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SELECTED ODES

OF

PINDAR

WITH NOTES AND AN INTRODUCTION

BY

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IN YALE COLLEGE.



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PREFACE.

THE text of these Selected Odes is that of Bergk's fourth edition; except one change (Ol. II 76) to secure a readable text, and another (Ol. XII 15), merely orthographical, which has been made for metrical reasons.

The metrical schemes are according to J. H. H. Schmidt's "Kunstformen der Griechischen Poesie," Vol. I, with the necessary adaptations to Bergk's text.

It has seemed necessary in this book to assume the responsibility for everything while claiming the credit for nothing. No claim of originality is made for the notes. Greek, Latin, and German notes have been translated literally when they suited the purpose of this edition. To mention the authorities for each remark would be unnecessary and wasteful of space. Discussions of various explanations would be out of place here. He who is concerned to know the views of the different authorities must consult the larger editions and try to go to the original sources. Most of the exegetical remarks in Greek are from the Scholia.

Brief explanations of dialectic forms have been enclosed in square brackets.

Most teachers will prefer to use with their classes some other than the usual order of the odes. For their sake many otherwise unnecessary repetitions and cross-references have been made.

Valuable suggestions and criticisms have been made by Professor F. D. ALLEN of Harvard and Professor L. R. PACKARD of Yale, but these scholars are responsible for no error or deficiency.

YALE COLLEGE, Jan. 21, 1882.

TABLE OF CONTENTS.



	Page
INTRODUCTION	v
§ 1. Pindar's Life. — § 2. Style. — § 3. Works. — § 4. Odes. — § 5. Scholia. — § 6. Manuscripts. — § 7. Editions. — § 8. The National Games. — § 9. Olympian Games. — § 10. Pythian Games. — § 11. Nemean Games. — § 12. Isthmian Games.	
FIRST OLYMPIAN ODE	1
SECOND OLYMPIAN ODE	6
SIXTH OLYMPIAN ODE	11
SEVENTH OLYMPIAN ODE	16
ELEVENTH OLYMPIAN ODE	22
TWELFTH OLYMPIAN ODE	23
FOURTEENTH OLYMPIAN ODE	24
FIRST PYTHIAN ODE	26
SECOND PYTHIAN ODE	31
FOURTH PYTHIAN ODE	36
FIRST NEMEAN ODE	52
SECOND NEMEAN ODE	56
FIRST ISTHMIAN ODE	57
FIFTH ISTHMIAN ODE	61
EIGHTH ISTHMIAN ODE	64
SELECT FRAGMENTS	68
NOTES	74
ON THE DIALECT OF PINDAR	216
ON THE METRES OF PINDAR	226
INDEXES , ,	243

INTRODUCTION.

§ 1. PINDAR'S LIFE.* Pindar, son of Daiphantus and Cleodice, was born in Cynoscephalae, a suburb of Thebes, in

* The early Greeks had not developed a taste for biographical details; this taste is found first in the Peripatetic school of philosophy, among the successors of Aristotle, who was the father of the history of literature. Neither Pindar's contemporaries nor his immediate successors felt any interest in preserving the memory of the dates of his birth and death and of events of his life. Very little is really certain.

The most important works on Pindar's life are the tract by Tycho Mommsen (Pindaros, Kiel 1845), and the elaborate book by Leopold Schmidt (Pindar's Leben und Dichtung, Bonn 1862), in which the author attempts to follow the poet's course of development during the forty or more years of his active life.

Our chief sources of information concerning Pindar's life are five brief Greek biographies. [See Ernst von Leutsch, Philol. XI 1 fg.] These biographies are not very ancient, but they were compiled from old authorities.

I. *Γένος Πινδάρου*, in thirty-one hexameter verses. This shows excellent judgment and is surmised to be from the hand, or at least from the school, of Didymus *Χαλκέντερος* (see § 5). This life agrees well with the

II. *Βίος Πινδάρου* of the Breslau codex, Vrat. A.

III. *Πρόλογος τῶν Πινδαρικῶν παρεκβολῶν*, the introduction to his commentary on Pindar's odes by Eustathius, Metropolitan of Thessalonica, about 1116 A.D. To this commentary Eustathius refers in his voluminous work on the Homeric poems, and it is said to have been at one time in the Basle library, but it is now lost. The introduction was found and published first in 1832. This is the longest of the lives; next it in length is that of the Breslau Ms.

IV. The latest of the biographies was composed or, more probably, revised by Theodulus Monachus (Thomas Magister), who lived about 1300 A.D. This, like that of Eustathius, was an introduction to his edition of the Olympian odes with Scholia. The Archbishop and the Monk agree

the summer* of Ol. LXIV 3, 522 B.C. He was of the noble clan of Aegidae, which had branches in Sparta and Cyrene. Thus the poet was connected closely with the Dorians, and of the Dorian aristocracy he was ever an admirer.

Such a mass of legendary anecdote has gathered around the story of his life that it is difficult to disentangle the thread of truth.

His family seems to have been devoted to music and distinguished especially in playing the flute, an instrument which gained prominence in the worship of Apollo at Delphi, was perfected at Thebes, and was always held in higher esteem at Thebes than at Athens.

After elementary instruction at home under Scopelinus, who sometimes is called his father, Pindar was sent to Athens, which since the time of the Peisistratidae was the home of Greek art, the intellectual centre of Greece. There he studied under Apollodorus and Agathocles, but especially under Lasus of Hermione, a rival of Simonides, who gained reputation by his detection of the literary fraud of Onomacritus, who had interpolated the oracular verses (*χρησμοί*) of Musaeus.† Lasus was the first to write a treatise on the

so well that it is probable that both followed the same authority. This may have been a corrupt copy of the tract of Plutarch, who wrote on the life of Pindar and shows in his extant writings an intimate acquaintance with the poems of his great countryman. From whom Plutarch drew his information is uncertain; very likely from Chamaeleon, a Peripatetic philosopher of Heraclea, a pupil of Aristotle, and from Ister, of whom little is known, but who seems to have belonged to the Alexandrian school.

V. An unimportant sketch of Pindar's life is found in Suidas. It agrees in the main with the *Γένος Πινδάρου*.

* The time of year is fixed by fr. 193, which shows that Pindar was born at the time of the Pythian games. Bergk thinks that the date should be four years later (see § 10).

† Herodotus VII 6.

science of music; he first gave to the voice a harmonized accompaniment of flutes; * he brought the dithyramb to its highest perfection, introducing at Athens dithyrambic, corresponding to the dramatic, contests.

The influence of Pindar's residence in Athens may be traced in his evident interest in and affection for that city. Besides the influence upon his art of the rising school of dramatic poetry (and he must have known Aeschylus, who was born in the same lustrum and who produced his first play almost in the same year as the composition of the tenth Pythian ode) he must have gained or strengthened there the Hellenic spirit which made him a great national poet while he remained a faithful Theban.

He returned to Thebes when he was about twenty years old and early entered into poetic contests with his countrywomen Myrtis and Corinna. The latter gave him good counsel (see on fr. 29) and, although she rebuked † Myrtis for daring to contend with him, is said to have gained the prize over him. This was said to be due partly to her beauty and partly to her Boeotian dialect which charmed the ears of her Boeotian judges.

His earliest ode which has come down to us is the tenth Pythian ode in honor of the victory in the long footrace of Hippocles, one of the powerful Thessalian Aleuadae. This ode was composed when the poet was only twenty years old, and shows that he already had some prominence, else that family would not have invited him to celebrate the victory. His earliest Olympian ode which has been preserved is the eleventh, of 484 B.C.

* Plutarch *de musica* 1141.

† Corinna fr. 21 μέμφομη δὲ κῆ λιγούραν Μουρτίδ' ἰώνγα,
ἔτι βανά φουῶ' ἕζα Πινδάρου ποτ' ἔριν.

The middle point of his life falls just before the expedition of Xerxes against Greece, and in the next few years are found his most famous odes and associations with princes, with Hiero of Syracuse, Thero of Acragas, Alexander of Macedon, and Archelaus of Cyrene.

Attempts have been made to form a sketch of the poet's active life from his allusions to himself in his poems. This may have been easier when none of his works were lost. Indeed, it is quite likely that his early biographers rested largely on such indications. Some of the poems may have been more personal than his odes. To draw such a sketch now is difficult or impossible, since the poet identifies himself with his ode or speaks of himself as going where he only goes in thought. Thus Ol. VII 8, he sends his song as a goblet of nectar, but in v. 13 he lands at Rhodes. It is, however, probable that he visited the court of Hiero (see Ol. I 16) about Ol. LXXVI, 476 B.C. Also, that he went to Macedon to visit Alexander, whose greater namesake, one hundred and fifty years later,

The great Emathian conqueror, bid spare
The house of Pindarus when temple and tower
Went to the ground,

in memory of Pindar's praise for his ancestor as well as out of respect for the poet's genius.

That he was in the habit of visiting the national games is probable. How often he went to the victor's home with his ode, to superintend its performance, is uncertain. He received especial honors at Delphi, where the temple authorities seem to have been greatly desirous to attach him to the service of the god. Long after his death, the iron chair was shown there on which he used to sit while singing his hymn to Apollo. He always was invited to sup with the god at

the *Θεοξένια*, and even in Plutarch's time, the first century of our era, Pindar's descendants received a special share in the god's hospitality.

He seems to have been perplexed at the time of the Persian wars by the unfortunate position of his native city. If he did not stand entirely aloof from the great events of that time, yet he was not roused to fight like Aeschylus or sing like Simonides, for the glory and safety of Greece. This was impossible when his *μάτηρ Θήβα* had chosen the side of the Persian. His joy in the outcome of the war, however, is shown in *Pyth. I 72 fg*; *Isth. VIII 11*; *fr. 76, 77*. During these years of rejoicing and glory for Greece, but of distress and shame for Thebes, he composed more odes for the Aeginetans than for any other people, and it has been suggested plausibly that during 481-479 B.C., he may have sojourned in Aegina.

His death occurred in his eightieth* year, as he leaned on a favorite youth, Theoxenus (see *fr. 123*), in the theatre at Argos.

His ashes were taken to Thebes by his daughters Protomache and Eumetis. His wife was named Timoxena. He had a son Daiphantus.

Although his associations were with kings and nobles, with the Alcmaeonidae of Athens, the Eratidae of Rhodes, the Aleuadae of Thessaly, the princes of Macedon, the king of Cyrene, the tyrants of Sicily and their courtiers, yet he preserved his independence of character. To compose poems for money was no more humiliating than for the sculptor and painter to receive pay for their works. He speaks to kings as his equals and never descends to common flattery.

* Bergk thinks that Pindar died at 86 years of age. We have no poem of his which is known to have been written after *Ol. LXXXII, 452 B.C.*

He was truly a national poet. With all his affection for his native city he calls Athens ἔρεισμα Ἑλλάδος, and calls the victors of Himera the saviors of Greece.

He was not like Horace *parcus deorum cultor et infrequens* but was of a deeply religious spirit. His reverence for the gods is shown by his treatment of the myth of Pelops. (See on Ol. I 25, 87, VI 34). Unlike Aeschylus, he avoids the mention of the quarrels among the deities. Allusion has been made already to his devotion to the worship of Apollo. He erected a temple to Cybele and columns or altars to other gods.

The glory and strength of his life coincided in time with the greatest glory and strength of Greece.* He saw the development of the national spirit, the overthrow of the Persians, the advance in architecture and sculpture, the growth of philosophy and the drama. He was happy in dying before the Peloponnesian wars and their troubles.

* Akenside, Ode to the Earl of Huntingdon: —

“ O noblest, happiest age!
 When Aristides rul'd and Cimon fought;
 When all the generous fruits of Homer's page
 Exulting Pindar saw to full perfection brought.
 O Pindar, oft shalt thou be hail'd of me:
 Not that Apollo fed thee from his shrine;
 Not that thy lips drank sweetness from the bee;
 Nor yet that studious of thy notes divine
 Pan danc'd their measure with the sylvan throng;
 But that thy song
 Was proud to unfold
 What thy base rulers trembled to behold;
 Amid corrupted Thebes was proud to tell
 The deeds of Athens and the Persian shame.”

Here the English poet alludes to some of the legends concerning Pindar.

§ 2. PINDAR'S STYLE.

“Pindar like torrent from the steep
Which, swollen with rain, its banks o'erflows,
With mouth unfathomably deep,
Foams, thunders, glows.” *

Horace calls Pindar inimitable.† He is also indescribable. He is magnificent and sublime, ‡ but also fiery and dashing. Perhaps he resembles Aeschylus more than any other author. The critic Villemain compares him with the French preacher Bossuet. The reformer Zwingli likened these odes to the psalms of David. He is so audacious in metaphor and syntactical constructions, so pregnant with thought, so condensed in expression, that his poems are often obscure even where we do not meet the superadded difficulties of corrupted text and allusions to events of which we have no knowledge. Homer tells his story as if his hearers did not

* From Conington's translation of the following.

† Hor. Car. IV 2. Pindarum quisquis studeat aemulari. | Iule, ceratis ope
Daedalea | nititur pennis, vitreo daturus | nomina ponto; monte decurrens
velut amnis, imbres | quem super notas aluere ripas | fervet immensusque
ruit profundo | Pindarus ore: | laurea donandus Apollinari, | seu per auda-
ces nova dithyrambos | verba devolvit numerisque fertur | lege solutis, |
seu deos regesque canit deorum | sanguinem, per quos cecidere iusta | morte
Centauri, cecidit tremendae | flamma Chimaerae: | sive quos Elea domum
reducit | palma caelestes, pugilemve equumve | dicit et centum potiore
signis | munere donat, | flebili sponsae iuvenemque raptum | plorat et vires,
animumque moresque | aureos educit in astra nigroque | invilet Orco, |
Multa Dircaeam levat aura cyenum, | tendit, Antoni, quotiens in altos |
nubium tractus.

‡ See Dion. Hal. quoted on fr. 75 int. Also *de vet. script. cens.* II 5 Ζηλω-
τὸς δὲ καὶ Πίνδαρος ὀνομάτων καὶ νοημάτων εἴνεκα καὶ μεγαλοπρεπείας καὶ τόνου
καὶ περισσίας καὶ κατασκευῆς καὶ δυνάμεως καὶ πικρίας μετὰ ἡδονῆς καὶ πυκνό-
τητος καὶ σεμνότητος καὶ γνωμολογίας καὶ ἐνεργείας, καὶ σχηματισμῶν, καὶ ἠθο-
ποιίας, καὶ αὐξήσεως καὶ δεινώσεως, μάλιστα δὲ τῶν εἰς σωφροσύνην καὶ εὐσέβειαν
καὶ μεγαλοπρέπειαν ἠθῶν.

yet know it; Pindar sings as if his audience knew every detail. He touches only the *κεφάλαια λόγων* (Pyth. IV 116). This greatly increases for us the obscurity of the poems. As occasional poems, they contain allusions to events, persons, and relations, which were well understood by the hearers, but to which the key is lost. A wide acquaintance with Greek history, mythology, and manners is needed to understand and appreciate them. We must put ourselves as far as possible in the position of the original audience; must bear in mind the lives, beliefs, and surroundings of the victor and hearers.

He is not only the greatest of lyric poets,* according to the unanimous voice of antiquity, but he is the only Greek poet from whom we have even a single complete choral ode outside of the drama. The works of the others are lost or are in fragments. It is difficult now to distinguish between what was peculiar to Pindar and what belonged to the lyric poetry of his age. Our difficulty furthermore in appreciating him is increased since he, like the other lyric poets of his time, was at once poet, composer, and leader of the choral dance; the odes were not made to be read or recited, but to be sung and accompanied by a dance. The melody, musical accompaniment, and movements of the dance are lost.

§ 3. PINDAR'S WORKS were divided anciently into seventeen books, but were divided differently in different editions. One order of arrangement, found in the lexicon of Suidas, is conjectured to be that of an Athenian collection of the poems: *Ὀλυμπιονίκαι, Πυθιονίκαι, Νεμεονίκαι, Ἴσθμιονίκαι, προσό-*

* Quintilian X 1 : 61. *Novem vero Lyricorum, longe Pindarus princeps spiritus magnificentia sententiis, figuris, beatissima rerum verborumque copia, et velut quodam eloquentiae flumine; propter quae Horatius eum merito credidit nemini imitabilem.*

δια ('processional hymns,' sung to the flute), *παρθένια* (songs for choruses of young women), *ἐνθρονισμοί* ('installation hymns' of priests, or to be sung when a god's statue was set in place), *Βακχικά*, *δαφνηφορικά* (hymns for a Theban festival of Ismenian Apollo), *παιᾶνες* (chiefly hymns of praise or cries for help to Apollo), *ὑπορχήματα* (also in Apollo's honor, a mimic dance representing in action the thought expressed by the words), *ὕμνοι* (hymns to the gods, accompanied by the lyre), *διθύραμβοι* (in honor of Dionysus, accompanied by noisy music and animated dance; the dithyramb afterwards became a lyric drama), *σκόλια* (drinking songs), *ἐγκώμια* (encomiastic songs in honor of prominent men), *θρήνοι* (dirges), *δράματα τραγικά* (perhaps a sort of dithyramb, but their nature and existence even is very doubtful).

Another order of arrangement, which is believed to have originated with Aristophanes of Byzantium, an Alexandrian grammarian of the third century B.C., gives the first place to the poems in praise of the gods, and the last to those in honor of men, although no distinct line can be drawn in Greek literature between poetry for sacred and secular occasions, since all the festivals of the Greeks were religious. This order is as follows: *ὕμνοι*, *παιᾶνες*, *διθυράμβων β'* (i.e. two books of dithyrambs, including the *Βακχικά* of the former arrangement, and perhaps part of the scolia), *παρθενίων β'* (perhaps including the *δαφνηφορικά*), *φέρεται δὲ καὶ γ', ὃ ἐπιγράφει κεχωρισμένων παρθενίων* (perhaps miscellaneous poems which strictly did not belong to the *παρθένια*), *ὑπορχημάτων β'* (including very likely part of the scolia), *ἐγκώμια*, *θρήνοι*, *ἐπινίκων δ'*. This is the arrangement to which the grammarians refer.

Of these seventeen books only four remain, and the last of these is not entire. Of the other books only fragments are

preserved, and most of these are very brief. It is hardly probable, moreover, that all of Pindar's epinician odes were contained in the collections made by the Athenians and Alexandrians.

When the hymns and other books were lost is uncertain. Horace had them, it is evident, but most of the later quotations from them may have been made at second hand.

The epinician odes had a better chance for survival, we are told, since they were more intelligible* and more popular, certainly when the old forms of worship were passing and had passed away.

§ 4. THE ODES OF PINDAR. The occasion of the ode is a victory in the national games of Greece; but this is not the subject of the ode. There is no description of the contest. It is only alluded to in the mention of the skill, bravery, or good fortune of the victor or the beauty of the horse. The circumstances of the victory exercise little influence on the form of the poem. In Isth. VIII no mention is made of the victor Cleander except at the beginning and close in the exhortation to raise the song and twine the garland in his honor. It must not be supposed however that the ode might have been sung as suitably for any other victor; the death in war of Cleander's cousin, Nicoles, furnishes the transition from the myth of Achilles, which forms the heart of the ode, to the conclusion. The occasion of the ode is never lost sight of. Each ode has its own character and internal form, its own body, and its own soul. Not one might have been composed before the games with a blank left for the victor's name. Reference is made often to the person and achievements of the victor; if he is in the flower of youth, if he has been brave in

* Eustath. Πρόλογος 34 (οἱ ἐπινίκιοι) περιάγονται μάλιστα διὰ τὸ ἀνθρωπικώτεροι εἶναι καὶ ὀλιγόμυθοι καὶ μηδὲ πάνυ ἔχειν ἀσαφῶς κατὰ γὰρ τὰ ἄλλα.

war and successful in the games. Although the same theme is treated again and again and the poet's characteristics appear everywhere, there are no mannerisms and no monotony. He makes picturesque* even the enumeration of the previous crowns won by the victor and his family, an enumeration which is given, at the end of the ode, wherever it would be appropriate.

The honor of the victory belonged not only to the victor and his family but also to his city and country (see § 8), and the poet in his praise of the city and ancestors only developed the formal proclamation of the herald. By interweaving the success and virtues of the victor with the fame of his country the poet bestows his praise without exciting the envy which might be raised by too personal laudation.

In each ode mention is made of the god to whom belonged the games, or the festival at which the ode was sung; or a myth is related of some hero. This myth concerns the city and ancestors of the victor, as Ol. VI, VII, Pyth. IV, Isth. V, VIII; or the person of the victor (perhaps Pyth. II); or the games, as Ol. I; or the manner of the victory, as Isth. I. The Aeacidæ are glorified in each of the eleven odes composed for Aeginetans (see Isth. V 20 and note). Since Hiero's city and family were too recent to be connected with such myths, for Ol. I the poet chose the story of Pelops, the chief hero at Olympia where the crown was won, and who gave his name to the Peloponnesus, from which came the founders of Syracuse. Early in Pyth. I a reference is made to Typhon, the monster who lies bound under Aetna, but the usual place of the myth, the *ὄμφαλός*, is filled with allusions to the overthrow of the Carthaginians and Etruscans by the sons of Deinomenes; in Pyth. II, where Ixion is introduced, the reference is obscure. The poet often sketches the story with a few strong lines.

* See on Ol. VII 80, Nem. II 19.

The myth is never a mere ornament to the poem. Generally the connection between it and the rest of the ode is obvious, but we need not expect to find every detail mirrored in the circumstances of the victor.

It has been conjectured* that the *nome* (*νόμος*) of Terpander was the model on which the skeleton of the Pindaric ode was formed. The divisions of Terpander's *nomes* were *προοίμιον* (prelude), *ἀρχά* (introduction), *κατατροπά* (transition), *ὄμφαλός* (centre, heart), *μετακατατροπά* (second transition), *σφραγίς* (close), *ἐξόδιον* (*finale*).

This principle of division may be applied to the longer odes of this collection thus, using the initial letters of the Greek terms:

Ol. I.	Π 1-7; A 8-24; K 25-27; O 28-93; M 93-100; Σ 100-111; E 111-117.
Ol. II.	A 1-11; K 12-22; O 22-83; M 83-88; Σ 89-100.
Ol. VI.	Π 1-7; A 8-21; K 22-28; O 29-70; M 71-76; Σ 77-100; E 100-105.
Ol. VII.	A 1-19; K 20-26; O 27-76; M 77-80; Σ 80-95.
Pyth. I.	Π 1-28; A 29-42; K 42-45; O 46-80; M 81-84; Σ 85-98; E 99-100.
Pyth. II.	A 1-20; K 21-24; O 25-52; M 52-56; Σ 57-88; E 88-96.
Pyth. IV.	A 1-67; K 67-69; O 70-246; M 247-248; Σ 249-299.
Nem. I.	A <u>1-7</u> ; K <u>8-12</u> ; O <u>13-30</u> ; M <u>31-33</u> ; Σ <u>33-72</u> .
Isth. I.	A <u>1-13</u> ; K <u>14-16</u> ; O <u>17-31</u> ; M <u>32-35</u> ; Σ <u>36-63</u> ; E 64-68.
Isth. V.	Π <u>1-16</u> ; A <u>17-25</u> ; K <u>26-29</u> ; O <u>30-45</u> ; M <u>46-54</u> ; Σ <u>54-63</u> .
Isth. VIII.	A 1-15; K 15-20; O 21-64; M 65-66; Σ 67-77.

*Westphal, Prolegomena zu Aeschylus' Tragoedien, Leipzig 1869, p. 81 fg. This is developed in detail by Mezger in his Commentary, from which the above schemes are taken.

The transitions are often marked by a relative pronoun, as Ol. I 25, VII 80, Isth. VIII 21, 67; often by a mere commonplace, as Ol. I 28, II 19, Pyth. I 85, II 88, Isth. VIII 16; often by some personal remark of the poet, as Ol. I 100, II 83, VI 22, Pyth. I 42, II 52, IV 67, 247, Nem. I 33, Isth. I 14, 32, V 46. Sometimes the same or a similar phrase is repeated in or near both the transitions of the same ode. Cf. *λάμπει δέ οί κλέος*, Ol. I 23, with v. 93 *τὸ δὲ κλέος | τηλόθεν δέδορκε*. Ol. VII 18 *τρίπολιν* with *τρίχα δασσάμενοι*, v. 75. Pyth. IV 71 *θέσφατον ἦν Πελίαν θανέμεν* with *κλέψεν τε Μήδειαν σὺν αὐτᾶ, τὰν Πελίοιο φόνον*, v. 250.

Most of these divisions are distinct. But all this says little more than that each ode has an *ἀρχή, μέσον, τελευτή*, a beginning, middle, and end, with the necessary transitions. The thought, especially the praise of the victor, which is prominent in the *ἀρχά*, often reappears in the *σφραγίς*, and the thought of the *κατατροπά* reappears in the *μετακατατροπά*. That is to say, as a poetic unity, a symmetrical work of art, the ode often ends with a thought similar to that with which it began.

Several odes begin with a distinct statement of the poet's purpose to sing in honor of the victor, as Pyth. II, IV, Isth. VIII; others begin with a comparison, as Ol. I, VI, VII, Nem. II; others with an invocation, as Ol. XII, XIV, Nem. I, Isth. I, V; Ol. II begins with the oratorical question, in whose honor shall the poet sing?

In early times, every stanza or strophe of a choral ode was sung to the same music, as in the poetry of Alcaeus and Sappho (imitated by Horace), and was accompanied by the same dance movements. Stesichorus of Himera, about 600 B.C., was the first to break the monotony of the repetition of the strophes, by the insertion of the epode, a different stanza, sung to a different melody and accompanied by a dif-

ferent dance or by no dance at all. This group of strophe, antistrophe, and epode was called τὰ τρία τοῦ Στησιχόρου, the triad of Stesichorus, and is found in almost all of Pindar's odes. The odes which have no epodes, e.g. Ol. XIV, Nem. II, Isth. VIII, may have been designed for a procession, in which the chorus would have no opportunity for other movements than those of the strophe.

The ode was sung sometimes in a temple, sometimes in a banquet-hall, sometimes before the house of the victor, sometimes perhaps in the festal procession which returned the victor to his home. It is not probable that even the briefest of Pindar's odes was composed on the spot, at the very festival where the victory was won. Not infrequently the anniversary of the victory was celebrated by a new ode or one which had been sung previously in honor of the crown.

The number of members of the chorus cannot be determined; it probably varied. It may sometimes have reached fifty, as in the choruses of the dithyramb. The choreuts were generally amateurs; often friends of the victor. The chorus was the voice of the poet; when the first personal pronoun is used, it always refers to Pindar; but the poet spoke often in the name of Greece.

The chorus was accompanied by the lyre (the national instrument of Greece, but of small range or variety of tone) or by the lyre and flute (which corresponded to our clarinet). See on Ol. VII 17. This combination of lyre and flute was much approved by the Greeks. The melody was chief in the music. Harmony was known but had little prominence. The voices sang in unison or at the interval of an octave.

The rhythm and rhythmical periods were made more distinct by the music and dance. Some of the difficulties in the poems as read may have disappeared in the poems as sung. The Greeks of the classical period never subordinated

the words to the music nor suffered them to be drowned by it. The rhythm seems to be adapted with care to the character of the ode. The Paeonic odes (only Ol. II and Pyth. V) are religious and serious; the Aeolic odes (e.g. Ol. I, XIV, Pyth. II, Nem. II, Isth. VIII) are more animated; the Doric odes (e.g. Ol. VI, VII, XI, XII, Pyth. I, IV, Nem. I, Isth. I, V) are more grave and Epic in tone and character.

The poets of the Aeolian school put many odes into one lyrical form, but no two odes of Pindar have the same metrical form except Isth. III, IV, which were composed for the same victor, and by many editors and most Mss. are united to form one ode.

The custom of composing epinician odes was a fashion of short duration. The first epinician poet seems to have been Simonides (556-449 B.C.), although allusions are made by Pindar to odes by obscure local poets of an earlier age. The hymn of Archilochus* in honor of Heracles and Iolaus was sung for the victors at Olympia even in Pindar's day. This by implication raised the victor to the level of Heracles. We are told that the tragic poet Euripides celebrated by an ode the Olympian victory of Alcibiades; but even then the age of lyric poetry, except as it appears in the choral odes of the drama, was past. Lyric talent was turned into other channels. Not every one of the seventeen or twenty victors at each of the festivals had an epinician ode in his honor.

Forty-five of Pindar's odes are preserved: fourteen Olympian, twelve Pythian, eleven Nemean, eight Isthmian; in all 3419 verses, according to Bergk's division. Of these odes

* Archil. fr. 119 Τήνελλα. | Καλλίνικε χαῖρ' ἄναξ, Ἡράκλεες, | αὐτός τε καὶ Ἴολαος αἰχμητὰ δύο. | Τήνελλα. | Καλλίνικε χαῖρ' ἄναξ. Ἡράκλεες. Ol. IX *imit.*
 Τὸ μὲν Ἀρχιλόχου μέλος | φωνᾷεν Ὀλυμπία, καλλίνικος ὁ τριπλῶος κεχλαδῶς, | ἄρκεσε Κρόνιον παρ' ὄχθον ἀγεμονεῦσαι | κωμάζοντι φίλοις Ἐφαρμόστω σὺν ἑταίροις.

fourteen were composed for Sicilians, eleven for Aeginetans, five for Thebans, three for Cyreneans, two for Athenians, two for Locrians, the rest scattering.

The order of the odes in Mss. and editions is not chronological nor geographical, but according first to the games at which, and second to the contest in which, the victory to be celebrated was won. Thus the odes for chariot-victories (Ol. II) are placed before the odes for victories with the span of mules (Ol. VI); these, before odes for the boxer's crown (Ol. VII); and these, before those for the runner's crown (Ol. XIV). The first Olympian ode, although for a race with the saddle-horse (*κέλης*), is put before the second Olympian ode, which celebrates Thero's chariot-victory, *διὰ τὸ περιέχειν τοῦ ἀγῶνος ἐγκώμιον καὶ τὰ περὶ Πέλοπος ὃς πρῶτος ἐν Ἡλιδι ἠγωνίσαστο.*

It is certain that the Isthmian odes stood last in the codex from which our Mss. are derived, for we know that several Isthmian odes were lost; the book is not complete. It is probable, however, that in an earlier arrangement the Isthmian were followed by the Nemean odes, since at the end of that book there are several miscellaneous odes; Nem. IX is for a victory at Sicyon, Nem. X for a victory at the Argive Hekatomboea, Nem. XI is a scolion.

§ 5. THE GREEK SCHOLIA* are the basis of all interpretation of Pindar; they are our only source of knowledge concerning many of the persons, events, and customs to which allusions are made in the poems.

* See K. Lehrs; *Die Pindar-Scholien, eine kritische Untersuchung*, Leipzig 1873. The scholia are edited best in Boeckh's *Pindar*, Vol. II, first part. Others have been published since by Schneider and Mommsen, and in the *Σχόλια Πατμιακά*, Athens 1875; but these additions are generally of little importance.

They are voluminous, filling 550 quarto pages of Bœckh's edition.

They are divided into two classes, earlier scholia (*scholia vetera*) and later scholia (*scholia recentiora*).

The earlier scholia consisted originally of a paraphrase and commentary thereon. They seem to be founded upon the commentaries (*ὑπομνήματα*) of the cautious critic Didymus of Alexandria, who went to Rome and lived there in the time of Julius Caesar and Augustus. He was surnamed *Χαλκέντερος* from his iron diligence in study. He wrote 3500 or 4000 volumes, largely compilations from the works of the older grammarians of the Alexandrian school.

Of the Alexandrian scholars on whose work that of Didymus rested, Aristophanes of Byzantium, librarian of the Museum under Ptolemy Epiphanes about 200 B.C., seems to have been the first to publish a critical edition of Pindar. He corrected the text and divided the poems on a more rational plan than that of the older collections. He studied the metres and divided the odes into metrical cola or clauses. In his time, probably, the critical marks (*σημεία*) were affixed to the poems, calling attention to beauties and peculiarities of word, expression, or myth.

An edition of Pindar was prepared also by Aristophanes's pupil and successor, the greatest critic of ancient times, Aristarchus of Samothrace, who was librarian at Alexandria about 175 B.C. He is mentioned by the scholia more often than any other authority except Didymus. He does not seem, however, to have excelled in Pindaric so highly as he did in Homeric criticism and interpretation.

The later scholia are of little worth except as they contain explanations and views of the older scholars. They are copious for the Olympian odes; for the other odes they are trifling in comparison. It is thought that they are

based upon the work of Thomas Magister* (i.e. μάγιστρος τῶν ὀφφικίων) of Thessalonica, who lived at the close of the XIIIth century. In the later years of his life he became a monk and took the name of Θεόδουλος.

Side by side with the paraphrase which belongs to the earlier scholia, and in great confusion, are two other paraphrases, that of Moschopulus and that of Triclinius. Manuel Moschopulus lived in Crete at the close of the XIIIth century and wrote also commentaries of little value on Hesiod's Works and Days. Demetrius Triclinius lived about the same time at Constantinople. He also wrote scholia to Hesiod, Aeschylus, and Sophocles, and a paraphrase of Lycophron. He altered the text to conform to his crude rules of grammar and metric. His notes are full of conceit and self-assertion. Their value has been said to be chiefly negative; any text is suspicious which contains the readings recommended by him.

§ 6. MANUSCRIPTS. The admiration felt for Pindar in the Byzantine period is attested by the unusual number of Ms. copies of the odes. Mommsen enumerates one hundred and forty-two which contain all or a part of the odes, in addition to fourteen which contain only scholia. Most contain only the Olympian or the Olympian and Pythian odes; very few contain the Isthmian odes. The oldest of these Mss. were written in the XIIth century of our era; a few of the latest were written after the invention of printing. They have been arranged in classes according to the various errors and interpolations which one seems to have inherited from another. All seem to be derived from an archetype which had many false readings and, according to Bergk's conjecture,

*Lehrs thinks that the connection of Thomas Magister with the scholia is very uncertain.

was written not far from the VIth century after Christ. Only a few copies have independent value.

The most important Ms. is known as B or *Vaticanus B*. This contains all the extant odes and scholia, with the exception of certain missing leaves. It was written in the XIIth century. It formerly belonged to Fulvius Ursinus (Fulvio Orsini, died 1600) and is now in the library of the Vatican. From this, probably, was printed all but the Olympian odes of the *editio Romana*.

Another Ms. of high value is C or *Parisiensis G*, in the National Library at Paris. This also is of the XIIth century. It contains the Olympian and first five Pythian odes with scholia.

D, *Mediceus B*, in the Laurentian library at Florence, dates from the XIIIth or XIVth century. It contains all the odes, with scholia.

A, *Ambrosianus A*, in the Ambrosian library at Milan, is of the XIIth century. It contains the first twelve Olympian odes, with scholia.

These four Mss. represent four classes of one family, and are called the ancient Mss. Of each class there are others of secondary importance. In all there are three of the B class, two of the C class, thirty-eight of the D class, and two of the A class. The four first mentioned only are of much value for text-criticism. Occasionally a good reading is found in one of the others, but this is due perhaps to the scholia or to a happy conjecture of a grammarian.

Another family, of fifteen Mss., containing only the Olympian and sometimes the first two Pythian odes, represents the edition of Thomas Magister. Another family, of forty-two Mss., most of which have only the Olympian, but some have also the Pythian and three Nemean odes, represents the badly interpolated edition of Moschopolus. Another

family of twenty-eight Mss. represents the edition of Triclinius. This edition originally embraced all the odes, but the archetype was early mutilated. Of twelve Mss. too little is known to allow of their classification. It must be remembered that these different classes are not sharply divided; readings in one were often adopted in another.

That the Olympian odes are found in far the largest number of Mss. is due to their selection for study in the Byzantine schools. Thus the Prometheus, Seven against Thebes, and Persians of Aeschylus; the Ajax, Electra, and Oedipus Tyrannus of Sophocles; the Acharnians, Knights, and Clouds of Aristophanes; and the Hecuba, Orestes, and Phoenician Women of Euripides, are found in far more Mss. than the other dramas of these poets.

§ 7. EDITIONS. The earliest printed edition of Pindar's triumphal odes was published by Aldus in Venice, Jan. 1513, with the Hymns of Callimachus, Lycophron's Alexandra, and the geographical poem of Dionysius Periegetes.

This was followed in two years by an edition with the scholia, Πινδάρου Ὀλύμπια κτλ. μετὰ ἐξηγήσεως παλαιᾶς πάνυ ὠφελίμου καὶ σχολίων ὁμοίων, published at Rome, 1515, under the oversight of Zachary Callierges, a Cretan. This edition, for all but the Olympian odes, followed the most important of extant Mss. of Pindar, *Vaticanus B*.

These two editions with unimportant changes were reprinted at Basle, Frankfort, Wittenberg, Paris, London, etc.

A decided advance was made in 1616 when Erasmus Schmid, Professor of Greek and Mathematics in the University of Wittenberg, published his edition entitled: Πινδάρου περίοδος, hæc est Pindari lyricorum principis, plus quam sexcentis in locis emaculati, ut iam legi atque intelligi possit, Ὀλυμπιούικαι, Πυθιονίκαι, Νεμεουίκαι, Ἴσθμιονίκαι illustrati

versione fidei, rationis metricae indicatione certa. . . . cum discursu de insula atlantica ultra columnas Herculis, quae America hodie dicitur. Schmid collated the older editions and some Mss. He strove laboriously to give a logical and rhetorical analysis of each ode.

Four years later, in 1620, Johannes Benedictus published at Saumur, where he had been appointed professor of Greek on the recommendation of Casaubon, an edition entitled: *Pindari Olympia . . . metaphrasi recognita, latina paraphrasi addita, poeticis et obscuris phrasibus Graeca prosa declaratis, denique . . . arduum eiusdem sensum explanavit.* Benedictus used Schmid's text. Most of the explanations in both of these editions were drawn from the scholia.

A copy of the Saumur edition was used by the poet Milton. It is now in the library of Harvard College; see on Ol. VI 16.

C. G. Heyne, professor at Göttingen (where Pindaric studies have been maintained during the present century by Dissen, Schneidewin, and von Leutsch), one of the few distinguished German philologists of the last century, published in 1773 an edition of which the text was emended from the Mss. and earlier editions. This was repeated in 1798 and 1817 with additional notes and a treatise on the metres by the great Leipzig scholar, Gottfried Hermann.

An epoch in the study of Pindar was made by the critical edition of Aug. Boeckh, Berlin 1811-21, 2 vols., quarto, in 3 parts: *Pindari opera quae supersunt. Textum in genuina metra restituit et ex fide librorum Mss. doctorumque coniecturis recensuit, annotationem criticam, scholia integra, interpretationem latinam, commentarium perpetuum et indices adiecit.* This edition has not been superseded. Boeckh examined and sifted the Mss., separating the interpolated from the uninterpolated. He investigated the historical questions connected with the odes, and determined as far as might

be the significance of the historical allusions in which the poems abound. He redivided the odes into verses, having discovered the tests for the end of a verse; viz., that there a word always ends; there hiatus is allowed between the final vowel of the preceding and the initial vowel of the following word; there the *syllaba anceps* is allowed, i.e. a long syllable may be treated as short or conversely. This redivision into verses was necessary since the poems were written originally in continuous lines; the division which is found in the Mss. and editions before Boeckh, and which is marked on the right of the text in this volume, dates probably only from the Byzantine grammarians who busied themselves much, but unprofitably, with the metres of Pindar.

