"oracular verses." On the absence of εἰσί, see O. 1, 1.—ἐπταξαν:
Only here in P. Not the usual tone of the word, which is ordi-
narily "to cower," as in So. Ai. 171: σιγῇ πτ ἡ Ἕρμηνευ ἄφωνοι. The attitude here assumed is that of brooding thought.—59. νιὲ Πολυμνάστου: Aristoteles-Battos (v. 52).—οἱ δ': O. 1, 36.—ἐν τούτῳ λόγῳ: "In consonance with this word" (of prophecy).—60. ἄρθρωσεν: "Exalted," "glorified."—μελισσας: "The bee" is the Pythia. Honey is holy food. Cf. O. 6, 47.—αὐτομάτῳ κελάδῳ: "Unprompted cry." He had only asked a remedy for his stuttering tongue.—61. ἐς τρίς: The consecrated number.—αὐθάσασα: The original sense of αίδαν is not lost, as is shown by κελάδος, "loudly bade thee Hail!" The oracle is given by Herodotos, 4, 155: Βάττος ἐπὶ φωνήν ἥθες· αὐτῷ δὲ σε Φαιβὸς Ἀπόλλων | ἐς Λυβίν πέμπει μηλοτρόφιον αἰκιστῆρα.

'Επ. γ'.—63. δυσθρόου φωνᾶς: "Slowness of speech." Βάττος means "stutterer." Cf. βατταρίζω. His real name was Ἀριστοτέλης. Herodotos (l.c.) says that B. was the Libyan word for "king."—ποινά: ἄμοιβή ἡ λύσις (SchoI.).—64. ἡ μάλα δὴ: Nowhere else in P. Od. 9, 507: ἡ μάλα δὴ με παλαίφασα θέσφαθ' ἰκάνει. There of a painful revelation, here of a joyous vision.—μετά: Adverbial.—ὡς—ὁς.—φωνικανθέμου ἱρὸς: I. 3, 36: φωνικέοσιν ἀνθησεν ρόδοις. The rose is the flower by excellence. Arkesilas was in the flower, the rosy flush of his youth.—65. παισὶ τούτοις, κτέ.: "These children" are the descendants of Battos, to whom Λ. is the eighth bloom. "Eighth in the line of these descendants blooms Arkesilas." Battos is counted in after the Greek fashion.—μέρος: P. 12, 11: τρίτων καυσιγνητῶν μέρωσ. —66. Ἀπόλλων ᾗ τε Πυθώ: Α complex; hence ἐπορεύ. Comp. O. 5, 15.—κύδος . . . ἱπποδρομίας: "Glory in chariot-racing." Others make ἀμφικτιόνων depend on ἱπποδρομίας.—ἐς ἀμφικτιόνων: ἐς is "over," O. 8, 54. ἀμφικτιόνων, not Ἀμφικτιόνων, "the surrounding inhabitants." This is understood of those who lived around Delphi, but it would apply with more force to the Libyan rivals of Arkesilas. So. El. 702: δῶο | Λίβυς χυγωτὸν ἀριστάτατον ἐπιστάτατον.—67. ἄπο . . . ἄσω: "I will assign him to the Muses" as a fit theme for song. The meetness lies in ἄπο, often used of that which is due. Cf. I. 7 (8), 59: ἐδοξῇ ἡ ἀρα καὶ ἀθανάτος, ἠσολον γε φῶτα καὶ φθίμενον ύμνοις θεάν διδόμεν.—αὐτόν: Ἰρώμ. Euphamos in contrast to τῷ μέν, his descendant, Arkesilas, the ἰδὲ shifting, as often in P. See O. 11 (10), 8. —69. σφιν: The house of Euphamos.—φυτευπέν: I. 5, 12: δαίμων φυτευεῖ δόξαν ἐπηρατων. θάλλει, v. 65, shimmers through.
NOTES.

Στρ. δ'. — 70. δέξατο: Without an object, as ἄγει, P. 2, 17. Bergk reads ἄρχη ἑγεγένητο. — 71. κίνδυνος: The dangerous quest, the ναυτιλία. — κρατεριός ... ἀλοις: The Argonauts were riveted to their enterprise as the planks were riveted to the Argo, which may have suggested the figure, but we must not forget that Hera inspired them (v. 184), and so may be said to have driven the nails. The passages cited certatim by the editors do not really help, such as Aisch. P. V. 64, and Hor. Od. 1, 35, 17. These are not the nails of necessity, but the nails of passion — the nails that fastened the ἵναξ to her wheel, just as the proverb ἠλων ἠλών, clavum clavo pellere can be used "of the expulsive power of a new affection." — ἀδάμαντος: On the gen. see O. 2, 79. ἄ. iron of special hardness. — 72. ἐξ ἄγανων Ἀι.: ἐξ of the source, not of the agent. So Thuc. 1, 20. — Αἰολίδαν: Here is the genealogy of Jason that seems to be followed:

Aἰολός + ’Εναρία
(v. 108). (Schol. v. 142).

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He Koi (po^rjOiivai. As Karai-

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—76. αίτεινων ἀπὸ σταθμῶν: On Pelion, where he was brought up
by Cheiron. στ. is used in its special Homeric sense.—εὐδειέλεον:
The Homeric signification “far-seen” suits Kronion after a fashion
(0. 1, 111), but not Iolkos, whereas “sunny,” an old interpre-
tation, suits Kronion perfectly (0. 3, 24), and is not inapt for
Iolkos, as opposed to the forest shade of Pelion and the cave of
the Centaur. P. was not always clear himself as to the tradi-
tional vocabulary.

'Ant. δ.—78. ξεῖνος αἴτε ὄν ἀστός: Only passage where αἴτε is
used = εἴτε. Even in prose the first εἴτε is sometimes omitted.
Iason was both.—79. αἶχμαίων διδύμαιον: As Homer’s heroes.
Od. 1, 256: ἔχων . . . δύο δοῦρε.—80. ἂ τε . . . ἀμφὶ δὲ: τε . . . δὲ,
again P. 11, 29, the reverse of the common shift, μεῖν . . . τε (O. 4,
13).—Μαγνήτων ἐπιχώριος: A close-fitting dress was necessary
for hunters in a dense forest.—81. παρδάλεα: So Paris, II. 3, 17:
παρδάλεα ἐν ὄμοισιν ἔχων καὶ καμπύλα τόξα | καὶ ξίφος: αὐτὰρ ὁ
dοῦρε δύω κεκαρυθμένα χάλκῳ | πᾶλλων. But Paris was brought
up on Mt. Ida, not on Mt. Pelion, and P. has blended his colors.
Philostratos II. (Imagg. c. 7) gives Iason a lion-skin, which is a
symbol of the Sun, who was Medea’s grandsire, πατρὸς Ζηλίου
πατήρ, Eur. Med. 1321.—φρίσσοντας δρμρον = φρίσσεων ποιώντας
(Schol.). “Shivering showers” = “shivery showers.” But as
δρμρος is a στράτου ἀμείλιχος (P. 6, 12), “bristling showers” may
well represent bristling spears.

Comp. II. 7, 62: στίχες . . . ἐγχεσι
περφυκίαν.—82. οὐδὲ κομάν . . . κερβέντες: He was still a boy, and
had not shorn his locks off—for Greek youths were wont to ded-
icate their first hair to the river-gods (Schol.). Hence Pelias’
sneer at him, v. 98. Others think of the κάρη κομώντες Αχαιοί,
and the vindication of his Achaian origin, despite his strange
attire.—83. ἀπαν νύτον καταίθυσον: For acc. comp. P. 5, 11: κατα-
θύσει . . . μάκαρων ἐστίαν. As P. seems to associate αἰθύσων with
αἴθω (P. 1, 87; 5, 11), “flared all down his back.” Comp. ἀγλαι
above.—σφετέρας = οῖασ. See O. 9, 78. —84. ἀταρβάκτωο (not in
παρμιξάσθαι φοβηθήναι. I. makes trial of his unaffrighted soul
—his soul that cannot be affrighted—just as, on one interpre-
tation, Kyrene makes trial of her unmeasured strength (P. 9, 38).
—85. ἐν ἄγορᾷ πλήθοντος ὀχλοῦ: In prose, πληθοῦντι ἄγορα, from
10 o’clock in the morning. Gen. of time, from which the gen.
absol., with pres. part., springs.
'Επ. 8'.—86. ὀπιζομένων: Not gen. absol. "Of the awed beholders."—ἐμπάς: "For all that," though they knew not that he was the heir.—τις ... καὶ τόδε: "Many a one (ὡδε δέ τις εἰπεσκε, Hom.), among other things this."—87. ὢ τί που: Half-question, half-statement. "It can't be, although it ought to be." Comp. Ἀρ. Ῥαν. 522, and the famous skolion of Καλλιστράτος: Φίλταβ 'Ἀρμόδι', ού τί που τέθνηκας.—οὔδε μάν: Swearing often indicates a doubt which one desires to remove (P. 1, 63). Apollo's hair is the first thing suggested by the πλόκαμοι ... ἀγλαοί (v. 82). Ares is next (ἲκπαγλος, v. 79)—but not so beautiful as Apollo, though Αρηδώδες's lord—then the demigods.—πόσις ἢ Ἀφροδίτας: Ares, for Ηπεραίων is not recognized by Pindar as the husband of Αρηδώδες; nor is he by Homer in the Iliad, and the episode of Od. 8, 266 was discredited in antiquity.—88. ἐν δὲ: And yet who else can it be, for Otos and Εψιαλτες are dead?—Νάξω: The Αλεωίδαι were buried in Naxos and had a cult there. —89. ὶνον ... Ἐφιάλτα: Homer calls them πολὺ καλλίστους μετά γε κλυτὸν Ὀρίωνα (Od. 11, 310). According to him the brothers were slain by Apollo for threatening the immortals with war. According to another account, they slew each other by the device of Αρηδώδες. The comparisons are taken from the Αρηδώδες cycle, as Iason is clearly a hunter.—Ἐφιάλτα: For the voc. comp. v. 175; P. 11, 62. The voc. naturally gives special prominence and interest, but it must not be pressed too much, as has been done with Πατρόκλεις ἵππεοι and Εὔμαιε συβδότα. Metre and variety have much to do with such shifts.—90. καὶ μάν: It is hard to believe Τίτυς dead with this gigantic youth before our eyes; hence the oath by way of confirmation, as v. 87.—Τιτυδόν: Τ. was slain by Artemis. Od. 11, 580: Λητῷ γὰρ ἠλκήσε Διός κυδρὴν παράκοτιν | Πυθῶδ' ἐρχομένην διὰ καλλιχόρου Πανοπόρος. Those who wish to moralize P.'s song see in these figures warning examples. It would be as fair to say that Τίτυς was introduced as a compliment to Αρκεσίλας, whose ancestor he was (v. 46).—92. δφρα ... ἐρπαίς: ἐρπαίς is subj. A bit of ὀδηγία reflection without any personal application. The Greek moralizes as Shakespeare quibbles.—τὰν ἐν δυνατῷ φιλοτάτων: See P. 2, 34.

Στρ. ε'.—94. γάρων: The lower range of this word, as O. 2, 96. —ἀνὰ δ' ἡμίόνιοι: Comp. O. 8, 51: ἄν' ἵπποις. —ἡμίόνιος ἕστατ' τ' ἀπήγ. Greek seldom comes nearer than this to ἐν διὰ δυοῖν (v. 18). Mules were a favorite team among the Θεσσαλοί as well
as among the Sicilians.—96. δεξιερό: Iason had lost his left shoe in crossing the Anauros. See v. 75.—κλέπτων = καλύπτων. Cf. O. 6, 36. The Greek associated the dissociate radicals of these words.—97. Πολιν γαίαν: There is something disrespectful about πολίν, and γαίαν is not especially courteous. The Homeric formula (Od. 1,170) is: τίς πόθεν ἐσο’ ἀνδρῶν; πόθι τοι πόλις ἢδε τοκῆς; Pelias had come προτροπαδάν, looking neither to the right nor to the left of him, his eye riveted on the unsandalled foot, and seeing nothing of the ὀπτίς on the face of the multitude.—98. ἀνδρότων ... χαμαγενέων: “Groundling wenches.” —πολιάς ... γαστρός: No father is mentioned (contrast Homer’s τοκῆς), and the mother is an old drab, by whom Iason was “ditch-delivered.” The insinuation that she petted her child is not impossible, though to less prejudiced eyes Iason could not have suggested a μαμμάκυθος.—99. ἐξανήκεν: “Sent forth,” “spewed forth,” “spawned.” —100. καταμίαναι: Ironical.

'Αντ. ε’.—101. θαρσήσαις ἀγανόσι λόγοις: Both lessons that Iason had learned from Cheiron—boldness of action, gentleness of speech.—102. ἀμείβη: This form, only here in P., becomes common in later times; perhaps “was moved to answer.” Cf. ἐστρατεύθη (P. 1, 51). —ὁσεῖν: May be an undifferentiated fut., equiv. to a present. But the future = μέλλειν ὁσεῖν is defensible, “that I am going to show myself the bearer of Cheiron’s training.” Cheiron’s great lesson, reverence for Zeus, and reverence for one’s parents (P. 6, 23), is the very lesson which Iason is about to carry out. In restoring Aison he is obeying Zeus.—103. Χαρικλοῦς: Chariklo was the wife and Philyra the mother of Cheiron (P. 3, 1).—κοῦραί ... ἀγαί: Repels the πολιά γαστήρ, the old drab who is supposed to have spoiled him.—104. Ἐργον ... εἶπὼν: Zeugma for πονήσας.—105. εὐτράπελον: The reading of the old codices, εὐτράπελον, might mean “to cause concern, shame, anxiety.” εὐτράπελον (Cod. Perus.) would mean “shift,” “deceitful.” “I have never said nor done aught that was not straightforward.” έκτράπελον (Schol.), “out of the way,” “insolent.”—106. ἀρχὰν ἄγκομιζων: So with Bergk after the grammarian Chairis for the MS. ἀρχαίαν κομίζων. ἄγκομιζων: “To get back,” pres. part. for fut. (ἀγ)κομίζων has been suggested, but is unnecessary. The conative present will serve. See O. 13, 59. If ἀρχαίαν is read, notice how far the adjective carries in the equable daeylo-epitrites. Cf. O. 11 (10), 19.—πατρός: Pelias had asked for his mother, Iason proudly speaks of his father.
NOTES.


Στρ. ς’.—117. λευκίππων: White horses were princely. See P. 1, 66: λευκοπόλων Τυνδαρίδαν. —118. οὗ ξείναν ἴκοιμαν ... ἄλλων: The MSS. have ἰκόμας, which is unmetrical. οὗ ξείναν ἴκομι᾽ ἄν (=ἀφιγμένος ἄν εἰπ), “I can’t have come to a strange land” would be easy, and an aorist ἴκομι is supported by ἰκομι, II. 9, 414, and by P. 2, 36, where the codices have ἴκόντ᾽. The pure opt. might stand here as a half-wish, a thought begotten of a wish, “I hope it will turn out that I have come to no strange land,” οὗ being adhaerescent. Bergk has written οὗ μᾶν ξείνοι ἴκω γαίαν ἄλλων, which does not explain the corruption. οὗ μᾶν does not occur in P., though οὔδε μᾶν does.—ἄλλων = ἄλλοτριαν. Cumulative. —119. Φήρ = θῆρ. Only of the Centaurs. P. 3, 4.—120. ἐγνον = ἐγνωσαν.—121. πορφόλυξαν: For the plur. see P. 1, 13. The dualistic neut. plur. often retains the plur. verb, and there are two streams of tears here.—122. ἀν περὶ ψυχὰν: “All round (through) his soul”—κατὰ τὴν εαυτοῦ ψυχήν (Schol.).

Ἄντ. ς’.—124. κασίγνητοι: Aison’s brothers. See v. 72.—σφισν: O. 3, 39: Ἐκμεμένης Θήρωνι τ’ ἄλθειν κύδος. The brothers were an accession.—125. κατὰ κλέος: “At the report,” “close on the report.” Comp. κατὰ πόδας, “at the heel of,” “following.”—Φέρησ: See v. 72. Most memorable to us for his part in the Alkestis of Euripides, where he declines to die for his son Admetos: χαίρεις ὄρων φῶς, πατέρα δ’ οὗ χαίρειν δοκεῖς;—Ὑπερήδα: A fountain in the ancient Pherai, near Iolkos, Hypereia. See commentators on II. 2, 734; 6, 457.—126. ἐκ δὲ Μεσσάνως: Messene was distant, hence an implied antithesis to ἐγγὺς μέν.—Ἀμνθάν = Ἀμνεθάων, as Ἀλκμάν for Ἀλκμαίων (P. 8, 46).—Μέλαι—
Στρ. ζ.—139. ῥκύτεραι: "Are but too swift." N. 11, 48: ἀπροσ-ίκτων δ’ ἐρώτων ἐδύτεραι μανίας. —140. ἐπιβδαν: "Day after the feast," the next morning with all its horrors, next day's reckoning.—141. θεμισαμένους ἄργας: "Having ruled our tempers by the law of right (θέμισ)." — ὑφαίνειν: Cf. v. 275. —142. μία βοῦς: Not common, yet not surprising after the frequent use of heifer ("Samson's heifer") everywhere for a girl or young married woman. Cf. Aisch. Ag. 1126 (Kassandra speaks): ἀπεχε τῆς βοῦς τὸν ταύρον. —143. θρασμηνείς Σαλμωνεί: See v. 72. S. imitated
Zeus's thunder and lightning, and was struck by lightning for his pains. — 144. κείνων φυτευθέντες: v. 256: Εισφάμον φυτευθέν. — σθενός ἀελίου: The sun rejoiceth as a strong man to run a race.— χρύσσου: υ in Homer, ν common in P. — 145. Μοίραι δ' ἀφισταντ(α), κτε.: “The Fates withdraw . . . to hide their blush” (Dissen). This has a modern sound, but is better than Rauchenstein’s, “The Fates avert their faces, if enmity among the members of a family obscures reverence (die heilige Scheu).” Hermann reads αἴδοι, and makes the Fates revolt against concealment.

'Αντ. ζ.—148. ἀκόντεσσιν: The historical Thessalians were famous ἀκοντισταί. X. Hell. 6, 1, 9.—149. ξανθάς: “dun.”—ἀπούραις ἀμετέρων τοκέων, κτε.: This is hardly πραῖς ὄαρος, according to modern ideas, but Iason warms as he goes on. Comp. v. 109 with v. 101. — 150. πλούτων παῖνων: “Feeding fat thy wealth.” P. has an especial fancy for π- alliteration.—151. πονεῖ: “Irks,” a rare transitive use.—ταῦτα πορισόντ(α) = ὃτι ταύτα πορισίνει. — 152. καὶ σκάπτων μόναρχον καὶ θρόνος: The verb of ταῦτα is not exhausted, and there is no need of a nominative pendens.—Κρη-θείδας: Aison.—153. ἵπποταῖς . . . λαοῖς: The Thessalian cavalry was famous.—ἐδύνε . . . δίκας: Solon, fr. IV. 37: ε ὑ ὅ ὅ ν ε ἰ δ ὃ δ ὅ κας σκολιᾶς. — 154. τὰ μέν: Notice the lordly indifference to τὰ δέ, which had already been disposed of—flocks and fields.

'Επ. ζ.—155. ἀναστή: To which the ἀναστήση, ἀναστήσης, of the MSS. points. ἀνασταί, the opt., is a rare sequence and cannot be paralleled in P. As there is no touch of a past element, ἀνασταί would be a wish, and detach itself from λύσον. See Am. Journ. of Phil. IV. p. 425.—νεώτερον, itself threatening, is reinforced by κακών.—156. Ἐσομαί | τοιος: “I will be such” as thou wishest me to be, will do everything thou wishest. Comp. the phrase παντοῖον γενέσθαι. — 157. γηραῖον μέρος: Yet Pelias belonged to the same generation with Iason, acc. to Pindar (see v. 72), although not acc. to Homer, who makes Aison and Pelias half-brothers (Od. 11, 254 foll.). This makes the fraud transparent. Notice also his vigorous entrance (v. 94). It is true that his daughters cut him up, in order to restore his youth, but that does not prove that he was as old a man as Aison.—158. σῶν δ' ἄνθων ἥβας κυμαίνει: κ. “is swelling,” “is bourgeoing.” κύμα is not only the “wave,” but also the “swelling bud.” (J. H. H. Schmidt).—159. κομίζαι: This refers to the ceremony of ἀνά-
κλήσις, by which the ghosts of those who had died and been buried in foreign parts were summoned to return home and rest in their cenotaph. So we might translate κ., “lay.”—160. ἐλθόντας: We should expect ἐλθόντα, sc. τινά. But there is a ἧμᾶς in Pelias’ conscience.

Στρ. ἦν. — 162. ματριάς: Ino-Leukothea, acc. to the common form of the familiar legend; acc. to P., Demodike (Schol.).—164. εἰ μετάλλατον τι: “Whether there is aught to be followed up.” Dreams might be false, for they come through the gate of ivory as well as through the gate of horn, Od. 19, 562.—δτρύνει: Sc. Ἀπόλλων, a very naturalellipsis whenever oracles are mentioned.

— ναὶ πομπάν: Almost as one word, “a ship-home-bringing.”

πομπάν: Od. 6, 290; 10, 18. — 165. τέλεσον . . . προῖσεν = εἰν τελέσης . . . προῖσω.—μοναρχεῖν | καί βασιλεύεμεν: Comp. v. 152: καὶ σκάπτων μόναρχον καὶ θρόνος.—167. Ζεὺς ὁ γενέθλιος: Cf. O. 8, 16. Z. was the father of their common ancestor, Aiolos.—168. κρίθεν = διεκρίθησαν.

'Αντ. ἦν. — 170. ἱόντα πλῦνον = ὅτι ὄντως ἔστων.—171. φαίνεμεν: Comp. the use of φρονεῖν φαίνειν among the Spartans, Xen. Hell. 3, 2, 23. 5, 6. There may be an allusion to fire-signals.—τρεῖς: Herakles, Kastor, Polydeukes.—172. ἐλικοβλεφάρου: Of Aphrodite, fr. IX. 2, 5: Ἀφροδίτας ἐλικοβλεφάρον. Cf. Hesiod. Theog. 16; Hymn. Hom. V. 19. — 173. Ἐννοοῖται: Of the sons of Poseidon (v. 33), Euphamos, ancestor of Arkesilas, is from Tainaros (v. 44); Periklymenos, grandson of Poseidon, brother of Nestor (Od. 11, 286), is from Pylos. Notice the chiasm. They are all Minyans.

—αἰδεσθέντες ἀλκῶν: In modern parlance, “from self-respect,” ἀλκῶν being an equiv. of “self,” as χαίταν (O. 14, 24), as κόμας (P. 10, 40). ἀλκῶν is “repute for valor,” a brachylogy made sufficiently plain by κλέος below. αἰδως and αἰσχύνη are often used in the sense of military honor. P. 15, 561: ὃ φίλοι, ἀνέρες ἔστε, καὶ αἱ δῶ ἑσθ' ἐνι θυμῷ. See also v. 185.—ὑψιχαίται: Hardly a reference to the top-knot. Poseidon’s sons were all tall (the unit of measurement being the fathom), and if they were tall, so was their hair. Cf. οἰόζων (So. O. R. 846), ἐκατομπτόδων (O. C. 717).—175. Περικλύμεν(ε): Comp. v. 89. P. has no special interest in Periklymenos.—ἐυρβία: A title in the Poseidon family, O. 6, 58; P. 2, 12.—176. ἦς Ἀπόλλωνος: Orpheus is the son of Oiagros (fr. X. 8, 10; hence ἦς ‘A. may be taken as ‘sent by.’ Cf. Hes. Theog.
94. — ἀοιδὰν πατὴρ: Even in prose the speech-master at a symposium is a πατὴρ λόγου (Plat. Sympos. 177 D).—177. Ὀρφεὺς: First mentioned by Ibykos of Region, assigned to the Argonautic expedition by Simonides of Keos.

'Επ. ἡ.—178. πέμπε; See v. 114.—χρυσόραπις: χρυσόραπις is an Homeric epithet of Hermes.—179. Ἔχιόνα ... Ἐρυτον: Hold-fast and Pull-hard, sons of Hermes and Antianeira.—κεχλάδοντας: A peculiar Doric perfect participle with present signification (comp. πεφρίκοντας, v. 183). The Schol. makes it = πληθυόντας, "full to overflowing with youth." The anticipation of the plural is called σχῆμα Ἀλκμανικόν. See note on v. 126. Π. 5, 774; 20, 138; Od. 10, 513: εἰς Ἀχέρουντα Πυρὶφλεγέθον τῇ ρέονσιν | Κωκυτός θ', ὅς δὲ Στυνγὸς ὑδατὸς ἔστιν ἀπορρόφε. The figure becomes much easier if we remember how distinctly the plural ending of the verb carries its "they," and here κεχλάδοντας recalls νιοὺς.—ταχέοις: So the better MSS. for ταχέος. Cf. P. 11, 48: θοὰν ἀκτίνα. —180. Παγγαίον: On the borders of Thrace and Macedon.—ναυετάντες: "Dwelling, as they did," far to the north, while Euphamos dwelt in the far south. Cf. P. 1, 64.—181. θυμῷ γελανεὶ: Comp. Ο. 5, 2: καρδία γελανεί. Notice the cumulation.—ἐντευ: Ο. 3, 28: ἐντρ' ἀνάγκα. —183. πεφρίκοντας: See v. 179.—184. πόθον ἐνδαιεὶ Ἡρα: Hera favored the expedition, as appears from other sources. Od. 12, 72: Ἡρη παρέπεμψεν, ἐπεὶ φίλος ἦν Ἰησόων.