Boeckh's text slightly altered with a copious commentary was published at Gotha in 1830 by L. Dissen, professor at Göttingen, who had written the exegetical commentary to the Isthmian and Nemean odes for Boeckh's edition. Dissen took unbounded pains to point out the plan of every ode and to explain every allusion. This effort was often unsuccessful, of necessity, and the explanations were often fanciful, but the work is exceedingly valuable for exegesis. A new edition, revised by F. W. Schneidewin of Göttingen, was begun in 1843, but the notes to the Nemean and Isthmian odes and the fragments were not completed before Schneidewin's death. Programmes in supplement to this edition have been published by E. von Leutsch of Göttingen, but the revised edition has not been completed.

J. W. Donaldson published, London 1841, (still in print, with a new title-page) Pindar's Epinician or Triumphal Odes, with English notes, and index. Most of the notes are borrowed confessedly from Dissen's edition. The work has little of value that is original.

The edition by J. A. Hartung, Leipzig 1855-56, with notes and metrical German translation, abounds in brilliant remarks, but is so erratic as to be untrustworthy and of small worth to the ordinary student.

The critical editions of Theodor Bergk (3d ed. Leipzig 1866; 4th ed. 1878) are distinguished for the critical acumen displayed in conjecture and divination of the probable original reading.

Tycho Mommsen published in 1864 at Berlin a critical edition which gives with astonishing minuteness and accuracy the readings of the various classes of Mss., which he was the first to determine with certainty the value of and to arrange in classes. Mommsen published in 1866 the most convenient cheap text edition of the odes.

Another text edition was published in the Teubner series, Leipzig (1869) 1873, by Professor Christ of Munich. In this the metrical cola and accented syllables are marked in the text.

An edition with English notes explanatory and critical, introductions, and introductory essays, by C. A. M. Fennell, is published by the Cambridge (Eng.) University Press. The first volume, containing the Olympian and Pythian odes, was published in 1879. The second volume, containing the Nemean and Isthmian odes, is announced for 1882.

An elaborate edition of the Olympian odes was published by A. de Jongh, Utrecht 1865; and of Ol. II, VI, Pyth. I, by S. Karsten, Utrecht 1825.

Selections from the odes are given in the Anthologies of E. Buchholz (Leipzig, 2d ed., 1875) and H. W. Stoll (Hanover, 4th ed., 1874).

Fr. Mezger, *Pindar's Siegeslieder erklärt* (Leipzig 1880), gives a valuable practical commentary on the basis of Christ's text.

A full commentary to the Olympian and Pythian odes, abounding in illustrations from other ancient writers, is contained in T. L. F. Tafel, *Dilucidationes Pindaricæ*, Berlin 1824.

Critical and explanatory notes to various passages are found in G. Hermann's *Opuscula*, I, VI-VIII; Boeckh's *Opuscula*, IV, V, VII; F. G. Welcker's *Kleine Schriften*, II; and in many volumes of the "Philologus."

An index to Pindar is appended to the editions of Boeckh and Donaldson. Somewhat fuller is: *Concordantiae omnium vocum . . . Pindari ad modum concordantiarum Biblicarum elaboratae* ab H. E. Bindseil, Berlin 1875.

The Latin translation (Wittenberg 1563) of the reformer Melancthon, *Præceptor Germaniæ*, deserves mention. A few of the odes were given in English paraphrase by the poet Cowley. Twelve odes were translated into English verse by Gilbert West, London 1749. Many translations have been made during the present century.

Alfred Croiset, *La poésie de Pindare et les lois du lyrisme Grec*, Paris 1880, is the best book on Pindar's style and works. Similar in its design and excellent in execution, but not so complete or elaborate, and without the latest views, is the tract of Rud. Rauchenstein, *Zur Einleitung in Pindar's Siegeslieder*, Aarau 1843. The chapter on Pindar in K. O. Müller's *History of Greek Literature* can be recommended. J. A. Symonds, *The Greek Poets*, Vol. I, New York 1880, and F. D. Morice, *Pindar* (in *Ancient Classics for English Readers*, Phila. 1879), give much that is interesting. Pindar's connection with the Sicilians is set forth elaborately in *The History of Sicily to the Athenian War*, with *Elucidations of the Sicilian Odes of Pindar*, by W. W. Lloyd, London 1872. The same relations are discussed more briefly, but in a much more scholarly way, by A. Holm in his

Geschichte Siciliens, Vol. I, Leipzig 1870. M. Villemain, *Essais sur le Génie de Pindare et sur la Poésie Lyrique*, Paris 1859, has very little to say of Pindar or his works. Pindar's ethics are treated of by E. Buchholz, *Die Sittliche Weltanschauung des Pindaros und Aeschylos*, Leipzig 1869.

The best treatise on Pindar's dialect is the inaugural dissertation of W. A. Peter, *de dialecto Pindari*, Halle 1866. Based largely upon this, so far as concerns Pindar, is the dissertation of E. Mucke, *de dialectis Stesichori, Ibyci, Simonidis, Bacchylidis, aliorum poetarum choricorum cum Pindarica comparatis*, Leipzig 1879.

Pindar's metres are treated at considerable length in Rossbach and Westphal's *Metrik der Griechen*, Vol. I, Leipzig 1867, and in J. H. H. Schmidt's *Kunstformen der Griechischen Poesie*, Leipzig 1868-72.*

§ 8. THE NATIONAL GAMES OF GREECE.† Nothing was more powerful in exciting and maintaining a national spirit among the Greeks than their national festivals.‡ From these all barbarians were rigidly excluded, while all citizens

* It is not intended to make exhaustive this list of editions of Pindar and works relating to him, but to mention only what the student may find especially useful.

† The principal authority is Krause, *Hellenica*, Vol. II, Leipzig 1841: published separately: *Olympia*, Vienna 1838; *Die Pythien, Nemeen, und Isthmien*, Leipzig 1841.

‡ *Isoc.* IV 43 τῶν τοίνυν τὰς πανηγύρεις καταστησάντων δικαίως ἐπαινουμένων, ὅτι τοιοῦτον ἔθος ἡμῖν παρέδοσαν ὥστε σπεισαμένους καὶ τὰς ἐχθρας τὰς ἐνεστηκυίας διαλυσαμένους συνελθεῖν εἰς ταῦτόν καὶ μετὰ ταῦτ' εὐχὰς καὶ θυσίας κοινὰς ποιησαμένους ἀναμνησθῆναι μὲν τῆς συγγενείας τῆς πρὸς ἀλλήλους ὑπαρχούσης, εὐμενεστέρως δ' εἰς τὸν λοιπὸν χρόνον διατεθῆναι πρὸς ἡμᾶς αὐτοῦς, καὶ τὰς τε παλαιὰς ξενίας ἀνανεώσασθαι καὶ καινὰς ἐτέρας ποιήσασθαι. *Lys.* XXXIII 2 (Ἡρακλῆς) ἀγῶνα μὲν σωματῶν ἐποίησε, φιλοτιμίαν δὲ πλοῦτου, γνώμης δ' ἐπίδειξιν ἐν τῷ καλλίστῳ τῆς Ἑλλάδος, ἵνα τούτων ἀπάντων ἕνεκα εἰς τὸ αὐτὸ συνελθῶμεν, τὰ μὲν ὀψόμενοι, τὰ δὲ ἀκουσόμενοι ἠγήσατο γὰρ, τὸν ἐνθάδε σύλλογον ἀρχὴν γενήσεσθαι τῆς πρὸς ἀλλήλους φιλίας.

of Greece and its colonies were welcomed to them. At these times the Greeks remembered no distinction of dialect, tribe, or city. Pindar composed odes for victors from Thessaly and Sicily, Cyrene and Rhodes, Aegina, Corinth, Thebes, and Athens. By these festivals the Greeks were thus reminded of the tie of blood which bound them together, and the contrast between Greek and barbarian was marked strongly. It seems that the colonies were particularly desirous to be represented, and thus assert their Greek nationality; and *θεωποί* or sacred ambassadors were sent from each state of Greece to take part in the common sacrifices and celebration.

With these festivals nothing was allowed to interfere. An end, at least a temporary end, was made to all hostilities between Greek cities by the proclamation of the Sacred Truce, the *Ἐκεχειρία*.* A fine of two minae for each hoplite was imposed upon an armed force for entering Elis in the time of this truce.† Xerxes before Thermopylae inquired of a deserter what the Greeks were doing. They were celebrating the Olympian games; and the Spartans were too busy with the Carnean festival to send more than an advance guard with Leonidas, just as the same festival had delayed their expedition to the help of the Athenians against Datis.

The enthusiasm felt by the Greeks for their games may be partially understood from the excitement in a modern college community over boat-races and other athletic contests, and from the general popular interest in rifle-practice, walking-

* The most famous truce was that announced by the Elean heralds bearing branches of the Olympian olive. Perhaps this was the origin of the olive as the symbol of peace.

† Thuc. V 49. This means, probably, that the hoplites were considered as forfeited to the god; they were his prisoners. Two minae was the ransom usual in Peloponnesus for prisoners of war. See Hdt. VI 79; cf. V 72.

matches, and base-ball, even when the contestants are professionals. We may remark also the distinction enjoyed by the owner of the winning horse in the Derby races, although this owner, like Hiero, has done nothing but pay the trainers; and as in Pindar's poems the rider or driver is praised sometimes, and from the heroic times the office of charioteer in Greece was far from dishonorable, so in England the jockey receives a share of the honor. But with us, these games are but pastimes, amusements. In Greece, training in athletics was an essential part of a liberal education.* The difference in sentiment is shown by the very names which are used. What we call 'games,' 'sports,' they called *ἀγῶνες*, 'contests.' The Greeks strove to bring the body to the perfection of strength, agility, and grace: to make the body strong as well as the mind keen and the heart noble. It is enough to mention the prominence of the gymnastic exercises in Sparta, and of the *gymnasia* at Athens, — the Academy, Lyceum, and Cynosarges.

The prevailing sentiment of the early Greeks was that expressed by the son of Alcinous in *Hom. θ* 147, 'while a man lives he has no higher honor than that which he wins with his feet and his hands,' οὐ μὴν γὰρ μείζον κλέος ἀνέρος ὄφρα κ' ἔησιν | ἢ ὅτι ποσσίν τε ῥέξῃ καὶ χερσὶν ἐῆσιν. Cf. *Pyth.* X 22 εὐδαίμων δὲ καὶ ὑμνητὸς οὗτος ἀνὴρ γίνεται σοφοῦς, | ὃς ἂν χερσὶν ἢ ποδῶν ἀρετῇ κρατήσῃς | τὰ μέγιστ' ἀέθλων ἔλη τόλμα τε καὶ σθένει. We find the opposite view † in *Xeno-*

* *Arist. Frogs* 727 οὐς μὲν ἴσμεν εὐγενεῖς καὶ σώφρονες . . . καὶ τραφέντας ἐν παλαίστραις καὶ χοροῖς καὶ μουσικῇ.

† *Xenophanes* II 1 ἀλλ' εἰ μὲν ταχυτῆτι ποδῶν νίκην τις ἄροίτο | ἢ πενταθλεύων, ἔνθα Διὸς τέμενος | παρ Πίσσο βῆς ἐν Ὀλυμπίῃ, εἶτε παλαίων, | ἢ καὶ πυκτοσύνην ἀλγινόεσσαν ἔχων. | (5) εἶτε τὸ δεινὸν ἄθλον, ὃ παγκράτιον καλέου-
σιν, | ἀστοῖσιν κ' εἴη κυδρότερος προσορᾶν, | καὶ κε προεδρίην φανερὴν ἐν ἀγῶσιν ἄροίτο, | καὶ κεν σίτ' εἴη δημοσίων κτεάνων | ἐκ πόλεως καὶ δῶρον ὃ οἱ κειμήλιον εἶη. | (10) εἶτε καὶ ἵπποισιν, ταῦτά χ' ἅπαντα λάχοι, | οὐκ ἔων ἄξιος,

phanes and Isocrates, but this evidently is a paradox. Pindar puts success in the games on a par with victory in battle. According to Cicero,* an Olympian victory seemed to the Greeks more glorious than a triumph to a Roman general. By Spartan law the Olympian victor might stand next the king in battle. Town-walls were torn down to receive him; his city needed no bulwarks but such citizens. By Solon's appointment, the Athenian victor at the Isthmus received 100 drachmae; the victor at Olympia received 500 drachmae; they were invited to the public dinners at the Prytaneum. The state was honored by the citizen's glory. Philip of Macedon commemorated on his coins his Olympian victory, tidings of which reached him at the same time as the news of Alexander's birth and of Parmenio's victory over the Illyrians. When the Acragantine Exaenetus won an Olympian crown, Ol. XCII, 412 B.C., he was brought into his city on a chariot and accompanied by a procession of 300 span of white horses, not to mention the horses of other colors.†

The games were never so glorious as at the time of the Persian wars, when the national spirit was aroused as never before or since; when Pindar and Simonides composed the triumphal odes; when the Aleuads of Thessaly, the Alcmaeonids of Athens, and the monarchs of Sicily and Cyrene sent chariots; when Milo and Phaëllus of Crotona, Diagoras of Rhodes, Theagenes of Thasus, and Glaucus of Carystus con-

ὥσπερ ἐγὼ· ῥώμης γὰρ ἀμείνων | ἀνδρῶν ἢ δ' Ἰππων ἡμετέρη σοφίη. | ἀλλ' εἰκῆ
 μάλα τοῦτο νομίζεται· οὐδὲ δίκαιον | προκρίνειν ῥώμην τῆς ἀγαθῆς σοφίης. |
 (15) οὔτε γὰρ εἰ πύκτης ἀγαθὸς λαοῖσι μετεῖη, | οὔτ' εἰ πενταθλεῖν, οὔτε παλαισ-
 μοσύνην, | οὐδὲ μὲν εἰ ταχυτῆτι ποδῶν, τό πέρ ἐστι πρότιμον | ῥώμης ὅσ' ἀνδρῶν
 ἔργ' ἐν ἀγῶνι πέλει, | τοῦνεκεν ἂν δὴ μᾶλλον ἐν εὐνομίῃ πόλις εἴη· | (20) σμικρὸν
 δ' ἂν τι πόλει χάσμα γένοιτ' ἐπὶ τῷ, | εἴ τις ἀθλεῦον νικῶ Πίσσαο παρ' ὕχθας· |
 οὐ γὰρ πιαίνει ταῦτα μυχοῦς πόλεως. Isoc. IV 1 πολλάκις ἐθαύμασα τῶν τὰς
 πανηγύρεις συναγαγόντων καὶ τοὺς γυμνικοὺς ἀγῶνας καταστησάντων κτλ.

* *pro Flacco* 13.

† *Diod. Sic.* XIII 82.

tended. But that glory did not pass away at once. Alei-
biades sent seven chariots to one Olympian festival, and his
victory was celebrated by an ode by Euripides. Philip of
Macedon sent a chariot to Olympia. His son Alexander in
his youth said that he would like to run at Olympia if he
could have kings as his antagonists. St. Paul,* notably, and
other writers of the New Testament drew metaphors from
the games. Germanicus, Ol. CIC, 17 A.D., was victorious
with the chariot at Olympia. The emperor Nero contended
at all the festivals, and returned to Rome covered and laden
with Greek crowns. Various changes were experienced
during the Roman period, but it was not until near the
close of the reign of Theodosius, about 394 A.D., that the
Greek games were abolished.

The earliest description of athletic games is found in
Homer; the games of the Phaeacians in θ and those in honor
of Patroclus in Ψ . The early games of Greece seem for the
most part to have been connected with funeral ceremonies.†

* 1 Cor. IX 24 Οὐκ οἶδατε ὅτι οἱ ἐν σταδίῳ τρέχοντες πάντες μὲν τρέχουσιν,
εἰς δὲ λαμβάνει τὸ βραβεῖον; οὕτως τρέχετε ἵνα καταλάβητε. | πᾶς δὲ ὁ ἀγωνιζό-
μενος πάντα ἐγκρατεύεται, ἐκεῖνοι μὲν οὖν ἵνα φθαρτὸν στέφανον λάβωσιν, ἡμεῖς
δὲ ἄφθαρτον. | ἐγὼ τοῖνυν οὕτως τρέχω ὡς οὐκ ἀδήλων, οὕτως πυκτεύω ὡς οὐκ
ἀέρα δέρων. | ἀλλ' ὑπωπιάζω μου τὸ σῶμα καὶ δουλαγωγῶ, μὴ πως ἄλλοις κηρύξας
αὐτὸς ἀδόκιμος γένωμαι. Phil. III 14 τὰ μὲν ὀπίσω ἐπιλανθανόμενος, τοῖς δὲ
ἔμπροσθεν ἐπεκτεινόμενος, κατὰ σκοπὸν διώκω εἰς τὸ βραβεῖον τῆς ἄνω κλήσεως
τοῦ θεοῦ ἐν Χριστῷ Ἰησοῦ. 2 Tim. II 5 εἰάν δὲ καὶ ἀθλῆ τις, οὐ στεφανοῦται εἰάν
μὴ νομίμως ἀθλήσῃ, IV 7 τὸν ἀγῶνά τὸν καλὸν ἠγωνίσαι, τὸν δρόμον τετέλεκα,
τὴν πίστιν τετήρηκα. | λοιπὸν ἀπόκειται μοι ὁ τῆς δικαιοσύνης στέφανος, ὃν ἀπο-
δώσει μοι ὁ κύριος ἐν ἐκείνῃ τῇ ἡμέρᾳ, ὁ δίκαιος κριτῆς. Heb. XII 1 τοιγαροῦν
καὶ ἡμεῖς, τοσοῦτον ἔχοντες περικείμενον ἡμῖν νέφος μαρτύρων, ὄγκον ἀποθέμενοι
πάντα καὶ τὴν εὐπερίστατον ἀμαρτίαν, δι' ὑπομονῆς τρέχωμεν τὸν προκείμενον
ἀγῶνα. 1 Pet. V 4 κομεισθε τὸν ἀμαράντινον τῆς δόξης στέφανον. Apoc. VII 9
ἰδοὺ ὄχλος πολὺς, . . . περιβεβλημένους στολᾶς λευκὰς, καὶ φοῖνικες ἐν ταῖς
χερσὶν αὐτῶν.

† So, probably, the Nemean and Isthmian games. Cf. Hom. X 163 τὸ δὲ
μέγα κείται ἄεθλον, | ἢ τρίπος ἢ ἐ γυνῆ, ἀνδρὸς κατατεθνηῶτος. Ψ 629 (Nestor

At them prizes of value were given customarily, as in Homer; i.e. they were *ἀγῶνες χρηματῖται*, while later they became *στεφανῖται*, with a crown for the sole prize.*

There were numberless local games in Greece,† but at the dawn of the strictly historical period, and still more distinctly at the time of the Persian wars, four festivals in prominence and national character far surpassed the rest.‡ These four formed a circuit, a *περίοδος*, and the happy man who had gained a victory in all was a *περιοδονίκης*. They were sacred games and the victor in them was a *ιερονίκης*.

These national festivals were: the Olympian, in honor of Zeus; the Pythian, in connection with the worship of Apollo; the Nemean, also in honor of Zeus; the Isthmian, which belonged to Poseidon. The Olympian and Pythian were pentaeteric, celebrated every four years; the Nemean and Isthmian were trieteric, celebrated every two years.

It is seen that these, like all other Greek festivals, were religious. The religious rites in most cases seem to have been older than the games; the games originally were incidental rather than principal. This is especially probable at Olympia. The great altar there was the centre of the festival, even as it stood at the very centre of the Altis; it was prominent in Greece at an early period as the seat of the oracle of Zeus. The *θεωροί* were not simply to represent their state among the spectators, but to offer sacrifices in

says) εἶθ' ὡς ἠβόωμι βίη τέ μοι ἔμπεδος εἶη | ὡς ὀπότε κρείοντ' Ἀμαρυγκέα θῖπτον Ἐπειοί | βουπρασίῳ, παῖδες δ' ἔθρισαν βασιλῆος ἄεθλα. Ψ 679 ὅς ποτε Θήβασδ' ἦλθε δεδουπότος Οἰδιπόδαο | ἐς τάφον· ἔνθα δὲ πάντας ἐνίκα Καδμείωνας.

* The local games often continued to give a prize of value. See on Ol. VII 83 fg. Cf. Pyth. IV 253, Isth. I 18 fg.

† See on Ol. VII 82 fg.

‡ That these national festivals were originally local is evident from many indications; e.g. in Pindar's account of the first games at Olympia all the prizes were won by Peloponnesians, and no other Greeks are mentioned.

behalf of their country to the god whose festival it was. The importance of these sacrifices is shown by the fact that when the Spartans were excluded from the gathering at Olympia, they 'sacrificed at home,' *οἴκοι ἔθνον*, Thuc. V 50. It is noteworthy that the sacrifices are mentioned before the games in Pindar. Ol. III 19 *πατρὶ μὲν βωμῶν ἀγισθέντων . . . μεγάλων ἀέθλων ἀγνὰν κρίσιν καὶ πενταετηρίδ' ἀμῆ | θῆκε ζαθέοις ἐπὶ κρημνοῖς Ἀλφειοῦ*. Ol. X 57 *ἀκρίθινα διελὼν ἔθνε καὶ πενταετηρίδ' ὅπως ἄρα | ἔστασεν ἑορτάν*. Ol. VII 80 *μήλων τε κνισάεσσα πομπὰ καὶ κρίσις ἀμφ' ἀέθλοις*. Cf. Ol. VI 69.

We have no particulars of the months and years in which the national games were celebrated in Pindar's time, but old customs were clung to so tenaciously that we may believe that no changes in these respects were introduced before the later period, when the indications are distinct for the following order and times:*

Ol. CXL 1.	{	220 B.C., 11-15	Metageitnion, August.	Olympian.
		219 B.C., 18	Hecatombaeon, July,	Nemean.
2.		218 B.C. (8)	Munychion, April.	Isthmian.
3.	{	218 B.C. (7)	Metageitnion, August,	Pythian.
		217 B.C., 18	Hecatombaeon, July,	Nemean.
4.		216 B.C. (8)	Munychion, April,	Isthmian.

§ 9. THE OLYMPIAN FESTIVAL, far the most famed and glorious of the four, was held on a plain three miles long and one mile broad, at the foot of the hill of Cronus, the *Κρόνιου*, on the north bank of the river Alpheus, about eight miles from the sea and twenty-five miles from the city Elis, near the site of the ancient Pisa, which was destroyed at an early date. Olympia was a sanctuary, not a town, and the beauty

* See G. F. Unger, Philologus XXXVII 1 fg.

of its situation was thought by the Greeks to be worthy of its honor.

Near the Alpheus, in the sacred area, the Altis,* stood the great temple of Zeus, which was begun long before, but was not completed until after, Pindar's time. The celebrated chryselephantine statue of Zeus by Phidias, which was in later times the glory of this temple, was not made until a few years after Pindar's death. Immediately to the north of the temple was the Pelopion; † to the east of this, in the centre of the 600 feet square enclosure, was the great altar, see on Ol. VI 70. Within the Altis also were the temples of Hera, τὸ Ἡραῖον, and of the Mother of the Gods, τὸ Μητρῶον, the six double altars of the twelve Olympian gods, and a host of other altars and sanctuaries, besides the Council Hall. The lodgings for strangers, the hippodrome, and stadium, were outside of the inclosure. The stadium lay at the foot of the Cronion and ran east and west.

The first celebration of games at Olympia, according to the myth, was by Heracles after his victory over Augeias; it is described by Pindar in his tenth Olympian ode. Heracles is called the founder also Ol. II 2 and often. In Homer, Λ 696-701, Nestor refers to the sending of a chariot to Elis to compete for a prize, in the time of Augeias.

In times more nearly historical, Iphitus of Elis, associated with Lycurgus of Sparta, is called the restorer of the games. This union of names indicates the close connection between Sparta and the Olympian festival, which relation continued

* Paus. V 10 τὸ δὲ ἄλλος τὸ ἱερόν τοῦ Διός, παραποιήσαντες τὸ ὄνομα, Ἄλτιν ἐκ παλαιῶν καλοῦσι. See on Isth. I 57.

† See Ol. I 92 and note. It has been conjectured that it was the influence of this festival, where alone in Greece Pelops had a rank above the other heroes, that gave its name to Peloponnesus and caused the Peloponnesians to be called Πελοπονιάδαι, as in Theoc. XV 142.

firm. Iphitus, according to the tradition, arranged for a pentaeteric period, i.e. that the festival should be held every four years, and appointed the Sacred Truce, the *ἐκεχειρία*. On the approach of the holy month, the Elean heralds of peace, the *σπονδοφόροι*, made proclamation of peace, first at home, then in Sparta and the other Greek states. Then spectators could betake themselves unmolested to Olympia; the athletes were already at the scene of the games.

The historical period of the Olympian games did not begin with Iphitus, however, but the festivals were reckoned from 776 B.C., about 100 years after Iphitus, when Coroebus was victor in the stadium. At first the footrace was the only contest, and in later times the Olympiads were distinguished and designated by the name of the victor in that race, which always opened the games.* This stadium-race was a mere dash of 200 yards. Another race of twice the length, the *δίαυλος*, was soon introduced; and then one of twelve stadia, the *δόλιχος*. Gradually other games were introduced, and Ol. XVIII, 708 B.C.,† the various exercises of the pentathlon were united to form a group.‡ Ol. XXV, 680 B.C., there was added the race of the four-horse chariot, which became the most illustrious of the contests. Ol. XXXIII, 648 B.C., the pancration was introduced, in which was allowed both the grip and the blow, i.e. all the freedom of both boxing

* For the prominence of the footrace cf. Xenophanes II 17. quoted on page xxxii. The simplicity of these first contests seems strange when we consider the variety of the games in honor of Patroclus. Hom. Ψ 258 ff. Pindar. Ol. X. ascribes to the first festival, which was under the direction of Hercules, contests in wrestling, boxing, and the race with the four-horse chariot.

† These dates are from Pausanias (V 8), the celebrated Periegete of the second century of our era. He probably took them from the records at Olympia. Perhaps they mean only that no victories in the pentathlon etc. were on record before the given dates.

‡ See Isth. I 26 and note.

and wrestling. At the same time the race of the running saddle-horse, *κέλης*, was introduced. The race of the mule-car was not known until Ol. LXX, 500 B.C., and was soon discontinued. Contests of boys and various combinations of races were brought in at different times. Finally there were contests of trumpeters and heralds. There were no trials of musical skill as at the other national games, except on the single occasion when Nero commanded the contest to be made, that he might participate. One scholiast reckons that seventeen crowns, another that twenty-eight crowns, were bestowed; i.e. that there were so many "events" or divisions of the games.

The games and sacrifices occupied but one day, at first. Later, the festival filled four days, and about the time of the Persian wars another day was added. Pindar, Ol. V 6, speaks of the 'five-day contests,' *ἀέθλων τε πεμπημέρους ἀμίλλας*.

The order of festivities is by no means certain, but the scheme which follows has been conjectured* with some probability to be true for the historical period:—

- First day: Sacrifices (*βουθυσίαι*).
- Second day: Contests of boys in running, wrestling, and the like.
- Third day: Contests of men: The race of the single stade (*στάδιον*), the double-race (*δίαυλος*), the long race (*δόλιχος*); wrestling (*πάλη*); boxing (*πυγμή*); the *παγκράτιον*. The feast (*κῶμος*) of the victors.
- Fourth day: Contests of men: The horse-races (*ἵπποδρομία*); the *πένταθλον* (boxing, running, leaping, hurling the discus, wrestling); the race in armor (*ὄπλιτῶν δρόμος*), cf. Isth. I 23 and note. *Κῶμος* of the victors.
- Fifth day: Sacrifices of the victors and sacred ambassadors (*θεωροί*). Festival of all the victors in the Prytaneum (*ἔστιατώριον*).

* By Holwerda, Arch. Zeitung XXXVIII 171, who urges from Pausanias VI 13 : 3 that the order of the footraces was: *δόλιχος, στάδιον, διάυλος*.

These festivities were held at the time of the second full moon after the summer solstice; either in August, not later than the twenty-fourth day of the month, or in the last days of July. The festival was held in July, the Attic *Metageitnion*, only when the new moon fell more than two weeks after the summer solstice.* Pindar refers to the moonlight when the panegyris was founded, *Ol. III 19 διχόμενης ὄλου χρυσάρματος | ἑσπέρας ὀφθαλμὸν ἀντεφλεξε Μίηνα*.

At the first Olympian games no crown was given: it was an *ἀγὼν χρηματίτης*. The crown of wild olive was bestowed first at the seventh celebration, although Pindar says, *Ol. X 60*, of Heracles's festival: *τίς δὴ ποταίμου | ἔλαχε στέφανον | χείρεσσι ποσὶν τε καὶ ἄρματι*; Thenceforward it was an *ἀγὼν στεφανίτης*. The olive branch was cut by a boy whose parents were both alive (*παῖς ἀμφιθαλής*) from a sacred tree in the *Altis*. This olive tree, according to the myth, had been brought by Heracles from the land of the Hyperboreans. So the laurel for the Pythian crown was brought from the vale of *Tempe*. The hills between which *Pisa* lay were called *Olympus* and *Ossa*.† Thus the very name *Olympia* reminds us of the seat of the gods in *Thessaly*, and the traditions concerning these crowns point toward the original seat of the Dorians in Northern *Thessaly*, although the inhabitants of *Pisa*, the founders of the games, seem to have belonged to the pre-Doric population of *Peloponnesus*.

* The former view was that the festival was held one month earlier, at the time of the first full moon after the summer solstice; but see G. F. Unger, *der Olympionomat*, *Philologus* XXXIII 227 ff. The festival probably fell always in the same Elean month: but the Elean year began with the winter solstice, and, allowing for intercalary months, the same Elean month might correspond at one time to the Attic *Heccatombæon* and another time to the Attic *Metageitnion*.

† *Strabo* 356.

The victor's head was encircled by a woollen fillet (*μίτρα*, cf. Isth. V 62) which may have been part of an older custom than that of the garland; it seems to have had religious significance. Then the olive branch (the *ἄθλον*) was conferred by the *ἐπιστάται καὶ βραβεῖς*, the *Ἑλλανοδίκαι*, who had charge of all that pertained to the festival. In Pindar's time there seem to have been nine Hellanodicae; they were appointed by the Eleans. Besides the olive crown, the victor received a palm branch* to bear in his hand, as was customary also in all the other Greek games, and was permitted to erect a statue of himself at Olympia.

No athlete was allowed to contend for a prize who had not been under a strict course of training for ten months. The rigor of this life is indicated by St. Paul, 1 Cor. IX 25 *πᾶς δὲ ὁ ἀγωνιζόμενος πάντα ἐγκρατεύεται*. Horace, Ep. ad Pis. 412 *qui studet optatamque cursu contingere metam, | multa tulit fecitque puer, sudavit et alsit, | abstinuit venere et vino*. Dio Chrysost. XXVIII 291 *τό γε μὴν θαυμαστότατον ἐν ἀνθρώπῳ ἀίτητον γενέσθαι οὐ μόνον τῶν ἀνταγωνιστῶν, ἀλλὰ καὶ πόνου καὶ καύματος καὶ ἀφροδισίων· δεῖ γὰρ πρῶτον τούτοις ἀίτητον εἶναι τὸν μέλλοντα ὑπὸ μηδενὸς τῶν ἀνταγωνιστῶν λειφθῆσεσθαι*. Tertullian ad Martyr. III *nempe etiam et athletae segregantur ad strictiorem disciplinam, ut robori aedificando vacent: continentur a luxuria, a cibis lactioribus, a potu iucundiore. Coguntur, cruciantur, fatigantur: quanto plus in exercitationibus laboraverint, tanto plus de victoria sperant*.

At the *κῶμοι* of the victors, triumphal odes, *ἐπινίκια*, were sung, especially the old hymn of Archilochus in honor of

* Why the palm branch was given to the victors in all games is discussed by Plutarch, Quaest. Conv. VIII 4. It may have had some connection with the Delian worship of Apollo, or have been the symbol of enduring vigor (cf. Apoc. VII 9, quoted on page xxxiii).

Heracles. Rich victors entertained sumptuously the multitude of strangers.

Such festivals attracted all who desired to meet a crowd. At Olympia, Gorgias of Leontini and Lysias urged the Greeks to union against the barbarian. The Panegyric oration of Isocrates is intended ostensibly for a similar occasion. There, according to Lucian, Herodotus read chapters from his history and excited the youthful enthusiasm of Thucydides. This story is improbable, but it must have seemed probable in Lucian's time. At Olympia, painters exhibited their pictures. There treaties and public expressions of thanks were proclaimed.* There columns were set up on which were engraved treaties and decrees.† Moreover hucksters and traders collected; at first probably to furnish what was needed for the festival, but later the gathering became a great fair.

The importance of the Olympian games is shown further by their acceptance as a time-mark, a national era for the Greeks. This never became the official manner of reckoning, but from about 300 B.C. historians reckon by Olympiads.

Soon after the festival was abolished, about 394 B.C. by Theodosius in his zeal against all pagan institutions, earth was washed down from the Cronion, and the overflows of the Alpheus and its tributary the Cladeus left upon the plain a mass of alluvial soil twelve to fifteen feet in depth. In the fall of 1875 excavations were commenced there, under the direction of German scholars and at the expense of the German government, which in the course of five winters brought to

* Ψήφισμα Βυζαντίων, Dem. Cor. 91 (δεδοχθαι) ἀποστείλαι δὲ καὶ θεωρίας ἐς τὰς ἐν τῇ Ἑλλάδι παναγύριαι, Ἴσθμια καὶ Νέμεαι καὶ Ὀλύμπια καὶ Πύθια, καὶ ἀνακαρῦξαι τὼς στεφάνους οἷς ἐστεφάνωνται ὁ δᾶμος ὁ Ἀθηναίων ὑφ' ἡμῶν.

† Thuc. V 18 στήλας δὲ στήσαι Ὀλυμπίαισι καὶ Πυθοῖ καὶ Ἴσθμοῖ καὶ Ἀθήνησι ἐν πόλει καὶ ἐν Λακεδαίμονι ἐν Ἀμυκλαίῳ.

light the outlines of the temples and many beautiful fragments of sculpture, besides interesting and instructive inscriptions.

§ 10. THE PYTHIAN GAMES. Next in honor and importance to the Panegyris at Olympia was that at Delphi. Sophocles, El. 681, calls this 'Graecia's renowned pomp of games,' τὸ κλεινὸν Ἑλλάδος πρόσχημ' ἀγῶνος. Demosthenes, Phil. III 32, calls it 'the national festival of the Greeks,' τὸν κοινὸν τῶν Ἑλλήνων ἀγῶνα.

This festival became of national interest at an early period, as was natural from its connection with the oracle of Apollo and the Amphictyonic League. As the first gatherings at Olympia were to consult the oracle at the great altar or to offer sacrifice to the Olympian Zeus, so the origin of the Pythian festival at Delphi was under the influence of the oracle there. At Olympia the games became more prominent than the oracle; at Delphi the oracle always retained its preëminence.

The first contest seems to have been one of song,* in praise of the god of song, and in commemoration of his victory over the serpent Pytho. These earliest festivals were ennaeteric,†

* The description of the Pythian games in Sophocles, El. 681 fg., in which Orestes the son of Agamemnon is described as victorious in the foot-races and meeting with accident in the chariot-race, is an anachronism. Here, as at Olympia, the myth ascribed to the institution of the games a larger variety of contests than were known in the early historical times. Cf. Strabo IX 421 ἀγῶν δὲ ὁ μὲν ἀρχαῖος ἐν Δελφοῖς κιθαριδῶν ἐγενήθη παιᾶνα ἀδόντων εἰς τὸν θεόν· ἔθηκαν δὲ Δελφοί· μετὰ δὲ τὸν Κρισαῖον πόλεμον οἱ Ἀμφικτύονες ἵππικὸν καὶ γυμνικὸν ἐπ' Εὐρυλόχου διέταξαν στεφανίτην καὶ Πύθια ἐκάλεσαν. προσέθεσαν δὲ τοῖς κιθαριδοῖς αὐλητάς τε καὶ κιθαριστὰς χωρὶς ᾠδῆς.

† The ὀκταετηρίς (the period between the ennaeteric festivals) seems to be the oldest Greek cycle in which the moon-year corresponded nearly with the sun-year. It contained five years of twelve months each, and three years of thirteen months each; in all ninety-nine months, of thirty days each. Thus each year had an average of 365¼ days. Censorinus, de die

held once in eight years, under the care of the Delphians. After the First Sacred War, however, under the directions of the Amphictyonic Council, gymnastic exercises were introduced, and a pentaeteric festival established. The Olympian games were taken as a pattern, but innovations seem to have been made with greater ease than at Olympia. The musical contest continued to be the most honored of the festival, and the Pythian prize, the laurel, has remained the symbol of superiority in poetry, which in Greece was ever associated with music.

At the first celebration of the reorganized festival, in the third year of the 48th Olympiad, 586 B.C., the victors received prizes of value; it was an *ἀγὼν χρηματίτης*. Four years later, at the next festival, the prize consisted of a laurel-wreath, and the games became an *ἀγὼν στεφανίτης*.*

The laurel branches were cut from a sacred tree by a *παῖς ἀμφιθαλής* and brought with musical accompaniment from the vale of Tempe, from which, some suppose, the sanctuary at Delphi was founded. The crown was conferred by the Amphictyons, under whose care the games continued during the classical period. The fall session, *ἡ ὀπωρινὴ πυλαία*, of the Amphictyonic Council was held during or immediately after the festival.

The musical contests were held in the theatre just without

natali 18: multae in Graecia religiones hoc intervallo temporis (eight years) summa caerimonia coluntur. Delphis quoque ludi qui vocantur Pythia post octavum annum olim conficiebantur. It is probable that this cycle received its prominence in Greece through the oracle at Delphi, which seems to have regulated even the Elean calendar. The four-year and two-year periods are to be regarded as divisions of the longer period.

* Bergk and others think the numbered Pythiads began with this first *ἀγὼν στεφανίτης*, while most authorities count from the preceding festival. Hence arises their difference of opinion as to the date of several of Pindar's Pythian odes.

the sacred enclosure and near its north-west corner. The hippodrome lay on the plain between Delphi and the sea. The other games were celebrated on a terrace a little above Delphi. The festival began probably on the seventh day of the Delphian month *Βουκάτιος* ('cattle-killing,' with reference to the sacrifices), the Attic *Μεταγειτιών*.*

The games were begun by the musical contest, as the most ancient; just as the original footrace at Olympia seems to have kept its place of honor as the first contest.

Here, as at Olympia, new varieties of contest were introduced from time to time. Tragedies at one time competed for a prize. Orators and philosophers displayed their eloquence and their theories. Pictures were exhibited, and, according to Pliny, prizes were bestowed on painters.

§ 11. THE NEMEAN FESTIVAL, according to the myth, was originally an *ἐπιτάφιος ἀγών*, funeral games instituted by the seven Argive leaders on their expedition against Thebes, in honor of the infant Opheltes (later called Archemorus), who was killed by a serpent at the spring Adrasteia, near Nemea. Each of the leaders was victorious in some contest of those games. Heracles also is brought into connection with these as well as with the Olympian games. He (i.e. perhaps, the Heraclids) after his combat with the Nemean lion restored the games and consecrated them to his father Zeus.

The first historical celebration of the festival was held, it is thought, Ol. LI 1, 575 B.C. It seems to have had little prominence before the Persian wars. Most of Pindar's Nemean odes were composed for Aeginetans, but two were in honor of the victories of Hiero's friend and brother-in-law, Chromius (see int. to Nem. I). Here Alcibiades won a

* See Kirchhoff, Monatsbericht Berlin Acad. 1864, 129 fg.

victory with his chariot. Here the assembled Greeks decided to send an embassy to congratulate Alexander the Great on his victory over Darius in the battle of Issus. Here, as well as at the Isthmian games, Flamininus proclaimed liberty to Greece,* 195 B.C.