Στρ. θ'.—186. τὰν ἀκίνδυνον ... αἰῶνα: αἰῶν is fem. P. 5, 7; N. 9, 44. The article has a contemptuous fling. So Ἀι. 473: ἀισχρὸν γὰρ ἀνδρὰ τοῦ μακροῦ χρυσέων βίου, "your."—παρά ματρί: Comp. the slir cast on Iason (v. 98), and P. 8, 85: μολόντων πάρ ματέρᾳ. —πέσσοντα: O. 1, 83. —ἐπὶ καὶ βανάτῳ: Even if death were to be the meed (like ἐπὶ μισθό).—187. φάρμακον ... ἐὰς ἀρετὰς: φάρμακον τινος is either "a remedy for" or "a means to," Here it is the latter. It is not "a solace for their valorous toil," but an "elixir of valor," as we say the "elixir of youth."—189. λέγατο: "Reviewed."—ἐπαινήσαντας: Coincident action.—191. Μό-ψως: A famous soothsayer.—ἐμβολον: The ἐμβολον was more modern, but P. had in mind the famous talking-plank in the ship Argo.—192. ἀγκύρας: The same mild anachronism as above, v. 24. The anchors were suspended at the prow, v. 22 and P. 10, 52. On the two anchors, see O. 6, 101.
'Αντ. θ'.—193. φιάλαν: Comp. the famous scene in Thuk. 6, 32.
—194. ἐγγεικέφαλον: So O. 13, 77: Ζηρός ἐγγεικέφαλον.—όκυπτό-
ρον: Prolectic. So εἴφρονα and φιάλαν, v. 196.—195. κυμάτων
ρητάς ἀνέμων τ(ε): ἀνέμων ῥητά is common enough everywhere.
So in our author, P. 9, 52; N. 3, 59; fr. V. 1, 6; So. Antig. 137.
ρ. not so common of the waves. Fr. XI. 83: πόντων ῥητα.—
ἐκάλει: He called on Zeus, and then on the other things that he
feared or desired. Nothing is more characteristic of the heathen
mind than this meticulous prevision. Zeus answered for all.—
198. φθέγμα...ἀκτίνες: Νο ὑστερον πρότερον. The lightning was
secondary.—199. ἀμπνοάν...ἐστασαν: ἵσταναι is used in poetry
for forming periphrases with abstract nouns (Böckh), very much as
πονεῖσθαι is used in prose. ῥ. ἐστ. = ἀνέπνευσαν, for which see
So. O. R. 1221: ἀν ἐπι νευσά τ’ ἐκ σέθεν | καὶ κατεκοίμησα τοὺμν
ὅμα. “They drew a free breath again.”

'Επ. θ'.—201. ἐνίπτων: Not the Homeric ἐνίπτω, but a new
present formation from ἐντείπε (Curtius).—202. ἀκόρος: Gives life
to the dipping oar, that cannot get its fill.—203. Ἀξείουν: The
Ἀξείουσ, afterwards Ἐξείουσ.—204. ἔσσαντ(α) = καθίδρυσαν. Cf.
P. 5, 42: καθέσσαστο (MSS.), where, however, we read καθέσσαν.
—205. φοίνισσα...ἀγέλα ταύρων: Cf. v. 149: βοῶν ἕανθάς ἄγελας.
For the sacrifice, see O. 13, 69. 81.—Θρηκίων: Hieron, the seat of
the altar, was on the Asiatic shore and in Bithynia. The Bithyni-
ans were Thracians (Hdt. 7, 75), but Thracian had a nobler sound,
such as Norse has to us, a sound of the sea. So. O. R. 196: τὸν
ἀπόειον ὄρμον Θρῆκιον κλύσαμα, Antig. 588: δυσπνόους ὄταν | Ἐρῆσα σα 
ισιν ἐρεβος ὕφαλον ἐπιδράμη πνοίας.—206. νεόκτιστον:
Built by the sons of Phrixos.—Λίθων: The best MSS. have λίθι-
νων, which is a gloss. This shows that the old readers connected
it with βέναρ.—θέναρ: I. 3 (4), 74: βαθυκρήμον πολιᾶς ἄλος ἐξευρών
θὲ να ρ, where it means the hollow (depth) of the sea, as it else-
where means the hollow of the hand. Acc. to the Schol. τὸ κοι-
λωμα τοῦ βωμοῦ τὸ ὑποδέχόμενον τὰ θύματα.—207. δεσπόταν...
ναῦν: Poseidon.

Στρ. i'.—208. συνδρόμων...πετράν: The famous Symplegades.
—ἀμαμάκετον: See P. 1, 14.—210. στίχοι: The winds come like
files of armed men. Contrast P. 6, 12.—τελευτάν: “Death.”—
211. Φάσιν: Long a notable demarcation for the Greeks.—212.
κελαινώπεσι: See Hdt. 2, 104, on the dark skin of the Kolchians.
—βιαν | μίξαν = “Joined battle,” “fought hand to hand with.”

'Aντ. ἢ.—216. μανάδ(α): “Maddening.”—217. λυτάς: “Suppli-
catory,” “the litany of incantations.” Cf. O. 6, 78: λυτᾶς θυσί-
ais. Some prefer to consider λυτάς as a substantive in apposition.
—ἐκδιδασκῆσαι φοβόν: Sc. εἴην. So τούτους ἵππεας ἐδίδαξεν, τὸν
ύιν ἵππεα ἐδίδαξατο, αὐτοὺς γενναίους ἐξεδίδαξα.—218. ποθενά ... Ἠλλός = ποθουμένη Ἠλλός = πόδος Ἠλλάδος. —219. καιομέναν:
The metaphor of the ἀλυτὸς κύκλος lingerers. She is a wheel of
fire, lashed by Peitho, who is Aphrodite’s first maid of dishonor.
So Aisch. Ag. 385 (of an unholy love): βιάται δ’ ἀ τάλανα Πείθω.
—220. πειρατ’ ἄδηλων: “The achievements of (the means of
achieving) the labors.”—221. ἀντίωμα: Magic herbs were shred-
ded (τέμνειν), as in Aisch. Ag. 17: ἑπνον τὸδ’ ἀντιμολόπον ἐν τῇ
μνών ἄκος.—222. καταίνησαν: They pledged (themselves). De-
spendorunt. “They vowed sweet union in mutual wedlock.”—
223. μίξαι: A promise, as a vow, takes the aor. of the future.
Od. 4, 252: ὀμοσα ... µη ... ἀναφηναι. With μίξαι cf. P. 9, 18:
ξυνόν γάμον μιχθέντα. On ἐν with μιγνώναι, O. 1, 90.

'Επ. ι.—224. ἀδαμάντινον: So Apoll. Rhod. 3, 1285: ἀδὰμαντὸς
Applies strictly to ἀρτροπον alone, not to the oxen, which would
require ἐστησέν. Transl. καῖ, “with.”—225. ξυνάν: See v. 149:
βοῶν ξυνᾶς ἀγέλαι. —γενύων = γενήων: ν is semi-vocalic (con-
πέλασσεν: Apoll. Rhod. 3, 1307: εἶλκεν ἐπικρατέως παντὶ σθένει
ὀφρα πελάσσῃ | ξεύγηλη χαλκείᾳ.—ὄρθας δ’ αὖλακος, κτέ.: “Straight
stretched he the furrows as he was driving.” The process and
the result side by side.—228. ἀνά: With σχίζε. ἄν ὀρόγυνα
would mean “a fathom at a time,” not “fathom high.”—229.
βασιλεύς, | ὃτις ἀρχεῖ νὰὸς: He disdains to turn to Iason.—230.
στρωμνάν: “Coverlet.”

of participle without a subject. See v. 25.—κροκόεν: A royal color, as well as purple. See N. 1, 38: κροκόστον στάργανον.
—233. ἐδεί—ἐφώλει. Plupf. of ἐλω. Comp. ἔργα and the rest.—ἐφεταῖς: P. suppresses the details. So he does not say that Medea bade Iason not plough against the wind. Even here we have to do only with the κεφαλαία λόγων. For the pl., see O. 3, 28.—234. ἀνάγκας | ἔντεσιν: So N. 8, 3: χεραῖν ἀνάγκας. Comp. Hor. Od. 1, 35, 17: suaev Necessitas | clyanos trabales et cu-
neos manu | gestans aena. —236. αἰῶνες: P. 1, 83.—237. τυχεν: His anguish was inarticulate (ἀφωνήτω ... ἄχει), but his amazement forced from him the whistling ἰ' of astonishment.

φαεὶ σιμβρότον Ἥ ἐλίοιο. —242. ἔκτανσαν: Poetical condensation. Phrixos had slain the ram with his sacrificial knife in honor of Ζεὺς Δαφυσίως, flayed him, and stretched the skin. —243. ἦλπητο ... πράξεσθαι: Ας ἐλποραι contains an element of wish it may take the aor. πράξα-
σθαι (with the MSS.) instead of the future, but P. uses the first aor. only here, and the neg. o' favors πράξεσθαι (P. 1, 43), unless we write κεινὸν κε. Comp. P. 3, 43. The subject of πράξ. is Ἰάσονα. Easier πράξ. as fut. pass. (note on v. 15) with οἱ = Ἰάσονι. Perh. πεπράξεσθαι.—244. λόχμα: The grove of Ares.—ἐχέτειο ... γενών: "Was sticking to the jaws." The dragon guarded it thus when he saw Iason approaching.—245. ναῦν κράτει: The absence of the article does not exclude the Argo, which is never lost sight of (πασὶ μελονσα). The antecedent of the relative does not require the article.—246. τέλεσαν ἄν ... σιδάρου: Picturesque addition. The finishing of the ship was the beginning, the finishing of the dragon the achievement, and there the main story ends.

'Ἐπ. ἦν'—247. μακρά: For the plur. O. 1, 52; P. 1, 34; N. 4, 71. From this point to the end of the story proper (v. 256), P. has nothing but aorists, whereas the statistics of the myth show the proportion of imperf. to aor. to be 1: 1.78, which is unusually high. See Am. Journ. of Phil. IV. p. 162. —καὶ ἄμαξιτόν: The point of this is heightened by the existence of grooves in the
Greek highways, "in the old groove."—ὡρα ... οὖν ἀπέπτει: "Time presses," καιρὸς γὰρ μ’ ἐπείγει (Schol.).—248. ἁγγιαὶ ἦγεμόν εἰμι.—σοφίας: "Poetic art" (O. 1, 116). Poetry is a path (O. 9, 51).—249. γλαυκώπα: O. 6, 45.—τέχναις: By putting him to sleep. Pl., as O. 9, 56; P. 3, 11.—250. Ἀρκεσίλα: The poem is soon to become more personal.—οὖν αὐτῷ: "With her own help." Cf. O. 13, 53.—φόνον: We expect φορόν like τροφόν, but comp. Eur. I. A. 794: τὰν κύκνον δολιχαύχεως γάνον. "Her ... the death of Pelias" seems violent. In the story of the return, the passage through Africa is presupposed on account of the overture (v. 26).—251. ἐν ... μίγεν: "They (the Argonauts) entered the stretches of Ocean."—252. Δαμνιάν ... ἄνδροφόνων: O. 4, 20: Λαμπρίνον ἄρρειρα δὲ ων γυναικῶν.—253. ἀέθλαις: Funeral games in honor of Thoas, father of Hypsipyle. See O. 4, 23. —Fiv': So Kayser for κρίσιν, on the strength of the Schol.'s ἀνδρείαν. I. 7 (8), 53: ἐν αἳς ἐκταμῶν δορί.—ἐσθάτος ἀμφίς: "About (for) raiment." Such a prize is mentioned O.9, 104. This does not exclude the wreath mentioned O. 4, 24. Note ἀμφίς = ἀμφί only here.


'Ἀντ. 13'.—262. ὀρθόβουλον ... ἐφευρομένους: An after-thought participle (P. 6, 46) which recalls ἔμμι, balances σῶν θεῶν τιμαῖς, and, like σῶν θεῶν τιμαῖς, gives at once the cause and condition.
of success in administration, "by the devising of right counsel." These words link the conclusion to the myth, and ὁρθός τοιούτου μήτηρ prepares the way for the wisdom of Oidipus and the saying of Homer. The Battiadai are a wise race; they can read riddles and apply proverbs that bear on the management of the state. Neither text nor interpretation is settled. A full discussion is impossible in the limits assigned to this edition. I give first a close rendering of Christ's text, which I have followed: "Learn to know now the wisdom of Oidipus. For if a man with a keen-edged axe hew off the branches of a great oak and put shame on its comely seeming, e'ien though its fruit fail, it puts a vote concerning itself, if at any time into the wintry fire it comes at last, or together with upright columns of lordliness being stayed it performs a wretched toil in alien walls, having left desolate its own place."—263. γνώθι ... σοφίαν: Twisted by the interpreters to mean "show thyself as wise as Oidipus." τὰν Ὁἰδίποδα σοφίαν is as definite as τὸν δ' ὁμήρου καὶ τοῦδε συνθέμενος. P., to whom all Theban lore was native, is repeating a parable of Oidipus, and, if I mistake not, a parable of Oidipus in exile.—264. ἐξερεύση μὲν: So Christ after Bergk, who has also changed αἰσχύνοι into αἰσχύνην. εἰ γάρ with the opt. would not be consistent with P.'s handling of this form. On the other hand, εἰ with the subj. is found in comparison O. 7, 1.—265. διδόται ψάφον περ' αὐτάς: The oak is on trial. διδόναι ψήφον is equiv. to ἐπιψήφιζεν. "It puts its own case to the vote." "Enables one to judge of it" (Jebb), and so shows its quality. On περ', see O. 6, 38; on αὐτάς, P. 2, 34.—266. εἰ ποτὲ ... λοιπόν: "If at last it comes into the wintry fire," i.e., shows its good qualities by burning freely. Although it cannot bear fruit, it is good for burning. good for building. ποτὲ ... λοιπόν like ποτὲ χρόνῳ ὑστέρῳ (vv. 53, 55), ποτὲ χρόνῳ (v. 258).—267. σὺν ὀρθαὶς ... ἐρειδομένα: The great oak forms a beam, which, stayed by the help of the upright columns, bears up the weight of the building. According to some, the beam is horizontal; according to others, it, too, is an ὀρθά κίων, and the κίωνες δεσπότουςκιαί its fellows.—268. μόχθων ... δύστανον: The weight of the building.—ἀλλοι ... τείχεσιν: ἀλλοις = ἀλλοτρίοις. τ. cannot be the "walls of a house," only the "walls of a city." The oak is supposed to be the people, the ὄζα the princes of the state of Kyrene, or the oak is the Kyrenaian nobility and the branches the members. But nothing seems clearer than that the oak is one. Who is the oak? Iason. But as Iason
would be the type of Damophilos, Arkesilas would be Pelias, which is monstrous. Are all these accessories of fire and column mere adornments? Or is "the fire insurrection and the master’s house the Persian Empire?" Is this an Homeric comparison, or a Pindaric riddle? Why should not the ‘wisdom of Oidipus’ refer to the case of Oidipus himself? Oidipus is uttering a parable for the benefit of those to whom he had come as an exile. The parallel between the exiled Oidipus and the exiled Damophilos is one that would not insult Arkesilas, and the coincidences in detail between the oak and Oidipus are evident enough. Like the oak, Oidipus has lost his branches, his sons (δέκοις), who, according to one version of the legend, perished before their father, his comeliness has been marred (θαυμὸν εἴδος), the place that knew him knows him no more (ἐν ἐρήμωσιν καὶ χώρον), and yet, though his fruit perish (καὶ φθινόκαρπος εὕσα), he can render services to an alien state, such services as are set forth in the Oidipus at Kolonos of Sophokles. By drawing a lesson from the mistaken course of his own people towards one of their great heroes, Pindar acquires himself of a delicate task delicately, and then, for fear of making the correspondence too close, breaks off. ‘But why this parable? Thou art a timely leech.’

'Επ. 18.—270. ἵσσοι δ’ Ιακῆρ: In any case an interruption to a parable that is becoming awkward.—ἐπικαίροτατος: “That know- est how best to meet the time.”—Παιάν: This is a Delphic vict- ory, and the mention of the Healer is especially appropriate, as Apollo is the ἀρχαγέτας of the Battiaidai, P. 5, 60.—272. ῥάδιον . . . σείσαι: In such passages P. delights to change the figure. σείσαι and ἐπὶ χώρας suggest a building, κυβερνάτηρ forces us to think of a ship. The house suddenly floats. So. Ant. 162: τὰ μὲν δὴ τὸλεος ἀσφαλῶς θεοὶ | πολλῷ σαλῳ σείσαντες ὀρθῶσαι πάλιν. ἐπὶ χώρας ἐσσάι = ὀρθῶσαι.—275. τίν = σοι.—ἐξυφαίνονται: “For thee the web of these fair fortunes is weaving to the end.” The achievement of this restoration is at hand, is in thy reach.—276. πλάθει: The imper. instead of the conditional ἐὰν τλῆς, as v. 165.

Στρ. 17.—277. τῶν δ’ Ὀμήρου: There is nothing exactly like it in our Homer, but we must remember that Homer was a wide term, and P. may have had a bad memory. The nearest, and that not near, approach is II. 15, 297: ἑσθλὸν καὶ τὸ τέτυκται ὦ ἄγγε- λος αἰσιμα εἰδή.—συνθέμενος: Od. 17, 153: ἐμεῖο δὲ σύνθεο μῦθον,
“take to heart.”—278. πόρσων(e): “Further,” “cherish.”—άγγελον ἐσθόν: P. means himself.—279. ἄγγελις ὁρᾶς: “A successful message.” Everything points to a private understanding between P. and Arkesilas as to the restoration of Damophilos. D. paid for the ode, and one is reminded of the Delphic oracle and the banished Alkmaionidae. It would be very incorrect to suppose that P. was really pleading for a man whose pardon was not assured.—ἐπέγνω: With πραπίδων, “had knowledge of.” γιγνόμενον occurs with gen. in Homer. Π. 4, 357: γνῶ χωομένοιο, Od. 21, 36: γνῶςμεν ἄλληλων, 23, 109: γνωσόμεθα ἄλληλων. So also Xen. Kyr. 7, 2, 18: ἔγνω καὶ μάλα ἄτομα ἐμοῦ ποιοῦντος.—281. ἐν παισίν νέος: Cf. Ν. 3, 80: ὠνεῖς ἐν πατονοίς, So. Phil. 683: ισος ἐν γ' ἱσος ἀνήρ. It does not necessarily follow from this statement of Damophilos’ versatility that he was really young.—282. ἐγκύροσας: Adjective use of the participle in predication. πρέσβυς ἐγκ. ἐ. βιστά = πρέσβυς ἐκατοικεῖται. —283. δραφαίζει . . ὅπος: He hushes the loud voice of the calumnious tongue.—284. οὐβρίζοντα: Above we have the word, here the deed.

'Αντ. γ'. —285. τοῖς ἀγαθοῖς: Doubtless in the conservative sense.—286. οὐδὲ μακύνων τέλος οὐδὲν: "Not postponing decisive action"—a hint, if one chooses, to Arkesilas, but on my theory Arkesilas had decided.—ο γάρ καὶρός πρὸς ἀνθρώπων: With Pindaric freedom = ο καἱρός ο πρός ἀνθρώπων. "The favorable season."—287. θεράπων δὲ θοί, κτέ.: The Greeks conceive Time and man as companions (ο χρόνος συνών, Soph.). See O. 2, 11. If, as Hesiod says, Day is sometimes a stepmother, sometimes a mother to a man (O. et D. 825), so a man may be a son or a stepson to Time—an attendant (θεράπτων), as Patroklos was on Achilles, or a mere drudge. Α θεράπων is one who has rights, who can avail himself of an opportunity without servility.—288. τοῦτ' ἀνιαρότατον: "A sorrow’s crown of sorrow."—289. ἕκτος ἑκεῖν πόδα: "To stand without," ἕκτος κάλων, as Aisch. P. V. 263: πημάτων ἕκα πόδα | ἑκεῖ. —κεῖνος Άτλας: "He, an Atlas," "a second Atlas," which recalls very prettily v. 267.—290. ἀπό: "Far from, refl. of."—291. Τιτάνας: The comparison shows that Damophilos has been at least indiscreet.—χρόνω: In the introduction stress has been laid on the fulfilment of prophecy, long postponed, yet unfailling; and, if the catch-word theory is worth anything, it is at least to be noted that χρόνω occurs four times, each time at the end of a verse (vv. 55, 78, 258, 291), where the position demands
stress. Whoever chooses to hear in it the sigh of Damophilos “at last” is welcome.

'Eπ. τε'.—293. οὐλομέναν νοῦσον: νόσος is a common word for any misfortune.—294. κράνα: The great fountain Kyré or “ring,” whence Kυρήνη.—295. ἐκδόσθαι πρὸς ἢβαν: As he is ἐν παισίν νέος, he can give himself up to the enjoyment of youthful pleasures.—296. ἣπυχία θείμεν: “To attain quiet.” For the dat. see P. 8, 24; 9, 46.—297. μήτ(ε) ... ἀπαθής δ(ή): Comp. P. 8, 83: οὔτε ... οὐδὲ. —298. καὶ ἐκ μυθήσασθ' ὀπολαν, κτέ.: The real apodosis to the wish in v. 293: εὖχεται = εἶ γάρ.—299. εὐρε παγάν: This fountain that he had found in Thebes was the ode that P. composed for him in honor of Arkesilas, the ode we have before us.—πρόσφατον ... ἔνωθες: Cf. P. 5, 31. This does not seem to favor Böckh’s hypothesis that Damophilos was an Aigeid and a connection of Pindar.
PYTHIA V.

The fifth Pythian celebrates the same victory as the fourth (Pyth. 31, Ol. 78, 3 = 466 B.C.), and was sung in the festal procession along the street of Apollo at Kyrene. The charioteer, who plays a conspicuous part in the ode, was Karrhotos (Alexibiades), brother of the king's wife.

For the legendary portion of the story of the Battiadai, Pindar himself, in these two odes, is our chief authority. Herodotos has given much space in his fourth book (c. 150, foll.) to the early history of the house.

The founder of Kyrene was Aristoteles, surnamed Battos, descendant of Euphemos, the Minyan, of Tainaros. From Tainaros the family went to Thera, and in the seventeenth generation fulfilled an ancient oracle by the occupation of Kyrene, which had been settled five hundred years before by the Trojan Antenoridai. Kyrene was founded Ol. 37 (632 B.C.), and the throne was filled by eight kings in succession, an Arkesilas succeeding a Battos to the end. The rule of the Battiadai seems to have been harsh; revolts were frequent; and the Arkesilas of this poem was the last of the kings, and fell in a popular tumult.

This ode seems to be the one ordered by the king; the preceding ode was a propitiatory present from a banished nobleman, Damophilos.

In the fifth Pythian the theme is stated in the very beginning. Wealth wedded to Honor and blessed by Fortune hath a wide sway (v. 1, foll.). The word ὀλβος is repeated with a marked persistency. So we read v. 14: πολὺς ὀλβος ἀμφινέμετα, v. 55: ὀλβος ἐμπαν τὰ καὶ τὰ νέμων, v. 102: σφῶν ὀλβον. As variants, we have μάκαραν ἑστίαν (v. 11), μάκαρ (v. 20), μακάριος (v. 46), μάκαρ (v. 94). But Honor is not less loved. We have σὺν εὐδοξίᾳ (v. 8), γέραις (vv. 18, 31, 124), λόγων φερτάτων μαρμήσιν (v. 48), μεγάλαν ἄρετίν (v. 98). There is a συγγενῆς ὀφθαλμός (v. 17), αἱ
ὁμοία φανενότατον (v. 56). But above Wealth and Honor is the blessing of God. The power is given of God (v. 13). The glory must be ascribed to God (v. 25). The men who came to Thera came not without the gods (v. 76). God makes of potency performance (v. 117). The higher powers aid at every turn—Kastor of the golden chariot (v. 9); Apollo, god of the festal lay (v. 23); Apollo, leader of the colony (v. 60); and, to crown all, Zeus himself (v. 122). This iteration makes the dominant thought plain enough, and there seems to be no propriety in classing the poem “among the most difficult of the Pindaric odes.”

After an introduction, then, which has for its theme the power of prosperity paired with honor under the blessing of Fortune, as illustrated by Arkesilas’ possession of ancestral dignity and his attainment of the Pythian prize (vv. 1–22), the poet is about to pass to the story of Battos, founder of Kyrene, in whose career are prefigured the fortunes of his race. But Pindar pauses perforce to pay a tribute to Karrhotos, the charioteer, before he tells the legend of Battos, just as in O. 8 he pauses perforce after the legend of Aiakos to praise Melesias, the trainer. Such details were doubtless nominated in the bond. This time the honor is paid to one who stands near the king, and it needs no apology. The trainer has but one sixth of O. 8, the charioteer has one fourth of P. 5. The transition is managed here with much greater art than in O. 8, which shows the jar of the times. Karrhotos represents the new blessing of the Pythian victory as Battos represents the old blessing of Apollo’s leadership.

The story of Battos is briefly told, as is the story of Aiakos in O. 8. True, he put lions to flight (v. 58), but it was Apollo’s doing, and Battos is as faint in the light of Apollo as Aiakos in the light of his divine partners. He was fortunate while he lived, and honored after his death (vv. 94, 95), but we are not allowed to forget the thought of the opening, v. 25: παρτὶ μὲν θεὸν αἰτίον ἕπερτιβέμεν, a thought which is reinforced by the close also.

The rhythms are logaoedic in the main, but the strophe has a long Paionian introduction of sixteen bars (I. II.). Comp. the structure of O. 2,* and see Introductory Essay, p. lxxiv.

The introduction proper (Arkesilas) occupies one triad, one is given to Karrhotos, one to Battos, the fourth returns to Arkesilas.

* Details for both odes in J. H. H. Schmidt, Kunstformen, IV. 497–507.
ΠΥΘΙΑ V.