The sanctuary of Nemea ('a grove,' cognate with *nemus*, see on Nem. II 5) lay between Phlius and Cleonae, in a valley of Argolis not quite so large as that of Olympia (see page xxxv). Pindar, Nem. X 42, speaks of the Cleonaeans as the judges of the games, and they seem to have had the original right to this preëminence, but through most of the historical period these games were under the supervision of the Argives.

The festival was trieteric, celebrated at the end of every first and third Olympiad year, † i.e. in the summer of every year B.C. of which the number is odd. It began probably on the 18th of the month Panemus, the Attic Hecatombæon.

It was from the first an ἀγὼν στεφανίτης. Before the Persian wars the prize was a crown of olive, as at Olympia. In later times the crown was of fresh parsley (or celery, as some think). Parsley was associated with funeral services. ‡

* Livy XXXIV 41 *Laeta civitas celeberrimum festorum dierum ac nobile ludicrum Nemeorum, die stata propter belli mala intermissum, in adventum Romani exercitus duobusque indixerunt, praefeceruntque ludis ipsum imperatorem. multa erant quae gaudium cumularent. . . . testata quoque ipso Nemeorum die voce praeconis libertas est Argivorum.*

† Probably not, as was believed formerly, alternately in winter and summer. The winter Nemeæa perhaps were held at Argos and seem to have had no connection with the national games. See G. F. Unger, "die Zeit der Nemeischen Spiele," *Philologus* XXXIV 59 fg. But the historian Droysen considers the question still unsettled; see "die Festzeit der Nemeen," *Hermes* XIV 1 fg.

‡ Plut. *Timol.* XXVI 1 ἐμβάλλουσιν ἡμίονοι σέλινα κομίζοντες· καὶ τοῖς στρατιώταις εἰσῆλθε πονηρὸν εἶναι τὸ σημεῖον, ὅτι τὰ μνήματα τῶν νεκρῶν εἰώθαμεν ἐπιεικῶς στεφανοῦν σελίνοις· καὶ παροιμία τις ἐκ τούτου γέγονε, τὸν ἐπιφαλῶς νοσοῦντα, δεῖσθαι τοῦτον τοῦ σελίνου. Βουλόμενος οὖν αὐτοὺς ἀπαλλάξαι

and this change, they said, was in honor and memory of the Greeks who died fighting against the barbarians; but according to another scholiast, the parsley crown was adopted from the first in memory of Archemorus. The *βραβεῖς* at Nemea wore black garments in token that the games were funeral games.

The regulations and the games in general were patterned undoubtedly after those at Olympia. As at Delphi and Corinth, there was a musical, in addition to the gymnastic and equestrian contests. Traces of the theatre and stadium are still seen, but no sign of the hippodrome remains.

As at the other similar festivals, sacrifices were offered by sacred ambassadors sent from the different states of Greece. Demosthenes once was *ἀρχιθέωρος* of the embassy sent from Athens. These sacrifices no doubt were continued long after the temple of Zeus at Nemea was half in ruins, as it was seen by Pausanias in the second century of our era. Of this temple three columns are still standing.

§ 12. THE ISTHMIAN FESTIVAL was held in the pine grove of Poseidon, on the isthmus of *bimaris Corinthus*. The theatre and race-courses lay just without the sacred enclosure, which was about as large as the Altis at Olympia, a little more than a stadium in length and a little less than a stadium in average breadth.

Since Corinth was the centre of communication between the Greeks of the North and the South, the East and the West, the situation was most favorable for attracting a large assemblage; so favorable that the Isthmian games seem to have been more prominent than those of Zeus at Nemea.

τῆς δευσιδαιμονίας ὁ Τιμολέων . . . τὸν στέφανον αὐτοῖς ἔφη πρὸ τῆς νίκης κομιζόμενον αὐτομάτως εἰς τὰς χεῖρας ἦκειν, ᾧ Κορίνθιοι στεφανοῦσι τοὺς Ἰσθμιαρικῶντας. . . . ἔτι γὰρ τότε τῶν Ἰσθμίων ὡσπερ νῦν τῶν Νεμείων τὸ σέλινον ἦν στέφανος.

These, like the Nemean, were thought to have been in their origin funeral games, in honor of Melicertes, whose mother Ino leaped with him into the sea near Corinth. But Theseus after his combats with the robbers Sinis and Sciron is the true mythical founder of these games. Before his time they were a religious service rather than an *ἀγών*. Theseus, according to the myth, founded the games and consecrated them to his father Poseidon, just as his friend and rival (his "double") Heracles had instituted the Olympian games in honor of Zeus.

The festival was trieteric in historical times, recurring in those years B.C. of which the number can be divided by two, in the first month of spring, the time when sea-voyages begin again.*

When the games were first celebrated as an *ἀγών τριετηρικός* is uncertain. That they were established as early as in the time of Solon, is inferred from Plutarch's story that the Athenian lawgiver appointed state-rewards for the Athenian victor in the Isthmian games. Eusebius sets the first historical celebration in Ol. II. 3. 582 B.C., the year in which the Pythian games were celebrated first as an *ἀγών στεφανίτης*.

Like the Nemean, the Isthmian from the first was an *ἀγών στεφανίτης*. The crown in Pindar's time and for 400 or 500 years after him was of dry parsley, a symbol of funeral games (see note, page xlvi). About the beginning of our era, the crown was of pine, which was sacred to Poseidon, perhaps from its use in ship-building. Plutarch and other authorities held that pine formed the original crown, that this was supplanted by parsley, perhaps in memory of the Greeks slain in the Persian wars, but was afterwards restored.

The Corinthians were the judges and supervisors. After

* See G. F. Unger, "der Isthmientag und die Hyacinthien," *Philologus* XXXVII 1 fg.

the destruction of Corinth by Mummius, 146 B.C., the games were under the care of the Sicyonians for a century, but were restored to Corinth when that city was rebuilt.

Since the founder of the games, Theseus, was an Athenian, his fellow-citizens of Athens took especial interest in these games. Socrates' only absence from Athens, except with the army, was to attend the festival at the Isthmus. There, too, the Athenians had the *προεδρία*, the choice seats as far as was covered by the sail of the ship which brought the embassy.

Since these games, and these alone of the national festivals, were held near a great city which was the centre of travel and traffic, a large number of merchants and adventurers were drawn thither. The variety of contests and displays seems to have been as great as at any other festival.

It was considered an assembly of the Greek nation, and the freedom of Greece was proclaimed here (through a herald) by Flamininus* in 195 B.C. and with his own voice by the emperor Nero, 68 A.D.

* Livy XXXIII 32 Isthmiorum statum ludicrum aderat, semper quidem et alias frequens cum propter spectacula studium insitum genti, quo certamina omnis generis artium virumque et pernicitatis visuntur, tum quia propter opportunitatem loci per duo diversa maria omnium rerum usus ministrantis humano generi concilium, Asiae Graeciaeque is mercatus erat. . . . praeco cum tubicine. ut mos est, in mediam aream, unde solemnem carmine ludicrum indici solet, processit et tuba silentio facto ita pronuntiat: senatus Romanus et T. Quinctius imperator rege Macedonibusque devictis liberos, immunes, suis legibus esse iubet Corinthios etc.

CHRONOLOGICAL TABLE.



O.L.	B.C.	
I,	776	First numbered celebration of the Olympian games. Coroebus victor in the stadium.
XI 3,	734	Syracuse founded by Archias of Corinth.
XII 4,	729	Catana founded by a colony from Naxos.
XX,	700	Archilochus flourished.
XXXVII,	630	Stesichorus flourished.
XXXVII 2,	631	Cyrene founded by Battus.
IL 2,	582	First celebration of the reorganized Pythian games as an <i>ἀγὼν στεφανίτης</i> . First historical celebration of Isthmian games.
4,	581	Acragas founded by a colony from Gela.
LI 1,	575	First historical celebration of Nemean games.
LII 3,	570	Phalaris tyrant of Acragas.
LVI 1,	556	Simonides born.
LXIII 4,	525	Aeschylus born.
LXIV 3,	522	Pindar born.
LXVII 3,	510	Peisistratidae expelled from Athens.
LXIX 3,	502	Tenth Pythian ode, for Hippocles, a Thessalian Aleuad.
LXX 1,	500	Aeschylus, Choerilus, and Pratinas contended on the Athenian stage. Epicarmus distinguished in comedy in Sicily.
LXXI 2,	495	Sophocles born.
3,	494	Sixth Pythian ode for Xenocrates, Thero's brother.
4,	493	Chromius distinguished in battle on the Helorus.
LXXII 2,	491	Gelo tyrant of Gela.

OL.	B.C.	
LXXIII	4, 485	Gelo took Syracuse. Hiero tyrant of Gela.
LXXIV	1, 484	Eleventh Olympian ode, for Agesidamus. Aeschylus gained his first prize in tragedy. Herodotus born.
LXXV	1, 480	Defeat of Carthaginians at Himera. Battle of Thermopylae in August, of Salamis in September. Fifth Isthmian ode, for Phylacidas. Euripides born.
	2, 479	Battle of Plataea. Eruption of Mt. Aetna.
	3, 478	Hiero succeeded Gelo on the throne of Syracuse. Eighth Isthmian ode, for Cleander.
	4, 477	Second Pythian ode, for Hiero of Syracuse.
LXXVI	1, 476	Athens attained the hegemony. City of Aetna founded. First Olympian ode, for Hiero. Second Olympian ode, for Thero of Acragas. Fourteenth Olympian ode, for Asopichus. The <i>Phoenissae</i> of Phrynichus.
	3, 474	Hiero conquered the Etruscans at Cumae. First Pythian ode, for Hiero.
LXXVII	1, 472	Thero died. Twelfth Olympian ode, for Ergoteles. The <i>Persians</i> of Aeschylus.
	4, 469	Simonides died. Socrates born. Pericles became prominent.
LXXVIII	1, 468	The <i>Seven against Thebes</i> of Aeschylus. First tragic victory of Sophocles.
	2, 467	Hiero died at Aetna. Aristides died.
	3, 466	Fourth Pythian ode, for Arcesilaus of Cyrene.
LXXIX	1, 464	Seventh Olympian ode, for Diagoras of Rhodes.
LXXX	2, 458	The Orestean trilogy of Aeschylus.
LXXXI	1, 456	Aeschylus died at Gela.
	2, 455	Euripides's first tragedy, the <i>Peliades</i> .
LXXXIV	3, 442	Pindar died at Argos. Euripides gained his first prize in tragedy.

ΠΙΝΔΑΡΟΥ

ΕΠΙΝΙΚΟΙ

ΟΛΥΜΠΙΟΝΙΚΑΙΣ.

ΩΙΔΗ Α.

ΙΕΡΩΝΙ ΣΤΡΑΚΟΣΙΩΙ

ΚΕΛΗΤΙ.

Στρ. α΄.

Ἄριστον μὲν ὕδωρ, ὃ δὲ χρυσὸς αἰθόμενον πῦρ
ἄτε διαπρέπει νυκτὶ μεγάνορος ἔξοχα πλούτου·

εἰ δ' ἄεθλα γαρύεν

ἔλδεαι, φίλον ἦτορ,

5 μηκέτ' ἀελίου σκόπει

ἄλλο θαλπνότερον ἐν ἀμέρᾳ φαεινὸν ἄστρον ἐρήμας

δι' αἰθέρος, 10

μηδ' Ὀλυμπίας ἀγῶνα φέρτερον αὐδάσομεν·

ὄθεν ὁ πολύφατος ὕμνος ἀμφιβάλλεται

σοφῶν μητίεσσι, κελαδεῖν

15

10 Κρόνου παῖδ' ἐς ἀφνεὰν ἰκομένους

μάκαιραν Ἰέρωνος ἐστίαν,

Ἄντ. α΄.

θεμιστεῖον ὃς ἀμφέπει σκᾶπτον ἐν πολυμάλῳ

Σικελίᾳ, δρέπων μὲν κορυφὰς ἀρετᾶν ἀπο πασᾶν,

20

ἀγλαΐζεται δὲ καί

15 μουσικᾶς ἐν ἀώτῳ,

* The numbers on the right refer to the verses of the Mss. and early editions.

οἷα παίζομεν φίλαν
 ἄνδρες ἀμφὶ θαμὰ τράπεζαν. ἀλλὰ Δωρίαν ἀπὸ
 φόρμιγγα πασσάλου 25
 λάμβαν', εἴ τί τοι Πίσας τε καὶ Φερενίκου χάρις
 νόον ὑπὸ γλυκυτάταις ἔθηκε φροντίσιν, 30
 20 ὅτε παρ' Ἄλφεω̄ σύτο δέμας
 ἀκέντητον ἐν δρόμοισι παρέχων,
 κράτει δὲ προσέμιξε δεσπότην,

Ἐπ. α'.

Συρακόσιον ἵπποχάρμαν βασιλῆα· λάμπει δέ οἱ
 κλέος 35
 ἐν εὐάνορι Λυδοῦ Πέλοπος ἀποικία·
 25 τοῦ μεγασθενῆς ἐράσσατο Γαϊάοχος
 Ποσειδᾶν, ἐπεὶ νῦν καθαροῦ λέβητος ἔξελε Κλωθῶ, 40
 ἐλέφαντι φαίδιμον ὦμον κεκαδμένον.
 ἦ θανατὰ πολλά, καὶ πού τι καὶ βροτῶν | φάτις
 ὑπὲρ τὸν ἀλαθῆ λόγον 45
 δεδαιδαλμένοι ψεύδεσι ποικίλοις ἔξαπατῶντι μῦθοι.

Στρ. β'.

30 χάρις δ', ἅπερ ἅπαντα τεύχει τὰ μείλιχα θνατοῖς,
 ἐπιφέροισα τιμὰν καὶ ἄπιστον ἐμήσατο πιστόν 50
 ἔμμεναι τοπολλάκισ·
 ἀμέραι δ' ἐπίλοιποι
 μάρτυρες σοφώτατοι.
 35 ἔστι δ' ἀνδρὶ φάμεν εἰκὸς ἀμφὶ δαιμόνων καλὰ·
 μείων γὰρ αἰτία. 55
 νιὲ Ταντάλου, σὲ δ' ἀντία προτέρων φθέγξομαι,
 ὁπότ' ἐκάλεσε πατῆρ τὸν εὐνομώτατον 60
 ἐς ἔρανον φίλαν τε Σίπυλον,

ἀμοιβαῖα θεοῖσι δεῖπνα παρέχων,
40 τότ' Ἀγλαοτρίαιναν ἀρπάσαι

Ἄντ. β΄.

δαμέντα φρένας ἱμέρω, χρυσέαισιν ἄν' ἵπποις
ὑπατον εὐρυτίμου ποτὶ δῶμα Διὸς μεταβᾶσαι·
ἔνθα δευτέρῳ χρόνῳ
ἦλθε καὶ Γανυμήδης

65

70

45 Ζηνὶ τῶντ' ἐπὶ χρέος.

ὥς δ' ἄφαντος ἔπελες, οὐδὲ ματρὶ πολλὰ μαιόμενοι
φῶτες ἄγαγον,

ἔννεπε κρυφᾶ τις αὐτίκα φθονερῶν γειτόνων,
ὑδατος ὅτι σε πυρὶ ζέοισαν εἰς ἀκμάν
μαχαίρα τάμον κατὰ μέλη,

75

50 τραπέζισί τ' ἀμφὶ δεύτατα κρεῶν
σέθεν διεδάσαντο καὶ φάγον.

80

Ἐπ. β΄.

ἐμοὶ δ' ἄπορα γαστρίμαργον μακάρων τιν' εἰπεῖν·
ἀφίσταμαι·

ἀκέρδεια λέλογχεν θαμινὰ κακαγόρος.

85

εἰ δὲ δὴ τιν' ἄνδρα θνατὸν Ὀλύμπου σκοποῖ

55 ἐτίμασαν, ἦν Τάνταλος οὗτος· ἀλλὰ γὰρ καταπέψαι
μέγαν ὄλβον οὐκ ἔδυνάσθη, κόρῳ δ' ἔλεν

ἄταν ὑπέροπλον, ἄν οἱ πατὴρ ὑπερ | κρέμασε καρτε-
ρὸν αὐτῷ λίθον,

90

τὸν αἰεὶ μενοινῶν κεφαλᾶς βαλεῖν εὐφροσύνας
ἀλάται.

Στρ. γ΄.

ἔχει δ' ἀπάλαμον βίον τοῦτον ἐμπεδόμοχθον,

95

60 μετὰ τριῶν τέταρτον πόνον, ἀθανάτων ὅτι κλέψαις
ἀλίκεσσι συμπόταις

νέκταρ ἀμβροσίαν τε
 δῶκεν, οἷσιν ἄφθιτον
 ἔθεσαν. εἰ δὲ θεὸν ἀνὴρ τις ἔλπεται λελαθήμεν
 ἔρδων, ἀμαρτάνει. 100

85 τοῦνεκα προῆκαν υἷον ἀθάνατοί οἱ πάλιν 105
 μετὰ τὸ ταχύποτμον αὐτίς ἀνέρων ἔθνος.
 πρὸς εὐάνθεμον δ' ὅτε φυάν
 λάχναι νῦν μέλαν γένειον ἔρεφον, 110
 ἐτοῖμον ἀνεφρόντισεν γάμον

Ἄντ. γ'.

70 Πισάτα παρὰ πατρὸς εὐδοξον Ἴπποδάμειαν
 σχεθέμεν. ἐγγὺς ἐλθὼν πολιᾶς ἀλὸς οἶος ἐν ὄρφνα 115
 ἄπνεν βαρύκτυπον
 Εὐτρίαιναν· ὁ δ' αὐτῶ
 παρ ποδὶ σχεδὸν φάνη.

75 τῶ μὲν εἶπε· Φίλια δῶρα Κυπρίας ἄγ' εἴ τι, Ποσεί-
 δαον, ἐς χάριν 120
 τέλλεται, πέδασον ἔγχος Οἰνομάου χάλκεον,
 ἐμὲ δ' ἐπὶ ταχυτάτων πόρευσον ἀρμάτων 125
 ἐς Ἴλιν, κράτει δὲ πέλασον.
 ἐπεὶ τρεῖς τε καὶ δέκ' ἄνδρας ὀλέσαις

80 μναστῆρας ἀναβάλλεται γάμον

Ἐπ. γ'.

θυγατρός. ὁ μέγας δὲ κίνδυνος ἀναλκιν οὐ φῶτα
 λαμβάνει· 130

θανεῖν δ' οἷσιν ἀνάγκα, τί κέ τις ἀνώνυμον
 γῆρας ἐν σκότῳ καθήμενος ἔψοι μάταν,
 ἀπάντων καλῶν ἄμμορος· ἀλλ' ἐμοὶ μὲν οὗτος ἄεθλος· 135
 85 ὑποκείται· τὸ δὲ πρᾶξιν φίλαν δίδοι.

ὥς ἔννεπεν· οὐδ' ἀκράντοις ἐφάψατο | ἔπεισι. τὸν
 μὲν ἀγάλλων θεός
 ἔδωκεν δίφρον τε χρύσειον πτεροῖσίν τ' ἀκάμαντας
 ἵππους. 140

Στρ. δ'.

ἔλεν δ' Οἰνομάου βίαν παρθένον τε σύνευνον·
 τέκε τε λαγέτας ἔξ ἀρεταῖσι μεμαλότας υἱούς. 145

90 νῦν δ' ἐν αἵμακουρίαις
 ἀγλααῖσι μέμικται,
 Ἄλφειοῦ πόρῳ κλιθείς,
 τύμβον ἀμφίπολον ἔχων πολυξενωτάτῳ παρὰ βωμῶ.
 τὸ δὲ κλέος 150

τηλόθεν δέδορκε τᾶν Ὀλυμπιάδων ἐν δρόμοις,
 95 Πέλοπος, ἵνα ταχυτὰς ποδῶν ἐρίζεται 155
 ἀκμαί τ' ἰσχύος θρασύπονοι·
 ὁ νικῶν δὲ λοιπὸν ἀμφὶ βίοτον
 ἔχει μελιτόεσσαν εὐδίαν

Ἄντ. δ'.

ἀέθλων γ' ἔνεκεν. τὸ δ' αἰεὶ παράμερον ἐσλόν 160
 100 ὕπατον ἔρχεται παντὶ βροτῶν· ἐμὲ δὲ στεφανῶσαι
 κέῳον ἱππίῳ νόμῳ
 Αἰοληΐδι μολπᾷ
 χρή· πέποιθα δὲ ξένον 165
 μὴ τιν' ἀμφοτέρα καλῶν τε ἴδριν ἀλλὰ καὶ δύναμιν
 κυριώτερον

105 τῶν γε νῦν κλυταῖσι δαιδαλωσέμεν ὕμνων πτυχαῖς. 170
 θεὸς ἐπίτροπος ἐὼν τεαῖσι μῆδεται
 ἔχων τοῦτο κῦδος, Ἰέρων,
 μερίμναισιν· εἰ δὲ μὴ ταχὺ λίποι,
 ἔτι γλυκντέραν κεν ἔλπομαι 175

Ἔπ. δ.

110 σὺν ἄρματι θοῶ κλείξειν ἐπίκουρον εὐρῶν ὁδὸν λόγων,
 παρ' εὐδείελον ἔλθων Κρόνιον. ἐμοὶ μὲν ὦν
 Μοῖσα καρτερώτατον βέλος ἀλκῆ τρέφει. 180
 ἐπ' ἄλλοισι δ' ἄλλοι μεγάλοι· τὸ δ' ἔσχατον κορυ-
 φούται

βασιλεῦσι. μηκέτι πάπταινε πόρσιον.

115 εἶη σέ τε τοῦτον ὑψοῦ χρόνον πατεῖν, | ἐμέ τε
 τοσσάδε νικαφόροις 185
 ὀμιλεῖν πρόφαντον σοφία καθ' Ἑλλανας ἔοντα παντᾶ.



ΕΠΗΝΙΚΟΙ

ΟΛΥΜΠΙΟΝΙΚΑΙΣ.

ΩΙΔΗ Β.

ΘΗΡΩΝΙ ΑΚΡΑΓΑΝΤΙΝΩΙ

ΑΡΜΑΤΙ.

Στρ. α΄.

Ἄναξιφόρμιγγες ὕμνοι,
 τίνα θεόν, τίνα ἥρωα, τίνα δ' ἄνδρα κελαδήσομεν ;
 ἦτοι Πίσα μὲν Διός· Ὀλυμπιάδα δ' ἔστασεν
 Ἡρακλῆς 5

ἀκρόθινα πολέμου·

5 Θήρωνα δὲ τετραορίας ἔνεκα νικαφόρου
 γεγωνητέον, ὅπιν δίκαιον ξένων, ἔρεισμ' Ἀκράγαντος, 10
 εὐωνύμων τε πατέρων ἄωτον ὀρθόπολιν·

Ἄντ. α΄.

καμόντες οἱ πολλὰ θυμῶ 15
 ἱερὸν ἔσχον οἴκημα ποταμοῦ, Σικελίας τ' ἔσαν

10 ὀφθαλμός, αἰὼν δ' ἔφεπε μόρσιμος, ἐπ' ὄλβον τε καὶ
 χάριω ἄγων 20

γνησίαις ἐπ' ἀρεταῖς.

ἀλλ' ὦ Κρόνιε παῖ Ῥέας, ἔδος Ὀλύμπου νέμων
 ἀέθλων τε κορυφὰν πόρον τ' Ἄλφειοῦ, ἰανθεὶς ἀοιδαῖς 25
 εὐφρων ἄρουραν ἔτι πατρίαν σφίσι κόμεισον

Ἐπ. α΄.

15 λοιπῶ γένοι. τῶν δὲ πεπραγμένων
 ἐν δίκᾳ τε καὶ παρὰ δίκαν ἀποιήτοιν οὐδ' ἄν 30
 χρόνος ὁ πάντων πατὴρ δύναιτο θέμεν ἔργων τέλος·
 λάθα δὲ πότμῳ σὺν εὐδαίμοι γένοιτ' ἄν.
 ἔσλῶν γὰρ ὑπὸ χαρμάτων πῆμα θνάσκει 35

20 παλίγκοτον δαμασθέν,

Στρ. β΄.

ὅταν θεοῦ Μοῖρα πέμψῃ
 ἀνεκὰς ὄλβον ὑψηλόν. ἔπεται δ' ὁ λόγος εὐθρόνοις
 Κάδμοιο κούραις, ἔπαθον αἰ μεγάλα. πένθος δ'
 ἐπίτνει βαρὺ 40

κρεσσόνων πρὸς ἀγαθῶν.

25 ζῶει μὲν ἐν Ὀλυμπίοις, ἀποθανοῖσα βρόμῳ 45
 κεραυνοῦ ταννέθειρα Σεμέλα, φιλεῖ δέ νιν Παλλὰς
 αἰεΐ,

καὶ Ζεὺς πατὴρ, μάλα φιλεῖ δὲ παῖς ὁ κισσοφόρος· 50

Ἄντ. β΄.

λέγοντι δ' ἐν καὶ θαλάσση
 μετὰ κόραισι Νηρῆος ἀλῖαις βίοτον ἄφθιτον

30 Ἴνοῖ τετάχθαι τὸν ὄλον ἀμφὶ χρόνον. ἦτοι βροτῶν
 γε κέκριται 55

πεῖρας οὐ τι θανάτου,

οὐδ' ἀσύχιμον ἀμέραν ὅποτε παῖδ' ἀελίου

ἀτειρεῖ σὺν ἀγαθῷ τελευτάσομεν· ῥοαὶ δ' ἄλλοτ'
ἄλλαι 60
 εὐθυμῖαν τε μετὰ καὶ πόνων ἐς ἄνδρας ἔβαν.

Ἐπ. β'.

35 οὕτω δὲ Μοῖρ', ἃ τε πατρώϊον 65
 τῶνδ' ἔχει τὸν εὐφρονα πότμον, θεόρτω σὺν ὄλβῳ
 ἐπί τι καὶ πῆμ' ἄγει παλιυτράπελον ἄλλῳ χρόνῳ·
 ἐξ οὐπερ ἔκτεινε Λᾶον μόριμος υἱός 70
 συναντόμενος, ἐν δὲ Πυθῶνι χρησθέν
 40 παλαίφατον τέλεσεν.

Στρ. γ'.

ἰδοῖσα δ' ὄξει' Ἐριννύς
 ἔπεφνέ οἱ σὺν ἀλλαλοφονίᾳ γένος ἀρήϊον· 75
 λείψθη δὲ Θέρσανδρος ἐριπέντι Πολυνείκει, νέοις ἐν
ἀέθλοις
 ἐν μάχαις τε πολέμου
 45 τιμώμενος, Ἄδραστιδᾶν θάλος ἀρωγὸν δόμοις· 80
 ὄθεν σπέρματος ἔχοντα ρίζαν πρέπει τὸν Αἰνησιδάμου
 ἐγκωμίων τε μελέων λυρᾶν τε τυγχανέμεν. 85

Ἄντ. γ'.

ἽΟλυμπία μὲν γὰρ αὐτός
 γέρας ἔδεκτο, Πυθῶνι δ' ὁμόκλαρον ἐς ἀδελφεόν
 50 Ἴσθμοῖ τε κοιναὶ Χάριτες ἄνθεα τεθρίππων δυωδε-
καδρόμων 90
 ἄγαγον· τὸ δὲ τυχεῖν
 πειρώμενον ἀγωνίας παραλύει δυσφρονᾶν. 95
 ὁ μὰν πλοῦτος ἀρεταῖς δεδαιδαλμένος φέρει τῶν τε
καὶ τῶν
 καιρόν, βαθεῖαν ὑπέχων μέριμναν ἀγροτέραν, 100

Ἐπ. γ.

- 65 ἀστήρ ἀρίζηλος, ἐτυμώτατον
 ἀνδρὶ φέγγος· εἰ δέ νιν ἔχων τις, οἶδεν τὸ μέλλον,
 ὅτι θανόντων μὲν ἐνθάδ' αὐτίκ' ἀπάλαμνοι φρένες 105
 ποιῶνς ἔτισαν, τὰ δ' ἐν τᾷδε Διὸς ἀρχᾷ
 ἀλιτρά κατα γᾶς δικάζει τις ἐχθρᾷ
 60 λόγον φράσαις ἀνάγκα.

Στρ. δ.

- ἴσαις δὲ νύκτεσσιν αἰεὶ
 ἴσον ἐν ἀμέραις ἄλιον ἔχοντες, ἀπονέστερον 110
 ἔσλοὶ δέκονται βίοτον, οὐ χθόνα ταρασσόντες ἐν
 χερὸς ἀκμᾷ
 οὐδὲ πόντιον ὕδωρ . 115
 65 κεινὰν παρὰ δίαϊταν· ἀλλὰ παρὰ μὲν τιμίους
 θεῶν, οἵτινες ἔχαιρον εὐορκίαις, ἄδακρυν νέμονται 120
 αἰῶνα· τοὶ δ' ἀπροσόρατον ὀκχέοντι πόνον.

Ἄντ. δ.

- οἷοι δ' ἐτόλμασαν ἔστρίς
 ἐκατέρωθι μείναντες ἀπὸ πάμπαν ἀδίκων ἔχειν 125
 70 ψυχάν, ἔτειλαν Διὸς ὁδὸν παρὰ Κρόνου τύρσιν·
 ἔνθα μακάρων
 νᾶσον ὠκεανίδες
 αὔραι περιπνέοισιν· ἄνθεμα δὲ χρυσοῦ φλέγει, 130
 τὰ μὲν χερσόθεν ἀπ' ἀγλαῶν δενδρέων, ὕδωρ δ'
 ἄλλα φέρβει,
 ὄρμοισι τῶν χέρας ἀναπλέκοντι καὶ στεφάνοις, 135

Ἐπ. δ.

- 75 βουλαῖς ἐν ὀρθαῖσι Ἴραδαμάνθνος,
 ὄν πατὴρ ἔχει Διὸς ἐτοῖμον αὐτῷ πάρεδρον,
 πόσις ἀπάντων Ἴρέας ὑπέρτατον ἐχοίσας θρόνον. 140

Πηλεύς τε καὶ Κάδμος ἐν τοῖσιν ἀλέγονται·

Ἄχιλλέα τ' ἔνεικ', ἐπεὶ Ζητὸς ἦτορ

80 λιταῖς ἔπεισε, μάτηρ·

Στρ. ε΄.

ὃς Ἐκτορ' ἔσφαλε, Τροίας

145

ἄμαχον ἀστραβῆ κίονα, Κύκνον τε θανάτῳ πόρεν,

Ἄους τε παῖδ' Αἰθίοπα. πολλά μοι ὑπ' ἀγκῶνος

ὠκέα βέλη 150

ἔνδον ἐντὶ φαρέτρας

85 φωνάεντα συνετοῖσιν· ἐς δὲ τὸ πᾶν ἐρμηνέων

χατίζει. σοφὸς ὁ πολλὰ εἰδὼς φυᾶ· μαθόντες δὲ

λάβροι 155

παγγλωσσία, κόρακες ὧς, ἄκρατα γαρύετον

Ἄντ. ε΄.

Διὸς πρὸς ὄρνιχα θεῖον.

ἔπεχε νῦν σκοπῶ τόξον, ἄγε θυμέ, τίνα βάλλομεν 160

90 ἐκ μαλθακᾶς αὐτε φρενὸς εὐκλέας οἴστους ἰέντες;

ἐπί τοι

Ἄκράγαντι τανύσαις

165

αὐδάσομαι ἐνόρκιον λόγον ἀλαθῆϊ νόῳ,

τεκεῖν μὴ τιν' ἑκατόν γε ἐτέων πόλιν φίλοις ἄνδρα

μᾶλλον 170

εὐεργέταν πραπίσιν ἀφθονέστερόν τε χέρα

Ἐπ. ε΄.

95 Θήρωνος. ἀλλ' αἶνον ἐπέβα κόρος

οὐ δίκαια συναντόμενος, ἀλλὰ μάργων ὑπ' ἀνδρῶν, 175

τὸ λαλαγῆσαι θέλων κρύφον τε θέμεν ἐσλῶν καλοῖς

ἔργοις· ἐπεὶ ψάμμος ἀριθμὸν περιπέφευγεν·

καὶ κείνος ὅσα χάσματ' ἄλλοις ἔθηκεν,

180

100 τίς ἂν φράσαι δύναίτο ;

ΕΠΗΝΙΚΟΙ

ΟΛΥΜΠΙΟΝΙΚΑΙΣ.

ΩΙΔΗ ΣΤ.

ΑΓΗΣΙΑΙ ΣΤΡΑΚΟΣΙΩΙ

ΑΠΗΝΗΙ.

Στρ. α΄.

Χρυσέας ὑποστάσαντες εὐτειχεῖ προθύρῳ θαλάμου
 κίονας, ὡς ὅτε θαητὸν μέγαρον,
 πάξομεν· ἀρχομένου δ' ἔργου πρόσωπον
 χρῆ θέμεν τηλαυγές. εἰ δ' εἴη μὲν Ὀλυμπιονίκας, 5
 βωμῶ τε μαντείῳ ταμίας Διὸς ἐν Πίσσῃ,
 συνοικιστῆρ τε τῶν κλεωῶν Συρακοσσᾶν· τίνα κεν
 φύγοι ὕμνον
 κείνος ἀνὴρ, ἐπικύρσαις ἀφθόνων ἀστῶν ἐν ἡμερταῖς
 αἰοδαῖς ; 10

Ἀντ. α΄.

ἴστω γὰρ ἐν τούτῳ πεδίλῳ δαιμόνιον πόδ' ἔχων
 Σωστράτου νιός. ἀκίνδυνοι δ' ἀρεταί
 10 οὔτε παρ' ἀνδράσιν οὔτ' ἐν ναυσὶ κοίλαις 15
 τίμια· πολλοὶ δὲ μέμνανται, καλὸν εἴ τι ποναθῆ.
 Ἀγησία, τιν δ' αἶνος ἑτοιμὸς, ὃν ἐν δίκῃ
 ἀπὸ γλώσσης Ἄδραστος μάντιν Οἰκλείδαν ποτ' ἔς
 Ἀμφιάρηον 20
 φθέγξατ', ἐπεὶ κατὰ γαῖ' αὐτόν τε νιν καὶ φαιδίμας
 ἵππους ἔμαρψεν.

15 ἔπτα δ' ἔπειτα πυρᾶν νεκρῶν τε νησθέντων ^{Ἐπ. α.} Ταλαίωνιδας
 εἶπεν ἐν Θήβαισι τοιοῦτόν τι ἔπος· Ποθέω στρατιᾶς
 ὀφθαλμὸν ἐμᾶς 25
 ἀμφότερον μάντιν τ' ἀγαθὸν καὶ δουρὶ μάρνασθαι.
 .τὸ καί

ἀνδρὶ κώμου δεσπότη πάρεστι Συρακοσίῳ. 30
 οὔτε δύσηρις ἐὼν οὔτ' ὦν φιλόνικος ἄγαν,
 20 καὶ μέγαν ὄρκον ὁμόσσαις τοῦτό γέ οἱ σαφέως 35
 μαρτυρήσω· μελίφθογγοὶ δ' ἐπιτρέψοντι Μοῖσαι.

Στρ. β.

ᾠ Φίντις, ἀλλὰ ζεῦξον ἦδη μοι σθένος ἡμιόνων,
 ἤ τᾶ τάχος, ὄφρα κελεύθῳ τ' ἐν καθαρᾷ
 βάσομεν ὄκχον, ἴκωμαι δὲ πρὸς ἀνδρῶν 40
 25 καὶ γένος· κῆναι γὰρ ἐξ ἀλλᾶν ὁδὸν ἀγεμονεῦσαι
 ταύταν ἐπίστανται, στεφάνους ἐν Ὀλυμπίᾳ
 ἐπεὶ δέξαντο· χρῆ τοίνυν πύλας ὕμνων ἀναπιτνάμεν
 αὐταῖς. 45
 πρὸς Πιτάναν δὲ παρ' Εὐρώτα πόρον δεῖ σάμερόν
 μ' ἐλθεῖν ἐν ὥρᾳ·

Ἄντ. β.

ἄ τοι Ποσειδάωνι μιχθεῖσα Κρονίῳ λέγεται
 30 παῖδα ἰόπλοκον Εὐάδναν τεκέμεν. 50
 κρύψε δὲ παρθενίαν ὠδίνα κόλποις·
 κυρίῳ δ' ἐν μηνὶ πέμποισ' ἀμφιπόλους ἐκέλευσεν
 ἦρωι πορσαίνειν δόμεν Εἰλατίδα βρέφος, 55
 ὃς ἀνδρῶν Ἀρκάδων ἄνασσε Φαισάνα, λάχε τ'
 Ἄλφεὸν οἰκεῖν·
 35 ἔνθα τραφεῖς ὑπ' Ἀπόλλωνι γλυκείας πρῶτον ἔψαυσ'
 Ἀφροδίτας.

Ἐπ. β'.

οὐδ' ἔλαθ' Αἴπυτον ἐν παντὶ χρόνῳ κλέπτοισα θεοῖο
 γόνον·

60

ἀλλ' ὁ μὲν Πυθῶνάδ', ἐν θυμῷ πίεσαι χόλον οὐ
 φατὸν ὀξεία μελέτα,

ᾧχετ' ἰὼν μαντευσόμενος ταύτας περ' ἀτλάτου πάθας.

65

ἀ δὲ φοινικόκροκον ζῶναν καταθηκαμένα

40 κάλπιδά τ' ἀργυρέαν, λόχμας ὑπο κυανέας

τίκτε θεόφρονα κούρον. τᾷ μὲν ὁ Χρυσοκόμας

70

πραῦμητίν τ' Ἐλείθυιαν παρέστασέν τε Μοίρας·

Στρ. γ'.

ἦλθεν δ' ὑπὸ σπλάγχμων ὑπ' ὠδῖνός τ' ἐρατᾶς Ἴαμος
 ἐς φάος αὐτίκα. τὸν μὲν κνιζομένα

75

45 λείπε χαμαί· δύο δὲ γλαυκῶπες αὐτόν

δαιμόνων βουλαῖσιν ἐθρέψαντο δράκοντες ἀμεμφεῖ

ἰῶ μελισσᾶν, καδόμενοι. βασιλεὺς δ' ἐπεὶ

80

πετραέσσας ἐλαύνων ἵκετ' ἐκ Πυθῶνος, ἅπαντας ἐν
 οἴκῳ

εἶρετο παῖδα, τὸν Εὐάδνα τέκοι· Φοῖβου γὰρ αὐτὸν
 φᾶ γεγάκειν

Ἄντ. γ'.

50 πατρός, πέρι θνατῶν δ' ἔσεσθαι μάντιν ἐπιχθονίοις 85
 ἔξοχον, οὐδέ ποτ' ἐκλείψειν γενεάν.

ὣς ἄρα μάννε. τοὶ δ' οὔτ' ὦν ἀκοῦσαι

οὔτ' ἰδεῖν εὐχόντο πεμπταῖον γεγεναμένον. ἀλλὰ

κέκρυπτο γὰρ σχοίνῳ βατία τ' ἐν ἀπειρίτῳ,

90

55 ἰὼν ξανθαῖσι καὶ παμπορφύροις ἀκτίσι βεβρεγμένος
 ἀβρόν

σῶμα· τὸ καὶ κατεφάμιξεν καλεῖσθαί νιν χρόνῳ
 σύμπαντι μάτηρ

Ἐπ. γ΄.

τοῦτ' ὄνυμ' ἀθάνατον. τερπνᾶς δ' ἐπεὶ χρυσοστε-
φάνοιο λάβεν 95

καρπὸν Ἥβας, Ἀλφεῶ μέσσω καταβὰς ἐκάλεσσε
Ποσειδᾶν' εὐρυβίαν,
ὄν πρόγονον, καὶ τοξοφόρον Δάλου θεοδμάτας
σκοπόν, 100

60 αἰτέων λαοτρόφον τιμάν τιν' εἶ κεφαλᾶ,
νυκτὸς ὑπαίθριος. ἀντεφθέγξατο δ' ἀρτιεπῆς
πατρία ὄσσα, μετᾶλλασέν τέ νιν. Ὅρσο, τέκος,
δεῦρο πάγκοινον ἐς χώραν ἴμεν φάμας ὀπισθεν. 105

Στρ. δ΄.