Στρ. α’.—1. 'Ο πλοῦτος εὐρυθενής: On the union of πλοῦτος and ἀρετά, see O. 2, 58: ὃ μᾶν πλοῦτος ἀρεταῖς δεδαιμονεύον | φέρει τῶν τε καὶ τῶν | καιρῶν.—2. κεκραμένον: Blended with==wedded to. See O. 1, 22.—καθαρά: As ἀρετά is "honor," so καθαρά is used of it as καθαρόν is used of φέγγος. P. 9, 97: Χαρίτων κελαδενήν | μή με λίποι καθαρόν φέγγος, fr. XI. 3: καθαρόν ἀμέρας σέλας. The poet strikes the keynote of the ode: "Wealth with Honor" as a gift of God, who appears here as πότμος.—3. παραδόντος . . . ἀνάγγη: There is a festal, bridal notion in both words. For ἀνάγγειν, see L. 3, 48; Od. 3, 272; 4, 534.—5. θεόμορφος: This string is harped on. So v. 13: θεόσδοντοι, v. 25: ναυτί μὲν θεόν αἰτίων ὑπερτιθέμεν, v. 60: ἀρχαγέται Ἀπόλλων, v. 76: οὐ θεόν ἀτερ, v. 117: θεός τέ Φοι . . . τελεί δύνασιν.—6. νῦν: "Wealth blent with Honor;" but νῦν may be πλοῦτον and σὺν εὐδοξία a variant of ἀρετά.—κλυτᾶς | αἰῶνος ἀκράν βαθμίδων ἄπο: Life is represented as a flight of steps. ἀτ' ἀρχῆς τοῦ βίου, says the Schol. The κλυτὰ αἰῶν is the lofty position to which Arkesilas is born. Kastor plays the part of πότμος, and the king goes after the wealth that he is to bring home as a πολύφιλον ἑπίτεταν. For αἰῶν fem. see P. 4, 186.—9. χρυσαριάτου Κάστορος: The Dioskouroi, whose worship was brought from Thera to Kyrene, had a temple on the famous ἵπποκρότος σκυρωτᾶ δίδος (v. 92). Castor gaudet equis, but the Dioskouroi were, and, in a sense, are still, sailor gods. The wealth of Kyrene was due to its commerce in silphium, its fame to its chariots (P. 4, 18; 9, 4), and Kastor represents both commerce and chariots. This sailor element suggests the next figure.—10. εὐδιάν: The special function of the Dioskouroi was to calm storms. Comp. "the ship of Alexandria whose sign was Castor and Pollux" (Acts 28, 11), and Hor. Od. 1, 12, 25–32: Dicam et Alciden puerosque Leda, | hunc equis, illum superare pugnās | nobilem: quorum simul albus nautis | stella refūsit, | defult saxis agitatus umor, | concedant venti, fugiuntque nubes, | et minax, quod sic volvere, ponto | unda recumbit.—χειμέρων ὅμβρον: Cf. v. 120: φθινοπόρως ἀνέμων χειμερία . . . πνοά. This is the storm of state in which Damophilos was banished. See introd. to P. 4.—11. καταβύσσει: καταβύσσεσεν is used of Iason's hair that streamed down his back (P. 4, 83), and is well suited to the meteoric Kastor, called by the sailors of to-day St. Elmo's fire.—μάκαιραν ἑστίαν: Cf. O. 1, 11.

'Αντ. α’.—12. σοφοί: "The noble." From P.'s point of view
wisdom is hereditary, the privilege of a noble caste. P. 2, 88: χάταν πόλων οἰ σοφοί τηρέωντι. Comp. O. 7, 91, foll., where Diogoras' straight course, despite his prosperity, is attributed to the hereditary balance of his soul. — 14. ἔρχομενον: "Walking." The first figure echoes still.—ἐν δίκα: O. 2, 83,—17. ἐχει συγγενής: I follow the MSS., though it is hard to frame a clear translation. ὄφθαλμός is used as O. 2, 11; 6, 16, metaphorically. συγγενής ὄφθαλμός is really = συγγενής πότμος (I. 1, 39). It is the blessing that comes from exalted birth. "Born fortune hath this (τὸ βασιλεα εἶναι) as its need most fit for reverence when wedded to a soul like thine." Comp. O. 8, 11: σὸν γέρας, "a privilege like thine." One cannot be born to higher fortune than to have thy rank and thy nature. Hermann's ἐπεὶ συγγενής is easier. "Since this born need of reverence wedded to a soul like thine is a light of life." To be born a king, and to be of kingly mould, is a real ὄφθαλμός, a true ὀλίβος. J. H. H. Schmidt (Synon. 1, 376) maintains that ὄφθαλμός is clearly differentiated from ὀμμα. "ὀφθαλμός is not the eye as a jewel, but the eye as a guiding star." So O. 2, 11; 6, 16 (cited above). Here he makes συγγενής ὄφθαλμός to mean "native insight." —19. μυγνύμενον: Cf. v. 2.—21. εύχος ... ἔλων: Comp. O. 10 (11), 69: ἐδχος ἔργῳ καθελῶν.

Ἐπ. α'.—23. Ἀπολλώνιον ἄθυρμα: So I. 3 (4), 57 ἄθυρμος is used of the joy of poesy. — 24. Κυράναν: So Bergk for Κυράνα. Κ. depends on ἄμφι. Cf. P. 9, 114: ἰρασα πρὸς πόλων.—κάπον Ἀφροδίτας: As P. calls Libya (P. 9, 57) Διὸς κάπος, and Syracuse (P. 2, 2) τέμενος "Ἀρεός. Ἐκρην, a luxurious place, was famed for its roses, flowers sacred to Aphrodite.—ἀειδόμενον: With σε. This gives the necessary contrast, whereas with κάπων it would only be a picturesque detail. "While thy praises are sung, do not forget what thou owest to God, what thou owest to Kar- rhotos." According to Bergk, the inf. gives the contents of the song, and ἀειδόμενον is = ὦτι ἀειδεταυ. "Forget not that there is a song that resounds about Kyrene: Aseribe everything to God." Cf. P. 2, 23. This message is supposed to have been delivered to Kyrene by an oracle.—25. ὑπερτιμέρευ: The sense is "to give the glory of everything to God." The figure is that of setting up God, as the author, over the achievement, which is the pedestal. — 26. Κάρρωτον: Arkesilas' wife's brother, who was the charioteer. — 27. Ἐπιμαθεός: "After-thought," the opposite of Προμηθ...
(Fore-thought). Comp. O. 7, 44: Ἡρωμαδέως Αἰδώς.—ἀγων: The figure of a procession, as v. 3: ἀνάγχη. No lingering bride delayed his steps. — 28. θυγατέρα: See O. 8, 1. — 29. θεμισκρεόντων: The word, which occurs only here, seems to refer to the oracular institution of the kingship. P. 4, 53: τὸν μὲν ... Φοῖβος ἀμφάσει θέμισσι ... πολείς ἀγαγέν Νείλου πρὸς πῖνον τέμενος Κρονίδα.— 31. ὦδατι Κασταλίας ξένωθείς: With reference to the usual illustration in the waters of Kastalia, and not merely a periphrasis for Pytho. Cf. P. 4, 299: Θῆβα ξένωθείς.

Στρ. β'. — 32. ἀκράτους ἀνίαις: Dative of circumstance. The reins which were passed round the body (see fig. p. 170) often got broken or tangled. Comp. So. El. 746: σῶν δ' ἐλισσεται τιμητις ἰμάσι (τ. ῥ. = ἰνίαις), and Eur. Hippol. 1236: αὐτὸς δ' ὁ τλῆμων ἰνίαιςμ εἰμιπλακεῖς | ἄγρον ἄνυσεννυροσ ἐλκετα δεθείς.—33. ποδαρκέων διδεκά δρόμων τέμενος: “Through the sacred space of the twelve swift-footed courses.” τέμενος is acc. to extent from the verbal idea in ἀκράτους. Bergk considers ποδαρκέων to be a participle = τρέχων. Böckh writes ποταρκέων = προσαρκέων, “holding out,” ποτί = πρόσ being elided as O. 7, 90: ποτ' ἀστῶν. On the number twelve, see O. 2, 55; 3, 33; 6, 75. The hippodrome was sacred soil, hence the propriety of τέμενος.—34. ἑντέων σθένος: Comp. O. 6, 22: σθένος ἡμιόνον. “No part of the strong equipage.” ἐντεα embraces the whole outfit.—κρέματα: The change of subject is nothing to P. Cf. O. 3, 22.—35. ὁπόσα ... δαιδάλ(α): The chariots of Kyrene were famous (Antiphanes ap. Athen. 3, 100 f.). The ὁπόσα gives the positive side of οὐδὲν above, and δαιδαλα can only be referred to the chariots and their equipment (ἐντεα) which were hung up as ἀναθήματα at Delphi, a usage for which, however, we have no very safe warrant. — 36. ἄγων ... ἀμειψεν: “Brought across.” — 38. ἐν = ἐς: See P. 2, 11. — 39. τοῦ: Sc. Ἀπόλλωνος (Bergk). The MSS. τοῦ, “therefore” (“wherefore”).—40. ἀνδριάντι: Why the especial mention of this Cretan statue? Böckh thinks of a connection between the Cretans and the Battiadai. But the peculiar sanctity of the effigy is enough to account for the mention.—42. καθέσαν τὸν: For καθέσαντο (unmetrical), with Hermann. Bergk, καθίσανθ' Ὠ, Ὠ being = σφετέρῳ = Κρητῶν. — μονόδροπον φυτὸν: “Grown in one piece.” Of a tree that had an accidental likeness to a human figure, which likeness had afterwards been brought out by Daidaleian art.
'Avt. β'.—44. τόν εὐεργέταν:Usu.referred to Karrhotos. L. Schmidt and Mezger make it apply to Apollo, and cite v. 25. The only thing that favors this is the bringing in of Alexiabides, as if some one else had been mentioned.—ίππαιάσα: “To requite.” The construction after the analogy of ἀμείψασθαι. The subject σε is implied as ἐπέ (ἡμᾶς) is implied P. 1, 29.—45. Ἀλεξιβιάδα: The patronymic gives weight and honor.—σε δ(ε): See O. 1, 36. —φλέγοντι: “Illume.” Comp. O. 9, 24: φίλαν πολύν | μαλαρίσει πιλέ γων ἄοιδαις. —Χάριτες: See O. 7, 11.—46. μακάριος, δε ἐχεις, κτέ: He might have had the κάματος without the λόγοι. This furnishes the transition.—47. πεδά=μετά (Aiol.-Dor.). Cf. O.12,12. —49. μναμήν (Aeolic) for μνημείων (Bergk.). The MSS. μναμήν, Christ μναμίη.’—τεσσαράκοντα: The number seems high. Il. 23, 287 there are but five competitors, So. El. 708 but ten.—50. πετόντες (Aeolic) = καταπεσόντες (Schol.).—51. ἀταρβεί βρενί: Cf. P. 9, 33: ἀταρβεί... κεφαλά. Karrhotos owed the victory to his coolness. So did Antilochos in the Iliad (23, 515): κέρδεσιν οὐ τι τάξει γε παραφθάμενοι Μενέλαον.—52. ἡλθες ... πεδιόν: See P. 4, 51. —ἀγλαών: So Moschopulos for ἀγαθόν. Mommsen reads ἀγαθέων = ἡγαθέων, “divine.”

'Επ. β'.—54. πόνων... ἔσεται: In another mood Pindar says, O. 10 (11), 24: ἀπον ὤν δ' ἠλαβων χάρμα παύροι τινες.—55. ἐπεν τὰ καὶ τὰ νέμων: “Despite its chequered course.” So I.4 (5), 52: Ζεῦς τὰ τε καὶ τὰ νέμει, and I. 3 (4), 51: τῶν τε γὰρ καὶ τῶν διδό. Success and defeat, good and bad, glory and toil.—56. πύργος ἀστεος... ἐξενοι: Comp. P. 3, 71: πραῖς ἄ στο τὸσ, οὖ φθονεῖν ἀγαθοῖς, ἐξενοὶ δὲ θαναματος πατήρ. Significant omission here of the ἀγαθοί. The conspiracy was among the upper classes.—δίμα: See note on v. 17.—φαεννότατον: See P. 3, 75.—58. λέοντες... φύγων: P., according to his wont (cf. P. 3, 88: τὰ καλὰ τρέφαν- τες ἐξω), turns the old tale about. Kyrene was infested by lions, like the rest of Africa (leonum arida nutrix), until the arrival of Battos. According to Pausanias, 10, 15, 7, Battos, the stammerer, was frightened by the sight of a lion into loud and clear utterance; P. makes this utterance frighten the lion and his kind into flight.—περὶ δείματι: περὶ here takes the peculiar construction which is more frequently noticed with ἀμφι, “compassed by fear,” hence “from fear.” So Aisch. Pers. 696: περὶ τάρβει, Choëph. 35: περὶ φόβῳ, Hymn. Cer. 429: περὶ χάρματι. —60. ἐδωκ(ε) ... φόβῳ: So N. 1. 66: δῶσειν μόρφ, O. 2, 90: θανάτῳ
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πόρεν, Ο. 10 (11), 102: ἔπορε μόχθος.—62. ταμία Κυράνας: ταμίας is a high word. See P. 1, 88.—ἀτελής ... μαντεύμασιν = ψευδο-
μαντείς. "One that effects naught by his prophecies."

Στρ. γ'. — 63. βαρεῖαν νόσων, κτ. : Apollo's various functions are enumerated, beginning with the physical and proceeding to the musical and the political, which had a natural nexus to the Greek. The development is perfectly normal.—64. ἀκήσματα: The Kyrenaianas, next to the Krotoniates, were the best physicians of Greece, Hdt. 3, 131. The medical side is turned out v. 91: ἀλεξιμβρότοις πομπαί. Comp. P. 4, 270. Silphium also had rare virtues.—65. πόρεν τε κίθαριν: Comp. v. 107 and P. 4, 295. The moral effect of the κίθαρις (comp. the φόρμιγξ in P. 1) prepares the way for ἀπόλεμον ... εὐνο-
μίαιν. —68. μυχόν τ' ἄμφετει | μαντήν: This is the crowning blessing. Kyrene owes her very existence to the oracle of Apollo, P. 4, 53. —69. μαντήν = μαντείων. —φ: "Whereby." —
Δακεδαίμον: The most important is put first and afterwards recalled, v. 73: ἀπὸ Σπάρτας. Α. is geographically central, with Argos and Pylos on either hand. On ἐν with the second dat. see O. 9, 94.—72. Αἰγυμνός: Α Dorian, not a Herakleid. See P. 1, 64.—τὸ δ' ἐμόν: Cf. I. 7 (8), 39: τὸ μὲν ἐμόν. The healing power, the gift of the Muse, the fair state, the settlement of the Peloponnese—all these wonderful things are due to Apollo—but mine it is to sing the glory of Sparta and the Aigeidai, who are bone of my bone and flesh of my flesh. By insisting on the ancient ties of kindred, P. gives a warmer tone to his narrative. Comp. O. 6, 84.—γαρύνει: So with Hermann and Bergk for γα-
ρυνετ', γαρύνετ' of the MSS.

'Αντ. γ'.—75. Οἴρανδε: Thera is called Kallista, P. 4, 258.—76. ἐμόν πατέρες: P. was an Aigeid of the Theban branch. If ἀδελφός may be stretched to mean "cousin," πατέρες may be stretched to mean "uncles." According to Herodotos, 4, 149, the Aigeidai colonized Thera, and were preceded by Kadmeians, c. 147. On the Theban origin of the Aigeidai, see I. 6 (7), 15.—οὐ θεών ἄτερ ἄλλα μοιρά τις ἄγεν: Some editors punctuate after ἄτερ and connect ἄγεν with what follows, but the divorce of ἄλλα from οὐ θεών ἄτερ and ἄγεν from ἰκοντο is unnatural. Comp. O. 8, 45: οὐκ ἄτερ παῖδων σέθεν, ἄλλ' ἀμα πρώτοις ἄρχεται. The leading of fate in the imperfect, the special case of Aristoteles - Battos in
NOTES.

the aor., v. 87.—77. ἑρανος: The Karneia was a sacred festival, to which each participant contributed. See O. 1, 38.—78. ἐνθέν: Cf. O. 2, 9 on the trajectory of the relative.—ἀναδεξάμενοι: Pindar identifies himself with the worshipping multitude at Kyrene. Hermann's ἀναδεξαμέναν is unnecessary.—80. Ἐκοντι: Not an historical present. The old stock of the Antenoridai is still there. If not, they still hold the land, as Aias holds Salamis. N. 4, 48: Α'ιας Σαλαμίν ἡ χεὶ πατρίων.—χαλκοχάρματι: See P. 2, 2.—83. Τρόες Ἀντανορίδαι: Lysimachos is cited by the Schol. as authority. A hill between Kyrene and the sea was called λόφος Ἀντηνορίδων.—84. καπνωθεῖσαι ... ἐβοῦλ: In prose the aor. part. is seldom used of actual perception, not unfrequently in poetry of vision. I. 7 (8), 37. Aor. part. with ἰδεῖν, P. 9, 105; 10, 26.

Ἐπ. γ'.—85. ἐλασιππόν: As Trojans the Antenoridai were κέντορες ἰππῶν (II. 5, 102) and ἱππόδαμοι (II. 2, 230, etc.).—86. δίκονται: Not historical present. The Antenoridai are still worshipped by the descendants of the colony under Battos.—οἶχέντες: Cf. O. 3, 40; P. 6, 4.—87. Ἀριστοτέλης: Battos I. See P. 4, 63.—90. εὐθύτομον ... ὁδόν: Bergk reads εὐθυτώνον, which is not so good. The road was hewn out of solid rock, the occasional breaks being filled in with small stones carefully fitted together; hence σκυρωτῶν ὁδόν. This road was evidently one of the sights of Kyrene, and the remains still stir the wonder of travellers.—91. ἀλέξιμβρότοις: See note on v. 64.—πεδιάδα: "Level." All care was taken to prevent ill-omened accidents in the processions.—93. δίχα κείται: Special honor is paid him as κτιστής. So Pelops' tomb is by itself (Schol., Ol. 1, 92). Catull. 7, 6: Βαττί veteris sacrum sepulcreum.

Στρ. 8'.—95. λαοσεβῆς: The honors thus received are described O. 7, 79, foll.—96. πρὸ δωμάτων: On either side of the road. The monuments are still numbered by thousands; many of them are little temples.—λαχόντες δίδαν: P.'s ποικίλα for θανόντες. —98. μεγάλων ... Ἀρκεσιλά: "They hear, sure, with soul beneath the earth great achievement besprent with soft dew 'neath the outpourings of songs—their happiness a joint glory with their son, and richly due to him, even to Arkesilas." Another reading is μεγαλῶν ἄρταν ῥαυβεισάν. Yet another, ῥαυβεῖσιν.
The codices have κόμων, for which Beck reads ῥμων to save the metre.—99. δρόσω μαλθακὲ: A favorite figure. P. 8, 57: ῥμών δὲ καὶ ῥμων, I. 5 (6), 21: νάσον ῥανέμεν εὐλογίας.—100. ῥανθείσαν: The aor. part. is not very common even in poetry after verbs of hearing as actual perception. See v. 84. —ὑπὸ χεύμασιν: Plastic. δρόσος μαλθακέ forms the χεύματα.—101. ποί = πώς. Comp. O. 1, 28: ποι. Böckh prefers τοι.—χθενία φρενί: χθενία = ὑπὸ χθονός. Fennell: “With such faculty as the dead possess.”—102. σφόν = σφέτερον. Only here in P.—διβον: The Scholiast refers this to the κόρως. Grammatically it is in apposition to the whole preceding clause. τὸ ῥανθήραι is the διβον, the ἀκοῖ involved in ἀκούοντε. The honor is common to them and their son (comp. P. 6, 15), but it is peculiarly due to Arkesilas; hence the neat division of νίκ and Ἀρκεσίλα, which should not be run together.—103. ἐν ἀοιδή: O. 5, 19: Λυδίως ἀπόνοον ἐν αὐλοῖς. —104. χρυσάρα: Hung with (the) gold(en φόρμιγξ). Comp. P. 1, 1. The same epithet is applied to Orpheus, fr. X. 8, 10.

'Αντ. δ’. —105. ἔχοντα: With τοῦ. —106. καλλίνικον λυτήριον: Both adj.—δαπανάν: The inevitable other side, never forgotten by the thrifty Greek. Cf. O. 5, 15: πώτος δαπάνα τε.—108. λεγό-μενον ἐρέω: I can only say what all the world says. See P. 3, 2: κοινὸν Φέτος. —109. κρέσσονα μὲν ἄλκιας: Comp. the laudation of Damophilos, P. 4, 280.—110. φέρβεται: Used like τρέφει.—114. ἐν ... Μοίσατι: Not “in musical arts,” which were colorless. He flits among the Muses (P. 6, 49), a winged soul from his mother’s lap—not “taught by his mother dear,” but as an inheritance from her nature.—115. πέφανται: Now. Not to be supplied with the other predicates.—σοφός: See note on v. 51.

'Επ. δ’. —116. δοσαί τ’ εἰσίν ... τετόλμακε: τε sums up. The ἐπι-χώρια καλά embrace all the forms of generous rivalry in Kyrene. —ἐσοδοί: Cf. P. 6, 50.—117. τελεί δύνασιν: “Maketh his potency performance.”—118. ὁμοία: So Hartung for MS. ὡ, Moschopulos’ ὡ πλείστα. May the blessed Kronidaí give him like fortune in deeds and counsels.—120. μὴ ... χρόνον: Punctuate after ἔχειν. Asyndeton presents no difficulty in wishes. —φθινοπωρίς: The compound recalls φθινύκαρπος, P. 4, 265. Comp. v. 10.—121. κατὰ πνοὰ: So with Christ for καταπνοά, k. with δαμαλίζοι.—δαμαλίζοι: Bergk reads δινοπαλίζοι.—χρόνον = βίον (Schol). “His lifetime,” as O. 1, 115. Not satisfactory. θρόνον (Hecker). χλώαν would
keep up the figure (Bergk).—123. δαίμον(a): “Fate.” Here it suits P. to make Zeus the pilot and the δαίμων the oarsman. — 124. τούτο ... γέρας: It is not necessary to change to τωντό, O. 8, 57. The desired victory was gained Ol. 80. — ἵπτι: “As a crowning mercy.” See O. 2, 12; 9, 120.
PYTHIA VI.

The victory here commemorated was gained P. 24 (Ol. 71, 3), 494 B.C., and was celebrated by Simonides also, acc. to the Schol. on I. 2. The victor, Xenokrates, was an Agrigentine, brother of Theron. Comp. O. 2, 54: Πυθών δ' ὀμόκλαρον ἐκ ἀδελφῶν | Ἰσθροῖ τε κοινὰς Ἐνόρτες ἀνθεὰ τεθριππὼν δυσδεκαδρόμων | ἀγαγόν. The charioteer was Thrasybulos, son of Xenokrates. Böckh thinks that the ode was sung at a banquet held at Delphi in honor of Thrasybulos.

The theme is the glory of filial devotion. As the man that hath dared and died for his father’s life, so the man that hath wrought and spent for his father’s honor hath a treasure of hymns that nothing shall destroy, laid up where neither rain nor wind doth corrupt.

The simplicity of the thought is not matched by the language, which is a trifle overwrought.

The poet’s ploughshare is turning up a field of Aphrodite or the Charites as he draws nigh to the temple centre of the earth where lies a treasure for the Emmenidai, for Akragas, for Xenokrates (vv. 1–9).

A treasure which neither the fierce armament of wintry rain nor storm with its rout of rubble shall bear to the recesses of the sea—a treasure whose face, shining in clear light, shall announce a victory common to thy father, Thrasybulos, and to thy race, and glorious in the repute of mortals (vv. 10–18).

At thy right hand, upheld by thee, rideth the Law, once given in the mountains by the son of Philyra to Peleides when sunned by father and mother, first of all to reverence the Thunderer, then of such reverence never to deprive his parents in their allotted life (vv. 19–27).

There was another, Antilochos, man of might, that aforetime showed this spirit by dying for his father in his stand against Memnon. Nestor’s chariot was tangled by his horse, stricken
of Paris’ arrows, and Memnon plied his mighty spear. His soul awhirl the old man of Messene called: My son! (vv. 28–36).

Not to the ground fell his word. Stedfast the god-like man awaited the foe, bought with his life the rescue of his father, for his high deed loftiest example of the olden time to younger men, pattern of filial worth. These things are of the past. Of the time that now is Thrasybulos hath come nearest to the mark in duty to a father (vv. 37–45).

His father’s brother he approaches in all manner of splendor. With wisdom he guides his wealth. The fruit of his youth is not injustice nor violence, but the pursuit of poesy in the haunts of the Pierides, and to thee, Poseidon, with thy passionate love of steeds, he clings, for with thee hath he found favor. Sweet also is the temper of his soul, and as a boon companion he out-vies the cellèd labor of the bees (vv. 46–54).

The poem is the second in time of Pindar’s odes. Eight years separate it from P. 10, and Leop. Schmidt notices a decided advance, although he sees in it many traces of youthfulness. The parallel between Antilochos, son of Nestor, who died for his father, and Thrasybulos, son of Xenokrates, who drove for his, has evoked much criticism, and, while the danger of the chariot-race must not be overlooked, the step from Antilochos to Thrasybulos is too great for sober art.

The poem consists of six strophes, with slight overlapping once, where, however, the sense of the preceding strophe (v. 45) is complete, and the participle comes in as an after-thought (comp. P. 4, 262). Of these six strophes two describe the treasure, two tell the story of Antilochos, son of Nestor, prototype of filial self-sacrifice, the last two do honor to the victor’s son.

The rhythm is logaoedic.

Στρ. ἀ’.—1. Ἀκούσατ(ε): A herald cry. So ἀκούετε λέγη, the “oyez” of the Greek courts.—ἐλικώτηδος: This adj. is used of Chryséis, II. 1, 98; variously interpreted. “Of the flashing eye” is a fair compromise.—Ἀφροδίτας: Pindar goes a-ploughing, and finds in the field of Aphrodite, or of the Charites, treasure of song. Aphrodite is mentioned as the mistress of the Graces, who are the goddesses of victory. See O. 14, 8 fow. —2. ἀρουραν: Cf. O. 9, 29: Χαρίτων... κἀποιος, N. 6, 37: Περίδων ἄρωτας, 10, 26: Μοίσιασιν ἑδοξ' ἄρωτας.—3. ὀμφαλόν: See P. 4, 74; 8, 59; 11, 10. —ἱριβρόμου: Refers most naturally to the noise of the waterfall,
though the gorge was full of echoes, the roar of the wind, the
rumble of thunder (v. 11), the rattling of chariots, the tumult of
the people.—4. ναόν: The MSS. have ναόν, for which Hermann
writes ναόν = ναόν, “of the temple” (cf. v. 6), Bergk and
many editors λαόν. —5. ἐμενίδαις: O. 3, 38. —6. ποταμῷ...
'Ακράγαντι: Cf. O. 2, 10: ὀίκημα ποταμοῦ. Akragas, the city,
is blended with the nymph of the river Akragas. See P. 9,
4; 12, 2.—καὶ μᾶν: P. 4, 90.—7. ὅμων | θησαυρός: A store of vic-
tories is a treasure-house of hymns.—8. πολυχρύσῳ: P. 4, 53:
πολ χρυ σφυς | ποτ’ ἐν δώματι.—9. τετείχοοται: The figure
shifts from the field to the gorge, or rather the temple in the gorge,
where the treasure is safely “guarded by walls.”

Στρ. β'.—10. χειμερίος δήμος: The original of Hor. Od. 3, 30,
3, 4: quod non imber edax, non Aquilo impotens | possit diruere.
−ἐπακτός: The rain comes from an alien quarter. Comp. the
hatefulness of the ποιμὴν ἐπακτός ἄλλοτριος, O. 10 (11), 97.—11.
ἐρμβρόμον: P., with all his ποικίλα, is not afraid to repeat, as a
modern poet would be. See P. 1, 80.—12. στρατός: The figure
is perfect. Rain comes across a plain, or across the water, ex-
actly as the advance of an army. One sees the στίχες ἀνθρώπων.
The wall protects the treasure against the hostile (ἐπακτός) ad-
vance.—ἀμείλιχος: “Relentless,” “grim.”—13. ἄξοις: With the
κόπνη ψυχοπομπὸς ἂν Χάρων ἐς σχων. Similar plurals are not un-
common with disjunctives in English. In Lat. comp. Hor. Od.
1, 13, 5: Tum nec mens mihi nec color | certa sede manent.—παμ-
φόρω περαδεῖ: So, and not χεράδε. The nom. is χέραδος, not χεράς.
The Schol. says χερὰς ὁ μετὰ ἄλος καὶ λίθων συρφετός. It seems
to be rather loose stones, and may be transl. “rubble.”—14.
τυπτόμενον: So Dawes for τυπτόμενον. Bergk’s κρυπτόμενον is
not likely. The whirlwind drags the victim along while he is
pounded by the storm-driven stones. The rain is an army (imber
edax), the wind is a mob (Aquilo impotens).—πρόσωπον: The πρόσω-
πον is the πρόσωπον τῆς τουραγγείς of the treasure-house made lumi-
nous by joy (P. 3, 75). Mezger: “thy countenance” (of Thrasy-
bulos) after Leop. Schmidt. We should expect τεῦ, and we
need the τεῦ that we have.—15. πατρὶ τεῦ . . . κοινὰν τε γενεὰ: π.
depends on κοινάν, not on ἄπαγγελει. —16. λόγουι τθατὰν . . .
ἄπαγγελει: “Will announce to the discourses of mortals,” will
furnish a theme to them. Cf. P. 1, 93: μανύει καὶ λογίους καὶ
NOTES.


Στρ. γ'. — 19. σχέδων: Shall we write σχεδόν aor. or σχέδων pres.? Most frequently aor., the form seems to be used as a present here.—τοι... νυν: νυν anticipates ἐφημοσύναν. See O. 7, 59; 13, 69. Another view makes νυν the father, who stands on the right of the son in the triumphal procession. Bergk writes νυν, after the Schol. τοινυν.—ἐπιδείξεια χειρός: Comp. Od. 5, 277: τὴν... ἐπ' ἀριστερὰ χειρὸς ἔχοντα. The commandment is personified. She is mounted on the chariot of Thrasybulos as a πολύφιλοις ἐπέτεις (cf. P. 5, 4), and stands on his right hand because upheld by him. The word shall not fall to the ground. It is an ὀρθῶν ἔπος. Cf. v. 37: χαμαπετείς... ἔπος οὐκ ἀπέριφεν.—21. τά: Comp., for the shift, P. 2, 75: οἶα.—μεγαλοσθενή: So with Bergk for μεγαλοσθενεῖ. The teacher is to be emphasized this time.—22. Φιλύρας υἱόν: Cheiron, P. 3, 1. On Achilles’ education in the abode of Cheiron, see N. 3, 43. The Χείρωνος ὑπόθηκα was famous. The first two of them seem to have been identical with the first two of Euripides’ three, Antiop. fr. 46: θεοὺς τε τιμᾶν τοὺς τε βρέφαντας γονέας. Comp. also P. 4, 102.—ὄρθονζομεν: Verbs of privation connote feeling, hence often in the present where we might expect the perfect. Comp. στέρομαι and ἐστερημα, privor and privatus sum. Achilles is parted from father and mother.—23. μάλιστα μὲν Κρονίδαν: The meaning, conveyed in P.’s usual implicit manner, is: Zeus above all the gods, father and mother above all mankind.—24. βαρύσταν: Immediately applicable to the κεραυνὸν πρύτανων, but στεροῦσαν κεραυνὸν τε form a unit (O. 1, 62).—26. ταῦτας... τιμᾶς = τοῦ σέβεσθαι.—27. γονέων βιὸν πεπρωμένου = τοὺς γονέας ἔως ἀν ζώσων.

Στρ. δ'.—28. ἐγένετο: For ἐγένετο (as P. 3, 87) = ἐφάνη, “showed himself”—καὶ πρότερον: In times of yore as Thrasybulos now (καὶ).—29. φέρων: With νόημα is almost an adjective, τοιοῦτος τὸν νοῦν.—30. ἐναρίμβροστον: Occurs again, I. 7 (8), 53: μάχαι ἐναρίμβροστον. — 31. Αἰθιόπων | Μέμνων: This version of the story is taken from the Δηθοσίς of Arktinos.—32. Νεότεροι: O. 2, 13.—ἐπέδα: II. 8, 80: Νέστωρ οἶδ' ἐμμονε Γερμῆνος ὤμρος Ἀχαιῶν | οὔ τι ἐκὼν, ἀλλ' ἰππος ἐτείρετο, τὸν βάλεν ἴδο | δίος Ἀλέξανδρος, Ἐλένης πόσις ἴκκόμιο. In Homer it is Diomed that comes to the rescue.
Still the death of Antilochos by the hand of Memnon was known to the poet of the Odyssey, 4, 188.—33.  δαίξθείς: O. 3, 6.—έφετεν: “Plied,” “attacked him with.”—35.  Μεσσανίον: Not from Triphylian, but from Messenian Pylos. See P. 4, 126.—36.  δονθείσα φρήν: See P. 1, 72.

Στρ. ε':—37.  χαμαιπτεσ = ὄστε χαμαιπτεσ εὖναι. Comp. O. 9, 13: οὗτοι χαμαιπτεσ εὖναι λόγων ἐφάγκεαι. —αὐτοῦ: “On the spot,” hence “unmoved,” “stedfast.” —39. μὲν...τε: O. 4, 13.—40. τῶν πάλαι: τῶν depends on ὑπατος.—γενεά: Cf. Iliad 2, 707: ὑπλότερος γενεά.—41. ὑπλότεροισιν: The position favors the combination, ἐδόκησεν-ὑπλότεροισιν-ὑπατος. Antilochos belonged to the ὑπλότεροι, and the position accorded to him by them was the more honorable, as younger men are severer judges.—42.  ἀμφί τοκεύσιν: Prose, peri τοὺς τοκέας.—43. τὰ μὲν παρίκειν: The parallel is strained, and it is hard to keep what follows from flatness, although we must never forget the personal risk of a chariot-race. —44. τῶν νῦν δὲ: Contrast to τῶν πάλαι.—45. πατρῴαν...πρὸς στάθμαν: “To the father-standard,” “to the standard of what is due to a father.” Not “to the standard set by our fathers.”

Antilochos was and continued to be an unapproachable model. Xen. Kyneg. 1, 14: ‘Ἀντίλοχος τοῦ πατρός ὑπεραποθανύν τοσαύτης ἐτυχεν εὐκλείας ὄστε μόνοσ φιλοπάτωρ παρὰ τοῖς Ἐλλησιῶν ἀναγορευ-θήμαι.

Στρ. σ':—46.  πάτρῳ: Theron.—47. νῶ τὸν δὲ πλοῦτον ἀγεί: Comp. P. 5, 2, 3: ὅταν τις...[πλοῦτον] ἀνάγη. νῶ, “with judgment.”—48. ἄδικον οὔθ ὑπέροπλον: On the omission of the first οὔτε, see P. 10, 29: ναυσὶ δ' οὔτε πεξός ῥῶν. A similar omission of “neither” is common enough in English. So Shakespeare, “The shot of accident nor dart of chance,” “Thine nor none of thine,” “Word nor oath;” Byron, “Sigh nor word,” “Words nor deeds.” ἄδικον and ὑπέροπλον are proleptic. The youth that he enjoys is not a youth of injustice or presumption.— ἦβαι δρέπων: Cf. O. 1, 13.—49.  σοφίαν: O. 1, 116.—50. Ἐλέλυχθοι: Cf. P. 2, 4.— ὄργας ὃς ἵππειαν ἐσόδων: This is Christ's reading, “Who art passionate in thy love of chariot contests.” ὄργας construed like ὁμοίως (P. 10, 61). The inferior MSS. have εἴρεσ θ', the better ὄργαίς πάσας, which is supposed to be a gloss to μάλα ἑαυτόν νῶ = ἐκώτι νῶ, P. 5, 43, but when did ἅδων ever mean ἐκών? μάλα ἑαυτόν νῶ must mean that the spirit of
Thrasybulos had found favor in Poseidon's eyes. All the MSS. have ἰππείαν ἐσοδον. ἰππείαι ἐσοδοί = ἰππικαὶ ἀμιλλαὶ.—52. γλυκεῖα δὲ φρήν: Supply ἐστὶ, which P. seldom uses. O. 1, 1.—53. συμπόταισιν ὁμιλεῖν = ἐν ταῖς συμποτικαῖς ὁμιλίαις. καὶ throws it into construction with ἄμειβεται. To say that "a spirit that is sweet to associate even with one's boon companions surpasses the honey and the honeycomb" is a bit of sour philosophizing that does not suit the close of this excessively sugary poem.—54. τρητὸν πόνον: Has a finical, précieux, sound to us.
The seventh Pythian is the only epinikion in honor of a citizen of Athens except N. 2. Megakles, whose victory is here celebrated, was a member of the aristocratic house of the Alkmaionidai, a grandson of that Megakles who married the daughter of Kleisthenes, tyrant of Sikyon (Hdt. 6, 127 foll.). Whether our Megakles was the son of Kleisthenes, the lawgiver, or of Hippokrates, brother of the lawgiver, does not appear. The latter is called simply συγγενής by the Scholiast. The victory was gained Pyth. 25 (Ol. 72, 3), the year of the battle of Marathon. Whether the Pythian games were celebrated and the ode composed before the battle or not is a question that has led to elaborate discussion, which cannot be presented here even in summary. Pindar's patriotism, so dear to many, so doubtful to some, is thought to be at stake; but we have to do with Pindar the poet, rather than Pindar the patriot; and all that can be said in this place is, that even if the ode was composed and performed after the battle, there were reasons enough why the poet should not have referred distinctly to a victory, the greatness of which was not necessary to make Athens great enough for poetry; a victory which would not have been a pleasant theme for the Alkmaionidai, on account of the suspicions of treachery that attached to them (Hdt. 6, 115).

Athens is the fairest preface of song, the fairest foundation of a monument of praise to the Alkmaionidai for their victory in the chariot-race. No fatherland, no house, whose name is greater praise throughout Greece (vv. 1-6).

The story of the Erechtheidai haunts every city, for they made the temple of Apollo in divine Pytho a marvel to behold. That were enough, but I am led to further song by five Isthmian victories, one o’ertopping victory at Olympia, and two from Pytho (vv. 7-12).
These have been won by you that now are and by your forefathers. My heart is full of joy at this new good-fortune. What though noble acts have for their requital envy? Abiding happiness brings with it now this, now that (vv. 13–17).

Mezger sees in this ode a complete poem, not a fragment, as L. Schmidt does. No part of an epinikion, he says, is wanting. Praises of the victor, the victory, the family, the city, the god of the games, form the usual garland. In the heart of the poem stands the great act of piety, the building of the Delphic temple. The victories of the Alkmaionidai are a reward of their service to Apollo. The citizens are not all so grateful as the god, but their envy is only an assurance of abiding happiness.

So short a poem does not call for an elaborate analysis. Chiefly noteworthy is the way in which each member of the triad balances itself. The strophe has to do with Athens and the Alkmaionidai, the antistrophe with splendid generosity and brilliant success, the epode sums up new and old, and sets off abiding happiness against the envy which it costs. Compare the structure of O. 12.

The measures are logaoedic.

Στρ. — 1. αἱ μεγαλοπόλεις Ἀθάναι: Cf. P. 2, 1: μεγαλοπόλεις ἡ Συράκουσας. As this is poetry, there is no need of scrutinizing the epithet closely with reference to the period. Solon calls Athens μεγάλην πόλιν. Herodotos, writing of the end of the sixth century, says (5, 66): Ἀθηναὶ καὶ πρὶν μεγάλαι τούτε ἀπαλλαχθέοις τῶν τυράννων ἐγένοντο μέξονες.—2. προοίμιον: Athens is the noblest opening for a song in honor of the Alkmaionidai. πρ. is the prelude sung before the foundation is laid.—γενέα... ἵπποις: The double dat. is not harsh if we connect, after Pindar’s manner, ἄνδαν with ἵπποις, “chariot-songs.” Cf. P. 6, 17, and I. 1, 14: Ἡρόδοτος τεύχοιν τὸ μὲν ἀρματε τεθριπποῦ γέρας.—3. κρηπίδ’ ἄνδαν... βαλέσθαι: Cf. P. 4, 138: βάλλετο κρηπίδα σοφῶν ἐπέων. The architectural image recalls the service that the Alkmaionidai had rendered the Delphian temple. βαλέσθαι: “For the laying.” P. is instructive for the old dat. conception of the inf.—4. πάτραν: Cannot be “clan” here. It must refer to Athens, as οἶκον to the Alkmaionidai.—ναίοντ’: With τίνα. “Whom shall I name as inhabiting a fatherland, whom a house more illustrious of report in Greece?” (τίς ναίει ἐπιφανεστέραν μὲν πάτραν, ἐπιφανεστέρον δὲ οἶκον;) P.’s usual way of changing the form of a proposition.
is the reading of all the MSS. The Scholia read ναίοντ', as they show by οἰκοῦντα. No conjecture yet made commends itself irresistibly.—6. πυθέοιθαι: Epexegetic infinitive.

'Αντ.—7. λόγος ὅμιλεῖ: Semi-personification. ὅ = ἀναστρέφεται (Schol.). Cf. O. 12, 19: ὅ μιλε ὡν παρ' οἰκείας ἀρούραις. The story is at home, is familiar as household words.—8. Ἐπεξηγεῖος ἀστῶν: Indication of ancient descent. Comp. O. 13, 14: παίδεσ Αλάτα. P. includes Athens in the glory of the liberality.—τεῦν γε δόμον: When the temple of Delphi, which had been burned (Ol. 58, 1 = 548 B.C.), was rebuilt, the Alkmaionidai, then in exile, took the contract for the façade, and carried it out in an expensive marble instead of a cheap stone (Hdt. 5, 62).—9. θαητόν = ἔστε θητον εἴναι. "Fashioned thy house in splendor."—10. ἄγοντι δέ: P. is not allowed to linger on this theme. Other glories lead him to other praises.—ἐκπρεπῆς: Cf. O. 1, 1.

'Επ.—13. ύμαι: By you or this generation.—14. χαῖρω τί: A kind of λιτότης. "I have no little joy."—τὸ δ' ἐχνυμαί: "But this is my grievance."—15. φθόνον ἄμειβόμενον = οτι φθόνος ἄμειβομεν. Instructive for the peculiar Attic construction with verbs of emotion, e. g. So. Ai. 136: σε μὲν εὗ πρώσσομεν ἐπιχαίρω. ἀ. "requiting."—16. γε μάν: "Howbeit." μάν meets an objection, made or to be made, γε limits the utterance to φαντί. Comp. O. 13, 104; P. 1, 17; N. 8, 50; I. 3 (4), 18. "Yet they say that thus prosperity that abideth in bloom for a man brings with it this and that" (good and bad), or, analyzed, οὕτως ἂν παραμόνισθεν θάλλως ἡ εὐδαιμονία εἴν τὰ καὶ τὰ φέρηται. Ups and downs are necessary to abiding fortune. Perpetual success provokes more than envy of men, the Nemesis of God. We hear the old Polykrates note.—17. τὰ καὶ τὰ: Here "good and bad." as I. 3 (4). 51.
Aristomenes of Aigina, the son of Xenarkes, belonged to the clan of the Midylidai, and had good examples to follow in his own family. One of his uncles, Theognetos, was victorious at Olympia, another, Kleitomachos, at the Isthmian games, both in wrestling, for which Aristomenes was to be distinguished. His victories at Megara, at Marathon, in Aigina, were crowned by success at the Pythian games. It is tolerably evident that at the time of this ode he was passing from the ranks of the boy-wrestlers (v. 78). No mention is made of the trainer, a character who occupies so much space in O. 8.

P. was, in all likelihood, present at the games (v. 59). The poem seems to have been composed for the celebration in Aigina — comp. τὸῦτο (v. 64), which points to distant Delphi, and note that Hesychia, and not Apollo, is invoked at the outset of the ode.

What is the date? According to the Schol., Pyth. 35 (Ol. 82, 3 = 450 B.C.), when Aigina had been six years under the yoke of Athens; but the supposed reference to foreign wars (v. 3), and the concluding verses, which imply the freedom of the island, led O. Müller and many others to give an earlier date to the victory, 458 B.C. Allusions to the battle of Kekryphaleia (Thuk. 1, 105) were also detected, but Kekryphaleia was a bad day for the Aiginetans, because the Athenian success was the forerunner of Aiginetan ruin (Diod. 11, 78), and a reference to it would have been incomprehensible. In any case, P. would hardly have represented the Athenians as the monstrous brood of giants (v. 12 foll.). Mezger, who adheres to the traditional date, sees in πολέμων (v. 3) an allusion, not to foreign wars, but to domestic factions, such as naturally ensued when the Athenians changed the Aiginetan constitution to the detriment of the nobles (οἱ παχεῖσι). Krüger gives the earlier date of Ol. 77, 3 (470 B.C.), or Ol. 78, 3 (466 B.C.). Hermann goes back as far as Ol. 75, 3 (478 B.C.), and sees in the ode allusions to the Persian war, Porphyryon
and Typhoëus being prefigurements of Xerxes—altogether unlikely. Fennell, who advocates 462 B.C., suggests the great victory of Eurymedon four years before "as having revived the memory of Salamis, while apprehensions of Athenian aggression were roused by the recent reduction of Thasos."

If we accept the late date, the poem becomes of special importance as Pindar's last, just as P. 10 is of special importance as Pindar's earliest ode. Leopold Schmidt has made the most of the tokens of declining power. Mezger, on the other hand, emphasizes the steadiness of the technical execution, and the similarity of the tone. "In P. 10, 20 we have μη φθονεραίς εκ θεών μετατροπίαις ἐπικύρσαεν, in P. 8, 71: θεών δ' ὅπων ἄφθιτον αἰτέω, Ξέναρκες, ἰμετέραις τύχαις, and in P. 10, 62 we have as sharp a presentation of the transitoriness of human fortunes as in the famous passage P. 8, 92." But this comparison of commonplaces proves nothing. There is undoubtedly an accent of experience added in P. 8; and, according to Mezger's own interpretation, P. 8, 71 is deeper than P. 10, 20. Jean Paul says somewhere, "The youngest heart has the waves of the oldest; it only lacks the plummet that measures their depth." In P. 8 Pindar has the plummet.

Hesychia is to Aigina what the lyre is to Syracuse; and the eighth Pythian, which begins with the invocation Φιλόφρων Ἡσυχία, is not unrelated to the first Pythian, which begins with the invocation Χρυσέα φόρμιγξ. In the one, the lyre is the symbol of the harmony produced by the splendid sway of a central power, Hieron; in the other, the goddess Hesychia diffuses her influence through all the members of the commonwealth. In the one case, the balance is maintained by a strong hand; in the other, it depends on the nice adjustment of forces within the state. Typhoëus figures here (v. 16) as he figures in the first Pythian; but there the monster stretches from Cumae to Sicily, and represents the shock of foreign warfare as well as the volcanic powers of revolt (note on P. 1, 72); here there is barely a hint, if a hint, of trouble from without. Here, too, Typhoëus is quelled by Zeus, and Porphyrian, king of the giants, by Apollo (vv. 16–18); but we have no Aitna keeping down the monster, and a certain significance attaches to ἐν χρόνω of v. 15.

The opening, then, is a tribute to Hesychia, the goddess of domestic tranquillity, who holds the keys of wars and councils,
who knows the secret of true gentleness (vv. 1–7), who has strength to sink the rebellious crew of malcontents, such as Porphyrian and Typhoëus—the one quelled by the thunderbolt of Zeus, the other by the bow of Apollo—Apollo, who welcomed the son of Xenarkes home from Kirrha, crowned with Parnassian verdure and Dorian revel-song (vv. 8–20).

Then begins the praise of Aigina for her exploits in the games, and the praise of Aristomenes for keeping up the glory of his house and for exalting the clan of the Midylidai and earning the word that Amphiaraos spoke (vv. 21–40).

The short myth follows, the scene in which the soul of Amphiaraos, beholding the valor of his son and his son’s comrades among the Epigoni, uttered the words: Φυ现代物流 ἐπιπρέπει | ἐκ πατέρων παύσων λήμα (v. 44). The young heroes have the spirit of their sires. “Blood will tell.” Adrastos, leader of the first adventure, is compassed by better omens now; true, he alone will lose his son, but he will bring back his people safe by the blessing of the gods (vv. 41–55).

O. 8, another Aiginetan ode, is prayerful. Prayer and oracle are signs of suspense; and the utterance of Amphiaraos carries with it the lesson that Aigina’s only hope lay in the preservation of the spirit of her nobility. What the figure of Adrastos means is not so evident. It may signify: Whatever else perishes, may the state abide unharmed.

Such, then, were the words of Amphiaraos, whose praise of his son Alkmaion is echoed by Pindar—for Alkmaion is not only the prototype of Aristomenes, but he is also the neighbor of the poet, guardian of his treasures, and spoke to him in oracles (vv. 56–60).

Similar sudden shifts are common in the quicker rhythms (Aiolian), and the Aiginetan odes of P. presume an intimacy that we cannot follow in detail.

P. now turns with thanksgiving and prayer to Apollo—entreats his guidance, craves for the fortunes of the house of Xenarkes the boon of a right reverence of the gods. Success is not the test of merit. It is due to the will of Fortune, who makes men her playthings. “Therefore keep thee within bounds.”

Then follows the recital of the victories, with a vivid picture of the defeated contestants as they slink homeward (vv. 61–87).

“The bliss of glory lends wings and lifts the soul above riches. But delight waxeth in a little space. It falls to the ground, when shaken by adversity. We are creatures of a day. What are we?
what are we not? A dream of shadow is man. Yet all is not shadow. When God-given splendor comes there is a clear shining and a life of sweetness.

"Aigina, mother dear, bring this city safely onward in her course of freedom, with the blessing of Zeus, Lord Aiakos, Peleus, and good Telamon and Achilles" (vv. 88–100).

Compare again the close of O. 8. This invocation of all the saints in the calendar is ominous.

To sum up: The first triad is occupied with the praise of Hesychia, ending in praise of the victor. The second triad begins with the praise of Aigina, and ends with the Midylidai, to whom the victor belongs. The third triad gives the story of Alkmaion, as an illustration of the persistency of noble blood. The fourth acknowledges the goodness of Apollo, and entreats his further guidance; for God is the sole source of these victories, which are now recounted. The fifth presents a striking contrast between vanquished and victor, and closes with an equally striking contrast between the nothingness of man and the power of God, which can make even the shadow of a dream to be full of light and glory. At the end is heard a fervent prayer for Aigina's welfare.

So we have two for introduction, one for myth, two for conclusion. It is evident that the circumstances are too absorbing for the free development of the mythic portion. We have here a tremulous poem with a melancholy note in the midst of joyousness.

The lesson, if there must be a lesson, is: In quietness and confidence shall be your strength. The only hope of Aigina, as was said above, is the persistence of the type of her nobility, but it is clear that it is hoping against hope.

The rhythms are Aiolian (logaoedic). The restlessness, in spite of Hesychia, forms a marked contrast to the majestic balance of P. 1.