ἴκοντο δ' ὑψηλοῖο πέτραν ἀλίβατον Κρονίου· 110
65 ἔνθα οἱ ὤπασε θησαυρὸν δίδυμον

μαντοσύνας, τόκα μὲν φωνὰν ἀκούειν
ψευδέων ἄγνωστον, εὐτ' ἂν δὲ θρασυμάχανος ἐλθὼν
Ἡρακλῆς, σεμνὸν θάλος Ἀλκαϊδᾶν, πατρί 115
έορτάν τε κτίση πλειστόμβροτον τεθμόν τε μέγιστον
ἀέθλων,

70 Ζηνὸς ἐπ' ἀκροτάτῳ βωμῷ τότ' αὖ χρηστήριον
θέσθαι κέλευσεν.

Ἄντ. δ΄.

ἐξ οὗ πολὺκλειτον καθ' Ἑλλανας γένος Ἰαμιδᾶν· 120
ὄλβος ἄμ' ἔσπετο· τιμῶντες δ' ἀρετάς
ἐς φανεράν ὁδὸν ἔρχονται. τεκμαίρει
χρῆμ' ἕκαστον· μῶμος ἐξ ἄλλων κρέματα φθο-
νεόντων 125

75 τοῖς, οἷς ποτὲ πρώτοις περὶ δωδέκατον δρόμον
ἐλαυνόντεσσιν αἰδοία ποτιστάξῃ Χάρις εὐκλέα
μορφάν.

εἰ δ' ἐτύμως ὑπὸ Κυλλάνας ὄροις, Ἀγησία, μάτρως
ἄνδρες

130

Ἐπ. δ.

ναιετάοντες ἐδώρησαν θεῶν κάρυκα λιταῖς θυσίαις
πολλὰ δὴ πολλαῖσιν Ἑρμᾶν εὖσεβέως, ὃς ἀγῶνας
ἔχει μοῖράν τ' ἀέθλων

135

80 Ἀρκαδίαν τ' εὐάνορα τιμᾶ· κείνος, ὦ παῖ Σωστράτου,
σὺν βαρυγδούπῳ πατρὶ κραίνει σέθεν εὐτυχίαν.
δόξαν ἔχω τιν' ἐπὶ γλώσση ἀκόνας λιγυρᾶς,
ἃ μ' ἐθέλοντα προσέλκει καλλιρόοισι πνοαῖς·
ματρομάτῳ ἐμὰ Στυμφαλῖς, εὐανθῆς Μετώπα,

140

Στρ. ε.

85 πλάξιππον ἃ Θήβαν ἔτικτεν, τᾶς ἐρατεινὸν ὕδῳ
πίομαι, ἀνδράσιν αἰχμηταῖσι πλέκων
ποικίλον ὕμνον. ὄτρυνον νῦν ἑταίρους,
Αἰνέα, πρῶτον μὲν Ἦραν Παρθενίαν κελαδῆσαι,
γῶναί τ' ἔπειτ', ἀρχαῖον ὄνειδος ἀλαθέσιν

145

150

90 λόγοις εἰ φεύγομεν, Βοιωτίαν ἦν. ἐσσι γὰρ ἄγγελος
ὀρθός,
ἠῦκόμων σκυτάλα Μοισᾶν, γλυκὺς κρατῆρ ἀγα-
φθέγκτων ἀοιδᾶν·

155

Ἄντ. ε.

εἶπὸν δὲ μεμνᾶσθαι Συρακοσσᾶν τε καὶ Ὀρτυγίας·
τὰν Ἱέρων καθαρῶ σκάπτῳ διέπτῳ,
ἄρτια μῆδόμενος, φοινικόπεζαν
95 ἀμφέπει Δάματρα, λευκίππου τε θυγατρὸς ἑορτάν,
καὶ Ζηρὸς Αἰτναίου κράτος. ἀδύλογοι δέ νιν
πνοαὶ μολπαὶ τε γινώσκοντι. μὴ θραύσοι χρόνος
ὄλβον ἐφέρπων.

160

σὺν δὲ φιλοφροσύναις εὐηράτοις Ἀγησία δέξαιτο
κῶμον

165

Ἐπ. ε΄.

οἴκοθεν οἴκαδ' ἀπὸ Στυμφαλίων τειχέων ποτινισό-
μενον,

100 ματέρ' εὐμήλοιο λείποντ' Ἀρκαδίας. ἀγαθαὶ δὲ
πέλοντ' ἐν χειμερία

170

νυκτὶ θεῶς ἐκ ναὸς ἀπεσκίμφθαι δὴ ἄγκυραι. θεὸς
τῶνδε κείνων τε κλυτὰν αἴσαν παρέχοι φιλέων.

175

δέσποτα ποντόμεδον, εὐθὺν δὲ πλόον καμάτων
ἐκτὸς ἔοντα δίδοι, χρυσαλακάτοιο πόσις

105 Ἀμφιτρίτας, ἐμῶν ὕμνων δὲ δέξ' εὐτερπὲς ἄνθος.



ΕΠΙΝΙΚΟΙ

ΟΛΥΜΠΙΟΝΙΚΑΙΣ.

ΩΙΔΗ Ζ.

ΔΙΑΓΟΡΑΙ ΡΟΔΙΩΙ

ΠΥΚΤΗΙ.

Στρ. α΄.

Φιάλαν ὡς εἴ τις ἀφνειᾶς ἀπὸ χειρὸς ἐλών

ἔνδον ἀμπέλου καχλάζοισαν δρόσω

δωρήσεται

νεανία γαμβρῶ προπίνων οἴκοθεν οἴκαδε, πάγχρυσον,

κορυφὰν κτεάνων, 5

5 συμποσίου τε χάριν κᾶδός τε τιμάσαις ἔόν, ἐν δὲ
φίλων

παρεόντων θῆκέ νω ζαλωτὸν ὁμόφρονος εὐνάς· 10

Ἄντ. α΄.

καὶ ἐγὼ νέκταρ χυτὸν, Μοισῶν δόσιν, ἀεθλοφόροις
ἀνδράσιν πέμπων, γλυκὺν καρπὸν φρενός, 15
ἰλάσκομαι,

10 Ὀλυμπία Πυθοῖ τε νικῶντεσσω. ὁ δ' ὄλβιος, ὄν
φᾶμαι κατέχοντ' ἀγαθαί.

ἄλλοτε δ' ἄλλον ἐποπτεύει Χάρις ζωθάλμιος ἀδυμελεῖ 20
θάμα μὲν φόρμιγγι παμφώνοισί τ' ἐν εἵτεσιν αὐλῶν.

Ἐπ. α΄.

καὶ νῦν ὑπ' ἀμφοτέρων σὺν Διαγόρᾳ κατέβαν τὰν
ποντίαν

ὑμνέων παιῶν Ἀφροδίτας, Ἀελίοιο τε νύμφαν, Ῥόδον, 25
15 εὐθυμάχαν ὄφρα πελώριον ἄνδρα παρ' Ἀλφειῶ στε-
φανωσάμενον

αἰνέσω πυγμᾶς ἄποινα 30

καὶ παρὰ Κασταλία, πατέρα τε Δαμάγητον ἀδόντα
Δίκᾳ,

Ἀσίας εὐρυχόρου τρίπολιν νᾶσον πέλας
ἐμβόλῳ ναίοντας Ἀργεῖα σὺν αἰχμᾶ. 35

Στρ. β΄.

20 ἐθελήσω τοῖσιν ἐξ ἀρχᾶς ἀπὸ Τλαπολέμου
ξυτὸν ἀγγέλλων διορθῶσαι λόγον,

Ἡρακλέος

εὐρυσθενεῖ γέννα. τὸ μὲν γὰρ πατρόθεν ἐκ Διὸς
εὐχονται· τὸ δ' Ἀμυντορίδαι 40
ματρόθεν Ἀστυδαμείας. ἀμφὶ δ' ἀνθρώπων φρασὶν
ἀμπλακίαι

25 ἀναρίθμητοι κρέμανται· τοῦτο δ' ἀμάχανον εὐρεῖν, 45

Ἄντ. β.

ὅ,τι νῦν ἐν καὶ τελευτᾷ φέρτατον ἀνδρὶ τυχεῖν.
καὶ γὰρ Ἄλκμήνας κασίγνητον νόθον
σκάπτω θεῶν
σκληρᾶς ἐλαίας ἔκτανεν Τίρυνθι Δικύμνιον ἐλθόντ'
ἐκ θαλάμων Μιδέας
30 τᾶσδέ ποτε χθονὸς οἰκιστῆρ χολωθεῖς. αἱ δὲ φρε-
νῶν ταραχαί
παρέπλαγξαν καὶ σοφόν. μαντεύσατο δ' ἐς θεὸν
ἐλθῶν.

Ἐπ. β.

τῷ μὲν ὁ Χρυσοκόμας εὐώδεος ἐξ ἀδύτου νωμᾶν πλόου
εἶπε Λερναίας ἀπ' ἀκτᾶς εὐθὺν ἐς ἀμφιθάλασσον
νομόν,
ἐνθα ποτὲ βρέχε θεῶν βασιλεὺς ὁ μέγας χρυσείαις
νιφάδεσσι πόλιν,
35 ἀνίχ' Ἀφαίστου τέχναισιν
χαλκελάτῳ πελέκει πατέρος Ἀθαναία κορυφὰν κατ'
ἄκραν
ἀνορούσαισ' ἀλάλαξεν ὑπερμάκει βοᾷ.
Οὐρανὸς δ' ἔφριξέ νιν καὶ Γαῖα μάτηρ.

Στρ. γ.

τότε καὶ φανσίμβροτος δαίμων Ὑπεριονίδας
40 μέλλον ἔντειλεν φυλάξασθαι χρέος
παισὶν φίλοις,
ὡς ἂν θεᾷ πρῶτοι κτίσαιεν βωμόν ἐναργέα, καὶ
σεμνὰν θυσίαν θέμενοι
πατρί τε θυμὸν ἰάναιεν κόρα τ' ἐγχειβρόμῳ. ἐν δ'
ἀρετάν
ἔβαλεν καὶ χάρματ' ἀνθρώποισι προμαθέος αἰδῶς.

Ἄντ. γ΄.

45 ἐπὶ μὰν βαίνει τε καὶ λάθας ἀτέκμαρτα νέφος,
καὶ παρέλκει πραγμάτων ὀρθὰν ὁδὸν 85
ἔξω φρενῶν.

καὶ τοὶ γὰρ αἰθούσσας ἔχοντες σπέρμ' ἀνέβαν φλο-
γὸς οὐ· τεύξαν δ' ἀπύροις ἱεροῖς
ἄλσος ἐν ἀκροπόλει. κείνοις ὁ μὲν ξανθὰν ἀγαγὼν
νεφέλαν 90

50 πολὺν ὕσε χρυσόν· αὐτὰ δέ σφισιν ὤπασε τέχνην

Ἐπ. γ΄.

πᾶσαν ἐπιχθονίων Γλαυκῶπις ἀριστοπόνοισι χερσὶ
κρατεῖν.

ἔργα δὲ ζωοῖσιν ἐρπόντεσσι θ' ὁμοῖα κέλευθοι φέρον· 95
ἦν δὲ κλέος βαθύ. δαέντι δὲ καὶ σοφία μείζων
ἄδολος τελέθει.

φαντὶ δ' ἀνθρώπων παλαιαί

55 ῥήσιες, οὐπω ὅτε χθόνα δατέοντο Ζεὺς τε καὶ
ἀθάνατοι, 100

φανερὰν ἐν πελάγει ῥόδον ἔμμεν ποντίῳ,
ἄλμυροῖς δ' ἐν βένθεσιν νᾶσον κεκρύφθαι. 105

Στρ. δ΄.

ἀπεόντος δ' οὔτις ἔνδειξεν λάχος Ἀελίου·
καὶ ῥά νιν χώρας ἀκλάρωτον λίπον,

60 ἄγνὸν θεόν.

μνασθέντι δὲ Ζεὺς ἄμπαλον μέλλεν θέμεν. ἀλλὰ
νιν οὐκ εἴσασεν· ἐπεὶ πολιᾶς 110
εἰπέ τω' αὐτὸς ὄρᾶν ἔνδον θαλάσσης αὐξομένην
πεδόθεν

πολύβοσκον γαῖαν ἀνθρώποισι καὶ εὐφρονα μήλοισι. 115

Ἄντ. δ'.

ἐκέλευσεν δ' αὐτίκα χρυσάμπυκα μὲν Λάχεσιν
 65 χεῖρας ἀντείῳαι, θεῶν δ' ὄρκον μέγαν 120
 μὴ παρφάμεν,
 ἀλλὰ Κρόνου σὺν παιδὶ νεῦσαι, φαινονὸν ἐς αἰθέρα
 νιν πεμφθεῖσαν ἑᾶ κεφαλᾷ
 ἐξοπίσω γέρας ἔσσεσθαι. τελεύταθεν δὲ λόγων
 κορυφαί 125
 ἐν ἀλαθείᾳ πετοῖσαι· βλάστε μὲν ἐξ ἁλὸς ὑγρᾶς

Ἐπ. δ'.

70 νᾶσος, ἔχει τέ νιν ὄξειᾶν ὁ γενέθλιος ἀκτίνων πατήρ,
 πῦρ πνεόντων ἀρχὸς ἵππων· ἔνθα Ῥόδῳ ποτὲ μιχθεῖς
 τέκεν 130
 ἐπτὰ σοφώτατα νοήματ' ἐπὶ προτέρων ἀνδρῶν παρα-
 δεξαμένους
 παῖδας, ὧν εἷς μὲν Κάμειρον 135
 πρεσβύτατόν τε Ἰάλυσον ἔτεκεν Λίνδον τ'· ἀπά-
 τερθε δ' ἔχον,
 75 διὰ γαῖαν τρίχα δασσάμενοι πατρῴϊαν,
 ἀστέων μοῖραν, κέκληνται δέ σφιν ἔδραι. 140

Στρ. ε'.

τόθι λύτρον συμφορᾶς οἰκτρᾶς γλυκὺ Τλαπολέμῳ
 ἴσταται Τιρυνθίων ἀρχαγέτα,
 ὥσπερ θεῶ,
 80 μῆλων τε κνισάεσσα πομπὰ καὶ κρίσις ἀμφ' ἀέθλοις.
 τῶν ἄνθεσι Διαγόρας 145
 ἔστεφανώσατο δῖς, κλεινᾷ τ' ἐν Ἴσθμῳ τετράκις
 εὐτυχέων,
 Νεμέᾳ τ' ἄλλαν ἐπ' ἄλλα, καὶ κρανααῖς ἐν Ἀθήναις. 150

Ἄντ. ε΄.

ὃ τ' ἐν Ἄργει χαλκὸς ἔγνω νιν, τὰ τ' ἐν Ἀρκαδία
ἔργα καὶ Θήβαις, ἀγῶνές τ' ἔτι μοι

155

85 Βοιωτίων,

Πέλλανά τ', Αἰγίνα τε νικῶνθ' ἐξάκις· ἐν Μεγάρουσιν
τ' οὐχ ἕτερον λιθίνα

ψᾶφος ἔχει λόγον. ἀλλ' ὦ Ζεῦ πάτερ, νότοισιν
Ἄταβυρίου

160

μεδέων, τίμα μὲν ὕμνου τεθμὸν Ὀλυμπιονίκαν,

Ἐπ. ε΄.

ἄνδρα τε πύξ ἀρετὰν εὐρόντα, δίδοι τέ οἱ αἰδοίαν
χάριν

90 καὶ ποτ' ἀστῶν καὶ ποτὶ ξείνων. ἐπεὶ ὕβριος
ἐχθρὰν ὁδόν

165

εὐθυπορεῖ, σάφα δαεὶς ἄ, τε οἱ πατέρων ὀρθαὶ φρένες
ἐξ ἀγαθῶν

ἔχρεον. μὴ κρύπτε κοινόν

170

σπέρμ' ἀπὸ Καλλιάνακτος· Ἐρατιδᾶν τοι σὺν χαρί-
τεσσιν ἔχει

θαλίας καὶ πόλις· ἐν δὲ μιᾷ μοίρα χρόνου

95 ἄλλοτ' ἄλλοῖαι διαιθύσσοισιν αὔραι.

175

ΕΠΙΝΙΚΟΙ

ΟΛΥΜΠΙΟΝΙΚΑΙΣ.

ΩΙΔΗ ΙΑ (Ι).

ΑΓΗΣΙΔΑΜΩΙ ΛΟΚΡΩΙ ΕΠΙΖΕΦΤΡΙΩ

ΠΑΙΔΙ ΠΥΚΤΗΙ.

Στρ.

Ἔστιν ἀνθρώποις ἀνέμων ὅτε πλείστα
 χρῆσις· ἔστιν δ' οὐρανίων ὑδάτων
 ὀμβρίων, παίδων νεφέλας.
 εἰ δὲ σὺν πόνῳ τις εὖ πράσση, μελιγάρνες ὕμνοι
 5 ὑστέρων ἀρχὰ λόγων 5
 τέλλεται καὶ πιστὸν ὄρκιον μεγάλαις ἀρεταῖς.

Ἄντ.

ἀφθόνητος δ' αἶνος Ὀλυμπιονίκαις
 οὗτος ἄγκειται. τὰ μὲν ἀμετέρα
 γλώσσα ποιμαίνειν ἐθέλει·
 10 ἐκ θεοῦ δ' ὁμῶς σοφαῖς ἀνθεῖ τίς αἰὲν πραπίδεσσι; 10
 ἴσθι νῦν, Ἀρχεστράτου
 παῖ, τεᾶς, Ἀγησίδαμε, πυγμαχίας ἔνεκεν

Ἐπ.

κῶμον ἐπὶ στεφάνῳ χρυσέας ἐλαίας
 ἀδυμελῆ κελαδήσω,
 15 τῶν Ἐπιζεφυρίων Λοκρῶν γενεὰν ἀλέγων. 15
 ἔνθα συγκωμάξατ'· ἐγγνάσομαι
 ὕμνιν, ᾧ Μοῖσαι, φυγόξενον στρατόν

μηδ' ἀπείρατον καλῶν,
 ἀκρόσοφον δὲ καὶ αἰχματὰν ἀφίξεσθαι. τὸ γάρ
 20 ἐμφυῆς οὐτ' αἴθων ἀλώπηξ
 οὐδ' ἐρίβρομοι λέοντες διαλλάξαιτο ἦθος.



ΕΠΙΝΙΚΟΙ

ΟΔΥΜΠΙΟΝΙΚΑΙΣ.

ΩΙΔΗ ΙΒ.

ΕΡΓΟΤΕΛΕΙ ΙΜΕΡΑΙΩΙ

ΔΟΛΙΧΟΔΡΟΜΩΙ.

Στρ.

Δίσσομαι, παῖ Ζηνὸς Ἐλευθερίου,
 Ἴμέραν εὐρυσθενέ' ἀμφιπόλει, σῴτειρα Τύχα.
 τὴν γὰρ ἐν πόντῳ κυβερνῶνται θοαί
 νᾶες, ἐν χέρσῳ τε λαυψηροὶ πόλεμοι
 5 κᾶγοραὶ βουλαφόροι. αἶ γε μὲν ἀνδρῶν
 πόλλ' ἄνω, τὰ δ' αὖ κάτω ψεύδη μεταμῶνια τάμνοισαι
 κυλίνδοντ' ἐλπίδες·

'Αντ.

σύμβολον δ' οὐ πῶ τις ἐπιχθονίων
 πιστὸν ἀμφὶ πράξιος ἔσσομένας εὖρεν θεόθεν·
 τῶν δὲ μελλόντων τετύφλωνται φραδαί.
 10 πολλὰ δ' ἀνθρώποις παρὰ γνώμαν ἔπεσεν,
 ἔμπαλιν μὲν τέρψιος, οἱ δ' ἀνιαραῖς
 ἀντικύρσαντες ζάλαις ἐσλὸν βαθὺ πῆματος ἐν μικρῷ
 πεδάμειψαν χρόνῳ.

Ἐπ.

νιὲ Φιλάνορος, ἦτοι καὶ τεά κεν,
 ἔνδομάχας ἄτ' ἀλέκτωρ συγγόνῳ παρ' ἑστία 20
 15 ἀκλεῆς τιμὰ κατεφυλλορόησε ποδῶν,
 εἰ μὴ στάσις ἀντιάνειρα Κνωσίας σ' ἄμερσε πάτρας.
 νῦν δ' Ὀλυμπία στεφανωσάμενος 25
 καὶ δις ἐκ Πυθῶνος Ἴσθμοῖ τ', Ἐργότελες,
 θερμὰ Νυμφᾶν λουτρὰ βαστάζεις, ὁμιλέων παρ'
 οἰκείαις ἀρούραις.



ΕΠΙΝΙΚΟΙ

ΟΛΥΜΠΙΟΝΙΚΑΙΣ.

ΩΙΔΗ ΙΔ.

ΑΣΩΠΙΧΩΙ ΟΡΧΟΜΕΝΙΩΙ

ΠΑΙΔΙ ΣΤΑΔΙΕΙ.

Στρ. α΄.

Καφισίων ὑδάτων λαχοῖσαι, ταίτε ναίετε καλλίπωλον
 ἔδραν,
 ᾧ λιπαρᾶς αἰοῖδιμοι βασίλειαι
 Χάριτες Ὀρχομενοῦ, παλαιγόνων Μινυᾶν ἐπίσκοποι, 5
 κλύτ', ἐπεὶ εὐχομαι · σὺν ἤμμιν
 6 τὰ τερπνὰ τε καὶ γλυκέα
 ἀνατέλλεται πάντα βροτοῖς,
 κεῖ σοφός, εἰ καλός, εἴ τις ἀγλαὸς ἀνήρ. 10
 οὐδὲ γὰρ θεμερᾶν θεοὶ Χαρίτων ἄτερ
 κοιρανέοντι χοροὺς οὔτε δαίτας · ἀλλὰ πάντων ταμίαι

10 ἔργων ἐν οὐρανῶ, χρυσότοξον θέμεναι παρά 15
 Πύθιον Ἀπόλλωνα θρόνους,
 ἀέναον σέβοντι πατρὸς Ὀλυμπίοιο τιμάν.

Στρ. β'.

ὦ πότνι Ἀγλαΐα φιλησίμολπέ τ' Εὐφροσύνα, θεῶν 20
 κρατίστου

παῖδες, ἐπακοοῖτέ νυν, Θαλία τε

15 ἔρασίμολπε, ἰδοῖσα τόνδε κῶμον ἐπ' εὐμενεῖ τύχα
 κούφα βιβῶντα · Λυδίῳ γάρ
 Ἀσώπιχον ἐν τρόπῳ 25
 μελέταις τ' αἰείδων ἔμολον,
 οὐνεκ' Ὀλυμπιόνικος ἂ Μινύεια

20 σεῦ ἕκατι. μελαντειχέα νῦν δόμον

Φερσεφόνας ἔλθ', Ἀχοῖ, πατρὶ κλυτὰν φέροισ' 30
 ἀγγελίαν,

Κλεόδαμον ὄφρ' ἰδοῖς υἱὸν εἵπης, ὅτι οἱ νέαν
 κόλποις παρ' εὐδόξοις Πίσας

ἔστεφάνωσε κυδίμων ἀέθλων πτεροῖσι χαίταν. 35

ΕΠΙΝΙΚΟΙ

ΠΥΘΙΟΝΙΚΑΙΣ.

ΩΙΔΗ Α.

ΙΕΡΩΝΙ ΑΙΤΝΑΙΩΙ

ΑΡΜΑΤΙ.

Στρ. α΄.

Χρυσέα φόρμιγξ, Ἄπόλλωνος καὶ ἰοπλοκάμων
 σύνδικον Μοισᾶν κτέανον· τᾶς ἀκούει μὲν βάσις,
 ἀγλαΐας ἀρχά,

πέιθονται δ' αἰοῖδοι σάμασιν,
 ἀγησιχόρων ὅποταν προοιμίῳ ἀμβολὰς τεύχῃς
 ἐλελιζόμενα.

15 καὶ τὸν αἰχματᾶν κεραννὸν σβεννύεις
 ἀενάου πυρός. εὔδει δ' ἀνὰ σκάπτῳ Διὸς αἰετός,
 ὠκείαν πτέρυγ' ἀμφοτέρωθεν χαλάξαις,

Ἄντ. α΄.

ἀρχὸς οἰωνῶν, κελαινῶπι δ' ἐπὶ οἱ νεφέλαν
 ἀγκύλῳ κρατί, γλεφάρων ἀδὺ κλαΐστρον, κατέχευας·
 ὁ δὲ κνώσσων

ὑγρὸν νῶτον αἰωρεῖ, τεαῖς

10 ῥίπαῖσι κατασχόμενος. καὶ γὰρ βιατὰς Ἄρης,
 τραχεῖαν ἄνευθε λιπῶν

ἐγχείων ἀκμάν, ἰαίνει καρδίαν
 κώματι, κῆλα δὲ καὶ δαιμόνων θέλγει φρένας, ἀμφί
 τε Λατοίδα σοφία βαθυκόλπων τε Μοισᾶν.

Ἐπ. α΄.

ὄσσα δὲ μὴ πεφίληκε Ζεὺς ἀτύζονται βοᾶν 25
 Πιερίδων αἶοντα, γὰν τε καὶ πόντον κατ' ἀμαιμάκετον,
 15 ὃς τ' ἐν αἰνᾷ Ταρτάρῳ κείται, θεῶν πολέμιος, 30
 Τυφῶς ἑκατοντακάρανος· τὸν ποτε
 Κιλικίον θρέψεν πολυώνυμον ἄντρον· νῦν γε μάν
 ταί θ' ὑπὲρ Κύμας ἀλιερκέες ὄχθαι
 Σικελία τ' αὐτοῦ πιέζει στέρνα λαχναέντα· κίων δ'
 οὐρανία συνέχει, 35
 20 νιφόεσσ' Αἴτνα, πάνετες χιόνος ὄξειας τιθήνα·

Στρ. β΄.

τᾶς ἐρεύγονται μὲν ἀπλάτου πυρὸς ἀγνόταται 40
 ἐκ μυχῶν παγαί· ποταμοὶ δ' ἀμέραισιν μὲν προ-
 χέοντι ῥόον καπνοῦ
 αἴθων· ἀλλ' ἐν ὄρφναισιν πέτρας .
 φοίνισσα κυλινδομένα φλόξ ἐς βαθεῖαν φέρει πόντου
 πλάκα σὺν πατάγῳ. 45
 25 κείνο δ' Ἀφαίστοιο κρουνοὺς ἐρπετόν
 δεινοτάτους ἀναπέμπει· τέρας μὲν θαυμάσιον προσι-
 δέσθαι, θαῦμα δὲ καὶ παρεόντων ἀκοῦσαι, 50

Ἄντ. β΄.

οἶον Αἴτνας ἐν μελαμφύλλοις δέδεται κορυφαῖς
 καὶ πέδῳ, στρωμνὰ δὲ χαράσσοισ' ἅπαν νῶτον ποτι-
 κεκλιμένον κεντέϊ. 55
 εἶη, Ζεῦ, τὴν εἶη ἀνδάνειν,
 30 ὃς τοῦτ' ἐφέπεισ ὄρος, εὐκάρπιο γαίας μέτωπον, τοῦ
 μὲν ἐπωνυμίαν
 κλεινὸς οἰκιστὴρ ἐκύδανεν πόλιν
 γείτονα, Πυθιάδος δ' ἐν δρόμῳ κάρυξ ἀνείπε νιν
 ἀγγέλλων Ἰέρωνος ὑπὲρ καλλινίκου 60

Ἐπ. β'.

ἄρμασι. ναυσιφορήτοις δ' ἀνδράσι πρῶτα χάρις 65
 ἐς πλόον ἀρχομένοις πομπαῖον ἐλθεῖν οὔρον· εἰ-
 κότα γάρ

35 καὶ τελευτᾷ φερτέρου νόστου τυχεῖν. ὁ δὲ λόγος
 ταύταις ἐπὶ συντυχίαις δόξαν φέρει, 70
 λοιπὸν ἔσσεσθαι στεφάνοισί νιν ἵπποις τε κλυτάν
 καὶ σὺν εὐφώνοις θαλίαις ὄνυμαστάν.
 Λύκιε καὶ Δάλοι' ἀνάσσων Φοῖβε, Παρνασοῦ τε
 κράναν Κασταλίαν φιλέων, 75
 40 ἐβελήσαις ταῦτα νόῳ τιθέμεν εὐανδρόν τε χώραν.

Στρ. γ'.

ἐκ θεῶν γὰρ μαχαναὶ πᾶσαι βροταῖς ἀρεταῖς, 80
 καὶ σοφοὶ καὶ χερσὶ βιαταὶ περίγλωσσοί τ' ἔφυν.
 ἄνδρα δ' ἐγὼ κέῳον

αἰνῆσαι μενοινῶν ἔλπομαι
 μὴ χαλκοπάραον ἄκονθ' ὡσεὶτ' ἀγῶνος βαλεῖν ἔξω
 παλάμα δονέων, 85

45 μακρὰ δὲ ρίψαις ἀμεύσασθ' ἀντίους.
 εἰ γὰρ ὁ πᾶς χρόνος ὄλβον μὲν οὔτω καὶ κτεάνων
 δόσιν εὐθύνοι, καμάτων δ' ἐπίλασιν παράσχοι. 90

Ἄντ. γ'.

ἧ κεν ἀμνάσειεν, οἷαις ἐν πολέμοιο μάχαις
 τλάμονι ψυχᾷ παρέμειν', ἀνίχ' εὐρίσκοντο θεῶν πα-
 λάμαις τιμάν,

οἷαν οὔτις Ἑλλάνων δρέπει, 95
 50 πλούτου στεφάνωμ' ἀγέρωχον. νῦν γε μὰν τὰν
 Φιλοκτῆταο δίκαιαν ἐφέπων
 ἐστρατεύθη· σὺν δ' ἀνάγκα μὴ φίλον

καί τις ἐὼν μεγαλάνωρ ἔσανεν. φαντὶ δὲ Λαμνόθεν
 ἔλκει τειρόμενον μετανάξοντας ἔλθειν 100

Ἐπ. γ΄.

ἦρωας ἀντιθέους Ποίαντος υἱὸν τοξόταν·
 ὃς Πριάμοιο πόλιν πέρσεν, τελευτάσεν τε πόνους
 Δαναοῖς, 105

55 ἀσθενεῖ μὲν χρωτὶ βαίνων, ἀλλὰ μοιρίδιον ἦν.
 οὕτω δ' Ἰέρωνι θεὸς ὀρθωτῆρ πέλοι
 τὸν προσέρποντα χρόνον, ὦν ἔραται, καιρὸν διδούς. 110
 Μοῖσα, καὶ παρ Δεινομένει κελαδηῆσαι
 πίθεό μοι ποινὰν τεθρίππων· χάρμα δ' οὐκ ἀλλό-
 τριον νικαφορία πατέρος. 115

60 ἄγ' ἔπειτ' Αἴτνας βασιλεῖ φίλιον ἐξεύρωμεν ὕμνον·
 Στρ. δ΄.

τῷ πόλιν κείναν θεοδμάτῳ σὺν ἐλευθερίᾳ
 Ἐλλίδος στάθμας Ἰέρων ἐν νόμοις ἔκτισσε· θέλοντι
 δὲ Παμφύλου 120

καὶ μὰν Ἡρακλειδᾶν ἔχγονοι
 ὄχθαις ὑπο Ταυγέτου ναίοντες αἰεὶ μένειν τεθμοῖσιν
 ἐν Αἰγυμιοῦ

65 Δωριεῖς. ἔσχον δ' Ἀμύκλας ὄλβιοι 125
 Πινδόθεν ὀρνύμενοι, λευκοπῶλων Τυνδαριδᾶν βαθύ-
 δοξοὶ γείτονες, ὦν κλέος ἄνθησεν αἰχμᾶς.

Ἄντ. δ΄.

Ζεῦ τέλει', αἰεὶ δὲ τοιαύταν Ἀμένα παρ' ὕδωρ 130
 αἶσαν ἀστοῖς καὶ βασιλεῦσιν διακρίνειν ἔτυμον λόγον
 ἀνθρώπων.

σύν τοι τίν κεν ἀγητῆρ ἀνήρ,

70 νιῶ τ' ἐπιτελλόμενος, δᾶμον γεραίρων τράποι σύμφω-
 νον ἐς ἀσυχίαν. 135

λίσσομαι νεῦσον, Κρονίων, ἄμερον
 ὄφρα κατ' οἶκον ὁ Φοῖνιξ ὁ Τυρσανῶν τ' ἀλαλατὸς
 ἔχη, ναυσίστονον ὕβριν ἰδὼν τὰν πρὸ Κύμας· 140

Ἐπ. δ΄.

οἶα Συρακοσίων ἀρχῶ δαμασθέντες πάθον,
 ὠκυπόρων ἀπὸ ναῶν ὃ σφιν ἐν πόντῳ βάλειθ' ἀλικίαν, 145
 75 Ἑλλάδ' ἐξέλκων βαρείας δουλίας. ἀρέομαι
 παρ μὲν Σαλαμῖνος Ἀθαναίων χάριν
 μισθόν, ἐν Σπάρτῃ δ' ἐρέω πρὸ Κιθαιρῶνος μάχαν, 150
 ταῖσι Μῆδειοι κάμον ἀγκυλότοξοι.
 παρὰ δὲ τὰν εὐνδρον ἀκτὰν Ἰμέρα παίδεσσιν ὕμνον
 Δεινομένεος τελέσαις,

80 τὸν ἐδέξαντ' ἀμφ' ἀρετῇ, πολεμίων ἀνδρῶν καμόντων. 155

Στρ. ε΄.

καιρὸν εἰ φθέγξαιο, πολλῶν πείρατα συντανύσαις
 ἐν βραχεῖ, μείων ἔπεται μῶμος ἀνθρώπων, ἀπὸ γὰρ
 κόρος ἀμβλύνει 160

αἰανῆς ταχείας ἐλπίδας·

ἀστῶν δ' ἀκοὰ κρύφιον θυμὸν βαρύνει μάλιστ'
 ἐσλοῖσιν ἐπ' ἀλλοτρίοις.

85 ἀλλ' ὅμως, κρέσσω γὰρ οἰκτιροῦ φθόνος,
 μὴ παρίει καλά. νόμα δικαίῳ πηδαλίῳ στρατόν·
 ἀψευδεῖ δὲ πρὸς ἄκμονι χάλκευε γλῶσσαν. 165

Ἄντ. ε΄.

εἴ τι καὶ φλαῦρον παραιθύσσει, μέγα τοι φέρεται 170
 παρ σέθεν. πολλῶν ταμίας ἐσσί· πολλοὶ μάρτυρες
 ἀμφοτέροις πιστοί.

εὐανθεῖ δ' ἐν ὀργῇ παρμένων,

90 εἴπερ τι φιλεῖς ἀκοὰν ἀδείαν αἰεὶ κλύειν, μὴ κάμνε
 λῖαν δαπάναις· 175

ἔξίει δ' ὥσπερ κυβερνάτας ἀνήρ
 ἰστίον ἀνεμόεν. μὴ δολωθῆς, ᾧ φίλ', εὐτραπέλοις
 κέρδεσσ'· ὀπιθόμβροτον αὔχημα δόξας 180

Ἐπ. ε΄.

οἶον ἀποικομένων ἀνδρῶν δίαιταν μανύει
 καὶ λογίοις καὶ ἀοιδοῖς. οὐ φθίνει Κροίσου φιλό-
 φρων ἀρετά.

95 τὸν δὲ ταύρω χαλκῆω καυτῆρα νηλέα νόον 185
 ἐχθρὰ Φάλαριν κατέχει παντᾶ φάτις,
 οὐδέ νιν φόρμιγγες ὑπωρόφιαι κοινωσίαν
 μαλθακὰν παίδων δάροισι δέκονται. 190

τὸ δὲ παθεῖν εἶ πρῶτον ἀέθλων· εἶ δ' ἀκούειν δευ-
 τέρα μοῖρ'· ἀμφοτέροισι δ' ἀνήρ
 100 ὅς ἂν ἐγκύρση καὶ ἔλῃ, στέφανον ὑψιστον δέδεκται. 195



ΕΠΗΝΙΚΟΙ

ΠΥΘΙΟΝΙΚΑΙΣ.

ΩΙΔΗ Β.

ΙΕΡΩΝΙ ΣΤΡΑΚΟΣΙΩΙ

ΑΡΜΑΤΙ.

Στρ. α΄.

Μεγαλοπόλιες ᾧ Συράκοσαι, βαθυπολέμου
 τέμενος Ἄρεος, ἀνδρῶν ἵππων τε σιδαροχαρμᾶν
 δαιμόνιαι τροφοί, 5

ἤμμιν τόδε τᾶν λιπαρᾶν ἀπὸ Θηβᾶν φέρων
 μέλος ἔρχομαι ἀγγελίαν τετραορίας ἐλελίχθονος,
 6 εὐάρματος Ἰέρων ἐν ᾧ κρατέων

τηλαυγέσιν ἀνέδησεν Ὀρτυγίαν στεφάνοις, 10
 ποταμίας ἔδος Ἄρτέμιδος, ἧς οὐκ ἄτερ
 κείνας ἀγαναῖσιν ἐν χερσὶ ποικιλανίους ἐδάμασσε
 πώλους. 15

Ἄντ. α΄.

ἐπὶ γὰρ ἰοχέαιρα παρθένος χερὶ διδύμα
 10 ὃ τ' ἐναγώνιος Ἑρμᾶς αἰγλάεντα τίθησι κόσμον,
 ξεστὸν ὅταν δίφρον 20
 ἐν θ' ἄρματα πεισιχάλινα καταζευγνύη
 σθένος ἵππιον, ὀρσοτρίαυαν εὐρυβίαν καλέων θεόν.
 ἄλλοις δέ τις ἐτέλεσσεν ἄλλος ἀνήρ
 εὐαχέα βασιλεῦσιν ὕμνον, ἅποι' ἀρετᾶς. 25
 15 κελαδέοντι μὲν ἀμφὶ Κινύραν πολλακίς
 φᾶμαι Κυπρίων, τὸν ὃ χρυσοχαῖτα προφρόνως ἐφί-
 λησ' Ἀπόλλων, 30

Ἐπ. α΄.

ιερέα κτίλον Ἀφροδίτας· ἄγει δὲ χάρις φίλων ποί-
 τως ἀντὶ ἔργων ὀπιζομένα·
 σέ δ' ὦ Δεινομένειε παῖ, Ζεφυρία πρὸ δόμων 35
 Λοκρὶς παρθένος ἀπύει, πολεμίων καμάτων ἐξ ἀμα-
 χάνων

20 διὰ τεὰν δύναμιν δρακεῖσ' ἀσφαλές.
 θεῶν δ' ἐφετμαῖς Ἰξίονα φαντὶ ταῦτα βροτοῖς 40
 λέγειν ἐν πτερόεντι τροχῶ
 παντᾶ κυλινδόμενον·
 τὸν εὐεργέταν ἀγαναῖς ἀμοιβαῖς ἐποιχομένους τί-
 νεσθαι. 45

Στρ. β΄.