Στρ. α'.—1. Φιλόφρον: "Kindly." Ar. Av. 1321: τὸ τῆς ἀγανόφρονος Ἑρώτις ἔψιμερον πρόσοπον. ἔψιμερον seems to be more personal. Comp. v. 10.—Ἡσυχία: A goddess. Comp. Αἰδώς, Φημη, Ἔλεος, Ὀρμή, at Athens (Paus. 1, 17, 1). The Romans carried this still further.—Δίκαιος . . . θύγατερ: Εἰρήνη (peace between state and state) is the sister of Δίκη (O. 13, 7), but
'Ἡνυχία, domestic tranquillity, is eminently the daughter of right between man and man. Cf. P. 1, 70: σύμφωνον ἡσυχίαν, and if “righteousness exalteth a nation” the daughter of righteousness may well be called μεγεστόπολις.—2. Ὑ: For the position, comp. O. 8, 1. —3. πολέμων: The Schol. understands this of factions (στάσεις). But when a state is at peace within itself, then it can regulate absolutely its policy at home and abroad, its councils and its armies. This is especially true of Greek history.—4. κλαῖδας ὑπερτάτας: Many were the bearers of the keys — Πειθώ (P. 9, 43), Αθηνᾶ (Aisch. Eum. 827, Αρ. Θesm. 1142), Εὔμολπιδαι (So. O. C. 1053). —5. Πυθιόνικον τιμᾶν = κόμην. —'Αριστομένει: On the date, with δέκεν, see O. 13, 29; P. 4, 23.—6. τὸ μαλβακὸν: “True (τὸ) gentleness.”—ἐρέβαι τε καὶ παθεῖν: παθεῖν pushes the personification to a point where analysis loses its rights. There is no ἔρέβαι without παθεῖν, hence the exhaustive symmetry. Ἡσυχία knows how to give and how to receive, and so she teaches her people how to give and how to receive.—7. καίρῳ σὺν ἀτρεκεῖ = ἐνκαίρως (Schol.).

'Αντ. α'.—8. ἄμειλιχον ... ἐνελάση: The figure is that of a nail. Whose heart? The Schol.: ἐνθῇ τῇ ἐντυρῷ καρδία, and that is the only natural construction of the Greek. Disen and others think of the bitter hatred of the Athenians towards the Αἰγίνητας. “Plants deep in his heart ruthless resentment.” If Ηνυχία were meant, we should expect τεά.—10. πραξεία ... ὑπαντία-ξαίωσα: “Meeting the might of embittered foes with roughness.” Tranquillity (conservatism) is harsh whenever it is endangered. No class more cruel than the repressive.—11. τιθεῖ· ... ὑπὸ ἄντλω: ἄντλος is “bilgewater” (O. 9, 57). ἄντλον δέκεσθαι is “to spring a leak,” ναῦς ὑπεραντλος is “a leaky, foundering ship.” ἀντλώ τιθέναι is opposed to ἔλευθερο στὸλῳ κομίζειν (v. 98), hence = “to scuttle,” or, if that is unlyrical, “to sink.” The Schol., ἀφανίζεις καὶ ἀμαυρώσ. —12. τᾶν: Sc. Ησυχίαν. —Πορφυρίων: Porphyrión, the βασιλέως Γεγύντων mentioned below, attempted to hurl Delos heavenward, and was shot by Apollo, who is, among other things, the god of social order. If there is any special political allusion, this would seem to refer to parties within rather than enemies without.—μάθεν = ἔγνω, Schol. πάθεν and λάθεν are unnecessary conjectures.—14. εἰ τὸι ... φέροι: We should expect εἰ τὸι ... φέρει (see note on O. 6, 11), but the opt. is used of the desirable course. Comp. I. 4 (5), 15. One of Pindar's familiar foils
There is no allusion that we can definitely fix.—ἐκ δόμων: Adds color, as πρὸ δόμων, P. 2, 18.


Στρ. β'.—21. ἐπεσεῖ: The figure is like that of the lot (λάχος), O. 7, 58.—Χαρίτων: The goddesses of the hymn of victory. See O. 9, 29.—22. δικαιόπολις: According to the genealogy of Ἡσυχία (v. 1).—ἀρεταῖς: P. 4, 296: ἡσυχία βιγεμέν, P. 9, 46: ψεύδει βιγείν.—24. βιγείσα: P. uses βιγείν as an aor., and I hesitate to follow the MS. accent βιγούσα. Aigina has attained.—25. πολλοῖς: With ἄθελοις.

'Ἀντ. β'.—28. τὰ δὲ: "And then again," with the shift δὲ to another part of the antithesis, a Pindaric device instead of ἠρωσ μὲν ... ἀνδράσι δέ. See O. 11 (10), 8. On the contrast, see O. 2, 2. On τὰ δὲ, O. 13, 55.—29. ἀσχολοῖς: "I have no time" = "this is no time."—ἀνάθεμαν: To set up as an ἀνάθημα. Cf. O. 5, 7: τιν ἔς κύδος ἄβρων | νικάσας ἀνέ θηκε, O. 11 (10), 7: ἀφθόνιος δ赦 αἴνου Ὀλυμπιονίκαι | οὗτος ἀγκεῖται. The poet is thinking of the inscription of the votive offerings (O. 3, 30).—31. λύρα ... φθεγματὶ: Cf. l i q u i d a m p a t e r v o c e m c u m c i t h a r a d e d i t.—32. μῆ ... κνίσῃ: μῆ sentences of fear are really paratactical, and are often added loosely. Comp. note on P. 4, 155. "I have no time" = "I say that I have no time." κνίσῃ: Lit., "nettle," "irk."—τὸ ... ἐν ποσὶ μοι τράχον: A more forcible τὸ πάρ ποδός (P. 3, 60; 10, 62), τὸ πρὸ ποδός (I. 7 [8], 13). ἐν ποσί, "on my path," as ἐμποδών, "in my way." τράχον shows that the matter is urgent, "my immediate errand." Dissen combines τράχον τῷ. But τράχον is heightened by the poet to ποτανόν.—33. τεῦν χρέος: Thy victory.—34. ποτανόν: Cf. P. 5, 114: ἐν τῇ Μοῖσαισι ποτανόσ. He
calls his art ποτανα μαχανα (N. 7, 22).—ἀμφί μαχανα: Cf. P. 1, 12. ἀμφὶ τε Λατοίδα σ νοφια βαθυκόλπων τε Μουσῶν.


Στρ. γ'.—41. ὅποτ(ε): See P. 3, 91.—43. μαρναμένων: Cf. O. 13, 15.—44. Φυά...λῆμα: "By nature stands forth the noble spirit that is transmitted from sires to sons." This is nothing more than an oracular way of saying τὸ δὲ συγγενεῖς ἐμβέβακεν ἱχνευόν πατρός (P. 10, 12). Amphiaraos recognizes the spirit of the warriors of his time in his son and his sons' comrades, hence the plural. Tafel gives φυά the Homeric sense, "growth," "stature." The Epigonoi had shot up in the interval, and become stalwart men. So also Mezger. But how would this suit Aristomenes?—46. δράκοντα: The device occurs on the shields of other warriors, but it is especially appropriate for Alkmiaon—our Ἀλκιμάνα—the son of the seer Amphiaraos. The serpent is mantic. See O. 6, 46.

Ἀντ. γ'.—48. δὲ καμὼν: Adrastos, who had failed in the first expedition, was the successful leader of the second.—προτέρα πάθα: A breviloquence, such as we sometimes find with ἀλλος and ἐτερός: ἐτερός νεανίας, "another young man," "a young man beside." The προτέρα ὁδός was a πάθα. Tr. "before."—49. ἐνεχεται: Usu. in a bad sense. Here "is compassed."—50. ὀρνιχος: Omen. See P. 4, 19.—51. τὸ δὲ φοίκικεν: "As to his household." τὸ is acc.—52. ἀντία πράξει: "He shall fare contrariwise" (Fen-
nella). Cf. O. 8, 73: ἀρμενα πράξας ἀνήρ.—53. θανόντως... νιοῦ: Aigialeus.

'Επ. γ'.—55. Ἀβαντος: Abas, son of Hypermnestra and Lynkeus, king of Argos, not Abas, grandfather of Adrastos.—ἀγιαίας: On the acc. see P. 4, 51.—56. καὶ αὐτός: As well as Amphiaraos. —57. στεφάνωσι βάλλω: P. 9, 133: πολλὰ μὲν κείνοι δίκον | φύλλ' ἔτι καὶ στὲ φάνον υς.—βαῖνω δὲ καὶ ύμνῳ: Cf. P. 5, 93; I. 5 (6), 21: ραμέμεν εὐλογίαις, O. 10 (11), 109: πόλιν καταβρέχων.—58. γείτων δτί μοι: Alkmion must have had a shrine (ήρων) in Pindar's neighborhood that served the poet as a safety-deposit for his valuables.—59. ὑπάντασεν: Figuratively, "offered himself as a guardian."—ἰὼτί: As it would seem on this occasion.—60. ἐφάψατο: "Employed." The dat., as with θηγοίσα, v. 24. The prophecy doubtless pertained to this victory of Aristomenes, which P. describes with all the detail of a spectator. His relations to the Aiginetans were very intimate. The prophecy leads to the mention of the fulfilment.—συγγόνους: Alkmion, through his father Amphiaraos, was a descendant of the great seer Melampus.


'Αρτ. δ'.—68. κατὰ τίν ἀρμονίαν: The MSS. have τίν'. τίν = σοι is De Pauw's conjecture, and is to be combined with the verbal subst. ἀρμονίαν. Cf. O. 13, 91.—βλέπειν: With κατά. καταβλέπειν (not elsewhere in the classic period), like καθορᾶν. "It is my heart's desire to keep my eyes fixed on agreement with thee at every step of my whole path." (of song). The poet prays for accordance with the divine in his own case, as he afterwards asks (v. 71) that the successful house of the Midylidai may ever have reverential regard for the gods. Others take εἴχομαι as "I declare." The passage has been much vexed.—69. ἐκαστὸν δῶ = ἐκαστὸν τῶν ποιμάτων δῶς ... ἐπέρχομαι (Schol.).—νέομαι: Cf. ἀναδραμεῖν (O. 8, 54), διελθεῖν (N. 4, 72).—70. κόμῳ μὲν ... Δίκα παρέστατε: P. is certain that Apollo stands by him as Justice does, but he looks forward to the future of the race: hence the
demand that the fortunes of the Midylidai should be guarded by reverence for the divine. On μὲν . . . δὲ, O. 11 (10), 8. With παρεστακε, comp. O. 3, 4: παρεστάκων. — 71. θεῶν δ' ὅτιν: Usu. "favor of the gods," but can the gods have ὤπει for men as they have τιμᾶ; (P. 4, 51).—72. Ἐναρκτεῖ: Father of Aristomenes (cf. v. 19), addressed as the head of the house, as the Amphiaraos of our Alkmaion. — 73. εἰ γὰρ τις . . . μαχαναῖς: A mere foil to v. 76. "Easy success is not wisdom, as the vulgar think. 'Tis not in mortals to command success. Each man's weird determines now success, now failure. Have God in all your thoughts. Keep within bounds."—74. πεδ' ἀφρόνων = ἐν ἀφροσι (Schol.). For this use of μετά, P. 5, 94: μάκαρ ἀνδρόν μέτα | ἑναιεν. "Wise amongst fools." Success is the vulgar test of merit, of wisdom. See O. 5, 16: ἦν δ' ἤχοντες σοφοί καὶ πολίταις ἔδοξαν ἔμμεν. On πεδά see P. 5, 47.

Ἐπ. 8.—75. κυροσθέμεν: "To helmet," where we should say "to panoply." The head-piece was the crowning protection, πολλῶν μεθ' ὀπλῶν σὺν θ' ἱπποκόμοις κορύθεσσιν (Soph.).—76. τὰ δ(ε): Such success with its repute of wisdom. Comp. P. 2, 57: νῦν.—ἐπ' ἀνδράσι κείται: Cf. the Homeric θεῶν ἐν γούναις κείται, and P. 10, 71.—παρίσχει: "Is the one that giveth." It is not necessary to supply anything.—77. ὑπερθε βάλλων . . . ὑπὸ χείρων: "Tossing high in the air . . . under the hands (where the hands can catch it)." Men are the balls of Fortune (δαίμον). ὑπὸ with gen. instead of the acc. on account of the contrast with ὑπερθε, which suggests the gen. Bergk reads ὑποχείρων, not found elsewhere.—78. μέτρω κατάβαυν(ε): μ. = μετρίως, litotes for μή κατάβαυε. "Seek no further contests." Thou hast victories enough of this kind (v. 85 shows that his opponents were boys). Aristomenes was leaving the ranks of the παιδες παλαισταῖ.—ἐν Μεγάροις: O. 7, 86.—79. μυχῷ: Marathon lies between Pentelikon and Parnes.—Μαραθῶνος: O. 9, 95.—"Ἡρας τ' ἄγων' ἐπιχάριον: The Aiginetan Heraia were brought from Argos, —ἀγών(α) . . . δάμασσας: An easy extension of the inner object—νικάν στέφανον.—80. ἔργῳ: Emphasizes the exertion in contrast to the lucky man who achieves his fortune μὴ σὺν μακρῷ πόνῳ (v. 73). Schol.: μετ' ἔργου καὶ ἐνεργείας πολλῆς.

Στρ. ε'.—81. τέτρασι: See O. 8, 68. — ἐμπετεῖς = ἐνέπετες. — 82. σωμάτεσσι: In the other description (O. 8, 68) we have γυνῖς,
which some consider an equiv. to σώματι.—κακὰ φρονέων: Literally “meaning mischief.”—“With fell intent” (Fennell). Cf. N. 4, 95: μαλακὰ φρονέων.—83. οὖτε ... οὐδέ: So I. 2, 44: μήτε ... μηδέ.—ομός: Like as to thec. —84. ἐπαλπνος = ἡδύς, προσηθήσ (Schol.)—85. μολόντων: Easier to us as gen. absol. than as dependent on ἄμφι. See note on O. 13, 15.—86. λαύρας: “Lanes,” “back-streets.”—ἐξαρὼν ἀπάροι: “In suspense of their enemies” would be perfectly intelligible.—87. δεδαγμένοι: So with Bergk for δεδαγμένοι = δεδαγμένοι.

"Αντ. ε’:—88. ὁ δὲ ... μέριμναν: “He that hath gained something new (a fresh victory) at the season, when luxury is great (ripe), soars by reason of hope (at the impulse of Hope), borne up by winged achievements of manliness (by the wings of manly achievements), with his thought above wealth.” This is a description of the attitude of the returning victor in contrast to that of the vanquished. He seems to tread air. Hope, now changed to Pleasure (see P. 2, 49), starts him on his flight, and his manly achievements lend him the wings of victory (P. 9, 135: πτερὰ Νίκας). From this height he may well look down on wealth, high as wealth is (O. 1, 2). Hermann, and many after him, read ἀβρότατος ἔπι, in disregard of the Scholiast (ἀπὸ μεγάλης ἀβρότητος καὶ εὐδαμονίας), and, which is more serious, in disregard of P.’s rules of position (see note on O. 1, 37). Mezger considers ἀνόρεις as dat. termini (for which he cites O. 6, 58; 13, 62, neither of them cogent), and sees in ἔλπιδος and ἀνόρεις the prophecy of future success among men. ἀβρότατος is not “the sweet spring-time of life,” but rather the time when there is every temptation to luxury, and when the young wrestler is called on to endure hardness.—91. ὑποπτέρως: Comp. further O. 14, 24: κυδίμων ἀέθλων πτεροίς.—93. τὸ τερπνόν: See note on O. 14, 5. —οὕτω: Sc. ἐν ἀλίγῳ. —94. ἀποτρόπως γνώμα: “Adverse doom.”

"Επ. ε’:—95. ἐπάμεροι: Sc. ἐσμέν. A rare and impressive ellipsis.—τί δὲ τις; τί δ’ οὐ τις; “What is man? what is he not?” Man continueth so short a time in one stay that it is not possible to tell what he is, what he is not. One Scholiast understands it as “What is a somebody? what a nobody?” which is a clearer way of putting it.—σκιάς ὀναρ: Life had often been called a shadow and a dream before P., but this famous combination
NOTES.

startles the Scholiast: εὐ τῇ ἐμφάσει χρώμενος, ὡς ἀν εἶποι τις τοῦ ἁμηνοῦς τὸ ἁμηνέστερον. — 96. αἰγλα: Cf. O. 13, 36: αἰγλα ποδῶν. The dream may be lighted up by victory.—97. ἐπεστίν ἀνθρώπων: The Schol. ἐπεστί κατὰ τὸν ἀνθρώπων. If the text is right, we must understand ἐπεστίν as ἐστίν ἐπί, “rests on.” Cf. ἐπιβαινό. P.'s ἐπί, with gen., is used of fixed position, O. 1, 77; P. 4, 273; 8, 46; N. 5, 1.—98. φίλα μῖτερ: P.'s love for Aigina and his interest in her fate are abundantly evident in his Aiginetan odes, nearly one fourth of the whole number. Here, of course, the heroine is meant.—ἔλευθερῳ στόλῳ: Nautical figure. “In the course of freedom.”—99. κόμιε: As always with the note of care.—Δι... Ἀχιλλεί: i. e. σὺν Δι καὶ σὺν Αἰακῷ—σὺν Πηλεῖ... σὺν τ’ Ἀχιλλεί. See O. 9, 94, and for this special case comp. N. 10, 53: Ἐρμᾶ καὶ σὺν Ὡρακλεί, where god and hero are connected, as god and heroes are connected here, by καὶ. The brothers of the first generation are coupled by τε καὶ, Achilles completes the line with τε.
The ninth Pythian was composed in honor of Telesikrates of Kyrene, son of Karneiades, who was successful as an ὀπλιτοδρόμος, Pyth. 28 (Ol. 75, 3 = 478 B.C.). Telesikrates had previously distinguished himself at all the local games of Kyrene, had been victorious in Aigina, at Megara, and, after the race in armor, gained a foot-race at Delphi, Pyth. 30 (Ol. 77, 3 = 470 B.C.). P. tells of the former victory only, and the poem must have been composed at the earlier date. Böckh thinks that Telesikrates had not returned to Kyrene when the poem was sung; nor, on the other hand, is there any trace of a κόμος at Delphi. Hence the inference that the performance was at Thebes. Unfortunately δὲ ξέστα (v. 79) proves nothing more than that the ode was not composed at Kyrene. Otfried Müller conjectures that Telesikrates belonged to the Aigeidai, and we have good reason to believe that Pindar was an Aigeid (P. 5, 76). The name Karneiades points to the Karneia, a traditional festival among the Aigeidai.

The acknowledged difficulty of the poem will justify a detailed abstract.

I sing Telesikrates, crowning glory of Kyrene, whom Apollo brought on golden chariot from windy Pelion, and made the huntress-maiden queen of a fruitful continent (vv. 1–9). Silver-foot Aphrodite received the Delian guest and shed winsome shamefastness on the bridal couch of Apollo and the daughter of Hypseus, king of the Lapithai, to whom a Naiad bore her (vv. 10–18). Naught did this white-armed maiden reck of loom or dance or home-keeping with her playmates. With dart and falchion slew she the fierce beasts of prey and gave rest to her father's kine, scant slumber granting to eyelids on which sleep loves to press towards dawn (vv. 19–27).

He found her—he, God of the Wide Quiver—as she was
struggling alone, unarmed, with a furious lion. Out he called Cheiron from his cave to mark the woman’s spirit, and to tell her parentage (vv. 28–36). Whate’er her lineage, the struggle shows boundless courage. “Is it right,” asks the god, “to lay hand on her and pluck the sweet flower of love?” The Centaur smiled and answered: “Secret are the keys of Sausion that unlock the sanctuary of love’s delights; gods and men alike shun open union” (vv. 37–45). Thou didst but dissemble, thou who knowest everything, both end and way, the number of the leaves of spring, the number of the sands in sea and rivers, that which is to be and whence it is to come. But if I must measure myself with the Wise One —— (vv. 46–54).

I will speak. Thou didst come to be wedded lord to her, and to bear her over sea to the garden of Zeus, where thou wilt make her queen of a city when thou shalt have gathered the island-folk about the plain-compassed hill. Now Queen Libya shall receive her as a bride in golden palaces, lady of a land not tributless of fruits nor ignorant of chase (vv. 55–62). There shall she bear a son, whom Hermes shall bring to the Horai and to Gaia, and they shall gaze in wonder at their lapling, and feed him with nectar and ambrosia, and make him an immortal Zeus and a pure Apollo, God of Fields, God of Pasture; to mortal men, Aristaios. So saying he made the god ready for the fulfilment of wedlock (vv. 63–72). Swift the achievement, short the paths of hastening gods. That day wrought all, and they were made one in the golden chamber of Libya, where she guards a fair, fair city, famed for contests. And now the son of Karneiades crowned her with the flower of fortune at Pytho, where he proclaimed Kyrene, who shall welcome him to his own country, land of fair women, with glory at his side (vv. 73–81).

Great achievements are aye full of stories. To broider well a few among so many—that is a hearing for the skilled. Of these the central height is Opportunity—Opportunity, which Iolaos did not slight, as seven-gated Thebes knew. Him, when he had shorn away Eurystheus’ head, they buried in the tomb of Amphitryon, his father’s father, who came to Thebes a guest (vv. 82–90). To this Amphitryon and to Zeus, Alkmene bare at one labor two mighty sons. A dullard is the man who does not lend his mouth to Alkmene’s son, and does not alway remember the Dirkaian waters that reared him and his brother Iphikles. To whom, in payment of a vow for the requital of their grace to me,
I will sing a revel song of praise. May not the clear light of the Muses of Victory forsake me, for I have already sung this city thrice in Aigina, at Megara (vv. 91–99), and escaped by achievement the charge of helpless dullness. Hence be a man friend or be he foe, let him not break the commandment of old Nereus and hide the merit of a noble toil. He bade praise with heartiness and full justice him that worketh fair deeds. (So let all jealousy be silent. Well hast thou wrought.) At the games of Pallas mute the virgins desired thee as lord, (loud the mothers) thee as son, Telesikrates, when they saw the many victories thou didst win (vv. 100–108).

So at the Olympian games of Kyrene, so at the games of Gaia and at all the contests of the land. But while I am quenching the thirst of my songs, there is one that exacts a debt not paid, and I must awake the glory of thine old forefathers, how for the sake of a Libyan woman they went to Irasa—suitors for the daughter of Antaios. Many wooed her, kinsmen and strangers—for she was wondrous fair (vv. 109–117)—all eager to pluck the flower of youthful beauty. The father, planning a more famous wedding for his daughter, had heard how Danaos had found speedy bridal for his eight-and-forty virgins ere midday should overtake them, by ranging all that had come as suitors for his daughters, to decide who should have them by contests of swiftness (vv. 118–126). Like offer made the Libyan for wedding a bridegroom to his daughter. He placed her by the mark as the highest prize, and bade him lead her home who should first touch her robes. Then Alexidamos outstripped the rest in the whirlwind race, took the noble maid by the hand, and led her through the throng of the Nomad horsemen. Many leaves they threw on them and wreaths; many wings of Victory had he received before (vv. 127–135).

The ode, beautiful in details, has perplexed commentators both as to its plan and as to its drift. The limpid myth of Kyrene has been made to mirror lust and brutality. Telesikrates is supposed by one to have violated a Theban maiden, by another to be warned against deflouring his Theban betrothed until he is legally married to her. It is hard to resist the impression of a prothalamion as well as of an epinikion, but all conditions are satisfied by the stress laid on καυπός, which Leopold Schmidt has made the pivot. Mezger happily calls the
ODE “Das Hohelied vom Καυρός,” “the Song of Songs, which is Season’s.” The key is v. 84: ὁ δὲ καυρὸς ὄμοιος | παντὸς ἔχει κορυφάν. The poet, following his own canon—βαiὰ δ’ ἐν μακροῖς ποικίλλειν, | ἀκοὰ σοφίς, v. 83—has selected four examples to show that the laggard wins no prize. Witness how Apollo, no laggard in love, seized Kyrene (ἀκεῖα δ’ ἐπειγομένων ἦδη θεῶν | πρᾶξις ὄδοι τε βραχείαι, v. 73); how Iolaos, no dastard in war, shore off the head of Eurystheus (v. 87). Witness Antaios (v. 114), who caught from Danaos the lesson of speedy marriage for his daughter (ἀκύτατον γάμον). Witness Alexidamos (v. 131), who won the prize by his impetuous rush in the race (φύγε λαυψηρόν δρόμον). Mezger, who emphasizes the recurrence of αὐτίκα (vv. 31, 62, 124), shows, in perhaps unnecessary detail, that the poem breathes unwonted determination and energy, and thinks that it is intended to urge the victor to make quick use of his victory for pressing his suit to some eligible maiden. The poet is to be to Telesikrates what Cheiron was to Apollo. This view seems to me rather German than Greek, but it is not so unbearable as Disson’s rape and Böckh’s caution against the anticipation of the lawful joys of marriage.

The poem has certain marked points of resemblance and contrast with P. 3. As in P. 3, the myth begins early; as in P. 3, the foremost figure is a heroine beloved of Apollo. There the god espies his faithless love—wanton Koronis—in the arms of Ischys. Here he finds the high-hearted Kyrene struggling, unarmed, with a lion. There Cheiron was charged with the rearing of the seed of the god. Here Cheiron is summoned to leave his cave and witness the courage of the heroine. The fruit of this love is not snatched from the body of the mother fordone, and borne in haste to the foster-father, but the child is taken by Hermes, in virtue of his office, is fed with nectar and ambrosia by the Horai and Gaia, and becomes, not an Asklepios, to perish in lightning flame, but an Aristaios.

In P. 9, as in P. 4, the myth comes to the front, the myth of Kyrene occupying three fifths of the ode. Iolaos dominates one fifth, Alexidamos the last.

The rhythms are Dorian (dactylo-epitrite). They are lighter than the norm (O. 3), and hence are supposed to be a mixture of Dorian and Lydian.
PYTHIA IX.

Στρ. α'.—1. ἔθελο: "I am fain."—χαλκασπίδα: The ὀπλιτοδρόμος originally wore shield, helmet, and greaves (Paus. 6, 10, 4), and is so figured on a celebrated vase (Gerhard, Λ. V., IV.). Afterwards the shield only was worn, which, being the heaviest, is here made prominent. Comp. Paus. 2, 11, 8: καὶ γυμνὸς καὶ μετὰ τῆς ἀσπίδος.—2. βαθυζώνοιςιν: Cf. O. 3, 35: βαθυζώνοι... Δήδας.—ἀγγέλλων: See O. 7, 21—3. Χαρίτεσσι: Mistresses of the song of victory, as often: O. 4, 8; 7, 11; P. 6, 2.—γεγωνείν: Of the herald cry, as O. 2, 5: Θήρωνα... γεγωνητέων.—4. διωξίππου: Cf. P. 4, 17. A further illustration of the subject is given by the description so often referred to, So. El. 680 foll., where two of the contestants are Libyans (v. 702) and their chariots Barkaian (v. 727).—στεφάνωμα: The result of the γεγωνείν, rather than apposition to ἀνδρα. See P. 1, 50 and 12, 5.—5. τάν: Change from city to heroine, P. 12, 3.—δ χαίταεις... Δασθάδας: We can afford to wait for Δασθάδας, as the epithet is characteristic of Apollo, who is ἀκεφεκόμας, P. 8, 14 and I. 1, 7, and the ode is Pythian. Comp. v. 28: εἰρυφαρέτρας... Ἀπόλλων, and O. 7, 13.—6. χρυσέφπ. ά. 8.: Notice the pretty chiasm.—ἀγροτέραν: P. 3, 4: Φήρ' ἀγρότερον. The myth, as many of P.'s heroine myths, is taken from the 'Ἡοία of Hesiod, a fragment of which opens the Ἀσπίς Ἡρακλέους.—7. πολυμήλου: See on O. 1, 13. The Schol. here has distinctly πολυπροβάτου. —9. δίκαν: The earth is conceived as a plant with three roots, Libya being one, Europe and Asia being the other two. The order from θήκε to οἰκεῖν is noteworthy—θήκεν (a), δέσποιναν (b), χθονιός δίκαν (c), ἀπείρον τρίταν εὕρατον (c), θάλλουσαν (b), οἰκεῖν (a). So the Schol.

'Αντ. α'.—10. ἀργυρόπεζ (a): Aphrodite, as a sea-goddess, was specially honored in Libya. Comp. P. 5, 24. ἀργ. refers to the sheen on the waves, the track of the moonlight. We have here the lunar side of the goddess.—11. θεοδάτων: The latter part of the compound is still felt here. See O. 3, 7. Add to the instances there given fr. XI. 40: θεοδάτων κελαδών.—12. δχέων: Depends on εφαπτομένα. On the construction, see O. 1, 86. Simply a natural bit of color. To make δχ. depend on ὑπεδέκτο as a whence-case is not happy.—χερὶ κούφα: Often taken as = χερὶ κούφιζογη. Surely the young couple did not need bodily help so much as moral sympathy, and it is a pity to spoil Pindar's light touch as well as Aphrodite's.—13. ἐπὶ... εὕνατς: Dat. locative of the result of the motion often with ἐπὶ in Homer, regularly
NOTES.

with ἐν and τίθημι in prose. — εὐναῖς: P. 2, 27. — βάλεν αἰδὼ, κτέ.: This αἰδὼς is the ἄρμός that binds the pair in wedlock. The intimate union is emphasized by ἐξων, ἄρμόσις, μιχθεῖς. θεῖον and κοῦρα depend on ἐξων (comp. P. 6, 15), resumed and varied by μιχθεῖς (comp. P. 4, 222), an anticipatory contrast to the light of love κεῖραι μελιαδέα πτοιαν, that Apollo proposes (v. 40). For the complex, comp. P. 5, 102: σρόν ὁλζων νίφ τε κοινὰ χάριν | ἐνδικον τ᾿ Ἀρκεσίλα. “And shed upon the pleasures of their couch the charm of shamefastness, uniting thus in bonds of mutual wedlock the god and the maiden-daughter of Hypseus.” — 14. ἄρμόσις: Below, v. 127, ἄρμόσιζων is used of a lawful marriage. — 15. Δαπιθάν ὑπερᾶπλων: The statues of the western pediment of the temple of Zeus at Olympia represent the combat between the Centaurs and the Lapithai. — τοῦτος οὖν = τότε, P. 4, 255. — 16. γένος: Acc. of limit to δεύτερος. — 18. ἐπικτεν: See O. 6, 41.

Ἔπ. α'. — 19. Γαίας θυγάτηρ: Not necessary to the sense. By putting the end of the sentence at the beginning of the epode (comp. O. 1, 23, 81; 2, 17; 3, 26 al.), antistrophe and epode are closely combined, and the mechanical a + a + (b) of strophe, antistrophe, and epode is avoided, and we have instead a + (a + b). So J. H. H. Schmidt. — λευκόλεον: So Lehrs (after the Schol., λευκόπτηξιν) for the MS. εὐώλεον. — 20. θρέψατο: O. 6, 46. — παλιμ-βάμους . . . ὁδοὺς: The to and fro necessary with the upright loom. — 21. δείνων τέρψιας οὕθ’ ἑταράν οἰκουρίαν: The best MSS. have οὐτε δείνων οἰκουρίαν μεθ’ ἑταράν τέρψιας, for which the metre demands οἰκουρίαν, a form for which there seems to be no warrant. The Scholia show an old trouble. I have accepted Bergk’s recasting of the passage — δείνων = δίνων, “dances.” The monotonous to and fro of the loom would be well contrasted with the “whirl” of the dance. Maidens and banquets are disparate in Pindar. ἑταράν οἰκουρίαν is = μεθ’ ἑταράν οἰκουρίαν, and this may help to account for the corruption of the text. — 23. φασιγάνω: “Falchion.” — 24. ἦ: With a note of asseveration, as in ἦ μὴν. — 25. τὸν δὲ σύγκοιτον γλυκῶν: “Him that as bed-phere (bedfellow) is so sweet.” — 26. παύρον . . . ὑπνον: Transposed with Mommsen. π. “scant,” litotes for “not at all.” — ἐπὶ γλεφάροις: Od. 2, 398: ὑπνος εἰ πὶ γλφάροις ἐπιπτεν. Cf. v. 13. — 27. ἀναλίσκοισα: “Wasting sleep,” brachylogy for wasting time in sleep. — βέποντα πρὸς ἀὼ: Sleep is sweetest and deepest before dawn (suadentique cadentia sidera somnum). Yet this is the time
when the huntress has no right to sleep. "This is the time," as a naturalist says, "when savages always make their attacks."

Στρ. β'.—28. λέοντι: Whether there were lions in Greece at that time or at any time matters not. There were lions in Kyrene, P. 5, 58.—29. ὅβριμος: Used of the monster Ῥυθμός, O. 4, 7.—30. ἀτερ ἐγχέων: Schol. ἄνευ δόρατος.—31. αὐτικα: See the introduction.—ἐκ μεγάρων: "From out his halls," sc. Cheiron's. Called him out and said to him.—32. ἄντρων: Cf. P. 3, 63: εἰ δὲ σώφρων ἄντρων ἐναὶ ἐπὶ Χείρων.—Πιλυρίδα: Cf. P. 3, 1.—33. ἀταρβεῖ... κεφαλή: A steady head is a compliment as well as ἀταρβεῖ κραδία, which Schneidewin reads. Note the serenity of the heads of combatants in Greek plastic art. κραδία is unlikely with ἤτορ to follow.—35. κεχείμανται φρένας: The MSS. have φρένες. Some recognize in this the σχῆμα Πυναρικόν (O. 11, 6). Mommsen suggests οἷς ἐκέιμανθεν, others see in κεκείμανται a plural. Comp. Curt. Gr. V. II. 223. I have no hesitation in following Bergk's suggestion, φρένας.—36. ἀποστασθείσα: The lover cannot imagine such a maiden to have come into such surroundings except by accident.

'Ἀντ. β'.—37. ἔξει: "Inhabits."—38. γεύται: "Tastes," "makes trial of."—ἄλκας: Doubtful whether the lion's or the maiden's, and, to add to the trouble, we have ἀτειράντω, "boundless," and ἀτειράτου, "untried." Apollo has no fear for the heroine, and so, on the whole, it is better to understand "the boundless strength" of the maiden.—39. ὄσια: Especially hard to define. Plato's Euthyphon discusses τὸ ὄσιον. Grote translates ὀσιότης, "holiness;" Jowett, "piety." Ammonios says: ὀσιον καὶ ἱερὸν διαφέρει: ὀσια μὲν γάρ ἐστι τὰ ἱδιωτικά, δὲν ἐφίεται καὶ ἐξεστὶ προσάφασθαι. ἱερὰ δὲ τὰ τῶν θεῶν, δὲν οὐκ ἐξεστὶ προσάφασθαι. ὄσια, the human right, is also the divine right, as Eur. says, Bacch. 370: ὧσια πότνα θεῶν, ὧσια δ' ἀ κατά γὰν | χρυσέαν πτέρυγα φέρεις. Perhaps the use of the word here is another of those strokes that serve to show that this is no ordinary amour.—κλυ- τὰν χέρα: With the same epic simplicity as Od. 9, 364: εἰρωτάς μ' ὀνόμα κλυτών.—40. ἤ ἡμα: Not disjunctive, and best punctuated thus. Myers translates after Donaldson, who makes ἤ disjunctive, "or rather on a bridal bed," λεχέων being the lectus genialis spread δώμασιν εν χρυσέως (v. 60). Unfortunately for all this legality, the Centaur, despite his refined environment,
the κόραι ἄγναι of P. 4, 103, understood λεχέων to be nothing more than εἰνάς.—πολαν: P. 8, 20. Here of the flower of love. Cf. v. 119: ἀποθέψαι καρπῶν ἄνθησαντα. The oracular god, who has been speaking in oracular phrase, winds up with an oracular hexameter.—41. ξαμενής: “Inspired” (Fennell). But see P. 4, 10.—χλαρόν: The passage requires an equivalent of προσηνές καὶ γλυκῦ (Schol.), which is better satisfied by association with χλιαρόν, “lukewarm,” than by derivation from the root of κέχλαδα with Curtius. We have not here the “lively” horse-laugh of the other Centaurs; we have the half-smile of the great teacher.—42. κλαίδες: See P. 8, 4, and add Eur. Hippol. 538: “Ἐρωτα . . . τὸν τὰς Ἀφροδίτας φιλτάτων βαλάμων κληδούχον.—43. Πειθούς . . . φιλοτάτων: Both genitives depend on κλαίδες.

“Secret are the keys that Suasion holds to the hallowed joys of love.” On Peitho, see P. 4, 219.—44. τούτο . . . τυχεῖν: This apposition serves to show the growth of the articular inf., sparingly used even in Pindar.—45. τοπρώτον: τυχεῖν τοπρώτον εἰνάς: “To enter the bridal bed.” Not as if this applied only to the first time.

Ἐπ. β'.—46. ψεύδει βλεγεῖν: On the dat., see P. 4, 296. For the thought, P. 3, 29: ψευδέων οὐχ ἀπτεται. —47. μείλιχος ὤργα: “Bland humor,” “pleasant mood.” Apollo is merely teasing the Centaur by pretending to ask his advice. Others, “soft desire,” “guiling passion.”—παρφάμεν: “To dissemble,” “utter in jest,” παρά, “aside” (from what is meant).—ὀπόθεν: Sc. ἐστὶ.—48. κύριον . . . τέλος, κτῆ: “The decisive end.” The final destiny, and the ways that lead thereto.—50. ὅσσα . . . κλονεόνται: Oracle in Hdt. 1, 47: οἴδα δ’ ἐγὼ ψάμμων τ’ ἀριθμόν καὶ μέτρα θαλάσσης.—φύλλ(α): Fits the woodland environment.—ἀναπέμπει: The spring leaves are an army in rank and file, the sands are an army in rout (κλονεόνται).—52. χῶ τι μέλλει: The τέλος again (v. 48).—χώπόθεν ἐσσεται = ὀπόθεν τὸ μέλλον ἐσται: The κέλευθοι again.—53. καθορᾶς: From thy lofty height. Apollo is a σκοπός, and κατά is not effaced.—54. καὶ πᾶρ σοφὸν ἀντιφέρεια: καὶ σοφὸ σοι ὄντι ἐξισωθήναι (Schol.). “To match myself against the Wise One.”

Στρ. γ'.—54. ἐρέω: Effective position. The word is not necessary.—πόσις: Comp. P. 4, 87: πώσις | Ἀφροδίτας, and contrast dat. and gen. Kyrene becomes Apollo’s wife. As Λ. was unmarried it was easy to put the myth in this honorable form.—Ἰκεο βάσσαν.
O. 6, 64: ίκοντο πέταν. See P. 4, 51.—56. μέλλεις . . . ἐνείκαι: On the aor., O. 7, 61; 8, 32. —57. Διὸς . . . ποτὶ κάποιον: See O. 3, 24, for κάπος. For Διὸς, P. 4, 16: Διὸς ἐν "Ἀμφιονος θεμέλιωσ.—58. ἐπὶ . . . ἀγείραις = ἐπαγείραις. — λαὸν . . . ναυτών: See P. 4, 17 foll. The island was Thera.—59. οὔχθων ἐς ἀμφίπεδον: Cf. P. 4, 8: πόλιν ἐν ἄργυρωντι μαστῷ. Cheiron has the oracular tone in perfection. He parodies Apollo.—Διβά: The nymph, daughter of Epaphos (P. 4, 14). —60. δῶμασιν ἐν χρυσεῖς: Where she will abide, not ἐς, as N. 11, 3: Ἀρισταγόραν δέξαι τεῦν ἐς θάλαμον.—61. Ἡνα: Always "where" in P.—ἀλσαν: Share.—62. αὐτικα: Cf. v. 31.—συντελέσειν ἐννομον: "To abide with her as hers in law," "to be her lawful possession." Paley tr. "To become an occupier of it together with herself." Cf. Aisch. Suppl. 565: βροτοῖ δ' οἱ γάς τὸν ἑσαν ἐννομοι. But see O. 7, 84. The Schol., misled by νηπίουν, glosses συντελέσειν by συντελεῖν, "to contribute."—63. νηπίουν: With the good sense of ποιή, P. 1, 59; ποίμνος, P. 2, 17, glossed as ἀμοίρον. "Not tributless."

'Αντ. γ'.—64. Ἐρμᾶς: Hermes was not only the patron of flocks and herds, but also the great gerulos of Olympos. The Hermes of Praxiteles, with the infant Dionysos, is one of many.—65. εὐθρόνοις: A note of majestic beauty. So Kleio (N. 3, 83) and the daughters of Kadmos (O. 2, 24). Even Aphrodite as εὐθρόνος (I. 2, 5) is more matronly than she is as ποικιλόθρονος (Sappho). On the images of the seated Horai at Delphi, see O. 13, 8.—"Ωραιοι: The Horai, as authors of ἄρχαία σοφίσματα (O. 13, 17), are well introduced here, but who would question the appropriateness of the Seasons and Mother Earth as the foster-mothers of a rural deity like Aristaios?—Γαῖα: Great-grandmother of Kyrene (v. 19), if the relation is to be insisted on.—66. ὑπό: Vividly local, "from under," "from his mother's womb." See O. 6, 43.—67. ἐπιγονινίδων = ἐπὶ γονίων. P. makes the very widest use of these adj. in -νις. Combine ἐπιγονινίδων with αὐταῖς. αὐταῖς is unknown to Pindar. See O. 13, 53.—θαυσάμεναι: So Bergk for θηκάμεναι, θησάμεναι of the codices, for which Moschopulos κατθηκάμεναι. θαυμ. = θαυμάσασαι (Schol.).—αὐταῖς: Bergk reads αὐγάσ. —68. θέρινων: "Shall decree," to which καλεῖν is exegetic. Eur. Phoen. 12: καλοῦσι δ' ἱσοκάστην με—τοῦτο γὰρ πατήρ | ἐθέτο καλεῖν, which shows that τίθεσθαι and καλεῖν are not necessarily synonymous, as Shilleto would make them here.—69. Ζῆνα: Aristaios, an ancient divinity of woodland life, of
flocks, herds, and fields, is a representative of Zeus *Ari{tos (Ἀρῖ
σταῖος), of Ἀπόλλων Ἀγρεῦς, Ἀ.Νόμιος. Best known to modern
readers by the passage in Verg. Georg. 4, 317 foll.—ἀγνόν: Used
Anthony has taken his place.—71. καλεῖν: Exepergetic inf. By
insisting so much on the fruit of the union, the Centaur hallows
it, and formally weds the two.—72. γάμου...τελευτάν: Cf. O. 2,
19: ἔργων τέλος.—73. ἐντυπ.: Cf. O. 3, 28; N. 9, 36.

Ἐπ. γ’.—74. ὀδόλ...βραχεία: Cf. v. 49: οἴσθα καὶ πάσας κελεύ-
θους.—διαιτάσειν: “Decided,” as an umpire decides, hence “ac-
complished.” διαιτάν = διανύειν (Hesych.):...θαλάμῳ...ἐν πο-
λυχρύσῳ: Cf. v. 60: δώμασιν ἐν χρυσέως.—76. ἀμφέτει: City and
heroine are blended, as P. 12, 2. — 77. νῶ: Kyrene, the city.—
Καρνεία: A name of good omen, recalling Ἀπόλλων Κάρνειος.
See P. 5, 80. — 78. συνέμιξε: See O. 1, 22. — 79. ἀνέφανε: By the
voice of the heralds. Cf. N. 9, 12: ἀμφαίνε κυδαίνων πόλεων.—
δέξεται: Shows that the ode was not composed at Kyrene.—80.
καλλιγράφοις πάτρα: k. not a likely adjective on Dissen’s theory.
See introduction.

Στρ. δ'.—82. ἀρεταὶ...πολύμυθοι, κτέ.: “Great achievements
are bring with them many legend:, but to adorn a few things is
a hearing for the wise,” what the wise, the poets, those who un-
derstand the art, love to hear. P.’s art in his selections among
the mass of themes will be appreciated by his fellows. In this
transition we have the key to the poem, for in all P.’s chosen
myths καιρός is atop—the καιρός of Kyrene and Apollo, the καιρός
of Iolaos, the καιρός of Antaios, of Alexidamos.—84. ἀκοὰ σοφοῖς:
Cf. O. 2, 93: φωνάεντα συνετοῖσιν. — 85. παντὸς ἐξεῖ κυρφάν: Cf.
O. 7, 4: κυρφάν κτεῖνων. — ἐγνον = ἐγνωσάν. — ‘Ἰλαοῦν: The son
of Iphikles and nephew of Herakles, trustworthy companion of the
latter hero. See O. 9, 105. This example of the headship of
καιρός may have been suggested by the training of Telesikrates
in the gymnasium of Iolaos at Thebes, by the neighborhood of
the celebration, by P.’s vow to Herakles and Iphikles (v. 96).
Comp. a similar introduction of Alkmaion, P. 8, 57.—86. νῦν = τῶν
καιρῶν.—Εὐρυσθήσ: The taskmaster of Herakles. See O. 3, 28.—
88. Ἀμφιτρύων | σάματι: Before the Protid gate, where there
was a gymnasium of Iolaos (Paus. 9, 23, 1). See also O. 9, 105 for
the ἱολίαν τύμβος. — 89. πατροπάτωρ: Amphitryon—Iphikles—
Iolaos.—For: O. 9, 16: δυνάτηρ τε For.—ζένος: Amphitryon had been exiled from Tiryns by Sthenelos.—90. λευκίττπως: Cf. O. 6, 85. Hypallage for λευκίττπων.

"Ant. 8'.—91. For: Amphitryon.—δαίϕρων: On the meaning and etymology of this word, see F. D. Allen in Am. Journ. Phil. I. pp. 133–135, who rejects both δαίρω and δαί, "battle," and looks to δαι, "torch" (\(\sqrt{\text{da}}, \text{dai}\)). From the "fiery-hearted" of the Iliad, it becomes, acc. to A., the "high-spirited" of the Odyssey. Mezger's "doppelsinnig," as of one divided between her mortal and her immortal love, has no warrant.—93. δεδύμων: Iphikles and Heracles.—σθένος νῦν: See O. 6, 22.—94. κωφός ἄνηρ: P.'s characteristic way of whirling off from the subject in order to come back to it with more effect.—παραβάλλει: "Lends." Cf. παραβάλλεις κεφαλήν, ois, and O. 9, 44: φέρως ... άστει γλώσσαν.—95. θρέφαντο: See v. 20. On the plur. see O. 10 (11), 93. The copiousness of the Dirkaian stream (Διρκαίου ρέοντον, Soph.) is emphasized by the plural. The name of Iolaos is heightened by this glorification of father and uncle, and the poet at the same time shows how he can avail himself of a καρός to fulfil his vow. —96. τέλειον ἐπ' εὐχα κωμάσομαι: "I must needs sing a song to crown my vow with fulfilment," τέλειον κωμάσομαι = τέλειον κώμον ἄσομαι. The κώμος is to fulfil the obligation that rests upon the vow. A much-disputed passage. τι with τέλειον is unsatisfactory, τι with ἔσοδον may be made tolerable by litotes, "a great blessing." See P. 7, 14: χαίρω τι. Hermann makes the vow refer to μὴ με λίποι, whereas in that case we should have expected λίπειν. The great blessing may very well be the victory of Telesikrates.—κωμάσομαι: The modal future. "I must needs," "I am fain."—97. Χαρίτων: See v. 3. Nothing suggests prayer like successful prayer. On the asyndeton, see O. 1, 115. —98. καθαρὸν φέγγος: To illumine the path of the victories of Telesikrates. On φέγγος and φάος, see note on P. 3, 75.—Ἀλγίνας τε ... Νίσσον τ' ἐν ἀλόφυ: On the one ἐν, comp. O. 9, 94. Nisos was a mythic king of Megara. The poet, as usual, transports himself to the scene where the victories were won. See P. 1, 79. —Ἀλγίναν τε γάρ, κτῆ.: P. has thrice already glorified the city in Aigina and Megara, and vindicated there his poetic art, of course, in the praise of the victories of Telesikrates in these places. Now he hopes that the light of the Charites will continue to illumine his poesy (comp. O. 1, 108: εἰ δὲ μὴ ταχὺ λίποι), for he looks for-
ward to other themes.—99. τάνδ(e): Dissen has τόνδε. The poet says that he has glorified this city (Thebes) by celebrating the victories of Telesikrates at the places mentioned. T. evidently had close ties with Thebes, a Σπαρτῶν ξένος, like Amphitryon. Others refer τάνδε to Kyrene.

'Επ. 8'.—100. σιγαλὸν ἀμαχανίαν: “Dumb helplessness,” “silence from want of words.” Pindar is fighting his own battles as well as those of Telesikrates. Comp. the passage O. 6, 89: ἄρχαῖον ὅνειδος ἀλαθέστω | λόγοι εἰ φεύγομεν.—ἔργον: Must refer to Pindar, “by my work,” “by my song.” Beck’s φυγόντ’ would, of course, refer to Telesikrates.—101. τούνεκτεν, κτέ.: “Wherefore,” as I have glorified the city, and Telesikrates has won his prize, let friend and foe alike respect good work done in the common interest (ἐν ξύνῳ), for the common weal.—102. λόγον: “Saying.” —βλάπτων: “Violating.”—ἄλλοιο γέροντος: Old men of the sea are always preternaturally wise. See P. 3, 92. Here Nereus is meant, whom Homer calls ἄλιον γέροντα (Π. 18, 141). —κρυπτέτων: The word of Nereus is a light unto the path, and disobedience quenches it in silence. Cf. O. 2, 107: κρύφον τε θέμεν ἐσδόν καλοῖς ἔργοις, Ν. 9, 7: μὴ χαμαι σιγά καλύφαι. See also O. 7, 92: μὴ κρύπτε κοινῷ | στέρμι' ἀπὸ Καλλιάνακτος.—103. καὶ τὸν ἔχθρον: Would apply strictly only to εἰ τις ἀντάεσ, but εἰ φιλὸs is there only to heighten εἰ τις ἀντάεσ.—104. σύν τε δίκα: So the MSS. and the Scholia. σύν γε δίκα introduces a qualification that is not needed for καλά. The praise is to be hearty and fair. προθύμους τε καὶ δικάιος (Schol.). —106. ὅριαι: In their season.—Παλλάδος: Armed Pallas (Τριτογένεια, Ὀβριμοπάτρη), was worshiped at Kyrene, and weapon-races run in her honor.—107. παρθενικαὶ πόσιν: The Doric maidens of Kyrene were present at the games. The wish, as the wish of Nausikaa, Od. 6, 244: αἳ γὰρ ἐμοὶ τοιώδε πόσις κεκλημένος εὗρ.—ἡ | νῦν εὔχοντ(o): “Or they (the mothers) wished as son.” The shift is sudden, and Hartung’s αἳ δ’ for ἡ is worth considering; not so Bergk’s awkward παρθενικά, which destroys the color of ἀφονοι, and does not allow us to supply the complementary φωνα to the complementary ματέρες, as Hartung’s αἳ δ’ would do.

Στρ. έ.—109. Ὀλυμπίοιοι: A local game.—βαθυκόλπου: Especially appropriate to Mother Earth (v. 18). Comp. P. 1, 12.—111. ἀοιδάν | δίψαν: “The songs are athirst,” as “deed is athirst” (N.
3, 6), but the poet finds that he is quenching the thirst of his Muse, and would fain pause, but Telesikrates (τις) reminds him that there is one more theme to call up—the glory of his ancestors.—112. ἐγείρατο ... δόξαν: A half-forgotten tale is roused from sleep, and this, too, is a καπός story.—113. καὶ τεόν: As well as the glory of the Thebans, Herakles and Iphikles. —προγόνων: Plural, for though Alexidamos alone is meant, the whole line is involved.—114. Ἰρασά: The choice part of the country, through which the Libyans led the new-comers by night for good reasons, acc. to the story of Herodotos, 4, 158. As P. would say Ἰρασά πρός πόλιν more readily than πρός πόλιν Ἰρασά, it is not fair to cite this passage as an example of ἐξαιρέω with acc. See P. 4, 52.