25 ἔμαθε δὲ σαφές. εὐμενέσσι γὰρ παρὰ Κρονίδαις

- γλυκὺν ἔλων βίον, μακρὸν οὐχ ὑπέμεινεν ὄλβον,
 μαιωμέναις φρασίν
 Ἦρας ὄτ' ἐράσσατο, τὰν Διὸς εὐναὶ λάχον 50
 πολυγαθείς· ἀλλὰ νιν ὕβρις εἰς ἀνάταν ὑπεράφανον
 ὤρσεν· τάχα δὲ παθῶν εἰκότ' ἀνήρ
 30 ἐξαίρετον ἔχε μόχθον. αἱ δύο δ' ἀμπλακίαι 55
 φερέπονοι τελέθοντι· τὸ μὲν ἦρωσ ὅτι
 ἐμφύλιον αἷμα πρῶτιστος οὐκ ἄτερ τέχνας ἐπέμιξε
 θνατοῖς,
 Ἄντ. β.
 ὅτι τε μεγαλοκευθέεσσιν ἔν ποτε θαλάμοις 60
 Διὸς ἄκοιτιν ἐπειράτο. χρῆ δὲ κατ' αὐτὸν αἰεὶ
 παντὸς ὄραν μέτρον.
 35 εὐναὶ δὲ παράτροποι ἐς κακότητ' ἀθρόαν 65
 ἔβαλον· ποτὶ καὶ τὸν ἴκοντ'· ἐπεὶ νεφέλα παρελέξατο,
 ψεῦδος γλυκὺ μεθέπων, αἰδρις ἀνήρ·
 εἶδος γὰρ ὑπεροχωτάτα πρέπεν οὐρανιαῶν 70
 θυγατέρι Κρόνου· ἄντε δόλον αὐτῷ θέσαν
 40 Ζητὸς παλάμαι, καλὸν πῆμα. τὸν δὲ τετράκναμον
 ἔπραξε δεσμόν,
 Ἐπ. β.
 εὐν ὄλεθρον ὄγ'· ἐν δ' ἀφύκτοισι γυιοπέδαις πεσῶν
 τὰν πολύκοινον ἀνδέξατ' ἀγγελίαν· 75
 ἄνευ οἱ Χαρίτων τέχ' ὄν γόνον ὑπερφίαλον
 μόνα καὶ μόνον, οὐτ' ἐν ἀνδράσι γερασφόρον οὐτ'
 ἐν θεῶν νόμοις, 80
 τὸν οὐνύμαξε τράφοισα Κένταυρον, ὡς
 45 ἵπποισι Μαγνητίδεσσιν ἐμίγνυτ' ἐν Παλίου 85
 σφυροῖς, ἐκ δ' ἐγένοντο στρατός

θαυμαστός, ἀμφοτέροις
 ὁμοῖοι τοκεῦσι, τὰ ματρόθεν μὲν κάτω, τὰ δ' ὑπερθε
 πατρός.

Στρ. γ΄.

θεὸς ἅπαν ἐπὶ ἐλπίδεσσι τέκμαρ ἀνύεται, 90
 50 θεός, ὃ καὶ πτερόεντ' αἰετὸν κίχρα, καὶ θαλασσαῖον
 παραμείβεται
 δελφῖνα, καὶ ὑψιφρόνων τιν' ἔκαμψε βροτῶν, 95
 ἑτέροισι δὲ κῦδος ἀγήραον παρέδωκ'. ἐμὲ δὲ χρεῶν
 φεύγειν δάκος ἀδινὸν κακαγοριᾶν.
 εἶδον γὰρ ἐκὰς ἐὼν ταπόλλ' ἐν ἀμαχανία
 55 ψογερόν Ἀρχίλοχον βαρυλόγοις ἔχθεισιν 100
 πιαινόμενον· τὸ πλουτεῖν δὲ σὺν τύχῃ πότμου σοφίας
 ἄριστον.

Ἄντ. γ΄.

τὸ δὲ σάφα νιν ἔχεις, ἔλευθέρῃ φρενὶ πεπαρεῖν, 105
 πρύτανι κύριε πολλᾶν μὲν εὐστεφάνων ἀγυιᾶν καὶ
 στρατοῦ. εἰ δέ τις
 ἤδη κτεάτεσσὶ τε καὶ περὶ τιμᾷ λέγει 110
 60 ἕτερόν τιν' ἀν' Ἑλλάδα τῶν πάροιθε γενέσθαι
 ὑπέρτερον,
 χαύνα πραπίδι παλαιμονεῖ κενεά.
 εὐανθέα δ' ἀναβάσομαι στόλον ἀμφ' ἀρετᾶ
 κελαδέων. νεότατι μὲν ἀρήγει θράσος 115
 δεινῶν πολέμων· ὅθεν φαμὶ καὶ σὲ τὰν ἀπείρονα
 δόξαν εὐρεῖν,

Ἐπ. γ΄.

65 τὰ μὲν ἐν ἵπποσόαισιν ἀνδρεσσι μαρνάμενον, τὰ δ'
 ἐν πείζομάχαισι· βουλαὶ δὲ πρεσβύτεραι 120

ἀκίνδυνον ἐμοὶ ἔπος σὲ ποτὶ πάντα λόγον
 ἐπαινεῖν παρέχοντι. χαῖρε· τόδε μὲν κατὰ Φοί-
 νισσαν ἐμπολάν 125

μέλος ὑπὲρ πολιᾶς ἀλὸς πέμπεται·
 τὸ Καστόρειον δ' ἐν Αἰολίδεσσι χορδαῖς θέλων
 70 ἄθρησον χάριν ἐπτακτύπου
 φόρμιγγος ἀντόμενος. 130
 γένοι', οἷος ἐσσί· μαθὼν καλὸς τοι πίθων, παρὰ
 παισὶν αἰεὶ

Στρ. δ'.

καλός· ὁ δὲ Ῥαδάμανθς εὔ πέπραγεν, ὅτι φρενῶν
 ἔλαχε καρπὸν ἀμώμητον, οὐδ' ἀπάταισι θυμὸν
 τέρπεται ἔνδοθεν, 135
 75 οἷα ψιθύρων παλάμαις ἔπετ' αἰεὶ βροτῶν.
 ἄμαχον κακὸν ἀμφοτέροις διαιβολιᾶν ὑποφάτιες, 140
 ὄργαις ἀτενὲς ἀλωπέκων ἵκελοι.
 κερδοῖ δὲ τί μάλα τοῦτο κερδαλέον τελέθει ;
 ἄτε γὰρ εἰνάλιον πόνον ἐχοίσας βαθύ 145
 80 σκευᾶς ἐτέρας, ἀβάπτιστός εἰμι, φελλὸς ὡς ὑπὲρ
 ἔρκος ἄλμας.

Ἄντ. δ'.

ἀδύνατα δ' ἔπος ἐκβαλεῖν κραταιὸν ἐν ἀγαθοῖς
 δόλιον ἀστὸν· ὅμως μὰν σαίνων ποτὶ πάντας ἄγαν
 πάγχυ διαπλέκει. 150
 οὐ οἱ μετέχω θράσεος. φίλον εἶη φιλεῖν·
 ποτὶ δ' ἐχθρὸν ἄτ' ἐχθρὸς ἐὼν λύκοιο δίκαν ὑπο-
 θεύσομαι, 155

85 ἄλλ' ἄλλοτε πατέων ὁδοῖς σκολιαῖς.
 ἐν πάντα δὲ νόμον εὐθύγλωστος ἀνὴρ προφέρει,

παρὰ τυραννίδι, χῶπόταν ὁ λάβρος στρατός, 160
 χῶταν πόλιν οἱ σοφοὶ τηρέωντι. χρή δὲ πρὸς θεὸν
 οὐκ ἐρίζειν,

Ἐπ. δ΄.

ὅς ἀνέχει τοτὲ μὲν τὰ κείνων, τότ' αὖθ' ἑτέροις
 ἔδωκεν μέγα κῦδος. ἀλλ' οὐδὲ ταῦτα νόον 165
 90 ἰαίνει φθονερῶν· στάθμας δέ τινος ἐλκόμενοι
 περισσᾶς ἐνέπαξαν ἔλκος ὀδυναρὸν ἑᾶ πρόσθε καρδία,
 πρὶν ὅσα φροντίδι μητιῶνται τυχεῖν. 170
 φέρειν δ' ἐλαφρῶς ἐπαυχένιον λαβόντα ζυγόν
 ἀρήγει· ποτὶ κέντρον δέ τοι
 95 λακτισδέμεν τελέθει
 ὀλισθηρὸς οἶμος· ἀδόντα δ' εἶη με τοῖς ἀγαθοῖς
 ὀμιλεῖν. 175



ΕΠΙΝΙΚΟΙ

ΠΥΘΙΟΝΙΚΑΙΣ.

ΩΙΔΗ Δ.

ΑΡΚΕΣΙΛΑΙ ΚΥΡΗΝΑΙΩΙ.

ΑΡΜΑΤΙ.

Στρ. α΄.

Σάμερον μὲν χρή σε παρ' ἀνδρὶ φίλῳ
 σταῦμεν, εὐῖππου βασιλῆϊ Κυράνας, ὄφρα κωμάζοντι
 σὺν Ἀρκεσίλῃ,
 Μοῖσα, Λατοΐδαισιν ὀφειλόμενον Πυθῶνι τ' αὔξης
 οὔρον ὕμνων, 5
 ἔνθα ποτὲ χρυσεῶν Διὸς αἰετῶν πάρεδρος

5 οὐκ ἀποδάμου Ἄπολλωνος τυχόντος ἱέρα
 χρῆσεν οἰκιστῆρα Βάττον καρποφόρου Λιβύας,
 ἱεράν 10
 νᾶσον ὡς ἦδη λιπὼν κτίσσειεν εὐάρματον
 πόλιν ἐν ἀργινόεντι μαστῶ,

Ἄντ. α΄.

καὶ τὸ Μηδείας ἔπος ἀγκομίσειθ' 15
 10 ἐβδόμα καὶ σὺν δεκάτῃ γενεᾷ Θήραιον, Αἰήτα τό
 ποτε ζαμενῆς
 παῖς ἀπέπνευσ' ἀθανάτου στόματος, δέσποινα Κόλ-
 χων. εἶπε δ' οὕτως
 ἡμιθέοισιν Ἰάσονος αἰχματᾶο ναύταις· 20
 Κέκλυτε, παῖδες ὑπερθύμων τε φωτῶν καὶ θεῶν·
 φαμί γὰρ τᾶσδ' ἐξ ἀλιπλάκτου ποτὲ γὰς Ἐπάφοιο
 κόραν 25

15 ἀστέων ρίζαν φυτεύσεσθαι μελησίμβροτον
 Διὸς ἐν Ἄμμωνος θεμέθλοις.

Ἐπ. α΄.

ἀντὶ δελφίνων δ' ἐλαχυπτερύγων ἵππους ἀμείψαντες
 θοάς, 30
 ἀνία τ' ἀντ' ἐρετμῶν δίφρους τε νωμάσοισιν ἀελλό-
 ποδας.
 κείνος ὄρνις ἐκτελευτάσει μεγαλᾶν πολίων
 20 ματρόπολιν Θήραν γενέσθαι, τὸν ποτε Τριτωνίδος
 ἐν προχοαῖς 35
 λίμνας θεῶ ἀνέρι εἰδομένῳ γαῖαν διδόντι
 ξείνια πρῶραθεν Εὐφάμος καταβάς
 δέξατ'· αἴσιον δ' ἐπὶ οἱ Κρονίων Ζεὺς πατὴρ ἔκλαγξε
 βρονταῖς· 40

Στρ. β'.

ἀνίκ' ἄγκυραν ποτὶ χαλκόγενυν
 25 ναὶ κρημνάντων ἐπέτοσσε, θοᾶς Ἀργούης χαλινόν.
 δώδεκα δὲ πρότερον
 ἀμέρας ἐξ Ὀκεανοῦ φέρομεν νώτων ὑπερ γαίας
 ἐρήμου 45
 εἰνάλιον δόρυ, μήδεσιν ἀνσπάσσαντες ἀμοῖς.
 τουτάκι δ' οἰοπόλος δαίμων ἐπήλθεν, φαιδίμαν 50
 ἀνδρὸς αἰδοίου περ' ὄψιν θηκάμενος· φιλίων δ' ἐπέων
 30 ἄρχετο, ξείνοισ' ἅ τ' ἐλθόντεσσιν εὐεργέται
 δεῖπν' ἐπαγγέλλοντι πρῶτον. 55

Ἄντ. β'.

ἀλλὰ γὰρ νόστου πρόφασις γλυκεροῦ
 κώλυεν μείναι. φάτο δ' Εὐρύπυλος Γαἰαόχου παῖς
 ἀφθίτου Ἐννοσίδα
 ἔμμεναι· γίνωσκε δ' ἐπειγομένους· ἀν δ' εὐθὺς
 ἀρπάξαις ἀρούρας 60
 35 δεξιτερᾶ προτυχὸν ξένιον μάστευσε δοῦναι.
 οὐδ' ἀπίθησέ νιν, ἀλλ' ἦρως ἐπ' ἀκταῖσιν θορών,
 χειρὶ οἱ χεῖρ' ἀντερείσαις δέξατο βῶλακα δαιμονίαν. 65
 πεύθομαι δ' αὐτὰν κατακλυσθεῖσαν ἐκ δούρατος
 ἐναλία βᾶμεν σὺν ἄλμα

Ἐπ. β'.

40 ἐσπέρας ὑγρῶ πελάγει σπομέναν. ἦ μάν νιν ὄτρυνον
 θαμὰ 70
 λυσιπόνοις θεραπόντεσσιν φυλάξαι· τῶν δ' ἐλάθοντο φρένες·
 καὶ νὺν ἐν τᾷδ' ἀφθιτον νάσω κέχυται Λιβύας 75
 εὐρυχόρου σπέρμα πρὶν ὥρας. εἰ γὰρ οἴκοι νιν
 βάλε παρ χθόνιον

*Αἶδα στόμα, Ταίναρον εἰς ἱερὰν Εὐφάμος ἔλθῶν,
 45 υἱὸς ἱππάρχου Ποσειδάωνος ἀναξ, 80
 τὸν ποτ' Εὐρώπα Τιτυοῦ θυγάτηρ τίκτε Καφισοῦ
 παρ' ὄχθαις·

Στρ. γ'.

τετράτων παίδων κ' ἐπιγεινομένων
 αἰμά οἱ κείναν λάβε σὺν Δαναοῖς· εὐρέϊαν ἄπειρον.
 τότε γὰρ μεγάλας 85
 ἐξανίστανται Λακεδαίμονος Ἀργείου τε κόλπου
 καὶ Μυκηναῖν.

50 νῦν γε μὲν ἄλλοδαπᾶν κριτὸν εὐρήσει γυναικῶν
 ἐν λέχεσιν γένος. οἷ κεν τάνδε σὺν τιμᾷ θεῶν 90
 νᾶσον ἐλθόντες τέκωνται φῶτα κελαινεφέων πεδίῳ
 δεσπότην· τὸν μὲν πολυχρύσῳ ποτ' ἐν δώματι 95
 Φοῖβος ἀμνάσει θέμισσιν

Ἄντ. γ'.

55 Πύθιον ναὸν καταβάντα χρόνῳ
 δευτέρῳ νάεσσὶ πολεῖς ἀγαγὲν Νείλοιο πρὸς πῖον
 τέμενος Κρονίδα.
 ἦ ῥα Μηδείας ἐπέων στίχες. ἔπταξαν δ' ἀκίνητοι
 σιωπᾷ 100

ἦρωες ἀντίθεοι πυκινὰν μῆτιν κλύοντες.
 ὦ μάκαρ υἱὲ Πολυμνάστου, σὲ δ' ἐν τούτῳ λόγῳ 105
 60 χρησμὸς ὄρθωσεν μελίσσας Δελφίδος αὐτομάτῳ
 κελάδῳ·

ἄ σε χαίρειν ἐς τρὶς αὐδάσαισα πεπρωμένον
 βασιλέ' ἄμφανεν Κυράνα, 110

Ἐπ. γ'.

δυσθρόου φωνᾶς ἀνακρινόμενον ποινὰ τίς ἔσται
 πρὸς θεῶν.

- ἦ μάλα δὴ μετὰ καὶ νῦν, ὥτε φοινικανθέμου ἦρος
 ἀκμᾶ,
 65 παισι τούτοις ὄγδοον θάλλει μέρος Ἄρκεσίλας· 115
 τῷ μὲν Ἀπόλλων ἄ τε Πυθῶ κῦδος ἐξ ἀμφικτιόνων
 ἔπορεν
 ἵπποδρομίας. ἀπὸ δ' αὐτὸν ἐγὼ Μοίσαισι δώσω 120
 καὶ τὸ πάγχρυσον νάκος κριοῦ· μετὰ γάρ
 κεῖνο πλευσάντων Μινυᾶν, θεόπομποί σφισιν τιμαὶ
 φύτευθεν.
 Στρ. δ'.
 70 τίς γὰρ ἀρχὴ κδέξατο ναυτιλίας ;
 τίς δὲ κίνδυνος κρατεροῖς ἀδάμαντος δῆσεν ἄλοις ;
 θέσφατον ἦν Πελίαν 125
 ἐξ ἀγαυῶν Αἰολιδᾶν θανέμεν χεῖρεσσιν ἢ βουλαῖς
 ἀκάμπτοις.
 ἦλθε δέ οἱ κρυόεν πυκινῷ μάντευμα θυμῷ, 130
 παρ μέσον ὀμφαλὸν εὐδένδροιο ῥῆθῆν ματέρος·
 75 τὸν μονοκρήπιδα παντῶς ἐν φυλακᾷ σχεθέμεν μεγάλα,
 εὖτ' ἂν αἰπεινῶν ἀπὸ σταθμῶν ἐς εὐδείελον 135
 χθόνα μόλη κλειτᾶς Ἴωλκοῦ,
 Ἄντ. δ'.
 ξεῖνος αἴτ' ὦν ἀστός. ὁ δ' ἄρα χρόνῳ
 ἵκετ' αἰχμαῖσιν διδύμαισιν ἀνὴρ ἔκπαγλος· ἐσθὰς
 δ' ἀμφοτέρων νῦν ἔχεν, 140
 80 ἄ τε Μαγνήτων ἐπιχώριος ἀρμόζοισα θαητοῖσι
 γυίοις,
 ἀμφὶ δὲ παρδαλέα στέγετο φρίσσουντας ὄμβρους·
 οὐδὲ κομᾶν πλόκαμοι κερθέντες ὥχοντ' ἀγλαοί, 145
 ἀλλ' ἅπαν νῶτον καταίθυσσον. τάχα δ' εὐθὺς ἰὼν
 σφετέρας

ἔσθάθῃ γνώμας ἀταρμύκτοιο πειρώμενος

150

85 ἐν ἀγορᾷ πλήθοντος ὄχλου.

Ἐπ. δ΄.

τὸν μὲν οὐ γίνωσκον· ὀπιζομένων δ' ἔμπας τις εἶπεν
καὶ τόδε·

Οὗ τί που οὗτος Ἀπόλλων, οὐδὲ μὰν χαλκάρματός
ἔστι πόσις

155

Ἀφροδίτας· ἐν δὲ Νάξῳ φαντὶ θανεῖν λιπαρᾷ

Ἰφιμεδείας παῖδας, Ὄτον καὶ σέ, τολμáεις Ἐφιάλτα
ἀναξ.

90 καὶ μὰν Τιτυὸν βέλος Ἀρτέμιδος θήρευσε κραιπνόν, 160
ἐξ ἀνικάτου φαρέτρας ὀρνύμενον,

ὄφρα τις τᾶν ἐν δυνατῷ φιλοτάτων ἐπιφαύειν ἔραται.

Στρ. ε΄.

τοὶ μὲν ἀλλάλοισιν ἀμειβόμενοι

165

γάρνρον τοιαῦτ'· ἀνὰ δ' ἡμιόνοις ξεστᾷ τ' ἀπήνα
προτροπάδαν Πελίας

95 ἴκετο σπεύδων· τάφε δ' αὐτίκα παπτάνας ἀρίγνω-
τον πέδιλον

δεξιτερῷ μόνον ἀμφὶ ποδί. κλέπτων δὲ θυμῷ

170

δεῖμα προσήνεπε· Ποίαν γαῖαν, ὦ ξεῖν', εὐχεται

πατρίδ' ἔμμεν ; καὶ τίς ἀνθρώπων σε χαμαιγενέων
πολιᾶς

175

ἐξαιῆκεν γαστρός ; ἐχθίστοισι μὴ ψεύδεσιν

100 καταμιάναις εἰπὲ γένναν.

Ἄντ. ε΄.

τὸν δὲ θαρσήσαις ἀγανοῖσι λόγοις

ᾧδ' ἀμείφθη· Φαμὶ διδασκαλίαν Χείρωνος οἴσειν.

ἄντροθε γὰρ νέομαι 180

παρ Χαρικλοῦς καὶ Φιλύρας, ἵνα Κενταύρου με κοῦ-

ραι θρέψαν ἀγναί.

εἴκοσι δ' ἐκτελέσαις ἐνιαυτοὺς οὔτε ἔργον 185
 105 οὔτ' ἔπος ἐκτράπελον κείνοισιν εἰπὼν ἰκόμαν
 οἴκαδ', ἀρχὰν ἀγκομίζων πατρὸς ἐμοῦ, βασιλενο-
 μέναν
 οὐ κατ' αἶσαν, τάν ποτε Ζεὺς ὤπασεν λαγέτα 190
 Αἰόλω καὶ παισὶ τιμάν.

Ἐπ. ε΄.

πεύθομαι γάρ νιν Πελίαν ἄθεμιν λευκαῖς πιθήσαντα
 φρασίν
 110 ἀμετέρων ἀποσυλᾶσαι βιαίως ἀρχεδικᾶν τοκέων· 195
 τοί μ', ἐπεὶ πάμπρωτον εἶδον φέγγος, ὑπερφιάλου
 ἀγεμόνος δείσαντες ὕβριν, κᾶδος ὡσεῖτε φθιμένον
 δνοφερόν 200

ἐν δώμασι θηκάμενοι, μίγα κωκυτῶ γυναικῶν
 κρύβδα πέμπον σπαργάνοις ἐν πορφυρέοις,
 115 νυκτὶ κοινάσαντες ὁδόν, Κρονίδα δὲ τράφεν Χείρωνι
 δῶκαν. 205

Στρ. σ΄.

ἀλλὰ τούτων μὲν κεφάλαια λόγων
 ἴστε. λευκίππων δὲ δόμους πατέρων, κεδνοὶ πολῖται,
 φράσσατέ μοι σαφέως·
 Αἴσονος γὰρ παῖς ἐπιχώριος, οὐ μὰν ξεῖνος ἴκω
 γαῖαν ἄλλων. 210

Φῆρ δέ με θεῖος Ἰάσονα κικλήσκων προσηύδα.
 120 ὡς φάτο. τὸν μὲν ἐσελθόντ' ἔγνον ὀφθαλμοὶ πατρός·
 ἐκ δ' ἄρ' αὐτῶ πομφόλυξαν δάκρυα γηραλέων
 γλεφάρων, 215
 ἂν πέρι ψυχὰν ἐπεὶ γάθησεν, ἐξαίρετον
 γόνον ἰδὼν κάλλιστον ἀνδρῶν.

Ἄντ. ς΄.

καὶ κασίγνητοὶ σφισιν ἀμφότεροι
 125 ἤλυθον κείνου γε κατὰ κλέος· ἐγγὺς μὲν Φέρης
 κράναν Ὑπερῆδα λιπών,
 ἐκ δὲ Μεσσάνας Ἀμυθάν· ταχέως δ' Ἰαδματος ἴκεν
 καὶ Μέλαμπος,
 εὐμενέοντες ἀνεψιών. ἐν δαιτὸς δὲ μοίρα
 225 μειλιχίοισι λόγοις αὐτοὺς Ἰάσων δέγμενος,
 ξείνι ἀρμόζοντα τεύχων, πάσαν εὐφροσύναν τάνυεν,
 130 ἀθροαῖς πέντε δραπῶν νύκτεσσιν ἔν θ' ἀμέραις
 ἱερὸν εὖ ζώῃς ἄωτον.

Ἐπ. ς΄.

ἀλλ' ἐν ἔκτῃ πάντα λόγον θέμενος σπουδαῖον ἐξ
 ἀρχᾶς ἀνήρ
 235 συγγενέσιν παρεκoinᾶθ'· οἳ δ' ἐπέσποντ'· αἴψα δ'
 ἀπὸ κλισιᾶν
 ὄρωτο σὺν κείνοισι· καὶ ῥ' ἤλυθον Πελία μέγαρον·
 135 ἐσσύμενοι δ' εἴσω κατέσταν. τῶν δ' ἀκούσαις
 αὐτὸς ὑπαντίασεν
 240 Τυροῦς ἐρασιπλοκάμου γενεά· πραῦν δ' Ἰάσων
 μαλθακᾶ φωνᾶ ποτιστάζων ὄαρον
 βάλλετο κρηπίδα σοφῶν ἐπέων· Παῖ Ποσειδάωνος
 Πετραίου,

Στρ. ζ΄.

ἐντὶ μὲν θνατῶν φρένες ὠκύτεραι
 140 κέρδος αἰνῆσαι πρὸ δίκας δόλιον, τραχεῖαν ἐρπόντων
 πρὸς ἐπιβδαν ὄμως·
 ἀλλ' ἐμὲ χρὴ καὶ σὲ θεμισσαμένους ὄργασι ὑφαίνειν
 λοιπὸν ὄλβον.
 250 εἰδότι τοι ἐρέω· μία βοῦς Κρηθεῖ τε μάτηρ
 καὶ θρασυμήδεϊ Σαλμωνεῖ· τρίταισιν δ' ἐν γοναῖς
 255

ἄμμες αὖ κείνων φυτευθέντες σθένος ἀελίου χρυσέου
 145 λεύσσομεν. Μοῖραι δ' ἀφίσταντ', εἴ τις ἔχθρα πέλη
 ὁμογόνους, αἰδῶ καλύψαι.

260

Ἄντ. ζ'.

οὐ πρόπει νῶν χαλκοτόροις ξίφεσιν
 οὐδ' ἀκόντεσσιν μεγάλην προγόνων τιμὰν δάσασθαι.

μηλά τε γάρ τοι ἐγώ
 καὶ βοῶν ξανθὰς ἀγέλας ἀφίημ' ἀγρούς τε πάντας,
 τοὺς ἀπούρας

265

150 ἀμετέρων τοκέων νέμειαι, πλοῦτον παιίνων·
 κοῦ με πονεῖ τεὸν οἶκον ταῦτα πορσύνοντ' ἄγαν·
 ἀλλὰ καὶ σκᾶπτον μόναρχον καὶ θρόνος, ᾧ ποτε
 Κρηθίδας

270

ἐγκαθίζων ἰππότηαις εὔθυνε λαοῖς δίκας.

τὰ μὲν ἄνευ ξυνᾶς ἀνίας

Ἐπ. ζ'.

155 λῦσον ἄμμιν, μή τι νεώτερον ἐξ αὐτῶν ἀναστήη
 κακόν.

275

ὧς ἄρ' ἔειπεν. ἀκᾶ δ' ἀνταγόρευσεν καὶ Πελίας·

Ἔσομαι

τοῖος· ἀλλ' ἤδη με γηραιὸν μέρος ἀλικίας
 ἀμφιπολεῖ· σὸν δ' ἄνθος ἤβας ἄρτι κυμαίνει· δύ-
 νασαι δ' ἀφελεῖν

280

μᾶνιν χθονίων. κέλεται γὰρ εἶν ψυχὰν κομίξαι

160 Φρίξος ἐλλθόντας πρὸς Αἰήτα θαλάμους
 δέρμα τε κριοῦ βαθύμαλλον ἄγειν, τῷ ποτ' ἐκ πόντου
 σαώθη

285

Στρ. η'.

ἔκ τε ματρνιᾶς ἀθέων βελέων.

ταῦτά μοι θαυμαστὸς ὄνειρος ἰὼν φώνει· μεμάντευ-
 μαί δ' ἐπὶ Κασταλία, 290

εἰ μετάλλατόν τι. καὶ ὡς τάχος ὀτρύνει με τεύχειν
ναῖ πομπάν.

165 τοῦτον ἄεθλον ἐκὼν τέλεσον· καὶ τοι μοναρχεῖν
καὶ βασιλευμένον ὄμνυμι προήσειν. καρτερός 295
ὄρκος ἄμμιν μάρτυς ἔστω Ζεὺς ὁ γενέθλιος ἀμφο-
τέροις.

σύνθεσιν ταύτων ἐπαινῆσαντες οἱ μὲν κρίθην· 300
ἀτὰρ Ἰάσων αὐτὸς ἦδη

Ἄντ. ἦ.

170 ὄρνυεν κάρυκας ἔοντα πλόον
φαινέμεν παντᾶ. τάχα δὲ Κρονίδαο Ζητὸς υἱοὶ τρεῖς
ἀκαμαντομάχαι
ἦλθον Ἀλκμήνας θ' ἐλικοβλεφάρου Λήδας τε, δοιοὶ
δ' ὑψιχαῖται 305

ἀνέρες, Ἐννοσίδα γένος, αἰδεσθέντες ἀλκάν,
ἔκ τε Πύλου καὶ ἀπ' ἄκρας Ταινάρου· τῶν μὲν κλέος 310
175 ἔσλὸν Εὐφάμου τ' ἐκράνθη σόν τε, Περικλύμεν'
εὐρυβία.

ἔξ Ἀπόλλωνος δὲ φορμικτὰς ἀοιδᾶν πατῆρ
ἔμολεν εὐαίμητος Ὀρφεύς. 315

Ἐπ. ἦ.

πέμπε δ' Ἐρμᾶς χρυσόραπις διδύμους υἱοὺς ἐπ'
ἄτρυτον πόνον
τὸν μὲν Ἐχίονα, κεχλάδοντας ἦβα, τὸν δ' Ἐρυτον.
ταχέως δ'

180 ἀμφὶ Παγγαίου θέμεθλα ναιετάοντες ἔβαν· 320
καὶ γὰρ ἐκὼν θυμῷ γελανεῖ θᾶσσον ἔντυεν βασι-
λεὺς ἀνέμων

Ζήταν Κάλαϊν τε πατῆρ Βορέας, ἄνδρας πτεροῖσιν 325

νῶτα πεφρίκοντας ἄμφω πορφυρέοις.
 τὸν δὲ παμπειθῆ γλυκὴν ἡμιθέοισιν πόθον ἔνδαιεν
 Ἥρα

Στρ. θ'.

185 ναὸς Ἄργουῶν, μή τινα λειπόμενον
 τὰν ἀκίνδυνον παρὰ ματρὶ μένειν αἰῶνα πέσσοντ',
 ἀλλ' ἐπὶ καὶ θανάτῳ 330
 φάρμακον κάλλιστον ἕως ἀρετᾶς ἄλιξιν εὐρέσθαι
 σὺν ἄλλοις.

ἐς δὲ Ἴωλκὸν ἐπεὶ κατέβα ναυτᾶν ἄωτος, 335

λέξατο πάντας ἐπαινήσας Ἰάσων. καὶ ῥά οἱ
 190 μάντις ὀρνίχεσσι καὶ κλάροισι θεοπροπέων ἱεροῖς
 Μόψος ἄμβασε στρατὸν πρόφρων. ἐπεὶ δ' ἐμβόλου 340
 κρέμασαν ἀγκύρας ὑπερθεν,

Ἄντ. θ'.

χρυσέαν χεῖρεσσι λαβὼν φιάλαν
 ἀρχὸς ἐν πρύμνῃ πατέρ' Οὐρανιδᾶν ἐγχεικέρανον
 Ζῆνα, καὶ ὠκυπόρους 345

195 κυμάτων ῥιπὰς ἀνέμων τ' ἐκάλει, νύκτας τε καὶ
 πόντου κελεύθους

ἅματά τ' εὐφρονα, καὶ φιλίαν νόστοιο μοῖραν·
 ἐκ νεφέων δέ οἱ ἀντάῦσε βροντᾶς αἴσιον 350
 φθέγμα· λαμπραὶ δ' ἦλθον ἀκτῖνες στεροπᾶς ἀπο-
 ρηγνύμεναι.

ἀμπνοᾶν δ' ἦρωες ἔστασαν θεοῦ σάμασιν 355

200 πιθόμενοι· κάρυξε δ' αὐτοῖς

Ἐπ. θ'.

ἐμβαλεῖν κώπαισι τερασκόπος ἀδείας ἐνίπτων ἐλπί-
 δας·

εἰρεσία· δ' ὑπεχώρησεν ταχειᾶν ἐκ παλαμᾶν ἄκορος. 360

σὺν Νότῳ δ' αὔραις ἐπ' Ἀξείνου στόμα πεμπόμενοι
 ἦλυθον· ἔνθ' ἀγνὸν Ποσειδάωνος ἔσσαντ' εἰνα-
 λίου τέμενος,

205 φοίνισσα δὲ Θρηϊκίων ἀγέλα ταύρων ὑπάρχεν 365
 καὶ νεόκτιστον λίθων βωμοῖο θέναρ.

ἔς δὲ κίνδυνον βαθὺν ἰέμενοι δεσπότην λίσσοντο ναῶν,
 Στρ. ἰ.

συνδρόμων κινηθμὸν ἀμαιμάκετον 370
 ἐκφυγεῖν πετρᾶν. δίδυμαι γὰρ ἔσαν ζωαί, κυλιδέ-
 σκοντό τε κραιπνότεραι

210 ἢ βαρυγδούπων ἀνέμων στίχες· ἀλλ' ἤδη τελευτὰν
 κέῳσ ἀυταῖς

ἡμιθέων πλόος ἄγαγεν. ἔς Φᾶσιν δ' ἔπειτεν 375

ἦλυθον, ἔνθα κελαιώπεσσι Κόλχοισιν βίαν
 μίξαν Αἰήτα παρ' αὐτῶ. πότνια δ' ὠκυάτων βελέων 380
 ποικίλαν ἰϋγα τετράκναμον Οὐλυμπόθεν

215 ἐν ἀλύτῳ ζεῦξαισα κύκλω

Ἄντ. ἰ.

μαινάδ' ὄρνιν Κυπρογένεια φέρειν
 πρῶτον ἀνθρώποισι, λιτάς τ' ἐπαιδάς ἐκδιδά-
 σκησεν σοφὸν Αἰσονίδα· 385

ὄφρα Μηδείας τοκέων ἀφέλοιτ' αἰδῶ, ποθεινὰ δ'
 Ἑλλὰς αὐτὰν

ἐν φρασὶ καιομένην δονέοι μάστιγι Πειθοῦς. 390

220 καὶ τάχα πείρατ' ἀέθλων δείκνυεν πατρῶτων·
 σὺν δ' ἐλαίῳ φαρμακώσασ' ἀντίτομα στερεᾶν ὀδυνᾶν
 δῶκε χρίεσθαι. καταίνησάν τε κοινὸν γάμον 395
 γλυκὺν ἐν ἀλλάλοισι μίξαι.

Ἐπ. ἰ.

ἀλλ' ὅτ' Αἰήτας ἀδαμάντινον ἐν μέσσοις ἄροτρον
 σκίμψατο

225 καὶ βόας, οἱ φλόγ' ἀπὸ ξανθᾶν γενύων πνέον καιο-
 μένοιο πυρός, 400
 χαλκείαις δ' ὄπλαις ἀράσσεσκον χθόν' ἀμειβόμενοι·
 τοὺς ἀγαγὼν ζεύγλα πέλασσεν μῦνος. ὀρθὰς δ'
 αὔλακας ἐντανύσαις 405
 ἤλαυν', ἀνὰ βωλακίας δ' ὀρόγυιαν σχίζε νῶτον
 γᾶς. εἶπεν δ' ὦδε· Τοῦτ' ἔργον, βασιλεύς,
 230 ὅστις ἄρχει ναός, ἐμοὶ τελέσαις ἄφθιτον στρωμνὰν
 ἀγέσθω, 410

Στρ. ια΄.

κῶας αἰγλᾶεν χρυσέῳ θυσάνῳ.
 ὧς ἄρ' αὐδάσαντος ἀπὸ κροκόεν ρίψαις Ἰάσων εἶμα
 θεῶ πίσυννος
 εἶχετ' ἔργου· πῦρ δέ νιν οὐκ εἴλει παμφαρμάκου
 ξείνας ἐφετμαῖς, 415
 σπασσάμενος δ' ἄροτρον, βοέους δήσαις ἀνάγκα
 235 ἔντεσιν αὐχένας ἐμβάλλων τ' ἐριπλεύρω φνᾶ
 κέντρον αἰανὲς βιατὰς ἐξεπόνησ' ἐπιτακτὸν ἀνήρ 420
 μέτρον. ἰῦξεν δ' ἀφωνήτῳ περ ἔμπας ἄχει
 δύνασιν Αἰήτας ἀγασθεῖς.

Ἄντ. ια΄.

πρὸς δ' ἑταῖροι καρτερόν ἄνδρα φίλας 425
 240 ὄρεγον χεῖρας, στεφάνοισί τέ νιν ποίας ἔρεπτον,
 μελιχίοις τε λόγοις
 ἀγαπάζοντ'. αὐτίκα δ' Ἑλίου θαυμαστὸς υἱὸς
 δέρμα λαμπρόν
 ἔννεπεν, ἔνθα νιν ἐκτάνυσαν Φρίξου μάχαιραι· 430
 ἤλπετο δ' οὐκέτι οἱ κείνόν γε πράξεσθαι πόνον.
 κείτο γὰρ λόχημα, δράκοντος δ' εἶχετο λαβροτατᾶν
 γενύων, 435

245 ὃς πάχει μάκει τε πεντηκόντορον ναῦν κράτει,
τέλεσαν ἂν πλαγαὶ σιδάρου.

Ἐπ. ια΄.

μακρά μοι νεῖσθαι κατ' ἀμαξιτόν· ὦρα γὰρ συν-
άπτει· καί τινα 440

οἶμον ἴσαμι βραχύν· πολλοῖσι δ' ἄγῃμαι σοφίας
έτέροις.

κτεῖνε μὲν γλαυκῶπα τέχναις ποικιλόνωτον ὄφιν,
250 ὦ ῥκεσίλα, κλέψεν τε Μήδειαν σὺν αὐτᾷ, τὰν Πε-
λῖαιο φόνον· 445

ἔν τ' Ὀκεανοῦ πελάγεσσι μίγην πόντῳ τ' ἐρυθρῷ
Λαμνιᾶν τ' ἔθνει γυναικῶν ἀνδροφόνων·

ἔνθα καὶ γυίων ἀέθλοισ ἐπεδείξαντο κρίσιν ἐσθᾶ-
τος ἀμφίς, 450

Στρ. ιβ΄.

καὶ συνεύνασθεν. καὶ ἐν ἀλλοδαπαῖς

255 σπεῖρ' ἀρούραις τουτάκις ὑμετέρας τ' ἀκτῖνας ὀλβω-
ῦνδείξατο μοιρίδιον

ἄμαρ ἢ νύκτες· τόθι γὰρ γένος Εὐφάμου φυτευθὲν
λοιπὸν αἰεὶ 455

τέλλετο· καὶ Λακεδαιμονίων μιχθέντες ἀνδρῶν

ἦθεσιν ἐν ποτε Καλλίσταν ἀπόκησαν χρόνῳ 460

νᾶσον· ἐνθεν δ' ὕμμι Λατοίδας ἔπορεν Λιβύας
πεδίον

260 σὺν θεῷ τιμαῖς ὀφέλλειν, ἄστν χρυσοθρόνου
διανέμειν θεῖον Κυράνας 465

Ἄντ. ιβ΄.

ὀρθόβουλον μῆτιν ἐφευρομένοις.

γνώθι νῦν τὰν Οἰδιπόδα σοφίαν· εἰ γάρ τις ὄζους
ὄζντόμῳ πελέκει

ἔξερείψη καμ μεγάλας δρυός, αἰσχύνῃ δέ οἱ θαητὸν
εἶδος,

470

265 καὶ φθινόκαρπος ἐοῖσα διδοῖ ψᾶφον περ' αὐτᾶς,
εἴ ποτε χειμέριον πῦρ ἐξίκηται λοίσθιον,
ἢ σὺν ὀρθαῖς κιόνεσσι δεσποσύναισιν ἐρειδομένα 475
μόχθον ἄλλοις ἀμφέπη δύστανον ἐν τείχεσιν,
ἐὸν ἐρημώσασα χῶρον.

Ἐπ. ιβ'.

270 ἐσσι δ' ἰατῆρ ἐπικαιρότατος, Παιάν τέ σοι τιμᾶ
φάος.

480

χρῆ μαλακὰν χέρα προσβάλλοντα τρώμαν ἔλκεος
ἀμφιπολεῖν.

ῥάδιον μὲν γὰρ πόλιν σείσαι καὶ ἀφαιροτέροις · 485
ἀλλ' ἐπὶ χώρας αὐτῆς ἔσσαι δυσπαλῆς δὴ γίνεται,
ἔξαπίνας

εἰ μὴ θεὸς ἀγεμόνεσσι κυβερνατῆρ γένηται.

275 τὴν δὲ τούτων ἐξυφαίνονται χάριτες. 490

τλᾶθι τᾶς εὐδαίμονος ἀμφὶ Κυράνας θέμεν σπου-
δὰν ἅπασαν.

Στρ.

τῶν δ' Ὀμήρου καὶ τόδε συνθέμενος
ῥῆμα πόρσυν' ἄγγελον ἐσλὸν ἔφα τιμὰν μεγίσταν
πράγματι παντὶ φέρειν · 495
αὔξεται καὶ Μοῖσα δι' ἀγγελίας ὀρθᾶς. ἐπέγνω μὲν
Κυράνα

280 καὶ τὸ κλειννότατον μέγαρον Βάττου δικαιοῦ
Δαμοφίλου πρᾶπίδων. κείνος γὰρ ἐν παισὶν νέος, 500
ἐν δὲ βουλαῖς πρέσβυς ἐγκύρσαις ἑκατονταετείᾳ βιοτᾷ,
ὀρφανίζει μὲν κακὰν γλῶσσαν φαεινᾶς ὀπός, 505
ἔμαθε δ' ὑβρίζοντα μισεῖν,

Ἄντ. ιγ΄.

285 οὐκ ἐρίζων ἀντία τοῖς ἀγαθοῖς,
οὐδὲ μακύνων τέλος οὐδέν. ὁ γὰρ καιρὸς πρὸς
ἀνθρώπων βραχὺ μέτρον ἔχει.
εὖ νιν ἔγνωκεν· θεράπων δέ οἱ, οὐ δράστας ὀπαδεῖ.
φαντὶ δ' ἔμμεν 510
τοῦτ' ἀνιαρότατον, καλὰ γινώσκοντ' ἀνάγκα
ἐκτὸς ἔχειν πόδα. καὶ μὰν κείνος Ἄτλας οὐρανῶ 515
290 προσπαλαίει νῦν γε πατρώας ἀπὸ γᾶς ἀπὸ τε
κτεάνων·
λῦσε δὲ Ζεὺς ἄφθιτος Τιτᾶνας. ἐν δὲ χρόνῳ
μεταβολαὶ λήξαντος οὔρου 520

Ἐπ. ιγ΄.

ἰστίων. ἀλλ' εὔχεται οὐλομένηαν νοῦσον διαντλήσῃς
ποτέ
οἶκον ἰδεῖν, ἐπ' Ἀπόλλωνός τε κράνα συμποσίας
ἐφέπων
295 θυμὸν ἐκδόσθαι πρὸς ἦβαν πολλάκις, ἐν τε σοφοῖς 525
δαιδαλέαν φόρμιγγα βαστάζων πολίταις ἡσυχίᾳ
θιγέμεν,
μήτ' ὦν τι πῆμα πορών, ἀπαθῆς δ' αὐτὸς πρὸς
ἄστῶν· 530
καί κε μυθήσῃθ', ὁποῖαν, Ἄρκεσίλα,
εὔρε παγὰν ἀμβροσίων ἐπέων, πρόσφατον Θήβα
ξενωθείς.

ΕΠΙΝΙΚΟΙ

ΝΕΜΕΟΝΙΚΑΙΣ.

ΩΙΔΗ Α.

ΧΡΟΜΙΩΙ ΑΙΤΝΑΙΩΙ

ΙΠΠΟΙΣ.

Στρ. α΄.

Ἄμπνευμα σεμνὸν Ἄλφειοῦ,
 κλεινᾶν Συρακοσσᾶν θάλος Ὀρτυγία,
 δέμνιον Ἀρτέμιδος,
 Δάλου κασιγνήτα, σέθεν ἀδνεπῆς

5 ὕμνος ὀρμᾶται θέμεν

5

αἶνον ἀελλοπόδων μέγαν ἵππων, Ζητὸς Αἰτναίου χάριν·
 ἄρμα δ' ὀτρύνει Χρομίου Νεμέα θ' ἔργμασιν νικα-
 φόροις ἐγκώμιον ζεύξαι μέλος.

10

Ἄντ. α΄.

ἀρχαὶ δὲ βέβληνται θεῶν
 κείνου σὺν ἀνδρὸς δαιμονίαις ἀρεταῖς.

10 ἔστι δ' ἐν εὐτυχίᾳ

πανδοξίας ἄκρον· μεγάλων δ' ἀέθλων
 Μοῖσα μεμνᾶσθαι φιλεῖ.

15

σπεῖρέ νυν ἀγλαΐαν τινὰ νάσῳ, τὰν Ὀλύμπου δεσ-
 πότας

Ζεὺς ἔδωκεν Φερσεφόνα, κατένευσέν τέ οἱ χαίταις,
 ἀριστεύοισαν εὐκάρπου χθονός

20

Ἐπ. α΄.

15 Σικελίαν πείραυν ὀρθώσειν κορυφαῖς πολίων ἀφνεαῖς·
 ὤπασε δὲ Κρονίων πολέμου μναστήρ᾽ αἱ χαλκεντέος
 λαὸν ἵππαιχμον, θαμὰ δὴ καὶ Ὀλυμπιάδων φύλλοις
 ἐλαιᾶν χρυσέοις 25
 μιχθέντα. πολλῶν ἐπέβαν καιρὸν οὐ ψεύδει βαλῶν·

Στρ. β΄.

ἔσταν δ' ἐπ' αὐλείαις θύραις
 20 ἀνδρὸς φιλοξείνου καλὰ μελπόμενος, 30
 ἔνθα μοι ἀρμόδιον
 δεῖπνον κεκόσμηται, θαμὰ δ' ἄλλοδαπῶν
 οὐκ ἀπείρατοι δόμοι
 ἐντί· λέλογχε δὲ μεμφομένοις ἐσλοὺς ὕδωρ καπνῶ
 φέρειν 35

25 ἀντίον. τέχνηαι δ' ἐτέρων ἕτεραι· χρῆ δ' ἐν εὐθείαις
 ὁδοῖς στείχοντα μάρνασθαι φυᾶ.

Ἄντ. β΄.

πράσσει γὰρ ἔργω μὲν σθένος,
 βουλαῖσι δὲ φρήν, ἐσσόμενον προῖδειν 40
 συγγενὲς οἷς ἔπεται.

Ἄγησιδάμου παῖ, σέο δ' ἀμφὶ τρόπῳ
 30 τῶν τε καὶ τῶν χρήσιες.
 οὐκ ἔραμαι πολὺν ἐν μεγάρῳ πλοῦτον κατακρύψαις
 ἔχειν, 45

ἀλλ' ἐόντων εὖ τε παθεῖν καὶ ἀκούσαι φίλοις ἐξαρ-
 κέων. κωναὶ γὰρ ἔρχοντ' ἐλπίδες

Ἐπ. β΄.

πολυπόνων ἀνδρῶν. ἐγὼ δ' Ἡρακλέος ἀντέχομαι
 προφρόνως 50
 ἐν κορυφαῖς ἀρετᾶν μεγάλαις, ἀρχαῖον ὀτρύνων λόγον,

35 ὥς, ἐπεὶ σπλάγχνων ὑπο ματέρος αὐτίκα θαητὰν ἐς
 αἶγλαν παῖς Διός 55
 ὠδῖνα φεύγων διδύμῳ σὺν κασιγνήτῳ μόλεν,

ὥς οὐ λαθὼν χρυσόθρονον Στρ. γ΄.

Ἦραν κροκωτὸν σπάργανον ἐγκατέβα.

ἀλλὰ θεῶν βασίλεια

40 σπερχθεῖσα θυμῷ πέμπε δράκοντας ἄφαρ. 60

τοὶ μὲν οἰχθεῖσάν πυλᾶν

ἐς θαλάμου μυχὸν εὐρὺν ἔβαν, τέκνοισιν ὠκείας
 γνάθους

ἀμφελίξασθαι μεμαῶτες· ὁ δ' ὀρθὸν μὲν ἄντεινεν
 κᾶρα, πειράτο δὲ πρῶτον μάχας, 65

δισσαῖσι δοιοὺς αὐχένων Ἄντ. γ΄.

45 μάρψαις ἀφύκτως χερσὶν ἐαῖς ὄφιας.

ἀγχομένοις δὲ χρόνος

ψυχὰς ἀπέπνευσεν μελέων ἀφάτων. 70

ἐκ δ' ἄρ' ἄτλατον δέος

πλᾶξε γυναῖκας, ὅσαι τύχον Ἀλκμήνας ἀρήγοισαι
 λέχει·

50 καὶ γὰρ αὐτὰ παισίν, ἄπεπλος ὀρούσαισ' ἀπὸ
 στρωμνᾶς, ὅμως ἄμυνην ὕβριν κνωδάλων. 75

Ἐπ. γ΄.

ταχὺ δὲ Καδμείων ἀγοὶ χαλκείοις ἔδραμον σὺν ὄπ-
 λοις ἀθροοί,

ἐν χερὶ δ' Ἀμφιτρώων κολεοῦ γυμνὸν τινάσσω
 φάσγανον 80

ἴκετ', ὀξείαις ἀνίαισι τυπεῖς. τὸ γὰρ οἰκῆιον πιέζει
 πάνθ' ὁμῶς·
 εὐθύς δ' ἀπήμων κραδία κᾶδος ἀμφ' ἀλλίτριον.

55 ἔστα δὲ θάμβει δυσφόρῳ Στρ. δ.
 τερπνῶ τε μιχθεῖς. εἶδε γὰρ ἐκνόμιον 85
 λημά τε καὶ δύναμιν
 υἱοῦ· παλίγλωσσον δέ οἱ ἀθάνατοι
 ἀγγέλων ῥῆσιν θέσαν.

60 γείτονα δὴ κάλεσεν Διὸς ὑψίστου προφάταν ἔξοχον, 90
 ὀρθόμαντῳ Τειρεσίαν· ὁ δὲ οἱ φράζε καὶ παντὶ
 στρατῶ, ποίαις ὁμιλήσει τύχαις,

ὄσσοις μὲν ἐν χέρσῳ κτανῶν, Ἄντ. δ.
 ὄσσοις δὲ πόντῳ θῆρας αἰδροδίκας, 95
 κεῖ τινα σὺν πλαγίῳ

65 ἀνδρῶν κυροῖ στείχοντα, τὸν ἐχθρότατον
 φᾶσέ νιν δώσειν μόρον.
 καὶ γὰρ ὅταν θεοὶ ἐν πεδίῳ Φλέγρας Γιγάντεσσιν
 μάχαν 100
 ἀντιάζωσιν, βελέων ὑπὸ ῥιπαῖσι κείνου φαιδίμαν
 γαῖα σφε φύρσεσθαι κόμαν

ἔπ. δ.
 ἔεπεν· αὐτὸν μὰν ἐν εἰράνῃ τὸν ἅπαντα χρόνον ἐν
 σχερῶ 105

70 ἀσυχίαν καμάτων μεγάλων ποινὰν λαχόντ' ἔξαιρετον
 ὀλβίοις ἐν δώμασι, δεξάμενον θαλερὰν Ἥβαν ἄκοι-
 τιν καὶ γάμον 110

δαίσαντα, παρ Διὶ Κρονίδᾳ σεμνὸν αἰνήσειν σταθμόν.

ΕΠΙΝΙΚΟΙ

ΝΕΜΕΟΝΙΚΑΙΣ.

ΩΙΔΗ Β.

ΤΙΜΟΔΗΜΩΙ ΑΘΗΝΑΙΩΙ

ΠΑΓΚΡΑΤΙΑΣΤΗ.

Ὅθενπερ καὶ Ὀμηρίδαι Στρ. α΄.
 ῥαπτῶν ἐπέων ταπόλλ' αἰοιοί
 ἄρχονται, Διὸς ἐκ προοιμίου· καὶ ὄδ' ἀνήρ
 καταβολὰν ἱερῶν ἀγῶνων νικαφορίας δέδεκται πρῶ-
 τον Νεμεαίου 5

5 ἐν πολυῦμνήτῳ Διὸς ἄλσει.

ὀφείλει δ' ἔτι, πατρίαν Στρ. β΄.
 εἴπερ καθ' ὁδόν νιν εὐθυπομπός
 αἰὼν ταῖς μεγάλαις δέδωκε κόσμον Ἀθάναις,
 θάμα μὲν Ἰσθμιάδων δρέπεσθαι κάλλιστον ἄωτον,
 ἐν Πυθίοισί τε νικᾶν 15

10 Τιμονόου παῖδ'. ἔστι δ' εἰκός

ὀρειᾶν γε Πελειάδων Στρ. γ΄.
 μὴ τηλόθεν Ὠαρίων' ἀνεῖσθαι.
 καὶ μὰν ἅ Σαλαμῖς γε θρέψαι φῶτα μαχατάν 20
 δυνατός. ἐν Τρωΐᾳ μὲν Ἐκτωρ Αἴαντος ἐπάϊσ'· ὦ
 Τιμόδημε, σὲ δ' ἀλκά

15 παγκρατίου τλάθυμος ἀέξει.

Ἀχάρναι δὲ παλαίφατον Στρ. δ'. 25
 εὐάνορες · ὅσσα δ' ἀμφ' ἀέθλοις,
 Τιμοδημίδαι ἐξοχώτατοι προλέγονται.
 παρὰ μὲν ὑψιμέδοντι Παρνασῶ τέσσαρας ἐξ ἀέθλων
νίκας ἐκόμιξαν. 30
 20 ἀλλὰ Κορινθίων ὑπὸ φωτῶν
Στρ. ε'.
 ἐν ἐσλοῦ Πέλοπος πτυχαῖς
 ὀκτὼ στεφάνοις ἔμιχθεν ἤδη·
 ἑπτὰ δ' ἐν Νεμέᾳ · τὰ δ' οἴκοι μάσσον' ἀριθμοῦ. 35
 Διὸς ἀγῶνι τόδ', ὦ πολῖται, κωμάξατε Τιμοδήμῳ
σὺν εὐκλείῃ νόστῳ·
 25 ἀδυμελεῖ δ' ἐξάρχετε φωνᾷ. 40



ΕΠΙΝΙΚΟΙ

ΙΣΘΜΙΟΝΙΚΑΙΣ.

ΩΙΔΗ Α.

ΗΡΟΔΟΤΩΙ ΘΗΒΑΙΩΙ

ΑΡΜΑΤΙ.

Στρ. α'.

Μᾶτερ ἐμά, τὸ τεόν, χρύσασπι Θήβα,
 πρᾶγμα καὶ ἀσχολίας ὑπέρτερον
 θήσομαι. μή μοι κранаὰ νεμεσάσαι
 Δᾶλος, ἐν ᾧ κέχυμαι.
 5 τί φίλτερον κεδνῶν τοκέων ἀγαθοῖς; 5
 εἶξον, ὦ πολλωνιάς· ἀμφοτερᾶν τοι χαρίτων σὺν
θεοῖς ζεύξω τέλος,

Ἄντ. α΄.

καὶ τὸν ἀκειρεκόμαν Φοῖβον χορεύων
 ἐν Κέῳ ἀμφιρῦτα σὺν ποντίοις
 ἀνδράσιν, καὶ τὰν ἀλιερκέα Ἴσθμοῦ
 10 δειράδ'· ἐπεὶ στεφάνους
 ἐξ ὧπασεν Κάδμου στρατῶ ἐξ ἀέθλων,
 καλλίνικον πατρίδι κῦδος. ἐν ᾧ καὶ τὸν ἀδείμαντον
 Ἄλκμήνα τέκεν

Ἐπ. α΄.

παῖδα, θρασεῖαι τὸν ποτε Γηρνούνα φρίξαν κύνες. 15
 ἀλλ' ἐγὼ Ἡροδότῳ τεύχων τὸ μὲν ἄρματι τεθρίππῳ
 γέρας,
 15 ἀνία τ' ἀλλοτρίαις οὐ χερσὶ νωμάσαντ' ἐθέλω 20
 ἢ Καστορείῳ ἢ Ἰολάοι' ἐναρμόξαι νιν ὕμνῳ.
 κείνοι γὰρ ἠρώων διφρηλάται Λακεδαίμονι καὶ Θή-
 βαις ἐτέκνωθεν κράτιστοι· 25

Στρ. β΄.

ἔν τ' ἀέθλοισι θίγον πλείστων ἀγώνων,
 καὶ τριπόδεσσιν ἐκόσμησαν δόμον
 20 καὶ λεβήτεσσιν φιάλαισί τε χρυσοῦ,
 γευόμενοι στεφάνων
 νικαφόρων· λάμπει δὲ σαφῆς ἀρετά 30
 ἔν τε γυμνοῖσι σταδίοις σφίσιν ἔν τ' ἀσπιδοδού-
 ποισιν ὀπλίταις δρόμοις·

Ἄντ. β΄.

οἶά τε χερσὶν ἀκοντίζοντες αἰχμαῖς,
 25 καὶ λιθίνοις ὀπότη' ἐκ δίσκοις ἴεν.
 οὐ γὰρ ἦν πεντάθλιον, ἀλλ' ἐφ' ἐκάστῳ
 ἔργματι κείτο τέλος. 35
 τῶν ἀθρόοις ἀνδησάμενοι θαμάκις

ἔρνεσιν χαίτας ῥεέθροισί τε Δίρκας ἔφανεν καὶ παρ'
Εὐρώτα πέλας,

Ἐπ. β΄.

30 Ἴφικλέος μὲν παῖς ὁμόδαμος ἔων Σπαρτῶν γένει, 40
Τυνδαρίδας δ' ἐν Ἀχαιοῖς ὑψίπεδον Θεράπνας οἰκέ-
ων ἔδος.

χαίρετ'. ἐγὼ δὲ Ποσειδάωνί τ' Ἴσθμῶ τε ζαθέα 45
Ἵογχηστίασίν τ' αἰόνεσσι περιστέλλων αἰοιδάν
γαρύσομαι τοῦδ' ἀνδρὸς ἐν τιμαῖσιν ἀγακλέα τὰν
Ἄσωποδώρου πατρὸς αἴσαν 50

Στρ. γ΄.

35 Ὀρχομενοῖό τε πατρώαν ἄρουραν, 55
ἄ νιν ἐρειδόμενον ναυαγίοις
ἐξ ἀμετρήτας ἀλὸς ἐν κρυσέεσσα
δέξατο συντυχία·
νῦν δ' αὖτις ἀρχαίας ἐπέβασε πότμος
40 συγγενῆς εὐαμερίας. ὁ πονήσαιοι δὲ νόῳ καὶ προ-
μάθειαν φέρει.

Ἀντ. γ΄.

εἰ δ' ἀρετῆ κατάκειται πᾶσαν ὀργάν,
ἀμφοτέρου δαπάναις τε καὶ πόνοις,
χρῆ νιν εὐρόντεσσι ἀγάνορα κόμπου 60
μὴ φθονεραῖσι φέρειν
45 γνώμαις. ἐπεὶ κούφα δόσις ἀνδρὶ σοφῶ
ἀντὶ μόχθων παντοδαπῶν, ἔπος εἰπόντ' ἀγαθὸν ξυ-
νὸν ὀρθῶσαι καλόν.

Ἐπ. γ΄.

μισθὸς γὰρ ἄλλοις ἄλλος ἐφ' ἔργμασιν ἀνθρώποις
γλυκύς, 65

μηλοβότα τ' ἀρότα τ' ὀρنيχολόχῳ τε καὶ ὄν πόντος
τράφει.

γαστρὶ δὲ πᾶς τις ἀμύνων λιμὸν αἰανῆ τέταται · 70
60 ὃς δ' ἀμφ' ἀέθλοις ἢ πολεμίζων ἄρηται κῦδος ἄβρόν,
εὐαγορηθεὶς κέρδος ὑψιστον δέκεται, πολιατᾶν καὶ
ξένων γλώσσας ἄωτον. 75

ἄμμι δ' ἔοικε Κρόνου σεισίχθον' υἱόν Στρ. δ'.
γείτον' ἀμειβομένοις εὐεργέταν
ἀρμάτων ἵπποδρόμιον κελαδηῆσαι,
65 καὶ σέθεν, Ἀμφιτρύων,
παῖδας προσειπεῖν, τὸν Μινύα τε μυχόν 80
καὶ τὸ Δάματρος κλυτὸν ἄλσος Ἐλευσῖνα καὶ Εὐ-
βοιαν ἐν γναμπτοῖς δρόμοις ·

Πρωτεσίλα, τὸ τεὸν δ' ἀνδρῶν Ἀχαιῶν Ἄντ. δ'.
ἐν Φυλάκα τέμενος συμβάλλομαι.
60 πάντα δ' ἐξειπεῖν, ὅσ' ἀγώνιος Ἑρμᾶς 85
Ἑροδότῳ ἔπορευ
ἵπποις, ἀφαιρεῖται βραχὺ μέτρον ἔχων
ὑμνος. ἢ μὰν πολλάκι καὶ τὸ σεσωπαμένον εὐθυ-
μίαν μείζω φέρει.

Ἐπ. δ'.
εἶη νιν εὐφώνων πτερύγεσσιν ἀερθέντ' ἀγλααῖς 90
65 Πιερίδων ἔτι καὶ Πυθῶθεν Ὀλυμπιάδων τ' ἐξαιρέτοις 95
Ἀλφεοῦ ἔρνεσι φράξαι χεῖρα τιμὰν ἑπταπύλοισ
Θήβαισι τεύχοντ'. εἰ δέ τις ἔνδον νέμει πλοῦτον
κρυφαῖον,
ἄλλοισι δ' ἐμπίπτων γελᾶ, ψυχὰν Ἀΐδα τελέων οὐ
φράζεται δόξας ἀνευθεν. 100

ΕΠΙΝΙΚΟΙ

ΙΣΘΜΙΟΝΙΚΑΙΣ.

ΩΙΔΗ Ε (Δ).

ΦΥΛΑΚΙΔΑΙ ΑΙΓΙΝΗΤΗΙ

ΠΑΓΚΡΑΤΙΩΙ.

Μᾶτερ Ἀελίου πολυώνυμε Θεία, Στρ. α΄.
 σέο ἕκατι καὶ μεγασθενῆ νόμισαν
 χρυσὸν ἄνθρωποι περιώσιον ἄλλων·
 καὶ γὰρ ἐριζόμεναι

5 νᾶες ἐν πόντῳ καὶ ὑφ' ἄρμασιν ἵπποι 5
 διὰ τεάν, ὧ' νασσα, τιμὰν ὠκυδινάτοις ἐν ἀμίλλαισι
 θαυμασταὶ πέλονται·

ἔν τ' ἀγωνίοις ἀέθλοισι ποθεινόν Ἀντ. α΄.
 κλέος ἔπραξεν, ὄντιν' ἀθρόοι στέφανοι 10
 χερσὶ νικάσαντ' ἀνέδησαν ἔθειραν

10 ἧ ταχυτάτι ποδῶν.
 κρίνεται δ' ἀλκὰ διὰ δαίμονας ἀνδρῶν.
 δύο δέ τοι ζωᾶς ἄωτον μούνα ποιμαίνοντι τὸν ἄλπι-
 στον εὐανθεῖ σὺν ὄλβῳ, 15

εἴ τις εὖ πάσχων λόγον ἔσλὸν ἀκούσῃ. Ἐπ. α΄.
 μὴ μάτευε Ζεὺς γενέσθαι· πάντ' ἔχεις,
 15 εἴ σε τούτων μοῖρ' ἐφίκοιτο καλῶν.

- θνατὰ θνατοῖσι πρέπει. 20
 τὴν δ' ἐν Ἴσθμῷ διπλόα θάλλοισ' ἀρετά,
 Φυλακίδα, κείται, Νεμέα δὲ καὶ ἀμφοῦν,
 Πυθέα τε παγκρατίου. τὸ δ' ἐμόν
 20 οὐκ ἄτερ Αἰακιδᾶν κέαρ ὕμνων γεύεται. 25
 σὺν Χάρισιν δ' ἔμολον Λάμπωνος υἱοῖς
 τάνδ' ἐς εὖνομον πόλιν. εἰ δὲ τέτραπται Στρ. β'.
 θεοδότων ἔργων κέλευθον ἀν καθαρὰν,
 μὴ φθώνει κόμπον τὸν εἰκότ' αἰοιδᾶ
 25 κρινάμεν ἀντὶ πόνων. 30
 καὶ γὰρ ἠρώων ἀγαθοὶ πολεμισταὶ
 λόγον ἐκέρδαναν, κλέονται δ' ἐν τε φορμίγγεσσι ἐν
 αὐλῶν τε παμφώνοις ὀμοκλαῖς 35
- μυρίον χρόνον· μελέταν δὲ σοφισταῖς Ἄντ. β'.
 Διὸς ἕκατι πρόσβαλον σεβιζόμενοι.
 30 ἐν μὲν Αἰτωλῶν θυσίαισι φαεναῖς
 Οἰνεΐδαι κρατεροί,
 ἐν δὲ Θήβαις ἵπποσόας Ἰόλαος 40
 γέρας ἔχει, Περσεὺς δ' ἐν Ἄργει, Κάστορος δ' αἰχμὰ
 Πολυδεύκεός τ' ἐπ' Εὐρώτα ῥεέθροις.
- ἀλλ' ἐν Οἰνώνα μεγαλήτορες ὄργαι Ἐπ. β'.
 35 Αἰακοῦ παίδων τε· τοὶ καὶ σὺν μάχαις 45
 δις πόλιν Τρώων πρᾶθον, ἐσπόμενοι
 Ἑρακλῆϊ πρότερον,
 καὶ σὺν Ἀτρεΐδαις. ἔλα νῦν μοι πεδόθεν·
 λέγε, τίνες Κύκνον, τίνες Ἑκτορα πέφνον,
 40 καὶ στράταρχον Αἰθιοπῶν ἄφοβον 50

Μέμνονα χαλκοάραν· τίς ἄρ' ἔσλὸν Τήλεφον
τρῶσεν ἐῶ δορὶ Καΐκου παρ' ὄχθαις;

τοῖσιν Αἴγιναν προφέρει στόμα πάτραν
διαπρεπέα νᾶσον· τετείχισται δὲ πάλαι
45 πύργος ὑψηλαῖς ἀρεταῖς ἀναβαίνειν.
πολλὰ μὲν ἀρτιεπῆς
γλῶσσά μοι τοξεύματ' ἔχει περὶ κείνων
κελαρύσαι· καὶ νῦν ἐν Ἄρει μαρτυρήσαι κεν πόλις
Αἴαντος ὀρθωθεῖσα ναύταις 60

ἐν πολυφθόρῳ Σαλαμὶς Διὸς ὄμβρῳ
50 ἀναρίθμων ἀνδρῶν χαλαζάεντι φόνῳ.
ἀλλ' ὅμως καύχημα κατάβρεχε σιγαῖ·
Ζεὺς τά τε καὶ τὰ νέμει,
65 Ζεὺς ὁ πάντων κύριος. ἐν δ' ἐρατεινῶ
μέλιτι καὶ τοιαῦδε τιμᾶ καλλίνικον χάρμ' ἀγαπάζοντι.
μαρνάσθω τις ἔρδων

ἀμφ' ἀέθλοισιν γενεὰν Κλεονίκου
55 ἐκμαθῶν· οὔτοι τετύφλωται μακρὸς
μόχθος ἀνδρῶν· οὐδ' ὀπόσαι δαπάναι
ἐλπίδων, ἔκνισ' ὄπιν.
αἰνέω καὶ Πυθέαν ἐν γυιοδάμαις
75 Φυλακίδα πλαγᾶν δρόμον εὐθυπορῆσαι,
χερσὶ δεξιὸν νόῳ ἀντίπαλον.
λάμβανέ οἱ στέφανον, φέρε δ' εὖμαλλον μίτραν,
καὶ πτερόεντα νέον σύμπεμψον ὕμνον. 80

ΕΠΙΝΙΚΟΙ

ΙΣΘΜΙΟΝΙΚΑΙΣ.

ΩΙΔΗ Η (Ζ).

ΚΛΕΑΝΔΡΩΙ ΛΙΓΙΝΗΤΗΙ

(ΠΑΓΚΡΑΤΙΩΙ.)

Στρ. α΄.

Κλεάνδρῳ τις ἀλικία τε λύτρον εὐδοξον, ᾧ νέοι,
καμάτων

πατρὸς ἀγλαὸν Τελεσάρχου παρὰ πρόθυρον ἰὼν
ἀνεγειρέτω

κῶμον, Ἴσθμιάδος τε νίκας ἄποινα καὶ Νεμέα, 5
ἀέθλων ὅτι κράτος ἐξεῦρε, τῷ καὶ ἐγώ, καίπερ ἀχνύ-
μενος

5 θυμόν, αἰτέομαι χρυσέαν καλέσαι 10

Μοῖσαν. ἐκ μεγάλων δὲ πενθέων λυθέντες

μήτ' ἐν ὀρφανία πέσωμεν στεφάνων, 15

μήτε κάδεα θεράπευε· παυσάμενοι δ' ἀπράκτων κακῶν
γλυκύ τι δαμωσόμεθα καὶ μετὰ πόνον·

10 ἐπειδὴ τὸν ὑπὲρ κεφαλᾶς 20

ἄτε Ταντάλου λίθον παρά τις ἔτρεψεν ἄμμι θεός,

Στρ. β΄.

ἀτόλματον Ἑλλάδι μόχθον. ἀλλ' ἐμ' οὐ δεῖμα μὲν
παροιχόμενον

καρτερᾶν ἔπαυσε μεριμνᾶν· τὸ δὲ πρὸ ποδὸς ἄρειον
(ὀρᾶν) αἶεί 25

ποντίαν θεόν, ὃς κεραυνοῦ τε κρέσσον ἄλλο βέλος
διώξει χερὶ τριόδοντός τ' ἀμαιμακέτου, Δὶ δαμαζο-
μέναν

75

ἢ Διὸς παρ' ἀδελφεοῖσιν. ἀλλὰ τὰ μὲν
παύσατε · βροτέων δὲ λεχέων τυχοῖσα

40 υἱὸν εἰσιδέτω θανόντ' ἐν πολέμῳ,

80

χεῖρας Ἄρεϊ τ' ἐναλίγκιον στεροπαῖσιν τ' ἀκμὰν
ποδῶν.

τὸ μὲν ἐμόν, Πηλείϊ γάμου θεόμορον

ὀπάσσαι γέρας Αἰακίδα,

85

ὄντ' εὐσεβέστατον φρασὶν Ἴωλκοῦ τράφεν πεδίον ·

Στρ. ε'.

45 ἰόντων δ' ἐς ἀφθιτον ἄντρον εὐθὺ Χείρωνος ἀντίκ'
ἀγγελίαι ·

90

μηδὲ Νηρέος θυγάτηρ νεικέων πέταλα δις ἐγγυαλι-
ζέτω

ἄμμιν · ἐν διχομηνίδεσσιν δὲ ἐσπέραις ἐρατόν

λύοι κεν χαλινὸν ὑφ' ἥρωϊ παρθενίας. ὥς φάτο

Κρονίδαις

95

ἐννέποισα θεά · τοὶ δ' ἐπὶ γλεφάροις

50 νεῦσαν ἀθανάτοισιν · ἐπέων δὲ καρπὸς

100

οὐ κατέφθινε. φαντὶ γὰρ ξύν' ἀλέγειν

καὶ γάμον Θέτιος ἀνακτας · αἰϊνέαν τ' ἔδειξαν σοφῶν

105

στόματ' ἀπίροισιν ἀρετὰν Ἀχιλέος ·

ὃ καὶ Μύσιον ἀμπελόεν

55 αἷμαξε Τηλέφου μέλανι ραίνων φόνῳ πεδίον,

110

Στρ. ς'.

γεφύρωσέ τ' Ἀτρεΐδαισι νόστον, Ἑλέναν τ' ἐλύσατο,

Τρωίας

Ἰνας ἕκταμῶν δορί, ταί νιν ῥύοντό ποτε μάχας ἑνα-
ριμβρότου

ἔργον ἐν πεδίῳ κορύσσοντα, Μέμνονός τε βίαν 115

ὑπέρθυμον Ἐκτορά τ' ἄλλους τ' ἀριστέας· οἷς δῶμα
Φερσεφόνας 120

60 μανύων Ἀχιλεὺς, οὔρος Αἰακιδᾶν,

Αἴγιναν σφετέραν τε ρίζαν πρόφαινευ.

τὸν μὲν οὐδὲ θανόντ' ἀοιδαὶ ἔλιπον, 125

ἀλλὰ οἱ παρά τε πυρὰν τάφον θ' Ἐλικώνιαι παρ-
θένοι

στάν, ἐπὶ θρῆνόν τε πολύφαμον ἔχεαν.

65 ἔδοξ' ἄρα καὶ ἀθανάτοις, 130

ἔσλόν γε φῶτα καὶ φθίμενον ὕμνοις θεᾶν διδόμεν.

Στρ. ζ.

τὸ καὶ νῦν φέρει λόγον, ἔσσυταί τε Μοισαῖον ἄρμα
Νικοκλέος

μᾶμα πυγμάχου κελαδῆσαι. γεραίρετέ νιν, ὅς
Ἴσθμιον ἀν νάπος 135

Δωρίων ἔλαχεν σελίνων· ἐπεὶ περικτίονας

70 ἐνίκασε δὴ ποτε καὶ κείνος ἄνδρας ἀφύκτω χερὶ κλο-
νέων. 140

τὸν μὲν οὐ κατελέγχει κριτοῦ γενεά

πατραδελφεοῦ· ἀλίκων τῷ τις ἀβρόν 145

ἀμφὶ παγκρατίου Κλεάνδρῳ πλεκέτω

μυρσίνας στέφανον. ἐπεὶ νιν Ἀλκαθόου τ' ἀγῶν
σὺν τύχῃ

75 ἐν Ἐπιδαύρῳ τε πρὶν ἔδεκτο νεότας· 150

τὸν αἰνεῖν ἀγαθῷ παρέχει·

ἦβαν γὰρ οὐκ ἄπειρον ὑπὸ χειρὶ καλῶν δάμασεν.

SELECT FRAGMENTS.

29, 30. (5, 6.)*

Ἴσμηνὸν ἧ χρυσαλάκατον Μελίαν,
 ἧ Κάδμον, ἧ σπαρτῶν ἱερὸν γένος ἀνδρῶν,
 ἧ τὰν κνανάμπυκα Θήβαν,
 ἧ τὸ πάντολμον σθένος Ἑρακλέος,
 5 ἧ τὰν Διωνύσου πολυγαθία τιμάν,
 ἧ γάμον λευκωλένου Ἑρμοῦ ὑμνήσομεν ;

* * * * *

Πρῶτον μὲν εὐβουλον Θέμιν οὐρανίαν
 χρυσαίσειν ἵπποις Ὀκεανοῦ παρὰ παγᾶν
 Μοῖραι ποτὶ κλίμακα σεμνάν
 ἄγον Οὐλύμπου λιπαρὰν καθ' ὁδόν
 5 σωτῆρος ἀρχαίαν ἄλοχον Διὸς ἔμμεν·
 ἅ δὲ τὰς χρυσάμπυκας ἀγλαοκάρπους τίκτεν ἀλα-
 θέας Ὀρας.

75. (54.)

*Ἴδετ' ἐν χορόν, Ὀλύμπιοι,
 ἔπι τε κλυτὰν πέμπετε χάριν, θεοί,
 πολύβατον οἷτ' ἄστεος ὀμφαλὸν θυόεντα
 ἐν ταῖς ἱεραῖς Ἀθάναις
 5 οἰχνεῖτε πανδαίδαλόν τ' εὐκλέ' ἀγοράν.
 ἰοδέτων λάχετε στεφάνων τῶν ἑαριδρόπων·
 ἀμοιβὰν Διόθεν τέ με σὺν ἀγλαΐᾳ

* The numbers in parenthesis refer to Boeckh's edition.

ἴδετε πορευθέντ' ἐς ἀοιδὰν δεύτερον
ἐπὶ τε κισσοκόμαν θεόν.

- 10 τὸν Βρόμιον Ἐριβόαν τε βροτοὶ καλέομεν,
γόνου ὑπάτων μὲν πατέρων μελπόμεν
γυναικῶν τε Καδμειᾶν ἔμολον.
ἔναργέ' ἀνέμων μαντήϊ' οὐ λανθάνει,
φοινικοεᾶνων ὀπότ' οἰχθέντος Ὀρᾶν θαλάμου
15 εὐοδμον ἐπάγωσιν ἔαρ· φυτὰ νεκτάρεια
τότε βάλλεται,
τότ' ἐπ' ἀμβρόταν χθόν' ἔραταί
ἴων φόβαι ῥόδα τε κόμαισι μίγνυται,
ἄχει τ' ὀμφαὶ μελέων σὺν αὐλοῖς,
20 ἀχεί τε Σεμέλαν ἐλικάμπυκα χοροί.

76. (46.)

ᾠ τὰ λιπαραὶ καὶ ἰοστέφανοι καὶ ἀοίδιμοι,
Ἑλλάδος ἔρεισμα, κλειναὶ Ἀθᾶναι, δαιμόνιον πτολί-
εθρον.

77. (196.)

ᾠθι παῖδες Ἀθαναίων ἐβάλοντο φαεννὰν
κρηπῖδ' ἐλευθερίας.

87, 88. (58.)

Στρ.

Χαῖρ', ὦ θεοδμάτα, λιπαροπλοκάμου
παίδεσσι Λατοῦς ἡμεροέστατον ἔρνος,
πόντου θύγατερ, χθονὸς εὐρείας ἀκίνητον τέρας,
ἄντε βροτοί
Δᾶλον κικλήσκουσιν, μάκαρες δ' ἐν Ὀλύμπῳ τηλέ-
φαντον κυανέας χθονὸς ἄστρον.

* * * * *

Ἄντ.

ἦν γὰρ τοπάροιθε φορητὰ κυμάτεσσιν παντοδαπῶν
τ' ἀνέμων.

ριπαῖσιν· ἀλλ' ἅ Κοιογενῆς ὁπότε ὠδίνεσσι θύοισ'
ἀγχιτόκοις ἐπέβα νιν,

δὴ τότε τέσσαρες ὄρθαί

πρέμνων ἀπώρουσαν χθονίων,

5 ἀν δ' ἐπικράνοις σχέθον πέτραν ἀδαμαντοπέδιλοι
κίονες· ἔνθα τεκοῖσ' εὐδαίμον' ἐπόψατο γένναν.

106. (73.)

Ἄπο Ταῦγέτοιο μὲν Λάκαιναν

ἐπὶ θηρσὶ κύνα τρέφειν πυκινώτατον ἔρπετον·

Σκύριαι δ' ἐς ἄμελξιν γλάγους

αἶγες ἐξοχώταται·

5 ὄπλα δ' ἀπ' Ἄργεος· ἄρμα Θηβαῖον· ἀλλ' ἀπὸ τῆς
ἀγλαοκάρπου

Σικελίας ὄχημα δαιδάλεον ματεύειν.