—Ἀνταίον: The father of the maiden (Barké) bore the same name as the famous Libyan antagonist of Herakles.

Ἀντ. ε'.—118. ἐπλετό: Binds strophe and antistrophe together, and thus gives special prominence to the epode, which here contains the καπός-point.—χρυσοσφαιρόνοι: O. 6, 57: τερπνῶς δ' ἐπέι χρυσόσφαιρόνοι λάβεν | καρπὸν Ὑβας.—119. ἀνθησαντ(α): Flower and fruit are one.—ἀποδέψατο: Cf. v. 40. On the active, see O. 1, 13.—120. φυτεύων: Of a deep-laid plan. So N. 4, 59: φύτευε τοι θάνατον ἐκ λόχου.—121. γάμον: "Wedding," not "wedlock." —122. τεσσαράκοντα καὶ ὅκτω: One of the fifty Danaides (Hypermnestra) had saved her husband, N. 10, 6; Hor. Od. 3, 11, 33; one (Amymone) had yielded to Poseidon.—πρὶν μέσον ἀμαρ ἔλειν = πρὶν τὸ μέσον τῆς ἤμερας γενέσθαι (Schol.). "Before the oncoming of midday." ἔλειν does not require an object any more than αἱρεῖ in the familiar phrase ὁ λόγος αἱρεῖ.—123. γάμον: No fear of repetition. See note on P. 1, 80.—124. αὐτίκ(α): See v. 31.—ἀγώνος: "Lists," as O. 10 (11), 26.—125. σὺν δ' ἀδελθοῖς: Cf. O. 2, 46. "With the help of," instead of "by means of."—126. σχήσοι: Opt. in or. obl. = ind. only with interrog. in P., as in Homer, except O. 6, 49, which see. First occurrence of fut. opt.

'Επ. ε'.—127. ἐθίδου: "Offered." —Δίβυς: Antaios. —ἀρμόζων: See v. 14.—128. τέλος ... ἀκρον: Praemium summum (Dissen), "the great prize." —129. ἀπάγεσθαι: Where we should expect ἀπαγαγέσθαι: but ἄγεν often tricks expectation, and there is, besides, a note of triumph in the present. So ἄγεν below, v. 133.—δό ἄν ... ψαύσει: The oratio recta would be δό ἄν ... ψαύση, and δό ἄν ... ψαύσει would be a slight anaklathon. This, however,
is doubtful for Π. ἀν...θορών may possibly be = ἀναθορών, but in all likelihood ἀν belongs to the opt. and gives the view of the principal subject, Άνταιος. Comp. Hes. Theog. 392: ὁς ἀν μάχοιτο, implying μάχοιτ ἀντίς. So here ὁς ἂν ψαύσειε implies ψαύσειεν ἂντίς.—130. ἀμφί: With ψαύσειε.—Φοῖ: Does not depend on πέπλοις, but on the whole complex.—πέπλοις: The fluttering robe heightens the picture (v. 128: κοσμήσασις). On the dat. see v. 46. — 131. φύγε λαυψηρόν δρόμον = δρόμῳ λαυψηρῶς ἔφυγεν.—132. χείρι χειρός: P. 4, 37: χειρί Φοῖ χειρά.—133. Νομάδων: The scene is laid in Barka.—δι' ὕμιλον: In prose we must say δι' ὕμιλον. With the accus. we feel the throng.—δίκον...έπι: A similar scene in P. 4, 240. — 135. πτερὰ...Νίκας: O. 14, 24: ἐστεφάνωσε κυδίμων ἀέθλων πτέροις εἰ χαίταιν. On the prothalamion theory we have a parallel with Telesikrates.
PYTHIA X.

A peculiar interest attaches to this poem as the earliest work of Pindar that we have, for, according to the common count, the poet was only twenty years old when he composed the tenth Pythian in honor of the victory of Hippokleas, παῖς διαυλοδρόμος, Pyth. 22 (Ol. 69, 3 = 502 B.C.). The Scholiast says that Hippokleas gained another victory the same day in the single-dash foot-race (σταδίω), but no direct mention of it is made in this poem. The father of Hippokleas had overcome twice at Olympia as ὀπλιτοδρόμος, once at Pytho in an ordinary race. Pindar was employed for this performance not by the family of Hippokleas, but by the Aleuadai of Larisa. Dissen thinks that the ode was sung at Larisa, Böckh at Pelinna, the home of Hippokleas.

Always an aristocrat, at the time of P. 10 Pindar had not reached the years of balance in which even he could see some good in the λάβρος στρατός. Here he simply repeats the cant of his class. He is what we may suppose the Kynnos of Theognis to have been when he started life, and this poem is redolent of the young aristocracy to which P. belonged. The Persian war had not yet come with its revelation. "The Gods and the Good Men," that is his motto, but the good men must be of his own choosing. He believed in God, he believed also in Blood. The praise of Hippokleas, as aristocratic as his name, was a congenial theme. "Rich is Lakedaimon, blessed is Thessaly; o'er both the seed of Herakles bears sway." This is the high keynote of the poem—the name of Herakles, the pride of race. "Is this an untimely braggart song?" he asks. "Nay, I am summoned by Pytho and the Aleuadai, descendants of Herakles, to bring to Hippokleas a festal voice of minstrels"—Pytho and the Aleuadai, God and Blood (vv. 1–6). "For Hippokleas maketh trial of contests, and the Parnassian-gorge hath proclaimed him foremost of boys in the double course. Apollo, achievement and
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beginning wax sweet alike when God giveth the impulse, and it was by thy counsels that he accomplished this, but by inborn valor hath he trodden in the footsteps of his father.” Apollo gave the accomplishment, the father the native vigor—God and Blood again (vv. 7-13). “That father was twice victorious at Olympia, clad in the armor of Ares, and the field of contests ’neath the rock of Kirrha proclaimed him victor in the foot-race. May fortune attend them in after-days also with flowers of wealth.” May Blood have the blessing of God (vv. 13-18).

Now follows the moral, not other for the youthful poet than for the gray-haired singer, and Pindar prays for Pelinna as he is afterwards to pray for Aigina (P. 8, end). “Having gained no small share of the pleasant things of Hellas, may they suffer no envious reverses from the gods. Granted that God’s heart suffers no anguish, ’tis not so with men. A happy man is he in the eyes of the wise, and a theme for song, who by prowess of hand or foot gains the greatest prizes by daring and by strength (vv. 19-24), and in his lifetime sees his son obtain the Pythian wreath. Higher fortune there is none for him. The brazen heaven he cannot mount, he has sailed to the furthest bound. By ships nor by land canst thou find the marvellous road to the Hyperboreans” (vv. 25-30).

Then follows the brief story of Perseus’ visit to the Hyperboreans, a land of feasts and sacrifices. The Muse dwells there, and everywhere there is the swirl of dancing virgins, with the music of lyre and flute. Their heads are wreathed with golden laurels, and they banquet sumptuously. Disease nor old age infests this consecrated race.

The land of the Hyperboreans is a glorified Thessaly, and P. was to come back to it years after in O. 3. What Perseus saw, what Perseus wrought, was marvellous; but was he not the son of Danaë, was he not under the guidance of Athena? (v. 45). And so we have an echo of the duality with which the poem began; and as Pindar, in the second triad (v. 21), bows before the power of God, so in the third (v. 48) he says: έμοι δὲ θαυμάσαι | θεῶν τελεσσάντων οὐδὲν ποτε φαίνεται | ἐμεν ἄπιστον.

And now, with the same sudden start that we find in his later poems, Pindar returns to the victor and himself. And yet he is haunted by the image of the Hyperboreans, and as he hopes “that his song sweetly sung by the Ephyrain chorus will make Hippokleas still more a wonder for his victories mid elders as mid
mates, and to young virgins a sweet care,” the notes of the lyres and the pipings of the flutes and the dances of the Hyperborean maidens (vv. 38–40) come before him. Again a moralizing strain is heard. The highest blessing is the blessing of the day. “What each one striveth for, if gained, he must hold as his near and dear delight. That which is to be a year hence is beyond all ken” (vv. 61, 62). What is that but the τὸ δ’ αἰεὶ παράμερον ἔσλον | ὑπατον ἐρχέται παντὶ βροτῷ of O. 1, 99? Only the young poet has the eager clutch of youth (ἀρπαλέων φροντίδα), and a year was a longer time for him in P. 22 than in Ol. 77. Then P. thanks the magnate who yoked this four-horse chariot of the Pierides, the chariot which would never be yoked on so momentous occasion for the poet (see O. 6, 22), and the ode closes with a commendation of the noble brethren who bear up the state of the Thessalians. On them, the Good Men, depends the blessing of the right governance of the cities ruled by their fathers (vv. 55–72). The last word of the fourth triad is the praise of Blood, as the great thought of the third is God.

Leopold Schmidt has detected the signs of youthfulness in every element of the poem—in periodology, in plan, in transitions, in the consciousness of newly acquired art, in the treatment of the myth, in the tropology, in the metres, in the political attitude. In an edition like this the examination of so subtile a study cannot find a place. A few words on the general subject will be found in the Introductory Essay, p. lvii.

It is noteworthy that the triads do not overlap. Praise occupies the first triad; prayer, fortified by an illustration of God’s power, the next two; hope takes up the fourth.

The measures are logaoedic. The mood is set down as a mixture of Aiolian and Lydian.

Στρ. α’. — 1. Ὀλβία ... μάκαιρα: Climax. Asyndeton and climax remain characteristics of P. to the end.—3. Ἡρακλεός: The Aleuadai were of the Herakleid stock.—4. τί; κομπέω παρὰ καρύν: “What? Am I giving utterance to swelling words untimely?” This is Mommsen’s reading, and more natural and lively than τί κομπέω παρὰ καρύν: “Why this swelling (prelude) untimely? with the implied answer, ‘It is not untimely.’” — ἄλλα: “Nay—but.” — Πελινναῖον: Also called Πέλιννα (Πέλινα), in Hestiaiotis, east of Trikka, above the left bank of the Peneios.
identified with the ruins near Gardhiki.—ἀπ’ει: For the sing. (as it were, “with one voice”), comp. O. 9, 16; P. 4, 66; 11, 45.

—5. Ἀλευδα . . . παῖδες: The Aleuadae were one of the great aristocratic families of Thessaly. It does not appear in what relation Hippokleas stood to them. Perhaps he was the favorite, or ἀιτής (Theokr. 12, 14), of Thorax, who ordered the song. Fennell, however, thinks that Thorax was the father. See v. 16.—Τηπποκλέας: The form objected to by Ahrens has been defended by Schneidewin on the authority of inscriptions.—6. ἀγαγεῖν: As a bride to her husband. Comp. also v. 66.

'Αντ. α’.—7. γενέται γάρ ἀέθλων: Cf. P. 9, 38; N. 6, 27: πόνων ἐ γε ύσ ἐ ντο, 1. 4 (5), 19: τὸ δ’ ἐμον κέαρ ὑμῶν γε γε ἐ ς τα. —8. οτραταφ: O. 5, 12. Pure dative dependent on ἀνέειπεν. —ὁ Παρνάσιος . . . μυχός: Cf. P. 5, 38: κοιλόπεδον νάτος. —9. διαυλοδρομᾶν: For the διαυλος, see O. 13, 37. —ἀνείπεν: O. 9, 100; P. 1, 32.—10. Ἀπολλος, γλυκύ δι: On δι, see O. 1, 36. γλυκύ is predicative, “waxes a thing of sweetness,” “a delight.” —τέλος ἀρχα τε: The whole, from beginning to end, hence the sing. αὐξεται, as απ’ει, v. 4. There were two τέλη and two ἀρχαί in the διαυλος. The first τέλος is the second ἀρχη, and δαιμόνος ὀρνύτος is needed for both. Hence perhaps the position, though πράξει ὁδοί τε (P. 9, 74) would suffice as a parallel, “the end as the beginning.” —12. τὸ δὲ συγγενέσ: Accus. dependent on ἐμβεβακεν. Pindaric variation for τῷ συγγενεί opposed to τεύω γε μηδεσιν. —ἐμβεβακεν: Cf. N. 11, 44: μεγαλανορίας ἐμβαίνομεν.

'Επ. α’.—13. πολεμαδόκοις: On the armor of the ὀπλιτοδρόμος, see P. 9, 1. As the shield is the important part, the adjective is well chosen.—15. βαθυλείμων: So with Hartung for βαθυλείμων. β. seems to be a fit epithet for the low-lying course, ἀγών, for which see P. 9, 124. Comp. also P. 1, 24: βαθειαν . . . πλάκα. The acc. βαθυλείμων(a) is tr. by Fennell “rising from rich meadows.”—ὑπὸ . . . πέτραν: “Stretching along under,” hence the accusative. For πέτραν, comp. P. 5, 37: Κρισαίον λόφον. —16. κρατησίποδα: Dependent on θήκειν. “Made prevalent of foot,” “victorious in the race.”—Φρίκιαν: The position is emphatic, but the examples cited by Rauchenstein are all nominatives, O. 10 (11), 34. 38. 56; P. 12, 17; I. 5 (6), 30. 35. The emphatic acc. naturally takes the head of the sentence. Φ. is the victor's father; according to Hermann and others a horse.
PYTHIA X.

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If Phrixos is an aristocratic Thessalian name, Phrikias might also be suffered to pass muster.—18. ἀνθεῖν: As if ἐποιεῖ ὁ υἱὸς were equivalent to εἶναι ὁ μοῦρα. —σφίνεν: Depends on ἐποιεῖ. The extremes are rhythmically near. Comp. Hdt. 1, 32: εἰ μὴ οἱ τύχη ἐπίσπευστο πάντα καλὰ ἔχοντα τελευτᾶσαι εὖ τὸν βίον.


Ἀπ. β’.—26. κατ’ αἰσχῶν = κατὰ τὸ προσήκον (Schol.). “Duly” with τυχόντα. Cf. P. 4, 107.—τυχόντα: On the aor. part. with ἔδη, see P. 5, 84.—στεφάνων: According to the Scholiast, Hippokleas gained both διάυλος and στάδιον the same day. See v. 58.—27. δ’ χάλκεος ὑμνάστοις: Comp. the story about Diagoras, quoted in the introduction to O. 7, Cic. Tusc. 1, 46, 111: Morere, Diagora, non enim in caelum ascensurus es.—28. διὰ τόπων ... πλόων: “Whatever brilliant achievements we men of mortal race attain, he sails to the outmost bound.” Combine περαίνει πλόου πρὸς ἑσχατὸν with Rauchenstein and Leop. Schmidt. Cf. I. 5 (6), 12: ἑσχάτισ ... πρὸς ὅλβον. The dative with ἀπτεσθαί, as I. 3 (4), 29: ἀνόρειαι δ’ ἑσχάταις | οὐκόδειν στάλασιν ἀποτελεῖ Ἡρακλείας. Comp. the close of O. 3.—ἀγλαται: For the word, see O. 13, 14; the pl., O. 9, 106.—29. ναυφί: On the omission of οὔτε, see P. 6, 48, and comp. below, v. 41: νόσος οὔτε γῆρας.—κεν εὐροῖς: Simply εὐροῖς in the old MSS. ἄν is supplied by Moschopulos. In such passages, P. prefers κεν. See v. 62; O. 10 (11), 22: P. 7, 16; N. 4, 93. Bergk, following an indication of the Scholia, writes τάχ’, the opt. being used in the old potential sense. See note on O. 3, 45.—30. Ὑπερβορεῶν: See O. 3, 16.—ἀγώνα = ἀγοράν (Eustathios).—θαυματάν: O. 1, 28.

Ἐπ. β’.—31. Περσεύς: See P. 12, 11.—33. ὄνομ: The ass is a mystic animal. Hence the ready belief that the Jews worshipped an ass. See Justin Martyr, Apol. I. 32, and esp. c. 54, where
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Christ and Perseus, Pegasos and the foal of an ass are paralleled.


—theo: Apollo.—34. βρεμνται: The acc., as if eπινυχων were = ευρων. —36. θριν θριαν: “Rampant lewdness” (Paley). “Tower- ing wantonness.” θρις is “braying,” and its accompaniments (comp. Hdt. 4, 129; δρις εντες διν οι δοιε ἐτέασςον την ἵππον τὸν Σκυθέων, and ἄρθροις in P. is regularly used of sound (O. 9, 117; N. 10, 76), as Mezger notes, but θριω cannot be explained away. On the sacrifice of the ass to Apollo, the musical beast to the musical god, see A. B. Cook, Journ. Hell. Stud. XIX., pt. 1, where this passage is illustrated by a fresco found at Mycenae representing two rampant asses with lolling tongues and leering eyes.—κωνδάλων: Properly used of “gnawing” (ravelling) monsters; hence, as here, of untamed beasts of draught, Aisch. P. V. 407: ἐξευξα πρῶτος εν ἵγυοις κυωδ αλα.

Στρ. γ'.—38. τρόποις ἐπὶ σφητροισι: ἐπὶ of the conditions. See P. 1, 84. “With such ways as theirs” to make her stay. “Such are their ways.” These ways are next set forth.—σφητροισι: See note on O. 9, 84. —39. βοι: O. 3, 8: βοιν αλὼν, N. 5, 38: καλάμου βοι, which seem to us more natural.—δονενμ: The music swirls with the dance and as well as the dance. N. 7, 81: πολύφατον θρόνον ὕμων δόνει ἄνυχα.—40. δάφνα τε χρυσῆ: O. 11 (10), 13: ἐπὶ στεφάνῳ χρυσέας εἰς ἑλαιας, and see note on O. 8, 1.—ἀνάδησαντες: Where we might expect the middle, but κόμας will serve for the reflexive. See note on O. 14, 24: ἐστεφάνωσε.—ειλαπτιναῖοιν: Od. 1, 226: εἰ ἔλατα ἐν ἱε γάμος; ἐπει οὐκ ἔρανος τάδε γ' ἑστιν.—41. νόσοι δ' οὐτὲ γήρας: See v. 29. —κέκραται: Is “blended” with the current of their blood. See O. 10 (11), 114.

'Αντ. γ'.—44. ὑπέρδικον: This stern (over-just) goddess they had escaped, not that they were not subject to her, but because they had satisfied her; they had been found guiltless before her.

—θρασεία δὲ πνεύμων καρδία: A variation from what we should expect, θρασὺ or θρασεία, like χαμηλά πνεών (P. 11, 30); κενεά πνεύμα (O. 10 [11], 102).—45. ἄγετο: Parenthetical imperf.—46. πούκλον: Cf. P. 8, 46: δρακόντα πούκλον.—47. δρακόντων φόβαι = δρακον- τείων φόβαι. The locks were snakes.—νασώτατας: The Seriphians. See P. 12, 12. —48. θαμμασάι: “For wondering.” “To rouse my wonder.” The strict grammatical dependence is on ἀπιστον. In prose, ἀπιστον ὡστε θαμμάσαι. Schol. Flor.: ἐγώ πιστεύων πάντα τοὺς θείους δύνασθαι οὐ θαμμάζω.
'Επ. γ'. — 51. σχάσον: "Check," "hold." σχ. is a nautical word. Eur. Phoen. 454: σχάσον δὲ δεινὸν ὄμμα καὶ θυμοῦ πνοῖς. Asyndeton in a sudden shift.—ἀγκυραν: The boat-figure grows out of ναυσώταις, and χαίραδος πέτρας out of λίθων βάμασιν. Cf. P. 12, 12. χ. π. "reef," "rocky reef."—ἐρεισθον χθονί: "Let it go and grapple the bottom." The dat. is instrumental.—52. πρώραθε: P. 4, 191.—αλκαρ: "A guard against." —53. ἐγκωμίων: Do not land. Your bark will be dashed against the rocks of a long story. Your ship must go to other shores, your song to other themes, as a bee flies from flower to flower. Pindar lives himself into a metaphor, as if it were no metaphor; hence metaphor within metaphor. No mixed, only telescoped, metaphor.—ἀωτος: Is hardly felt as our "flower" or "blossom." This would make both μέλισσα and λόγον flowers, and P., even in his nonage, could hardly have been guilty of that.—54. ὠτε: Cf. P. 4, 64.

Στρ. δ'. —55. Ἐφυραῖων: Ephyra, afterwards Kranos, was ruled by the Skopadai, great lovers of art. The inhabitants belonged to the stock of the Herakleidai, from Ephyra, in Thesprotia.—56. ἀμφὶ Πηνείων: At Pelinna. —γλυκεῖαν: Proleptic. —57. τὸν Ἰπποκλέαν: The article seems prosaic to G. Hermann. Rauchenstein writes ποδ'. The other examples are not exactly parallel, but "this Hippokleas of ours" will serve.—ἐπὶ καὶ μᾶλλον: Even more than he now is, by reason of his victories.—σὺν ἀοιδαῖς: Much more lively than ἀοιδαῖς or δὲ ἀοιδῶν. Cf. P. 12, 21.—58. στεφάνων: See v. 26. —59. νέασιν τε παρθένοις μέλημα: A hint that Hippokleas is passing out of the boy-stage. Comp. the allusions to love in P. 9, esp. v. 107. —60. ἰπέκνισε(ν): Danger is a nettle, ἐρως is a κνίδη. κνίζεων is used of love, Hdt. 6, 62: τὸν δὲ Ἀρίστωνα ἐκ κνιζε ἀρα τῆς γυναικὸς τάущης ὀ ἐρως. Cf. I. 5 (6), 50: ἀδεία δ' ἐνδον νῦν ἐκ κνιζεν χάρις, where ἐνδον = ὑπό.

'Αντ. δ'. —61. τῶν... ὀροῦει: ὀρ. with gen., like ἔραμαι. Comp. also P. 6, 50: ὀργᾶς δὲ ἰππείαν ἐσόδων. —62. τυχῶν κεν... σχέδων = εἰ τυχοῖ, σχέδοι κεν. Similar positions of αὖ are common enough in prose. Here the opt. with κεν is an imperative.—ἀρταλέαν = ὁς ἀρταλέον τε. "With eager clutch." Comp. P. 8, 65: ἀ ρ παλ ἓ ἀ ν δοσιν.—φροντίδα = μέλημα.—πάρ ποδός: Cf. P. 3, 60: γνόντα τὸ πάρ ποδός, and I. 7 (8), 13: τὸ δὲ πρὸ ποδὸς ὁρειον αἰει σκοπεῖν.—63. εἰς ἔναντον: "A year hence." —64. ἕνια: Thes
salian magnates were famous for a rather rude hospitality. See note on P. 4, 129. Xen. Hell. 6, 1, 3: ὲν δὲ καὶ ἄλλος φιλόξενος τε καὶ μεγαλοπρεπῆς τὸν Θεταλικὸν τρόπον. — Θόρακος: Thorax was the magnate who ordered the poem. His relation to Hippokleas is obscure. — ἐμὰν ποιηνόν χάριν: Acc. to the Schol. ἐμὰν χάριν = τὴν ἐκ ἐμοῦ χάριν, "my song of victory." ποιηνόν would then be transitive, "panting to gain." But the other interpretation, "in panting eagerness for my sake," would be more appropriate to the circumstances of the young and unknown poet. Thorax was a personal friend of victor and singer.—65. τὸδε(ε): 'This' of mine.—ἀρμα Πιερίδων: Comp. O. 6, 22 and I. 7 (8), 62: Μουσαίον ἀρμα. This is for P. a grand occasion. — τετράορον: Böckh sees an allusion to the four triads, and sees too much.—66. φιλέων φιλέοντ', ἀγων ἀγοντ(α): We should say, in like manner, "lip to lip, and arm in arm," so that it should not appear which loves, which leads. Whether this refers to Hippokleas or to Pindar depends on the interpretation of χάριν.

'Επ. δ'.—67. πρέπει: "Shows" what it is.—69. κάδελφεος μὲν ἐπαινήσωμεν: With Hermann. Thorax, Eurypylus, and Thrasydaios were at the headquarters of Mardonios before the battle of Plataia (Hdt. 9, 58).—70. νόμον: The state. Cf. P. 2, 86.—71. ἐν δ' ἀγαθοίσι κεῖται: Cf. P. 8, 76: τὰ δ' οὐκ ἐπ' ἀνδράσι κεῖται. Some MSS. have κεῖται (schema Pindaricum), for which see O. 11 (10), 6. ἀγαθοίσι in the political sense.—72. πατρώαι: Another mark of the youthful aristocrat. Besides, Pindar had nothing to hope for from the mob.
According to the Scholia, Thrasydaios, a Theban, was victorious, as a boy, in the foot-race, Pyth. 28 (Ol. 75, 3 = 478 B.C.), the year after the battle of Plataia. He was long afterwards victorious in the δίανυσ, Pyth. 33 (Ol. 80, 3 = 458 B.C.), before the battle of Tanagra. The expression γυμνὸν στάδιον (v. 49) has led some to suppose that the earlier victory is meant. See the passage. The failure to mention the trainer of Thrasydaios may mean that Thrasydaios, like Hippokleas of P. 10, had outgrown his attendant, although in a poem supposed to be full of obscure hints we might see in Pylades and in Kastor the reflection of that unnamed friend. The ode shows that Thrasydaios belonged to a wealthy and prominent family. His father had been successful at Pytho (v. 43), and another of the same house had gained a victory with a chariot at Olympia (v. 47). The song was sung in the procession to the temple of Ismenian Apollo, to whom the prizer was to return thanks for the guerdon of a victory.

Pindar calls on the daughters of Kadmos and Harmonia to chant Themis and Pytho in honor of the victory of Thrasydaios, which he won in the land of Pylades, the host of Orestes (vv. 1–16).

Upon this invocation—an unbroken sentence that extends through a whole triad and bristles with proper names—follows the familiar story of Orestes, which ends here with the death of Klytaimnestra and her paramour, Aigisthos, a myth which hardly seems to belong to a joyous epinikion (vv. 17–37).

If Pindar had kept his usual proportion, the story would have extended through the third triad, but, with a common poetical device, he exclaims that he has been whirled out of his course, summons the Muse to fulfil the promised task, and praises the achievements of Pythonikos, the father, and Thrasydaios, the
son, recounting how the house had won in the chariot-race at Olympia and put to shame their rivals at Pytho (vv. 38–50).

Then, putting himself in the victor's place, P. prays for a right spirit, for the love of what is noble, for self-control in the midst of effort. Hence the middle rank is best, not the lofty fate of overlords. But if the height is scaled, then avoid insolence. Such a noble soul is Thrasydaios, son of Pythonikos; such Iolaos, son of Iphikles; such Kastor and Polydeukes, sons of the gods, who dwell one day at Therapnai, one within Olympos (vv. 51–64).

The eleventh Pythian has given the commentators much trouble. In most of the odes the meaning of the myth, its office as an incorporation of the thought, can, at least, be divined. Here the uncertainty of the date and the unusual character of the story combine to baffle historical interpretation. Historical romances have been framed to fit the supposed fortunes of the house of Thrasydaios. The figures of Agamemnon, Klytaimnestra, Cassandra, Orestes, have been made to represent, now political characters, now political combinations and conflicts. What does the praise of the middle estate mean? What light does that throw on the question of the date? Or are we simply to say that the poem belongs to a period in Pindar's earlier career, when he had not yet acquired the art of handling the myth, and is the story of Orestes a mere ornament, without deeper significance?

The two main difficulties, then, are the selection of the myth of Orestes and the praise of the middle estate. Apart from all historical side-lights, which here seem to confuse rather than to help, the meaning of the myth of Orestes is given by the poet in the line ἵσχει τε γὰρ ἅλβος ὁ μείονα φθόνον (v. 29). This is true of all the figures in the piece—Agamemnon, Klytaimnestra, Aigisthos, Orestes. Pindar does not carry out the story of Orestes, simply because he feels that he might do what some of his commentators have done so often, and push the parallel between the hero of the myth and the hero of the games too far. So he drops the story, as he has done elsewhere—drops it just as Bellerophon is dismissed (O. 13) when his further fortunes would be ominous. The return to the praise of Thrasydaios and his house is, however, a reinforcement of the moral Pindar has just been preaching—the moral that lies in the myth—and when he reaches the point at which the house of Thrasydaios put the
Greeks to shame by their speed, he pauses and prays for moderation, the corrective of too great prosperity. This is all too high for him, the glory is too great. So, in the commonwealth, he chooses the middle station and dreads the fortunes of tyrants. The feats he aims at are within the common reach. And yet even the highest is not in danger of envy, if there is no o'erweening pride nor insolence. Witness Iolaos, a Theban, townsman of Thrasydaios; witness Kastor and Polydeukes, brothers of Klytaimnestra. Doubtless this is not all that the poem means—but shall we ever know more?

The first triad is occupied with the introduction. The myth begins with the beginning of the second triad, but is stopped in the third triad by the whirl (v. 38), which prepares the return to the victor and his house.

The rhythms are logaoedic.

'Str. a'.—1. Κάδμου κόραι: O. 2, 24: ἐπεταί δὲ λόγος εὐθρόνους [Κάδμου κούρας. — Σεμέλα ... ἀγνιάτις: "Neighbor." One would expect a special office, as in the case of Ἀπόλλων ἀγνεύς, for Semele is a special favorite (O. 2, 28), and lives at the court end of Olympos. Ov.Met.1, 172: plebs habitat diversa locis: a fronte potentes caelicolae clarique suos posuer e penates.—2. Ἰνὸ δὲ Δεινοθέα: Familiar from Od. 5, 333 on. Comp. O. 2, 33.—3. ἀριστογόνῳ: Mommsen reads (with the Schol.) ἀριστογόνου, but Herakles does not need the adjective, and it is time for Alkmena to have it.—4. Μελιαν: Who bare Ismenios and Teneros to Apollo, Paus. 9, 10, 5.—χρυσέων ... τριτόδων: Golden tripods were sent to this shrine by the Θηβαγενείς—the old pre-Boeotian stock—and the high-priest was chosen yearly from the δαφνηφόρος.—5. Δοξίας: Oracular name in connection with an oracle. So P. 3, 28.

'Ἀντ. α'.—6. μαντίων: More natural than μαντείων = μαντευμάτων (Schol.). The divination was δὲ ἐμπύρων.—7. Ἀρμονίας: Wife of Kadmos. —ἐπίνομον: With στρατών. ἐπίνομον is glossed by σύννομον, but the other version seems more natural: τὰς [sc. ἰρωδίας] ἐπινεμώνεις καὶ ἐπιπτενοῦσας τὰς Θήβας. ἐπίνομον would then be proleptic. The host of heroines is invited to visit (ἐπίνομον) the shrine in a body (ὁμαγνυρέα), and the two daughters of Harmonia (v. 7) are to sing (v. 10).—8. καλεῖ: Sc. Δοξίας.—9. Θέμυ: Gaia was the first, Themis the second mistress of the Pythian shrine. See note on P. 4, 74.—10. γὰς ὀμφαλόν:
See P. 6, 3.—κελαδήσετε: We have a right to call this a subjunctive. See O. 6, 24.—άκρα σῦν ἐσπέρᾳ: “The edge of even,” “nightfall.” See the commentators on So. Ai. 283, where Jebb translates this passage “at fall of eventide.”

Επ. α'. — 12. χάριν: Apposition to the action. κελαδήσετε = ποιήσεσθε κέλαδον. “To grace.”—ἀγώνι ... Κιρρας: P. 10, 15: ὑπὸ Κιρρας ἀγώνι | πέτραν.—13. εἰμασεν: Causative. The herald was the agent. Comp. P. 1, 32: κάρτος ἀνειπτε μῦν.―14. εἰπί: With βαλὼν.—15. ἀρούραις Πυλάδα: The father of Pylades was Strophios, king of Phokis.—16. Δάκωνος: Orestes was made king of Lakedaimon, acc. to Paus. 2, 18, 5.

Στρ. β'.—17. τόν: The relative begins the myth, as often. See Index.—’Αρσίνα: By others called, Δασάμεια, Κλισσα.―18. ὑπὸ = ὑπὲκ: Cf. O. 5, 14: ἵππ’ ἀμαχανίας, 6, 43: ἵππ’ ὄδανος.—κάκ: So after Bergk’s κήκ for the simple ἐκ of the MSS., which gives a harsh construction.—19. ὑπότε: See P. 3, 91. —Δαρδανίδα: With κόραν.―20. ‘Ἀγαμεμνονία | ψυχή: O. 2, 13.—21. ἀκτάν παρ’ εὐσκιόν: παρά not strictly as in prose, not “along the shore,” but “to the stretch of the shore.”

Αντ. β'.—22. νηλής γυνᾶ: On the position, see O. 1, 81; 10 (11), 48; P. 12, 17.—Τιθγένει(α) ... σφαχθείσα: Rather than τὸ σφαχθημα, ὅτι ἐσφάχθη, σφαγή. See O. 3, 6; P. 2, 23.—ἐπ’ Εὐρίπῳ: At Aulis.—24. ἐπέρω λέξει δαμαζόμεναν: The paraphrast: ἐπέρα ἀνδρὶ μισαγομένην. Fennell tr. “humiliated by another connection on Agamemnon’s part.” This would bring in Kassandra, but the sense cannot be extracted from the words. Pindar enlarges on the more shameful alternative, “guilty passion and sensual delight.”—25. ἐννυχοὶ πάραγων κοίται: P. 2, 35: εὔναι παράτροπου.―τὸ δὲ νέας, κτῆ.: Inevitable Greek moralizing, as inevitable to Pindar as to Euripides.

Επ. β'.—27. ἀλλοτρίαις γλώσσαις: “Owing to alien tongues,” as if’ δὲ ἀλλοτρία γλώσσας.—29. ἵσχει τε ... ὡ δὲ: Cf. P. 4, 80.—οὕ μείωνα: Sc. τοῦ ἄλβου. Prosperity is envied to its full height. The groundling may say and do what he pleases. No one notices him.—30. χαμηλά πνέων: Comp. O. 10 (11), 102: κεναῖς νεύσαις, N. 3, 41: ἄλλοις ἄλλα πνέων.—ἀφαντὸν βρέμει: To him who lives on the heights the words and works of ὁ χαμηλὰ πνέων amount to
nothing more than an “obscure murmur.” The contrast is, as the Scholiast puts it, between ὁ ἐπιφανής and ὁ ἀφανής.—31. μὲν... τε: O. 4, 13.—32. χρόνῳ: P. 4, 78: χρόνῳ ἵκετ(ο).—κλαύταις ἐν Ἀμύκλαις: Homer puts the scene in Mykenai, Stesichoros in Amyklai. Acc. to O. Müller, Amyklai was the old capital of the Pelopidai, and the same city that Homer calls Lakedaimon. See Paus. 3, 19, 5, on the statue of Kassandra and the monument of Agamemnon at Amyklai.


'Αντ. γ'.—38. ἀμεμοίπορον τρίοδον: Lit. “path-shifting fork.” The τρίοδος is the place where two roads go out of a third. Plat. Gorg. 524 Λ: ἐν τῇ τρίοδῳ ἐξ ἦς φέρετον τῷ ὀδῷ. See my note on Justin Martyr, Apol. II. 11, 8. “The place where three roads meet” is misleading without further explanation.—τρίοδον: Notice the prolongation of the last syllable, P. 3, 6.—39. ὅρθαν κέλευθον: vv. 1–16. The words ὅρθαν κέλευθον suggest the paths of the sea, and the image changes.—40. ὅς ὅτε: Comp. O. 6, 2: ὅσ ὅτε θαυμάν μέγαρον.—ἀκατόν εἰναλιαν: For the figure, see P. 10, 51.—41. Μοίσσα, τὸ δὲ τεόν: For ὅτε, see O. 1, 36. With τὸ δὲ τεόν, comp. O. 5, 72: τὸ δ' ἐμόν.—μισθόιο: In these matters P. is to us painfully candid.—παρέχειν: Ἄς συνείδεν is a verb of will, the future is not necessary.—42. ὑπάργυρον: “For silver.” The double meaning of “silver voice” is plain enough. Much disputed is 2, 8: ἀργυρωθείσαι πρόσωπα μαλθακόφωναι ἄοιδαι.—ἀλλοτ' ἀλλ' ταρασσόμεν, κτ.: “That is thy duty, to let it flit now this way, now that—now to father, anon to son.” P. has already flitted from land (τρίοδον) to water (πλόου).

Στρ. 8. — 49. Πυθοῖ τε: With preceding μέν, as v. 31.—γυμνόν ἐπί στάδιον: “The bare course,” usually opposed to the ὀπλίτης δρόμος, as I. 1, 23. Here the course, where the runner has nothing to help him; opp. to ἐν ἀρμασι, σὺν ἱπποις.—ηλεγξαν: “Put to the blush.” — 50. θεόθεν ἐραίμαν καλῶν: P. often uses the first person when he desires to put himself in the place of the victor (O. 3, 45; P. 3, 110). A familiar trick of familiar speech, and suited to the easy terms on which P. stood with most of his “patrons.” The sense “May the gods so guide my love for that which is fair that I may not go beyond the limit of my power.” Others: θεόθεν καλῶν, “The gods the gods provide.” There is not the least necessity for considering ἐραίμαν as = ἐραίμαν ἄν.— 51. μαίόμενοι: The participle is restrictive, ὀστε τὰ δυνατὰ μόνον μαίεσθαι.—ἐν ἀλικία: “In my life’s bloom.” — 52. τῶν γὰρ ἀμ πό- λιν, κτε.: Some see in this an oblique reference to the men who were carrying things with a high hand at Thebes in 478 b.c. For the condition of Thebes at the time of the Persian war, see the speech of the Thebans in Thuk. 3, 62: οὗτοι δὲ ἐστὶ νόμοι μὲν καὶ τῷ σωφρονεστάτῳ ἐναντίωσαν, ἑγγυτάτω δὲ τυράννου, δυναστεῖα ὀλίγων ἀνδρῶν ἐξε τὰ πράγματα.—μᾶσσον = μακροτέρον, the MS. reading, which is unmetrical (Bergk). μ. = μείζονι. See P. 2, 26: μακρὸν ὀλβον.

'Αντ. 8. — 54. ἔνυαΐς δ' ἅμφ' ἁρεταῖς: ἔνυαἴ ἁρεταί are achievements that are within the reach of all, that are open to all (Dis- sen). Mezger prefers “Excellences that inure to the good of all,” such as victories. This is τὸ γ' ἐν ἔνυαί πεποναμένον εὖ of P. 9, 101. Jebb: “Those virtues move my zeal which serve the folk.” But the stress is laid directly on the avoidance of envy.—τέταμαι: “I am at full stretch” as it were, with his arms about the prize. Comp. P. 9, 129: ὅς δ' ἐν πρώτος θερων | ἅμφι θεί θείσειε πέπλους. — 55. ἅτα: The MSS. have ἅτ𝛼, ἅτα. The dat. makes no satis-
factory sense. ἀμύνεσθαι occurs only once more in P., and then in the common sense “to ward off” (I. 6 [7], 27). “The evil workings of envy are warded off” (pass.) makes a tolerable sense. This, of course, makes ἐθνερποῖ i.e., for which we have analogy elsewhere. ἀταῖ would embrace both human and divine (Mezger). ἀταῖ, as a masc. nom. plur., “mischief-makers,” “workers of ἀτη,” would account for ἐθνερποῖ. For the metre read ἀται εἰ (synizesis).—ἀκρον ἐλών: Comp. P. 9, 128: τέλος ἀκρον, and I. 1, 51: κέρδος ὑψιστον.—56. μέλανος ... γενέα: I have rewritten the passage after Bergk with no great confidence. “A fairer end in black death does he find (than the υβρισται), having bequeathed to his sweet race the favor of a good name, the highest of treasures.”—58. κράτιστον: So Bergk for κρατίσταν.

Ἐπ. δ'.—59. ἃ τε: Sc. χάρις. — Ἰφικλείδαν: As P. is praising transmitted glory he does not forget the genealogy of Iolaos and of the Dioskuroi.—60. διαφέρει: “Spreads [the fame] abroad.” —Τόλαον: Iolaos and Kastor are coupled, I. 1, 16. 30, as the διφρηλάται κράτιστοι. — 62. σε τε, Φάναξ Πολύδευκες: Cf. P. 4, 89. Polydeukes was the son of Zeus, and when Kastor fell, Zeus said to Polydeukes (N. 10, 85): εἶ δὲ καστεγγύτου πέρι | μάρμασαι, πάντων δὲ νοεῖς ἀποδάσσασθαι Φίσον, | ἡμιον μὲν κε πνείοις γαίας ὑπένερθεν εὖν, | ἡμιον δ' οὐρανοῦ ἐν χρυσοῖς δόμασιν.—63. παρ' ἀμαρ: “Day about,” “every other day.”—Θεράπνας: I. 1, 31: Τυνδαρίδας δ' ἐν Ἀχαιοῖς δ' υψίπεδον Θεράπνας οἰκέων ἐδος. N. 10, 56: ὑπὸ κυθετὶ γαίας ἐν γυάλωτι Θεράπνας. On the left bank of the Eurotas, where the Menelaion commanded Sparta as the Janiculum Rome. “Nowhere does ancient Sparta come so vividly before the traveller as on the high plateau of Therapne, with its far-reaching view” (E. Curtius).
PYTHIA XII.

Midas of Akragas, a famous αὐλητής, master of the Athenian Lamprokles, who in his turn taught Sophokles and Damon, was victorious in αὐλησίς twice, Pyth. 24 and 25, and likewise, according to the Scholia, at the Panathenaic games. We do not know positively for which of the two victories at Pytho this poem was composed; but if Pindar had been celebrating the second victory, he would, according to his usual manner, have mentioned the first. If this is the first victory, the poem belongs to the same year with P. 6 (494 B.C.), in which Pindar celebrated the success of another Agrigentine, his friend Xenokrates, brother of Theron, and we have in P. 12 one of Pindar's earliest odes.

The contest in αὐλῳδία (song with flute accompaniment) was abolished at the second Pythiad, and the game at which Midas won was the ψιλή αὐλησίς. The antique αὐλός, like the old English flute, was a kind of clarionet, with a metallic mouth-piece, and one or two tongues or reeds. Midas had the ill-luck to break the mouth-piece of his flute, but continued his playing, to the great delight of his audience, and succeeded in winning the prize.

The poem is constructed on the usual Pindaric lines. It announces the victory, tells of the origin of flute music, the invention of the tune called κεφαλᾶν πολλᾶν νόμος (πολυκέφαλος νόμος), and returns to the victor with some not unfamiliar reflections on toil and prosperity.

According to Mezger, ἐφεῦρε, v. 7, and εὐρέων, v. 22, which mark beginning and end of the myth, show the tendency of the poem. The value of the victory consists in its having been gained in an art invented by Athena.

Mezger notices a resemblance to O. 3 in the handling of the myth. In both poems the person of the victor is brought into
connection with the centre of the mythical narrative—the olive there, the πολυκέφαλος νόμος here.

The rhythms are dactylo-epitrite.

Στρ. α'.—1. φιλάγλασι: Not without allusion to the function of Ἀγλαία. O. 14, 13.—καλλίστον βροτεάν πολίων: Cf. P. 9, 75 (of Kyrene): καλλίσταν πόλιν. —2. Φερσεφόνας έδος: The whole island was presented by Zeus to Persephone εἰς τὰ ἀνακαλυπτήρια (the presents given to the bride when she first took off her veil).—δέχαει... κολώναν: The commanding position of this ὑψηλὰ πόλις, as P. calls it elsewhere, is emphasized by travellers, old and new. δέχαει: See P. 1, 64. —3. ναῖες: Heroine and city are blended, after Pindaric fashion. See P. 9, 75.—'Ακράγαντος: The river.—ἐδανὲ ἀνασσα.—4. σύν εὐμενεῖα: The favor that he is to find in his reception, not the favor that he has already found.—5. στεφάνωμα: The song as well as the wreath. See P. 9, 4.—Μίδας: For the dat., see P. 4, 23. It is to Midas's honor that the offering is to be received.—6. τέχνα, τάν, κτέ.: Acc. to the common tradition, Athena invented the flute, Olympos this special melody (ὁ πολυκέφαλος νόμος). P. modifies the tradition so as to give both to Athena. We cannot limit τέχνα to Midas's art in this one melody, in spite of the coincidence of ἐφεῖρε and διαπλέξασα.—8. διαπλέξασ(α): "Winding."

Στρ. β'.—9. παρθενίοις = παρθενῶν. The sisters of Medusa, Euryale and Stheno.—υπό τ' ἀπλάτοις: The virgins are bowed in grief, which position is better brought out by ὑπό, with the dat. On ὑπό, with the second word, see O. 9, 94.—διφίων: Acc. to another version, only Medusa had the snake locks.—10. λειβόμενον: After the analogy of χεῖν (I. 7 [8], 58: θρῆνον... ἔχεων), and δάκρυα λείβειν. The οὖλιος θρῆνος brought with it a shower of tears (ἀστακτὶ λείβων δάκρυον, Soph.), hence the blending.—σύν: Almost equivalent to "amid."—11. ὅποτε: "What time." Cf. P. 3, 91.—τρίτον... μέρος: Medusa was one of three sisters. Cf. P. 4, 65: ὧγδοον... μέρος Αρκεσίλας. —ἀνυσέεν: "Despatched."—12. εἰναλία τῇ Σερίφῳ τοῖς τε: So Hermann. εἰναλία Σερίφῳ λαοί, the reading of the best MSS., makes i in Σ. short. τοῖς = αὐτοῖς = Σερίφῳ. If λαοί, is retained, it must be read as a disyllable. Seriphos was turned into a solid rock, and the inhabitants, who had maltreated Danaë, mother of Perseus, were petrified by the apparition of the Gorgon's head.—13. Φόρκαυο:
The father of the three Graiai, as well as of the three Gorgons.—μαύρωσεν: “Blinded.” The Graiai had one eye in common, of which Perseus robbed them in order to find his way to the abode of the Gorgons.—14. Πολυδέκτα: Polydektos, enamoured of Danaë, made her his slave, and, pretending to desire wedlock with Hippodameia, invited the princes of the realm to a banquet, in order to receive contributions towards the ἐδωκα. Perseus promised, as his contribution to this ἐρανος, the head of Medusa. —16. εὐπαρφόω ... Μέδοινος: Medusa is mortal, the others immortal. See the story in Ov. Met. 4, 792: clarissima forma | multorumque fuit spes invidiosa procœrum. After she yielded to Poseidon, her hair was turned into serpents by Athena, of whose temple she was priestess, and with whom she vied in beauty. The transmutation of Medusa in plastic art from a monster to a beauty is well known.

Στρ. γ'.—17. νίδος Δανάας: On the position, see O. 10 (11), 38. —ἀπὸ χρυσοῦ ... αὐτορύτου: The shower of gold in which Zeus descended to Danaë. I. 6 (7), 5: χρυσός ἐμεσοῦκτον νῖφον ... τὸν φέρτατον θεόν. —18. φίλον ἄνδρα: Perseus was special liegeman of Athena.—19. τεῦχε: The tentativeness of the inventor may be noted in the tense, as in the ΕΠΟΙΕΙ of the Greek artist, though in earlier times ΕΠΟΙΗΣΕ is more common (Urichs). —πάμφωνον: Cf. O. 7, 12: παμφώνιοι τῇ ἐντεσίν αὐλῶν, and P. 3, 17: παμφώνοις ἵππαν ἱμεναῖον. —20. τὸν ... γόνον: On the long suspense, see O. 12, 5.—Εὐρυάλας: The eminence is due to the metrical form of the name.—καρπαλμάν γενών: “Quivering jaws.”—21. χρυμφθέντα: Lit. “brought nigh,” “that assailed her ears.” —σὺν ἐντεσί: “With the help of instruments” instead of the simple instrumental ἐντ. Cf. P. 4, 39.—22. ἀνδράσι θνατοῖς ἔχειν: This would seem to imply that she does not mean to use the flute herself. Still the story that Athena threw away the flute after she invented it, because it disfigured her face, is doubtless an Athenian invention aimed at the Boetians.—ἔχειν: Epexegetic infinitive.—23. κεφάλᾶν πολλὰν νόμον: Fanciful explanation of the “winding bout,” or “many-headed” tune.—24. λαοσσοῦν: The αὐλᾶς called to games as well as battles.

Στρ. δ'.—25. θάμα = ἄμα (Bergk). See O. 7, 12.—δονάκων: For which Boeotia was famous.—26. παρὰ καλλιχόρῳ ... πόλει: The dat. is more poetical than the acc. See O. 1, 20.—Χαρίτων: The
city of the Charites is Orchomenos. See O. 14, 3: ὁ λαπαρᾶς ἀοίδιμοι βασιλεῖαι | ἔρημος Ὀρχομενοῦ. — 27. Καψιδὸς: The nymph Koraís.—πιστοὶ χορευτῶν μάρτυρες: The αἰλός is the time-keeper, and so the witness of the dances.—28. ἀνευ καμάτου: Allusion to the mishap of Midas, though the story may have been imported.—29. τίν = κάματον.—31. δὲ δὲς.—τίν(α): Sc. σέ. Some read τίν = σοι, dependent on δώσει.—ἀλπτία βαλὼν: “Smiting with unexpectedness.” “With unexpected stroke.” ἀλπτία is a βέλος. Less likely is ἀλπτίς as semi-personification as II. 7, 187: κυνή βάλε, where the helmet catches the lot.—32. ἐμπαλιν γνώμας: Comp. O. 10 (11), 95: νεὸτατος τὸ πάλιν.—τὸ μὲν δώσει, κτῆ.: While it will give part, will part postpone. A note of unsatisfied longing on the part of Midas.
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THE END.
The picture, in four colors on a whitish ground, the inner surface of a large vase found at Vulci (published Monumenti dell' Instituto I. Tav. xlvi.; Annali 1833, p. 56), represents a king, ΑΡΚΕΣΙΛΑΣ, superintending from his throne under an awning the activity of five menials in short tunics or aprons, seen busied about a balance, (ΣΤ)ΑΘΜΟΣ. One is intent upon the weighing of a white, fleecy substance, apparently wool. The stuffing of a bale with the same merchandise has just been completed by two others, ΣΑΙΡΟΜΑΧΟΣ and ΙΡΜΟΦΟΡΟΣ. The king, who is asked in "visible speech," ΟΡΥΣΩ, to authorize the storing of the bale under ground, joins his overseer, ΙΟΦΟΡΤΟΣ, and the baler in keeping tally of the same. A slave in the background is carrying a bale. The underground storehouse or vault is seen in the exergue. Two slaves are hurrying to pile their bales on the stack to the right; an admonition to haste, vulgarly couched in the (Doric) inf. pres., ΜΑΕΝ, issues from the mouth of the faster runner. The entrance is guarded by a diminutive figure, ΨΥΛΑΚΟΣ, wrapped in a tribon. A Cyrenaic fauna enlivens the principal scene with local color; satirical intention reveals itself in the fantastic, barbarian attire of King Arkesilas, and in the amusingly unCaucasian features of master and slaves, no less than in the absurdity of the subject. It is on the unpopularity of the sovereign and his monopolies that the artist has erected the fabric of his fun.  

ALFRED EMERSON.
PA  Pindarus
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1890