107. (74.)

Ἄκτις Ἄελίου, τί πολύσκοπ' ἐμήσαο, θεῶν μᾶτερ
ὀμμάτων;

ἄστρον ὑπέρτατον ἐν ἀμέρᾳ κλεπτόμενον,

ἔθηκας ἀμάχανον ἰσχὺν προταινί

ἀνδράσι καὶ σοφίας ὁδόν, ἐπίσκοτον

5 ἀτραπὸν ἐσσυμένα

ἐλαύνειν τι νεώτερον ἢ πάρος.

ἀλλὰ σε πρὸς Διὸς ἵππους τε θεῶς ἱκετεύω,

ἀπήμον' εἰς οἶμον τινὰ τράποιο Θήβαις,

ὧ πότνια, πάγκοινων τέρας.

- 10 πολέμου δ' εἰ σᾶμα φέρεις τινός, ἧ στάσιν οὐλο-
 μέναν,
 ἧ παγετὸν καρποῦ φθίσιν, ἧ νιφετοῦ σθένος ὑπέρ-
 φατον,
 ἧ πόντου κενέωσιν ἀνὰ πέδον
 χθονός, ἧ νότιον θέρος,
 ὕδατι ζακότῳ ξεράν
- 15 εἰ γαῖαν κατακλύσαισα θήσεις
 ἀνδρῶν νέον ἐξ ἀρχᾶς γένος,
 ὀλοφύρομαι οὐδὲν ὅ τι πάντων μέτα πείσομαι.

109. (228.)

Τὸ κοινόν τις ἀστῶν ἐν εὐδία τιθείς
 ἐρευνασάτω
 μεγαλάνορος Ἀσυχίας τὸ φαιδρὸν φάος,
 στάσιν ἀπὸ πραπίδος ἐπίκοτον ἀνελών,
 πενίας δότειραν, ἐχθρὰν κουροτρόφον.

123. (88.)

Στρ.

Χρῆν μὲν κατὰ καιρὸν ἐρώτων δρέπεσθαι, θυμέ,
 σὺν ἀλικία·
 τὰς δὲ Θεοξένου ἀκτῖνας προσώπου μαρμαριζοίσας
 δρακείς
 ὅς μὴ πόθῳ κυμαίνεται, ἐξ ἀδάμαντος
 ἧ σιδάρου κεχάλκευται μέλαιναν καρδίαν

Ἄντ.

- 6 ψυχρᾶ φλογί, πρὸς δ' Ἀφροδίτας ἀτιμασθεῖς ἐλικο-
 βλεφάρου
 ἧ περὶ χρήμασι μοχθίζει βιαίως, ἧ γυναικείαν
 θράσει

ψυχὰν φορεῖται πᾶσαν ὁδὸν θεραπεύων.
 ἀλλ' ἐγὼ πᾶς δέατι κηρὸς ὡς δαχθεὶς ἔλα

ἼΕπ.

ἱρᾶν μελισσᾶν τάκομαι, εὖτ' ἂν ἴδω παίδων νεόγνιον
 ἐς ἧβαν·

10 ἐν δ' ἄρα καὶ Τενέδω Πειθῷ τε νεόν
 καὶ Χάρις υἷον (ἀνάγ') Ἀγησίλα.

129, 130. (95.)

Τοῖσι λάμπει μὲν μένος ἀελίου τὰν ἐνθάδε νύκτα κάτω,
 φοινικορόδοις τ' ἐνὶ λειμώνεσσι προάστιον αὐτῶν
 καὶ λιβάνῳ σκιαρὸν καὶ χρυσέοις καρποῖς βεβριθός.
 καὶ τοὶ μὲν ἵπποις γυμνασίοις τε, τοὶ δὲ πεσσοῖς,
 5 τοὶ δὲ φορμίγγεσσι τέρπονται, παρὰ δέ σφισιν εὐ-
 ανθῆς ἄπας τέθαλεν ὄλβος·
 ὁδμὰ δ' ἐρατὸν κατὰ χῶρον κίδναται
 αἰεὶ θύα μιγνύντων πυρὶ τηλεφανεῖ παντοῖα θεῶν
 ἐπὶ βωμοῖς.

* * * * *

ἔνθεν τὸν ἄπειρον ἐρεύγονται σκότον
 βληχροὶ δνοφεράς νυκτὸς ποταμοί

131. (96.)

Ὀλβία δ' ἅπαντες αἴσα λυσίπονον τελευτάν.
 καὶ σῶμα μὲν πάντων ἔπεται θανάτῳ περισθενεῖ,
 ζῶν δ' ἔτι λείπεται αἰῶνος εἶδωλον· τὸ γάρ ἐστι
 μόνον

ἐκ θεῶν· εὐδαι δὲ πρασσόντων μελέων, ἀτὰρ εὐδόν-
 τεσσιw ἐν πολλοῖς ὀνειροῖς

5 δείκνυσι τερπνῶν ἐφέρποισαν χαλεπῶν τε κρίσιw.

132. (97.)

Ψυχαὶ δ' ἀσεβέων ὑπουράνιοι γαῖα ποτῶνται
 ἐν ἄλγεσιν φονίους ὑπὸ ζεύγλαις τ' ἀφύκτοις κακῶν·
 εὐσεβέων δ' ἐπουράνιοι νάοισαι
 μολπαῖς μάκαρα μέγαν αἰείδοντ' ἐν ὕμνοις.

133. (98.)

Οἷσι δὲ Φερσεφόνα ποιῶν παλαιοῦ πένθεος
 δέξεται, ἐς τὸν ὑπερθεὺς ἄλιον κείνων ἐνάτω ἔτει
 ἀνδιδοῖ ψυχὰς πάλιν,
 ἐκ τῶν βασιλῆες ἀγαυοὶ καὶ σθένει κραιπνοὶ σοφία
 τε μέγιστοι
 ἄνδρες αὖξοντ'· ἐς δὲ τὸν λοιπὸν χρόνον ἥρωες ἀγ-
 νοὶ πρὸς ἀνθρώπων καλεῦνται.

193. (205.)

. Πενταετηρὶς ἑορτά
 βουπομπός, ἐν ᾗ πρῶτον εὐνάσθη ἀγαπατὸς ὑπὸ
 σπαργάνοις.

221. (242.)

. . . Ἀελλοπόδων μὲν τιν' εὐφραίνουσι ἵππων
 τίμια καὶ στέφανοι, τοὺς δ' ἐν πολυχρύσοις θαλά-
 μοις βιοτά·
 τέρπεται δὲ καὶ τις ἔπι (φρασὶν) οἶδμ' ἐνάλιον
 ναὶ θεῶ σῶς διαστείβων

222. (243.)

. . . Διὸς παῖς ὁ χρυσός·
 κείνον οὐ σῆς οὐδὲ κὶς δάπτει,
 δάμναται δὲ βροτέαν φρένα κάρτιστον κτεάνων.

NOTES.



FIRST OLYMPIAN ODE.

THIS magnificent poem stands fitly at the head of the Epinician odes, since its subject is the praise of the Olympian games and since it contains the story of Pelops, who first won a race on the banks of the Alpheus. It is in honor of a victory which Hiero, tyrant of Syracuse, gained with the single racehorse (*κέλης*, saddlehorse) at Olympia, Ol. LXXVI, 476 B.C., or, according to others, four years later. Hiero had gained a like victory at the Olympian games, Ol. LXXIII, 488 B.C., as also at the Pythian games, Ol. LXXIII 3, 486 B.C., and Ol. LXXIV 3, 482 B.C. The second Pythian ode commemorates a victory won by his chariot of four colts, probably at Thebes. He was successful in the more distinguished race of the fourhorse chariot, first at Delphi, Ol. LXXVI 3, 474 B.C., commemorated by the first Pythian ode, and afterwards at Olympia, Ol. LXXVIII, 468 B.C., the year before his death.

Besides the first Olympian, Pindar composed for Hiero the first three Pythian odes, a hyporchema, and a scolion.

Hiero was son of Deinomenes and brother of Gelo (see Pyth. I 79 and note), at whose subjection of Syracuse he became ruler of Gela, 485 B.C., and at whose death he became tyrant of Syracuse, 478 B.C. He was an arbitrary monarch (see on Pyth. I 30, 90), but generous to poets, and his court has been compared with that of Augustus. Unfortunately for his fame, he belonged to a falling dynasty. He died 467 B.C. His achievements are referred to in the odes in his honor. The sixth Olympian and first Nemean odes were composed for his subjects and friends, besides others not contained in this collection.

In the Altis, the sacred enclosure in which the temples stood at

Olympia, a bronze chariot with a man upon it (the work of Onatas of Ægina) and on either side of this a racehorse (κέλης), on which a boy was seated (the work of Calamis), bore an inscription that these were dedicated to Zeus by Deinomenes in memory of the Olympian victories of his father, Hiero. Paus. VIII 42: 9 —

Σόν ποτε νικήσας, Ζεῦ Ὀλύμπιε, σεμνὸν ἀγῶνα
 τεθρίππῳ μὲν ἄπαξ, μουνοκέλητι δὲ δίς,
 δῶρ' ἱέρων τάδε σοι ἐχαρίσσατο· παῖς δ' ἀνέθηκε
 Δεινομένης πατρὸς μνῆμα Συρακοσίου.

This ode celebrates Hiero's victory, but the pervading thought is not "Hiero was victorious at Olympia," but rather this: "The Olympian games at which Hiero was victorious are the most glorious of all." From this thought, expressed at the beginning of the ode, the poet passes to the story of Pelops, the Lydian king, beloved of the gods, who first with unwearying horses won a race at Olympia. The clearly-marked transitions, vs. 23 fg. and 93 fg., divide the introduction and conclusion from the myth, which is the *ὀμφαλός*, the heart of the ode, and which illustrates suitably the victory of Hiero, the powerful tyrant of Syracuse.

The ode, it is supposed, was sung in the palace at Syracuse. Pindar himself may have been present, as is indicated by v. 16.

1. The introduction may be compared with that of Ol. XI. — **ἄριστον 1 μὲν ὕδωρ**: the same simile is found at the close of Ol. III. Cf. Plato, Euthyd. 304 B τὸ γὰρ σπάνιον τίμιον· τὸ δὲ ὕδωρ εὐωνότατον ἄριστον ὄν, ὡς ἔφη Πίνδαρος. Aristotle, Rhet. A, 1364 a καὶ τὸ σπανιώτερον τοῦ ἀφθόνου [μείζον ἐστὶ] οἶον χρυσοῦς σιδήρου, ἀχρηστότερος ὢν· μείζον γὰρ ἢ κτήσις διὰ τὸ χαλεπωτέραν εἶναι. ἄλλον δὲ τρόπον τὸ ἀφθονον τοῦ σπανίου, ὅτι ἢ χρήσις ὑπερέχει· τὸ γὰρ πολλάκις τοῦ ὀλιγάκις ὑπερέχει· ὅθεν λέγεται "ἄριστον μὲν ὕδωρ." Plutarch queries whether water or fire is the more useful. It was a widespread opinion among the ancients that water was the first of the elements. — **ὁ δὲ . . . πλούτου**: construe ὁ δὲ χρυσοῦς ἅτε πῦρ αἰθόμενον νυκτί, ἔξοχα διαπρέπει πλούτου. Cf. Isth. V 2.

2. **μεγάνορος πλούτου**: 'princely riches.' Cf. Pyth. X 18 ἀγάνορα πλούτου. The gen. depends upon the superlative idea in διαπρέπει ἔξοχα.

H. refers to Hadley's Grammar: G. to Goodwin's Grammar: GMT. to Goodwin's Moods and Tenses of the Greek Verb. Hom. A, B, Γ, κτλ. to the books of the Iliad. Hom. α, β, γ, κτλ. to the Odyssey.

Page

1 In **διά** lies in general the idea of *distinction* in both senses, *difference* (as here), and *superiority*.—The first two comparisons are put in independent sentences. The thought is: "As water is the best thing, and as gold gleams above other possessions like fire in the night, so the Olympian games are of all the most magnificent." But when the poet comes to the principal sentence, a new and still grander comparison occurs to him and the form of expression is changed. Thus the way is carefully prepared for the figure of the sun in the heavens.

3. **εἰ δ' ἄεθλα**: 'but if thou desirest to sing of games, dear heart.'—**ἄεθλα**: *ἀγῶνας*. Perhaps a transition from the meaning of 'prizes' to 'games' is found in passages like Archilochus, fr. 104 **Εὔτε πρὸς ἄεθλα δῆμος ἠθροίζετο**.—[**γαρύειν**: **γηρύειν**: Doric inf.; cf. Pyth. IV 56, 115; G. 119: 14 c. The Doric ending **-ειν** is sustained by the consensus of the mss., but is found in Pindar only at the end of the verse where **-ειν** might stand. For the similar case of the acc. plur. see v. 53.]

4. **ἦτορ**: see on Ol. II 89.

5. **μηκέτι σκοπέει**: 'seek no longer for another star more cheering, life-giving, than the sun.'

6. **ἐν ἡμέρᾳ** is added because of **νυκτί** in v. 2.—**ἄστρον** is used here like **ἀστήρ**.—**ἐρήμιος δι' αἰθέρος** (cf. Hor. Car. I 3: 34 *vacuum aera*): as the sun in a clear sky appears alone, hiding the stars (while by night the heavens are adorned with "radiant orbs"), so does the brilliant glory of the Olympian games obscure all others.—**αἰθήρ** is here fem. as e.g. Soph. Oed. Tyr. 866 **οὐρανίαν | δι' αἰθέρα**. Cf. Ol. VII 67 and note.

7. **Ὀλυμπίας**: i.e. **Ὀλυμπίας ἀγῶνος**. *Comparatio compendiaria*. So Shakespeare, King John II 431 "Whose veins bound richer blood than Lady Blanch"; Hamlet III 4 "An eye like Mars, . . . a station like the herald Mercury."—**αὐδάσομεν**: future with **μή** as an exhortation. (Pindar seems not to use the subj. with short mode vowel, although **πάσομεν**, Ol. VI 3; **βάσομεν**, Ol. VI 24; **δαμωσόμεθα**, Isth. VIII 9, as well as this **αὐδάσομεν**, could be understood as subjunctives.)

8. **ὅθεν . . . μητίεσι**: 'whence the song surges about the minds of the poets'; i.e. the games afford the poets subject for song; Olympia is the source of song. Cf. Ol. III 9 **ἄ τε Πίσα . . . τᾶς ἄπο | θεόμοροι νίσοντ' ἐπ' ἀνθρώπουσ' αἰοδαί**.

9. **σοφῶν**: 'poets.' See Pyth. I 12, 42, **κτλ**. So in Arist. Frogs 882, 1519: in Xenophon, An. I 2: 8 **σοφία** = poetic skill, and hence music.—**κελαδεῖν**: 'to loudly praise.' So Ol. II 2; Pyth. I 58. Cf. Arist. Frogs 383 **ζαθέοις μολπαῖς κελαδεῖτε**.

10. **Κρόνου παῖδα**: Zeus is made prominent here as the patron of the Olympian games (see Ol. II init.), and thus the giver of the victory.

See v. 106 fg. So Apollo is brought into the foreground of the Pythian odes, cf. Pyth. I 1, 39, II 16, IV 3: and Poseidon in the Isthmian odes, cf. Isth. I 32, 52 fg. — **ἰκομένους** agrees with the subject of **κελαδεῖν**. Cf. Isth. I 46.

11. **μάκαιραν**: 'happy,' 'wealthy.' So riches is the principal idea in **ἄλβος**, Ol. II 10, VI 72. Cf. Hor. Car. III 29: *11 beatae Romae*.

12. **θεμιστεῖον**: 'law-giving.' Cf. Pyth. IV 152: Hom. λ 569 **θεμιστεύοντα νέκυσσιν**. Aesch. Pers. 764 **ἔχοντα σκῆπτρον εὐδυντήριον**. Or it may be 'just' (cf. Ol. VI 93), and the gloss of Hesychius, **θεμίστε(ι)ον· δίκαιον** may be referred to this line. — **ἀμφέπει**: so Soph. Electra 651 **σκῆπτρά τ' ἀμφέπειν τάδε**. Cf. **διέπων**, Ol. VI 93. — **πολυμάλω**: for the fertility of Sicily, see Nem. I 14 fg. and note. It was preëminently the country of herds, herdsmen, and bucolic poetry.

13. **δρέπων**: the figure is taken from plucking flowers. So Pyth. I 49, IV 130. In this sense the middle voice is more frequent, as Nem. II 9. — **κορυφὰς ἀρετᾶν** (cf. Nem. I 34): i.e. 'the highest of all virtues,' and 'praise for the highest of all virtues,' bravery in war, hospitality, delight in the Greek games, love for music.

14. **ἀγλαίζεται ἐν**: 'delights in.' Cf. Soph. Trach. 1118 **ἐν οἷς χαίρειν προθυμῆι**.

15. **μουσικᾶς ἐν ἰώτῳ**: at the court of Hiero, besides Pindar, were present Aeschylus, Simonides, Bacchylides, Epicharmus, and possibly Sophron and Xenophanes. The tyrant was liberal to the poets though he was said to be grasping in his dealings with his subjects.

16. **οἶα**: 'as.' — **παίζομεν**: 'sing merrily.' Cf. Verg. Ecl. I 10 *ludere 2 calamo agresti*. Among these jovial strains are to be understood probably the *scolia* or drinking-songs.

17. **θαμά**: 'often'; (for **θάμα**, 'simul.' see Ol. VII 12). — **Δωρίαν**: to celebrate a Dorian king in his own home. It is tuned in the Dorian scale. See on v. 102. — **ἀπὸ . . . λάμβανε** (Figurative. It is not to be understood that the accompaniment of the lyre began here): the lyre when not wanted was hung on a nail. Cf. Hom. θ 67 **καθ' δ' ἐκ πασσαλόφι κρέμασεν φόρμιγγα λίγειαν**. — **φόρμιγγα**: other odes were accompanied by both lyre and flute. See on Ol. VII 12.

18. **εἴ τί τοι**: conditional in form, but not in force: cf. St. Paul. Ep. Philip. II 1 **εἴ τις οὖν παράκλησις ἐν Χριστῷ, κτλ.**, *if there be, therefore, any consolation in Christ, if any comfort of love, if any fellowship of the spirit, if any bowels and mercies, fulfill ye my joy.* — **Πίσας**: the site of the old Achaean fortress, which had been destroyed long before Pindar's time. Pisa was probably a little to the east of Olympia, with which it seems to be identified here and Ol. II 3. — **Φερενίκου**: Hiero's

Page

2 successful horse. Bacchylides also celebrates him, fr. 6 *Ξανθότριχα μὲν Φερένικον* | *Ἄλφειν παρ' εὐρυδίαν πῶλον ἀελλοδρόμον* | *εἶδε νικάσαντα*. The same Pherenicus (or perhaps his grandsire) is mentioned in Pyth. III 74, which ode also was written in Hiero's honor.

19. *νόον . . . φροντίσιν*: Pindar seems to have been present at the race. The beauty of the games and of the horse (subject his mind to thought) urge him to sing. — *γλυκυτάταις . . . φροντίσιν*: 'sweetest meditations.' *φροντίς* is used of poetry like *μελέτη*, Ol. XIV 18.

20. *Ἄλφει*: Olympia lies on the right bank of the Alpheus, which rises in Arcadia, and as it enters Pisatis is about one hundred and eighty feet in width, as wide as the Tiber at Rome. The depth is generally not more than five feet. The water is muddy, but abounds in fish and is used to float down the logs which are cut on the mountains.

21. *ἀκέντητον*: cf. Plato (of the 'good horse') Phædr. 253 D *ἄπληκτος, κελεύματι μόνον καὶ λόγῳ ἠνιοχεῖται*. — *δρόμοισι*: the stadium was traversed twelve times, see Ol. II 50, VI 75.

22. *κράτει προσέμιξε*: 'brought to victory.' Cf. Hor. Car. I 1 *miscens superis*. See on Nem. I 18. *κράτος* is first 'might,' then the 'success gained by might'; cf. v. 78 and Hom. φ 280 *ἠῶθεν δὲ θεὸς δώσει κράτος φ' κ' ἐθέλησιν*. Soph. Elect. 84 *ταῦτα γὰρ φέρει | νίκην τ' ἐφ' ἡμῖν καὶ κράτος τῶν δραμένων*.

23. *Συρακόσιον* and *βασιλῆα* are in double apposition with *δεσπόταν*. The title *βασιλεύς* belongs properly to the princes of the heroic age. It is a more honorable term than *τύραννος*. — *λάμπει δέ οἱ*: 'the king's fame is bright.' — *οἱ* retains the force of the original initial digamma. So v. 65, Ol. VII 89 etc. Cf. *τὲ Ἰδριν*, v. 104; *πολλὰ εἰδώς*, Ol. II 86; *τὲ ἐπέων*, II 93; *εἷη ἀνδάνειν*, Pyth. I 29; see on Ol. XIV 22.

24. *Λυδοῦ . . . αποικία*: Pisa. Perhaps, however, the first colony settled in Argolis. See Curtius, Greek Hist. Book I, Chap. III.

25. The common story says that Tantalus, son of Zeus and king of Lydia, killed his son Pelops, cooked him, and placed him before the gods who had come to feast with him. The other divinities did not touch the horrible dish, but Demeter failed to notice the deception and ate one shoulder. When then the gods placed the remains in a caldron and recalled Pelops to life, Demeter gave him an ivory shoulder. The god-fearing poet rejects this story as unworthy of the gods, but seeks to unravel the origin of the common fable and gives it in another form which is more honorable to the divinities. (See on Ol. VI 34.) That Pelops had an ivory shoulder and that he disappeared from among men, Pindar does not deny, but explains. For the story, cf. Ovid, Met. VI 407 *manibus mox caesa paternis | membra ferunt iunxisse deos; aliisque repertis, | qui*

locus est iuguli medius summiq[ue] lacerti, | defuit. impositum est non
comparentis in usum | partis ebur; factoque Pelops fuit integer illo.
Nonnus, Dionysiaca XVIII 24 ὑπὲρ Σιπύλου δὲ καρήνων | Τάνταλος, ὡς ἐνέ-
πουσι, τὸν ξείνισσε τρκῆα, | δαιτρεύσας δ' ἕν νία θεοῖς παρέθηκεν ἐδωδὴν· |
καὶ Πέλοπος πλατὺν ἄμον, ὅσον θοιήσατο Δηῶ, | μορφώσας ἐλέφαντι, νόθῳ
τεχνήμονι κόσμῳ, | νιέα δαιτρευθέντα πάλιν ζώγρησε Κρονίων. — τοῦ: the
poet often effects the transition to the myth by means of a relative. —
ἐράσσατο: inceptive aorist; 'fell in love,' 'became enamored.'

26. ἐπεὶ: 'since' he was born with an ivory shoulder, i.e. because he
was beautiful and of noble birth. A white spot on the shoulder was the
family birthmark of the Pelopids. — καθαροῦ: opposed to the blood-
stained caldron of the fable. — λέβητος: the basin in which the new-born
infant was washed. Pindar, though he rejects the common story, retains
the traditional expressions, λέβης and ἐλέφας. — Κλωθῶ: the Fates are
present at birth as well as at death. So Ol. VI 42. Cf. Nam. VII 1
'Ελεῖθναι, πάρεδρε Μοιρῶν βαθυφρόνων. In Euripides, Iphig. Taur. 206,
the Fates are Λόχραι θεαί.

27. ἄμον: acc. of specification. — κεκαδμένον: cf. Verg. Georg. III 7
umeroque Pelops *insignis eburno*.

28. θαυματά (not θαύματα): 'truly many things are to be wondered
at.' — ὑπὲρ . . . λόγον (construe with δεδαιδαλμένοι): cf. Thuc. I 21 ὡς
ποιηταὶ ὑμνήκασι περὶ αὐτῶν ἐπὶ τὸ μείζον κοσμοῦντες.

29. ἐξαπατῶντι [ἐξαπατῶσι]: used absolutely. — μῦθοι (refers to the
stories of the προτέρων, v. 36): in apposition with φάτις. The verb is
attracted by it into the plural number.

30. χάρις: ἡ τῆς ποιητικῆς χάρις καὶ τὰ ἄπιστα ποιεῖ πιστά. Cf. Ol.
XIV 3 fg. Tibullus I 4: 63 carmina ni sint, | ex umero Pelopis non
nituisset ebur.

31. τιμάν: 'her authority,' 'credence.' — ἐμήσατο: gnomic aorist.

33. ἀμέραι (sc. εἰσίν): personification, as is shown by μάρτυρες. See on
Ol. II 17. Future time brings the truth to light. Cf. Ol. X 53 ὅ τ' ἐξελέγχων
μόνος | ἀλάθειαν ἐτήτυμον | χρόνος τόδε σαφανὲς ἰὼν πόρσω κατέφρασεν.

35. [φάμεν: φάμαι. H. 359 D: G. 126: 9.] — ἀμφὶ δαιμόνων: 'con-
cerning the gods.' — μείων: 'less is the blame.' Cf. Pyth. I 82. For
the litotes, cf. Hom. E 800 ἢ ὀλίγον ὃ παιδα εἰκότα γείνατο Τυδεύς.

36. νιέ Ταντάλου, σέ δέ: the particle δέ follows the pronoun since
the vocative is an interjection, without construction in the sentence. So
Ol. VI 22 and often. Aesch. Prom. 3 Ἦφαιστε, σοὶ δέ χρή. Choerh.
490 ὦ Περσέφασσα, ὁδὸς δέ κτλ. — ἀντία προτέρων: 'in opposition to those
who have gone before.'

37. ἐκάλεσε: sc. θεούς, easily supplied from v. 39. — εὐνομάτατον: it
was undefiled by Pelops's blood.

Page

- 2 38. ἔρανον is here a general term for 'banquet.' Euripides uses the same word for the same feast, Helena 388. So Epicharmus fr. 65 (Ahrens) 'Ο Ζεὺς μ' ἐκάλεσε Πέλοπί γ' ἔρανον ἰστιῶν. — Φῶλαν: a Homeric use of the epithet. — Σίπυλον: the home of Tantalus, a city on the mountain of the same name in Magnesia. It lay in the earthquake belt and was destroyed early. Aristotle, Meteorol. B 368 b γενομένου σεισμῶ τὰ περὶ Σίπυλον ἀνετράπη. Pliny, Nat. Hist. II 91 (terra devoravit) Sipyllum in Magnesia et prius in eodem loco clarissimam urbem quae Tantalus vocabatur. From these earthquakes may have arisen the myth of the sudden overthrow of Tantalus and his proverbial prosperity.
- 3 39. ἀμοιβαία shows that Tantalus had been invited to the feasts of the gods. See on v. 54.
40. Ἀγλαοτρίαιαν: see on v. 73. — ἀρπάσαι, with σέ as object, depends on φθέγξομαι.
41. δαμέντα: cf. Hom. ι 454 δαμασσάμενος φρένας οἴνω. — ἀν' ἵπποις: 'on a golden chariot.' ἵπποι is used as in Homer for both horses and chariot. Cf. Ol. VIII 50 ἀποπέμπων Αἰακόν | δεῦρ' ἀν' ἵπποις χρυσέαις.
42. μεταβάσαι: inf. of result after δαμέντα . . . ἰμέρω, cf. κελαδεῖν, v. 9.
43. δευτέρω: Pindar seems to regard Ganymede as the son of Laomedon, who was the contemporary of Pelops. So Eurip. Troad. 820 fg. μάταν ἄρ', ᾧ χρυσέαις ἐν οἰνοχόαις ἀβρὰ βαίνων, | Λαομεδόντιε παῖ, | Ζανὸς ἔχεις κυλίκων | πλήρωμα, καλλίσταν λατρείαν. This seems to be the view of Cicero, Tusc. Disp. I 65 nec Homerum audio, qui Ganymeden a diis raptum ait propter formam, ut Iovi bibere ministraret: non iusta causa cur Laomedonti tanta fieret iniuria. In Homer, γ 231 fg., Ganymede is the son of Tros and brother of Ilus, who was the father of Laomedon. The seizure of Pelops, the poet thinks, must have been earlier than that of Ganymede, for the memory of it had been lost.
45. τωῦτ' ἐπὶ χρέος: 'for the same service,' i.e. to be the beloved cup-bearer of a god; cf. Hom. γ 234 Διὶ οἰνοχοεῦεν. — [τωυτό: Doric as well as Ionic crasis.]
46. ματρί: 'the men after long search did not bring thee to thy mother;' a delicate touch of nature. So Nem. I 50, Alcmena is the first to hasten when her child is in danger. Cf. Pyth. IV 186.
47. φθονερῶν γειτόνων: with the true story of the poet is contrasted the talk of the neighbors, envious of Tantalus's favors from the gods; the ghastly feast is contrasted with the lawful banquet, the death of Pelops with his removal to Olympus.
48. ὕδατος . . . εἰς ἀκμάν: εἰς ὕδωρ ἀκμαίως ζέον, 'into the boiling migt of the water.' — πυρί: dative of means with ζέοισαν.

49. **τάμον**: sc. *θεοί*, from v. 39; the object is the same as of *ἀγαγον*, 3 v. 46. — **κατὰ μέλη**: *μελεῖστί*, 'limb from limb.'

50. **τραπέζαισι**: the Homeric custom, that each guest should have a separate table. — **ἀμφὶ δεύτατα**: 'near the close of the feast.' — **κρεῶν σέθεν**: 'of thy flesh.'

52. **ἄπορα**: 'it is impossible.' Cf. Eur. Iph. Taur 386 *ἐγὼ μὲν οὖν | τὰ Ταντάλου θεοῖσιν ἐστίαματι | ἄπιστα κρίνω παιδὸς ἡσθῆναι βορᾶ*. The neuter plural is sometimes used with the impersonal verb, which here is to be supplied. So *εὐκοῖτα*, Pyth. I 34; *ἀδύνατα*, Pyth. II 81; *μακρὰ μοι νεῖσθαι*, Pyth. IV 247. — **τινά**: it was said, as has been seen, that Demeter devoured the shoulder.

53. Asyndeton is frequent where as here the following sentence explains or accounts for the preceding. — **ἀκέρδεια**: *litotes*; 'loss,' 'punishment.' — **θαμινά** is much like *ἀεί*, 'always,' as Hor. Car. III 2. 31, *ταῖο* is nearly equal to *numquam*. — [**κακαγόρος**: *κακηγόρους*. Doric acc. H. 143 D; G. 44: 4. The verse would allow the Attic ending *-ους*. Cf. on *γαρύνει*, v. 3.]

54. **εἰ δὲ δή τινα**: cf. Ol. II 56. — **σκοποί**: 'guardians,' 'lords.' Cf. Ol. VI 59. XIV 3; Aesch. Suppl. 381 *τὸν ὑψόθεν σκοπὸν ἐπισκόπει*. — Tantalus alone of mortals was admitted to the feasts of the gods; Ovid. Met. VI 173 *Tantalus | cui licuit soli superiorum tangere mensas*.

55. **ἀλλὰ γὰρ**: 'but (his good fortune ended) for' . . . — **καταπέψαι**: cf. Hom. A 81 *χόλον καταπέψη*, and for the thought, Pyth. II 26.

56. **κόρῳ**: see on Ol. VII 90. Cf. Ol. XIII 10 *ἴθρην, Κόρου ματέρα θρασύθυμον*. Theognis 153 *τίκτει τοι κόρος ὕβριν*. Solon IV 9 *οὐ γὰρ ἐπίστανται κατέχειν κόρον*. Aesch. Persians 821 *ὕβρις γὰρ ἐξανθοῦσ' ἐκάρπωσε στάχυν ἄτης*.

57. **ἄταν**: blind infatuation and the resulting ruin. — **οἱ** belongs to the verb, not to *πατήρ*. — **πατήρ**: sc. *ἀνδρῶν τε θεῶν τε*. — **λίθον**: in definitive apposition with *ἄν* (*ἄταν*): then, because of this apposition, *αὐτῷ* is added, which repeats *οἱ*. — The rock is not mentioned among the sufferings of Tantalus in Hom. λ 582 fg.: but the Homeric Nekyia gives the story in a different form from the other accounts, and, according to the scholia, Aristarchus pronounced that passage spurious. We find the rock mentioned first in Archilochus, fr. 53 *Μηδ' ὃ Ταντάλου λίθος | τῆσδ' ὑπὲρ ἰήσου κρεμάσθω*. "The rock of Tantalus" became proverbial for any great danger. So Isth. VIII 11 of the Persian invasion. Cf. Plato. Crat. 395 D *τελευτήσαντι ἐν ἄδου ἢ ὑπὲρ τῆς κεφαλῆς τοῦ λίθου τανταλεία*. In Euripides, Orestes 4 fg., Tantalus hovers in the air and a rock seems about to fall upon him: *ὃ γὰρ μακάριος, κοῦκ ὄνειδίξω τύχας. | Διὸς πεφυκῶς, ὡς λέγουσι, Τάνταλος | κορυφῆς ὑπερτέλλοντα δειμαίνων πέτρον | ἀέρι*

Page

3 ποτᾶται καὶ τίνει ταύτην δίκην, | ὡς μὲν λέγουσιν, ὅτι θεοῖς ἄνθρωπος ὢν | κοινῆς τραπέζης ἀξίωμ' ἔχων ἴσον, | ἀκόλαστον ἔσχε γλῶσσαν, αἰσχίστην νόσον.

58. κεφαλᾶς: genitive of place whence. In prose we should expect ἀπό or ἐξ. Cf. ἀθανάτων, below, and Hom. σ 8 Ὀδυσῆα διώκετο οἶο δόμοιο. — εὐφροσύνας: for the gen. of separation with ἀλάται, cf. Eur. Troad. 635 ψυχὴν ἀλάται τῆς πάροιθ' εὐπραξίας.

60. μετὰ τριῶν: sc. πόνων. Besides hunger, thirst and fear, he has immortality. — πόνον is in apposition with βίον. — ἀθανάτων: 'from the immortals.' — κλέψαις [κλέψας, cf. ὀλέσαις, v. 79]: Nonnus calls Tantalus 'the thief of the cups,' φῶρα κυπέλλων.

61. ἀλίκεσσι is made prominent in opposition to the gods.

4 63. οἷσιν: 'by which.' Cf. Pyth. IX 63 νέκταρ ἐν χεῖλεσσι καὶ ἀμβροσίαν στάξεισι θήσονται τέ νιν ἀθάνατον. Theocritus XV 106 Κύπρι Διωνάα, τὸ μὲν ἀθάνατον ἀπὸ θνατᾶς, | ἀνθρώπων ὡς μῦθος, ἐποίησας Βερενίκαν, | ἀμβροσίαν ἐς στῆθος ἀποστάξασα γυναικός. Ovid, Met. XIV 606 [Venus] ambrosia cum dulci nectare mixta | contigit os [of Aeneas] fecitque deum. — This has been compared with the taking of the fruit of the tree of knowledge and the fall of Adam.

64. ἔθεσαν: sc. αὐτόν. — θεόν: emphatic.

65. τοῦνεκα, 'because of this crime,' refers to κλέψαις δῶκεν since εἰ . . . ἀμαρτάνει is parenthetical. — οἷ: dat. of disadvantage. As a punishment for Tantalus's attempt to confer immortality upon his friends, the gods sent Pelops from an immortal life back among the short-lived race of men. — πάλιν, αὐτίς: Epic fulness of expression, as Hom. B 276 οὐ θῆν μιν πάλιν αὐτίς ἀνήσει θυμὸς ἀγήνωρ.

66. ταχύπότμον, though τμ regularly makes position.

67. πρὸς: 'towards,' 'near the time of,' as Pyth. IX 25 πρὸς ἄω, 'towards morning.' — For the position of ὅτε, see on Ol. VI 27.

68. μέλαν: proleptic; covered it and made it black. The chin covered with soft down before the growth of the manly beard is πυρρός, e.g. Theoc. XV 130 οὐ κεντεῖ τὸ φίλαμ', ἔτι οἱ περὶ χεῖλεα πυρρά. — γένειον: in partitive apposition with νίν.

69. ἐτοῖμον: 'appointed,' 'destined'; see Ol. II 76, VI 12. Or, as the scholiast, ἐπεὶ πᾶσι παρέκειτο, ἄθλος γὰρ ἦν τῷ νικῶντι.

60. μετὰ τριῶν: a vexed passage. Some understand τριῶν as a round number; cf. τρισάθλιος, τρισάσμενος, τριφίλητος, τριπόθητος, τριβάρβαρος. Others suppose that Tantalus is the fourth sufferer, with Sisyphus, Tityus, Ixion. Others still understand the danger from the rock as the fourth punishment, with hunger, thirst and weariness.

70. [Πισάτα: Doric gen. H. 134 D; G. 39: 3.] — πατρός: Οἰνομάου. †
— Ἰπποδάμειαν: in app. with γέμον.

71. ἐγγὺς πολιῶς ἀλός: coming to the god's element that he may be the better heard. So Hom. A 350 Achilles to beseech Thetis's help sits θῖν' ἐφ' ἄλδος πολιῆς ὀρώων ἐπὶ οἴνοπα πόντον. Cf. Nonnus. Dion. XXXV 189 ἐν δὲ βρέθοις . . . ἰκέτευεν . . . Ἀφροδίτην | εἰσαῖων ὅτι Κύπρις ἀπόσκορός ἐστι θαλάσσης. — οἶος ἐν ὄρφνῃ: night and solitude are suited to converse with the gods; cf. Ol. VI 61. The Homeric gods never appear in their true form to more than one mortal at once.

73. Εὐτρίαιναν (cf. v. 40 Ἀγλαοτρίαιναν, Puth. II 12 Ὀρσοτρίαιναν. These accusatives in -αν correspond to masculine nominatives in -ᾶ, αἰχμητᾶ, ἰππότηᾶ, ἰππηλάτᾶ, κτλ. All of these words with one exception (Θυέστα, Hom. B 107) are said to be adjectives, and almost without exception are used before proper names): He calls upon Poseidon as the god of horsemanship. Cf. Arist. Clouds 83 νῆ τὸν Ποσειδῶ τουτοῦ τὸν ἵππιον.

74. παρ ποδῖ: 'at his feet,' in the stream.

75. μὲν: a weakened μήν. — φιλία δῶρα: he grounds his request on the love through which he had been a joy to the god. Cf. Verg. Aen. IV 317 fuit aut tibi quidquam | dulce meum.

76. πέδασον ἔγχος: Oenomaus promised his daughter and his kingdom to the suitor who should surpass him in the race. Whomever he overtook, however, he pierced with his spear; Paus. VIII 14: 10 ὁ δὲ ἐν τῷ δρόμῳ τὸν μνηστήρα, ὅποτε ἐγγὺς γένοιτο, κατηκόντιζεν.

77. ταχυτάτων, regularly formed as the superlative of ταχύς, seems to be used nowhere else in classic writers. — ἀρμάτων ἐς Ἄλιον: the god's chariot passes over the waves of the Aegean sea, from Lydia to Elis.

78. κράτει πελασον: cf. v. 22 and Hom. A 509 τόφρα δ' ἐπὶ Τρώεσσι τίθει κράτος. For the dative cf. Ol. II 82; Eur. Iph. Taur. 886 θανάτῳ πελάσεις βάρβαρα φῦλα.

79. ἐπέι: the god's help is needed in such danger and difficulty. — τρεῖς τε καί: the simple καί is more usual, but cf. Hom. ξ 20 τριηκόσιοι τε καὶ ἐξήκοντα πέλοντο. Arist. Frogs 719 τοὺς καλοὺς τε κἀγαθοὺς. Soph. Elect. 885 ἐξ ἐμοῦ τε κοῦκ ἄλλων.

80. μναστήρας: this myth may be a reference to the attempts made by Greek princes to gain possession of Elis. The Lydian was successful.

81. ὁ μέγας δέ: (I know the danger) 'but.' Peril does not attract a coward. Great danger calls for a man of strength and courage. See Puth. IV 186 fg.

82. οἴσιν . . . τίς: construction κατὰ σύνεσιν, since τίς has a general, and hence plural, force, — referring to each individual case. H. 514 c; G. 151 n. 2. — For the negative implied in the question, cf. Ol. II 190,

Page

4 VI 6. — The certainty of death for all men is used often as an argument for bravery; e.g. by Hector, Hom. Z 488 and in Callinus I 9 *ἀλλά τις ἰθὺς ἵτω | ἔγχος ἀνασχόμενος . . . οὐ γὰρ κως θάνατόν γε φυγεῖν εἰμαρμένον ἐστίν.*

83. γῆρας ἔψοι: cf. Pyth. IV 186 *αἰῶνα πύσσοντα. — καθήμενος*: 'sitting idle.' Note the accumulation: *ἀνώνυμον, ἐν σκότῳ, μάταν, ἀπάντων καλῶν ἄμμορος.*

84. καλῶν ἄμμορος: cf. Ol. XI 18. — ἀλλά rejects the life just described and introduces the resolution of Pelops.

85. πράξιν: 'accomplishment,' 'success,' which could come only from the immortals, cf. Pyth. I 41. — δίδοι: an imperative form which is found only in Pindar. So Ol. VI 104, VII 89.

5 86. ἐφάπατο ἔπεισιν: in Pindar verbs of touching are frequently construed with the dat. So e.g. *ἡσυχία θιγεῖν*, Pyth. IV 296.

87. δίφρον χρύσειον: so Soph. Elect. 508 *εὔτε γὰρ ὁ ποντισθεῖς | Μύρτιλος ἐκοιμάθη, | παγχρύσων ἐκ δίφρων | . . . πρόρριζος ἐκριφθεῖς. — πτεροῖσιν*: dat. of respect, cf. *ταχὺς ποσίην*. Paus. V 17: 7 *τοῖς δὲ τοῦ Πέλοπος [ἵπποις] ἐστὶ πεφυκότα καὶ πτέρα. — ἀκάμαντας*: according to the common story, Pelops conquered by the trickery of Oenomaus's charioteer, Myrtilus. Pindar prefers to say that the victory was gained because of the unwearied horses of Poseidon. The beginning of the race between Pelops and Oenomaus was represented by the sculptures in the east pediment of the temple of Zeus at Olympia. Many fragments of this group have been brought to light by the recent excavations. On the chest of Cypselus, as seen by Pausanias at Olympia in the second century of our era, was figured the pursuit of Pelops and Hippodamia.

88. ἔλεν: a zeugma; the verb is used in the two senses of *καθεῖλε* and *ἔλαβε*. There is a similar brachylogy in Pyth. I 40. Cf. Hom. A 328 *ἐνθ' ἐλέτην δίφρον τε καὶ ἀνέρε.* — *σύνευνον*: predicate.

89. ἐξ υἱούς: different lists are given. One scholiast enumerates Atreus, Thyestes, Pittheus, Alcathous, Pleisthenes, Chrysippus. — *ἀρεταῖσι μεμαλότας* [from *μέλω*]: 'devoted to virtues.' Pindar, like Homer, says nothing of the crimes of Thyestes and Atreus.

90. αἱμακουρία: the offerings of blood to appease the *manes* of the dead. At Olympia Pelops was honored above the other heroes as Zeus above the other gods, and to him was sacrificed yearly a black ram. — *ἐμμέμικται*: cf. v. 22; Isth. II 28 (quoted on Ol. II 49).

92. κλιθεῖς: cf. Hom. E 709 *λίμνη κεκλιμένος* ('dwelling near') *Κηφισίδι*. Pelops's grave and sanctuary (*τὸ Πελοπίον*) were on the right and north of the temple of Zeus, and near the great oracular altar of Zeus, hence *πολυξενωτάτῳ παρὰ βωμῶ*. For this altar, of which the Iamids were the priests, see on Ol. VI 70.

93. ἀμφίπολον: cf. Ol. XII 2. — τὸ δὲ κλέος: the poet opens the way for the return to the present victory. The transition *from* the myth strongly resembles the transition *to* the myth of Pelops; cf. v. 23.

94. δέδορκε: 'beams,' 'shines.' Cf. v. 23 λάμπει δὲ οἱ κλέος. The fame of Pelops shines afar. — τῶν Ὀλ. ἐν δρόμοις cf. Pyth. I 32.

95. ταχυτάς ποδῶν: swiftness of horses (as Pheremius) as well as of men. — ἐρίζεται: subjective middle, H. 690 a.

97. λοιπὸν ἀμφὶ βίον: 'for the rest of his life.' Cf. Plato. Rep. 465 D ζήσουσί τε τοῦ μακαριστοῦ βίου, ὃν οἱ Ὀλυμπιονῆκαι ζῶσι, μακαριώτερον. — ἀμφί: cf. Ol. II 30.

99. αἰθλων κτλ.: 'so far, at least, as games are concerned.' — τὸ πάμερον: enduring fortune, like the glory of this victory.

100. ἔρχεται: cf. the similar use of *ποσει*. — ἐμέ δὲ . . . χρή: it is the poet's duty, see Pyth. IV 1. The poem is the crown which he has twined; see Ol. VI 86.

101. κείνον: the victor. — ἱππίω νόμῳ: 'with equestrian strain.' This seems to have been an old popular song. Cf. the famous Castoreum, Pyth. II 69; Isth. I 16.

102. Αἰοληίδι μολπῇ (in apposition with νόμῳ): in spite of the Δωρίαν φόρμιγγα of v. 17. The highest note of the old Dorian tetrachord was the lowest of the Aeolian; as the scale was extended, the upper tetrachord of the Dorian scale became the lower tetrachord of the Aeolian. Thus the latter was a Hypodorian mode, and seems to be included with the Dorian mode by Plato as it would be by modern musicians: and the Aeolian melody when "plagal," running from the musical fourth below to the fourth above, could be accompanied by the Dorian lyre, cf. fr. 191 Αἰολεὺς ἔβαινε Δωρίαν κέλευθον ὕμνων. The Aeolian was essentially the same as our minor scale. The Dorian corresponded to our A-minor scale (with neither sharps nor flats); but the melody ended not on the minor tonic, A, but on the fifth, E, while the tonic, A, was heard in the accompaniment (the accompaniment in Greek music being *above* the voice).

103. πέποιθα κτλ.: I am persuaded that I shall praise among the men of this age no friend who is so well acquainted with the beautiful and so powerful in might. Cf. Pyth. II 58 fg.

104. ἀμφοτέρα: cf. Ol. VI 17; Isth. I 42; Hom. Γ 179 ἀμφοτέρον βασιλεὺς τ' ἀγαθὸς κρατερός τ' αἰχμητής. — τέ . . . ἀλλά instead of τέ καί or οὐ μόνον . . . ἀλλά καί. See on Pyth. IV 80. Moreover the positive ἴδριν is followed by the comparative κυριώτερον. Cf. Tac. Ann. I 57 quanto quis audacia promptus, tanto magis fidus. Shakespeare, Troilus IV 4 If I could temperise with my affection Or brew it to a weak and colder palate. — καλῶν: i.e. athletic contests, poetry, etc. Cf. v. 84;

Page

5 Isth. VIII 77 and often. — ἴδριν governs the gen. after the analogy of verbs of mental action. Cf. Eur. Med. 285, *κακῶν πολλῶν ἴδρις*. H. 584 c; G. 180: 1. The force of the original initial digamma (Ϝιδ-) explains the hiatus. See on v. 23.

105. *πτυχαῖς*: elsewhere in Pindar this is used only of mountain gleans, as Nem. II 21. Here it seems to refer to the alternation of strophe and antistrophe. 'With artificial turns of poetry.'

106. *θεὸς μῆδεται*: Zeus as patron of the Olympian games and of *Διοτρεφῶν βασιλῆων* is interested in Hiero's success, *εἰς τοῦτο σπουδάσει*.

107. *ἔχων κύδος*: since the glory of the king redounds to the honor of Zeus. See v. 9, *κελαδεῖν Κρόνου παῖδα*. Hiero's victory, like that of Pelops, was won by the god's help.

108. *μερίμναισιν*: so Ol. II 54 of desires for noble deeds and fame. — *λίποι*: subject is *θεός*, object *σέ*. Hiero is admonished gently that the favor of the gods may be lost, as Tantalus's prosperity was overturned in a moment. Cf. the close of Ol. VII.

109. *γλυκυτέραν* (sc. *μέριμναν*, i.e. *νίκην*) *σὺν ἄρματι*: a victory with the fourhorse chariot. This wish was fulfilled in Ol. LXXVIII, 468 B.C.

6 110. *κλείξειν*: for the very unusual construction of *κέν* with the fut. inf. see GMT. 41: 4. — *ἐπικούρον*: the victor is exalted by the poet's song. — *ὄδῶν λόγων*: *via laudis*. Cf. Ol. VI 23 where the poet mounts the car of poesy; Pyth. IV 247 fg.

111. *Κρόνιον*: hill near Olympia with an altar of Cronus. See Ol. VI 64.

112. *βέλος*: the poet is fond of comparing his thoughts with the arrow shot from the bow. Cf. Ol. II 89, VI 6; Pyth. I 12, 44; Nem. I 18; Isth. V 47. — *ἀλκῆ*: construe with *καρτερώτατον*.

113. *ἐπ' ἄλλοισι . . . μεγάλοι*: 'some pride themselves on one thing, some on another.'

114. *μηκέτι . . . πόρσιον*: cf. v. 5; Isth. V 14. — *πόρσιον*: comp. of the Doric *πόρσω* = *πόρρω*.

115. *εἴη*: '*contingat mihi ut*.' Cf. Pyth. I 29, II 83, 96; Isth. I 64. — *τοῦτον χρόνον*: 'during this life,' 'as long as thou livest.'

116. *τοσσάδε*: adverbial. 'And may I at each victory stand with my song beside the victor.'

117. *σοφία* (lat. of cause): see on *σοφῶν*, v. 9. — *καθ' Ἑλλανὰς*: *καθ' Ἑλλάδα*. Cf. *ἀν' Ἑλλάδα*, Pyth. II 60.

Compare with this conclusion that of Ol. VI.

It is Pindar's practice at the close of each ode to recount the victor's previous achievements. The crowns which Hiero had already gained are not mentioned here, since the subject of this ode is the magnificence of the Olympian games. They are the sun; in this presence the stars of the other games are unseen.

SECOND OLYMPIAN ODE.

Thero, son of Aenesidamus, the loved and honored tyrant of Acragas (Agrigentum) in Sicily, gained his sole victory in the Greek games with the fourhorse chariot at Olympia, Ol. LXXVI, 476 B.C., the year to which we have assigned the preceding ode in honor of Hiero.

Thero was of the noble family of the Emmenidae, and descended from Cadmus, Oedipus, Polynices, and Thersander. His ancestors had wandered from Sparta to Thera, thence to Rhodes, thence to Gela in Sicily, and finally to Acragas. In the vicissitudes of the family, especially in those of the Cadmids, the poet finds a parallel to the life of the Sicilian tyrant. Joy and sorrow frequently alternate, but their fortunes are controlled by a wise and merciful divinity, and the tendency is toward ultimate happiness.

Thero was intrusted with the throne of Acragas by his fellow-citizens, Ol. LXXIII 1, 488 B.C. Under his rule the city flourished, and extensive additions were made to its territory. He was a friend of Hiero's brother Gelo, to whom he gave his daughter in marriage (while he himself married the daughter of Gelo's brother, Polyzelus), and they were associated in the defeat and destruction of the Carthaginians at Himera, 480 B.C. (cf. on *Byth.* I 72 fg.). At Gelo's death, his younger brother Polyzelus married the widow Damarete, daughter of Thero; and when he was plotted against by Hiero, Polyzelus sought refuge and help with the tyrant of Acragas, who was now both his father-in-law and son-in-law. This began between Thero and Hiero a quarrel which brought their armies face to face, but a reconciliation was effected through the poet Simonides.

When this ode was composed Thero had hardly settled his quarrel with Hiero; he was distressed by the conspiracy against him of two kinsmen, Capys and Hippocrates; and he, who died three or four years later, seems to have been already a sufferer in health. At least this is the usual and simple explanation of the introduction of Pindar's famous and beautiful description of the future state of existence, vs. 61-83.

This chariot victory of Thero is celebrated in both the second and the

third Olympian odes. The relation between these is uncertain. This second ode, however, seems to be the proper *ἐπινίκιον*, cf. v. 5, and may have been composed some weeks or months after the victory; perhaps the third ode was sent as a congratulatory epistle.

This ode praises Thero's justice and the magnificence and power which were gained by his family after many trials. May Zeus continue his favor to him and to his race, that the ills of the past may be forgotten in their new joys; as in the case of Cadmus's daughters and in the family of Labdacus, whose descendant Thersander gained distinction which is renewed in the victories of Thero and his brother. Wealth in such hands is a guiding star; it leads to deeds which secure immortality. While the wicked are punished after death, the righteous enter into a life where there is neither toil nor grief. Wise men can understand these hints and will know that the poet predicts for the generous Thero a life with his renowned ancestors and Achilles.

Vs. 12-22 form a transition to the heart of the ode from the introduction; vs. 83-88 return to Thero, to whose praise the conclusion, vs. 89-100, is devoted.

There is nothing to show where the ode was sung.

Page
6

1. *ἀναξιφόρμιγγες*: the instruments accompanied the voice. Pratinas, fr. I 6 *τῶν αἰοιδῶν κατέστασε Πιερίσ βασιλείαν· ὁ δ' αὐτὸς | ὕστερον χορευέτω· καὶ γὰρ ἔσθ' ὑπηρέτας*. Pratinas also complains, Athenaeus XIV 617 b, that in his degenerate age the singers are obliged to accompany the instruments. Plat. *Repub.* 400 A The words should come first and the rhythms be adapted to them. But cf. *Pyth.* I *init.*

2. *τίνα θεόν*: cf. *Hor. Car.* I 12 *Quem virum aut heroa lyra vel acri | tibia sumis celebrare, Clío? | quem deum?* — The way is prepared for the principal theme. The answers, with reasons, are given in vs. 3 *fg.* Zeus is the patron of the games, — to him Pisa belongs. — Heracles is the founder, and Thero the victor. In this perhaps is a further intimation: Zeus is the first of gods, Heracles the first of heroes, and Thero the first of men. — *κελαδήσομεν*: see on *Ol.* I 9.

3. *Πίσα*: see on *Ol.* I 18.

4. *ἀκρόθινα* [for *ἀκροθίνα*, as *Ol.* I 23 *ἵπποχάρμαν* for *ἵππιохάρμην*]: predicate acc.: cf. *epig.* *Paus.* V 27 *fin.* *Ζηνὶ θεῶν βασιλεῖ μ' ἀκροθίνιον ἐνθάδ' ἔθηκαν | Μενδαῖοι*. — Heracles established these games and sacri-

ficed to the twelve gods at Olympia after his successful conflict with 7
Augeas; cf. Ol. X 56 (where the story is told) τὰν πολέμοιο δόσιν | ἀκρόθινα
διελὼν ἔθουε καὶ πεντατηρίδ' . . . ἔστασεν ἑορτάν.

6. ὄπιν δίκαιον ξένων: 'iustus hospitium reverentia.' Hospitality is one of the highest virtues (see Nem. I 20), and for it Thero was famous, see vs. 93, 99. — ξένων: for the objective gen. with abstract noun cf. προμαθέος αἰδώς, Ol. VII 44. — ἔρεισμ' Ἀκράγαντος: in fr. 76 Pindar calls Athens Ἐλλάδος ἔρεισμα. Cf. the Homeric (e.g. H 211) ἔρκος Ἀχαιῶν. In v. 81 of this ode, Hector is 'pillar of Troy.' Τροίας κίων. Catullus LXIV 26, Peleus is addressed as Thessaliae columen, as Hor. Car. II 17. 4, Maecenas is Grande decus columenque rerum. St. Paul. Gal. II 9 Ἰάκωβος κτλ. οἱ δοκοῦντες στῦλοι εἶναι. Gregory Theologus. Anth. Pal. VIII 7, calls Basil ἔρμ' ἱερήων. Cf. Shakespeare, Henry VI. II 1 Brave peers of England, pillars of the state. Milton, Par. Lost II 302 (Beelzebub) in his rising seem'd A pillar of state. Chaucer, Prologue 214 Unto his order he was a noble post. — Thero with Gelo and Hiero had saved the Greeks in Sicily by their victory over the Carthaginians at Himera. See on Pyth. I 75.

7. εὐωνύμων: ἐνδόξων. — ὀρθόπολιν: cf. ὀρθώσειν, Nem. I 15. Aesch. Eum. 962 the Μοῖραι are called ὀρθονόμοι. Thero is "atavis elite regibus. . . et praesidium et dulce decus" of the state.

8. καμόντες θυμῷ: cf. Nem. I 40 σπερχθείσα θυμῷ, Hom. α 4 πάθεν ἄλγεα ἄν κατὰ θυμόν. — They reached Acragas only after many wanderings and failures.

9. ἱερόν: Epic epithet. — ἔσχον: inceptive aorist, 'gained.' Cf. Pyth. I 65. Acragas was founded by the Geloans 581 B.C. — οἴκημα ποταμοῦ: οἴκημα ποτάμιον, a home on the banks of the river of the same name. Cf. Pyth. VI 5 (an ode written for Thero's brother Xenocrates) ἐνθ' ὀλβίοισιν Ἐμμενίδαις | ποταμίᾳ τ' Ἀκράγαντι, Ol. VI 34 Ἀλφεὺν οἰκεῖν, Pyth. IV 56 Νεῖλοιο τέμενος, Ol. XIII 61 Corinth is ἄστν Πειράνας. Eur. Medea 846 Athens is ἱερῶν ποταμῶν πόλις. — Σικελίας ὀφθαλμός: see on Ol. VI 16.

10. αἰὼν δέ: Pindar, like Homer, is fond of the coördinate construction where we might expect a subordinate clause. — μόρσιμος: the scholiast compares Hom. Γ 182 Ἀτρεΐδῃ, μοιρηγενές, ὀλβιόδαιμον. — ὄλβον: see on Ol. I 11. Acragas was one of the richest and most luxurious cities of ancient times. Plato and Empedocles are each credited with the remark that the people of that city feasted as if each day were to be their last, but built as if they expected to live forever. Its temples were the most gigantic structures of Sicily: notably the temple of Zeus Olympius, the outer columns of which were eleven feet six inches in diameter. This, however, was never completed.

Page

7 11. **γνησίαις**: ταῖς ἐκ γένους συγγεγενημέναις αὐτοῖς, 'inborn.' Pindar often speaks of Fortune as attending a family and affecting each member of it. True excellence is inherited. — **ἐπί**: 'adds to' their native virtues; cf. Ol. XI 13.

12. **Κρόνιε παῖ Ῥέας**: Κρόνου καὶ Ῥέας παῖ. So Ol. VI 29 Poseidon is Κρόνιος. With Κρόνιε παῖ (so also Aesch. Prom. 577) cf. Pyth. II 18, Soph. Ajax 134 Τελαμώνιε παῖ, Soph. El. 570 Λητῶα κόρη, Verg. Aen. III 488 coniugis Hectoreae. — **ἔδος νέμων**: cf. Ol. V 17 Σωτήρ ὑψινεφές Ζεῦ, Κρόνιον τε ναίων λόφον | τιμῶν τ' Ἀλφειὸν εὐρὸν ῥέοντα, κτλ. Aesch. Eum. 918 (πόλι) τὰν καὶ Ζεὺς ὁ παγκρατῆς Ἄρης τε νέμει.

13. **αἰθλων κορυφάν**: cf. Ol. I *init.*, Ol. VI 69. — **κορυφάν**: cf. Ol. I 13. — **ιανθείς κτλ.**: i.e. hearing the prayer of this ode.

15. **τῶν δὲ κτλ.**: construe τέλος ἔργων τῶν ἐν δίκᾳ τε καὶ παρὰ δίκαν πεπραγμένων. This is periphrastic for τὰ ἐν δίκᾳ κτλ. πεπραγμένα.

16. **ἐν δίκᾳ κτλ.**: cf. Terence, Adelphi V 9: 33 iusta, iniusta, *prosusus omnia*. — The emphasis is on **παρὰ δίκαν** as is shown by v. 18 λάθα δὲ πότμω, κτλ.

17. **χρόνος**: time produces all things (ὁ πάντων πατήρ) yet it can destroy nothing. The Greeks often refer to the immutability of the past. Hom. I 249 οὐδέ τι μῆχος | ῥεχθέντος κακοῦ ἔστ' ἄκος ἔσσεται. Simonides fr. 69 τὸ γὰρ γεγενημένον οὐκέτ' ἄρεκτον ἔσται. Agatho fr. 5 μόνου γὰρ αὐτοῦ καὶ θεὸς στερίσκεται, | ἀγένητα ποιεῖν ἄσσ' ἂν ᾗ πεπραγμένα. Time is often personified. See on Ol. I 33; Pyth. I 46. So also in Shakespeare Two Gent. of Verona. III 1 Time is the nurse and breeder of all good. Soph. El. 179 χρόνος γὰρ εὐμαρῆς θεός.

18. The past cannot be changed, but its troubles may be forgotten.

21. **πέμψη ἀνεκᾶς**: ὅταν ἡ τοῦ θεοῦ Μοῖρα τὸν ὕλθον ἄνω αὐξήσῃ. Or the figure may be taken from a wheel, cf. Tibullus I 5: 70 Versatur celeri Fors levis orbe rotæ. This is suited to the changing fortunes of Thero's family.

22. **ἔπεται**: 'is suited to,' 'holds true in the case of.' — **ὁ λόγος**: 'this thought.' — **εὐθρόνοις** (cf. χρυσόθρονος, Pyth. IV 260; Nem. I 37): Semele and Ino were received into the assembly of the gods.

23. **Κάδμοιο κούραις**: Semele, Ino, Agaue, Autonoe.

25. **ζῶει μὲν**: correlative with λέγοντι δέ, v. 28.

26. **Παλλάς** is specially mentioned since she was one of the guardian divinities of Acragas. On its Acropolis were temples of Athena and of Zeus Atabyrius. Her *cultus* had been brought from Rhodes. She loves Semele as she is wont to love those whom Zeus loves.

27. **παῖς**: sc. Semele's, Dionysus. — **κισσοφόρος**: see fr. 75: 9.

28. **λέγοντι** [λέγουσι] . . . Ἴνοι: see Hom. ε 333 τὸν δὲ ἴδεν Κάδμου

θυγάτηρ, καλλίσφυρος Ἴνῶ, | Λευκοθέη, ἥ πρὶν μὲν ἔην βροτὸς αὐδήεσσα, | νῦν ᾗ
δ' ἄλδς ἐν πελάγεσσι θεῶν ἐξ ἔμμορε τιμῆς.

30. ἀμφί: so Ol. I 97. For its position after article and αὐτῆς cf. Aesch. Prom. 830 (ἐπεὶ γὰρ ἦλθεσ) τὴν αἰπύνωντόν τ' ἀμφὶ Δωδώνην. — οὐ κέκριται (cf. Hesychius κερκρμένη . . . σαφῆς, εὐδηλος): the lot of mortals is uncertain. This thought is introduced naturally by the fortunes of Cadmus's daughters.

31. πείρας κτλ.: 'non est homini certus vitae terminus status, nec quando tranquillum diem nullo turbatum malo simus transacturi.'

32. παῖδ' ἀελίου (in app. with ἀμέραν): cf. Ol. XI 3 of the rain. παῖ-8
δων νεφέλας. In Hesiod, Theog. 124, the day is daughter of the night.

33. ῥοαὶ . . . ἄλλαι: cf. Ol. VII 710, Pyth. III 104 ἄλλοτε δ' ἄλλοῖαι
πρῶται | ὑψικετᾶν ἀνέμων. There, too, the poet has been referring at length to the fortunes of Cadmus and his family: αἰὼν δ' ἀσφαλῆς | οὐκ ἔγεντ' . . . οὔτε παρ' ἀντιθέω Κάδμω.

34. εὐθυμῶν: so εὐθυμῶν, Isth. I 63. — μετά is placed between the two genitives which it governs. — ἔβαν [ἔβησαν]: gnostic aorist.

35. πατρῷον: that which belongs to the family. Cf. v. 11 γησιῶν
ἀρεταῖς, Isth. I 40 πότμος συγγενῆς.

36. τῶνδε: Thero and his ancestors; cf. Ol. VI 102. — ἔχει: 'holds,'
'rules.'

37. παλιντράπελον: 'returning,' 'recurring.' — χρόνῳ: dat. of time
as Ol. I 2.

38. ἐξ οὐπερ: temporal, 'since,' as always in Homer. — μόρμος υἱός:
Oedipus, according to the well-known myth, unwittingly slew his father
Laius and wedded his mother Jocasta, and thus fulfilled the oracle ἐν
Πυθῶνι χρησθέν. See Sophocles's tragedy of Oedipus Tyrannus.

39. συναυτόμενος: cf. Soph. Oed. Tyr. 800 (ΟΙΔ.) τριπλῆς | ἔτ' ἢ κελεύ-
θου τῆσδ' ὁδοιπορῶν πέλας, | ἐνταυθά μοι κῆρύξ τε καὶ πωλικῆς | ἀνὴρ ἀπήνης
ἐμβεβῶς, οἷον σὺ φῆς. | ξυνηντίαζον . . . κτείνω δὲ τοὺς ζύμπαντας.

41. ἰδοῖσα ὄξεια: 'keen-eyed.'

42. οἱ: for Oedipus; to his grief. — The comitative force of σύν is
inclining toward the instrumental: cf. v. 18, Pyth. IV 200, XI 36
χρονίῳ σύν Ἄρει | πέφνεν τε μάτερα θῆκέ τ' Αἰγισθον ἐν φοναῖς. — γένος:
Eteocles and Polynices who fell by each other's hands in the siege of
Thebes.

43. Θέρσανδρος: Thersander, son of Polynices and Argeia, who was
the daughter of Adrastus, was made king of Thebes after the war of the
Erigon, in which he took part with Diomedes. He was slain by Tele-
phus when landing at Mysia on his way against Troy. He is not men-
tioned in Homer. He is made prominent here as one of the most distin-

Page

8 gushed of Thero's ancestors. — **νέους ἐν ἀέθλοις**: 'in youthful contests,' i.e. ἐν τοῖς τῶν νέων ἀέθλοις.

45. **Ἀδραστιδᾶν**: Cadmus, Oedipus, and Thersander have been specified; a reference to Adrastus, another famous ancestor of Thero, must not be wanting. — **θάλος**: 'glorious scion.' Cf. Ol. VI 68; Hom. ζ 157 λευσσόντων τοιόνδε θάλος χορὸν εἰσοιχνεύσαν. Hom. Hy. Aphr. 278 τὸν μὲν ἐπὴν δὴ πρῶτον ἴδης θάλος ὀφθαλμοῖσι, | γηθήσεις ὕρων.

46. **σπέρματος ἔχοντα κτλ.**: the figure of the **θάλος** is continued. Thero, sprung from this stock, possesses the same virtues as Thersander, and must receive like praise with song and lyre (**ἐγκωμίων τε μελέων λυρᾶν τε τυγχανέμεν**).

47. For the accompaniment of lyre and flute, see on Ol. VII 12.

49. **γέρας**: 'prize of victory': cf. Isth. I 14. Thero himself gained the olive crown at Olympia, but his brother was crowned at Delphi and Corinth. To commemorate these last-mentioned victories, which were celebrated also by Simonides, Pindar composed Pyth. VI and Isth. II. — **ὁμόκλαρον ἀδελφεόν**: i.e. 'his own brother,' 'brother having a common lot of parentage.' The victories of Xenocrates are mentioned, as the glory is common to the house. Cf. Isth. II 28 ἴν' ἀθανάτοισι Αἰνησιδάμου | παῖδες ἐν τιμαῖς ἔμιχθεν.

50. **κοιναί**: 'impartial.' — **Χάριτες**: the Graces grant victory also in Ol. XIV. Cf. Ol. VI 76. — **ἄνθεα**: 'victor's crowns.' Cf. Ol. VII 80; Isth. I 29. — **δωδεκαδρόμων**: the course was run twelve times; cf. Ol. VI 75.

51. **τὸ τυχεῖν**: τὸ νικῆσαι, much like εὐτυχεῖν. Cf. Nem. I 10.

52. **ἀγωνίας**: construe with **πειρώμενον**. — **δυσφρονῶν** [**δυσφρονῶν**]: (**δυσφρονή** is used for **δυσφροσύνη** as **εὐφρονή** and **ἀφρονή** for **εὐφροσύνη** and **ἀφροσύνη**). Cf. Hes. Theog. 528 ἐλύσατο δυσφροσυνῶν, 102 αἰψ' ὃ γε δυσφρονέων ἐπιλήθεται. — These lines are an illustration of the thought of v. 19.

53. **πλοῦτος ἀρεταῖς κτλ.**: cf. Pyth. V 1 ὁ πλοῦτος εὐρυσθενής | ὅταν τις ἀρετᾶ κεκραμένον καθαρᾶ . . . ἀνάγη, κτλ.; Callimachus, Hy. Zeus 96 δίδου δ' ἀρετὴν τε καὶ ἔλβον. — **φέρει καιρόν**: cf. Pyth. I 57 καιρὸν δίδούς. — **τῶν τε καὶ τῶν**: for the demonstrative use of the article in this phrase see H. 525 b. Cf. Nem. I 30; Isth. V 52.

54. **βάθειαν**: see on Ol. XII 12. — **ὑπέχων**: ὑποτιθεῖς. Cf. παρέχων, Ol. I 19. — **μέριμναν**: see on Ol. I 108. — **ἀγροτέραν**: οἰονεὶ ἀγρευτικὴν τῶν καλῶν.

9 55. For **ἀσπήρ**, of riches, cf. Pyth. IV 255 ἀκτίνας ἔλβον.

56. **νῖν**: πλοῦτον ἀρεταῖς δεδαυδαμένον. — **τίς**: sc. οἶδε from the following clause. 'If anyone possessing wealth adorned with virtues knows, he (Thero) knows the future, that,' etc.

57. **θανόντων φρένες**: those who after life on earth, and death, are sent again to this world and are punished here for the crimes they committed in Hades. — **ἐνθάδε**: 'here,' 'on earth.' Construe with **ποινας ἔτισαν**.

58. **ἔτισαν**: gnomic aorist. — **τὰ δ' . . . ἀλιτρά**: their misdeeds in this realm of Zeus are judged beneath the earth.

59. **τίς**: the poet does not care to say whether the judge is **Pluto**, **Rhadamanthys**, or some other.

60. **λόγον φράσαις** [**φράσας**]: 'pronouncing sentence.'

61. **ἴσαις . . . ἔχοντες**: they have equal days and equal nights: they are distressed neither by the cold of winter nor by the heat of summer; they enjoy perpetual spring. It is the season described by **Bion III 16 ἀνίκα μήτε κρύος μήθ' ἄλιος ἄμμε βαρύνει**. | . . . **πάντ' εἶαρος ἀδέα βλαστῆι**, | **χὰ νύξ ἀνθρώποισιν ἴσα καὶ ὁμοίος ἄως**. According to fr. 129, p. 72, during our night on earth our sun shines for the realms below; but we could not expect from the poet fixed views on such a subject.

62. **ἀπονέστερον**: see than on earth. See fr. 129.

63. **οὐ χθόνα ταρασσόντες**: i.e. without toiling as husbandmen or sailors. Cf. **Hesiod, Ἔργα 236 θάλλουσιν δ' ἀγαθοῖσι διαμπερές· οὐδ' ἐπὶ νηῶν | νίσσονται, καρπὸν δὲ φέρει ζείδωρος ἄρουρα**. — **χερὸς ἀκμῆ**: cf. **Ol. I 96**.

65. **κεινὰν παρὰ δίαιταν**: 'because of scanty subsistence.' — **παρὰ τιμίοις θεῶν**: 'with the honored of the (by the) gods.' For the gen. cf. **Nem. I 8**.

66. **οἴτινες κτλ.**: οἴτινες δίκαιοι ἦσαν ζῶντες. — **ἄδακρυν**: cf. **Apoc. XXI 4 καὶ ἐξαλείψει ὁ θεὸς πᾶν δάκρυον ἐκ τῶν ὀφθαλμῶν αὐτῶν, . . . οὔτε πένθος, οὔτε κραυγὴ οὔτε πόνος οὐκ ἔσται ἔτι**.

67. **τοὶ δέ**: the wicked; contrasted with the **ἑσλοί** of v. 63. — **ὀκχέοντι** [**ὀχέουσι**]: cf. **Hom. η 211 ὀχέοντας διζύν**. **Aesch. Prom. 144 φρουρὰν ἀζηλον ὀχῆσω**. For the form. cf. **ζκχον**, **Ol. VI 24**; **ιακχή** [**ιαχή**] **Aesch. Pers. 939**; **ὄφιν**, **Hom. M 208**, where the aspirate seems to have had some force in making position.

68. **ὅσοι δ' ἐτόλμασαν**: but all who have refrained from wrongdoing during three lives in Hades and on earth — these go to the Island of the Blest. — **ἑστρίς**: 'up to three times,' 'thrice': see on **Pyth. IV 61**. — The number and metempsychosis are Orphic-Pythagorean. Cf. **Plato. Phaedrus 249 A αὐται δὲ τρίτῃ περιόδῳ τῇ χιλιετεί, ἐὰν ἐλῶνται τρίς ἐφεξῆς τὸν βίον τοῦτον, οὕτω πτερωθεῖσαι τρισχιλιοστῶ ἔτει ἀπέρχονται**. **Vergil, Aen. VI 748** has **omnis, ubi mille rotam volvere per annos**, | **Lethaeum ad fluvium deus evocat agmine magno**, etc. **Herod. II 123** **πρῶτοι δὲ καὶ τόνδε τὸν λόγον Αἰγύπτιοί εἰσι οἱ εἰπόντες ὡς ἀνθρώπου ψυχὴ ἀθάνατος ἔστι, τοῦ σώματος δὲ καταφθίνοντος ἐς ἄλλο ζῶν αἰεὶ γινόμενον ἐσθύεται . . . τὴν περιήλυσιν δὲ αὐτῇ γίνεσθαι ἐν τρισχιλίῳσι ἔτεσι**.

Page

9 69. ἀπὸ ἀδίκων κτλ.: (ἀπὸ ἀδικίας ἀπέχειν). An advance since Homer by whom (δ 569) Menelaus is sent to the Elysian plain because his wife is Zeus's daughter.

70. ἔτειλαν: ἐστάλησαν.— Διὸς ὁδόν: the way by which Zeus leads the blessed to their future home. It is thought by some to be the Milky Way, see on fr. 30.— Κρόνου τύρσιν: Cronus's castle is on the Island of the Blest. Hesiod, Ἔργα 168 . . . Ζεὺς Κρονίδης κατένασσε πατὴρ ἐς πέριρα γαίης | τηλοῦ ἀπ' ἀθανάτων τοῖσιν Κρόνος ἐμβασιλεύει. | καὶ τοὶ μὲν ναίουσιν ἀκήδεα θυμὸν ἔχοντες, κτλ., where, however, the verse referring to Cronus is suspected and bracketed by the editors. Reference is made to the release of the Titans by Pindar, Pyth. IV 291.

71. νᾶσον: cf. the description of Elysium, Hom. δ 565 τῇ περ ῥήϊστη βιοτῇ πέλει ἀνθρώποισιν· οὐ νιφετός, οὔτ' ἄρ χερσίων πολὺς οὔτε ποτ' ὕμβρος, | ἀλλ' αἰεὶ Ζεφύροιο λιγὺ πνεύοντος ἀήτας| Ὠκεανὸς ἀνίησιν ἀναψύχειν ἀνθρώπους.

72. [περιπνέουσιν: Aeolic for περιπνέουσιν. Just below, ἀναπλέκοντι is a Doric form. For the reason of the choice, see on Ol. VII 95.]— ἄνθεμα χρυσοῦ: gen. of material. For the use of gold, see on Ol. XI 13 and cf. Callimachus, Hy. Delos 260 χρυσεὰ τοι τότε πάντα θεμέλια γέινετο, Δῆλε, | χρυσῶ δὲ τροχόεσσα πανήμερος ἔρρεε λίμνη, | χρύσειον δ' ἐκόμησε γενέθλιον ἔρνος ἐλαίης, | χρυσῶ δ' ἐπλήμμυρε βαθὺς Ἴνωπὸς ἐλιχθεῖς, | αὐτῇ δὲ χρυσεῖο ἀπ' οὐδέος εἴλεο παῖδα.— φλέγει: cf. Verg. Aen. IV 262 Tyri-
oque ardebat murice laena. Hom. Z 219 φοίνικι φαεινόν.

73. τὰ μὲν . . . δέ: cf. Aesch. Prom. 310 τὰ μὲν σ' ἐπαινώ . . . ἀτὰρ κτλ.

74. ὄρμοισι τῶν: 'with wreaths of which.' As at the Greek games the victor receives a crown, so in the happy island the victor is he who, after the triple journey between earth and Hades, receives from the judges Cronus and Rhadamanthys a crown of unwithering golden flowers. Cf. St. Paul, 1 Cor. IX 24 fg. "Know ye not that they which run in a race run all, but one receiveth the prize? So run that ye may obtain. . . . Now they do it to obtain a corruptible crown; but we an incorruptible." Verg. Aen. VI 665 Omnibus his nivea cinguntur tempora vitta.— χέρας: 'arms.' See on Isth. I 66.— ἀναπλέκοντι [ἀναπλέκουσι]: cf. Theoc. III 23 (τὸν στέφανον) ἀμπλέξας καλύκεσσι καὶ εὐδμοῖσι σελίνοις.

75. ἐν: 'in accordance with.' So Pyth. I 62, IV 59.

76. ἐτοῖμον: 'appointed,' cf. on Ol. I 69.— The text is corrupt. See footnote.

76. Bergk in despair of finding the original text reads ὃν πατὴρ ἔχει Γᾶς ἐτοῖμον αὐτῷ παρέδρον, | πόσις ἀπάντων ῥέας ὑπατον ἐχοίσας παῖς θρόνον, but suggests ὃν πατὴρ ἔχει (παῖς ὁ) Γᾶς ἐτοῖμον [αὐτῷ] παρέδρον, | πόσις ὁ πάντων ῥέας θ' ὑπατον ἐχοίσας [παῖς] θρόνον.

77. **ἀπάντων**: partitive genitive with **ὑπέρτατον θρόνον**. Rhea has the highest throne since she is the mother of the gods. — [**ἐχοίσας**: ἐχούσης.]

78. Cadmus and Peleus are mentioned together Pyth. III 88 as the most highly favored of mortals: **λέγονται μὰν βροτῶν | ἄλβον ὑπέρτατον οἶσχεῖν . . . καὶ θεοὶ δαΐσαντο παρ' ἀμφοτέροισι, | καὶ Κρόνου παῖδας βασιλῆας ἴδον χρυσεῖσι ἐν ἔδραισι, ἔδνα τε | δέξαντο**. Cadmus is named here since he was Thero's ancestor; Peleus and Achilles, because they were distinguished as was Thero for hospitality and courage. Thero like Achilles had fought against the enemies of the Greeks. — The famous scolion in honor of Harmodius and Aristogiton places Achilles in the Isles of the Blest; Scol. X **νήσοισι δ' ἐν μακάρων σέ φασιν εἶναι, | ἵνα περ ποδώκης Ἀχιλεὺς**. He deserved this lot on account of his bravery, but because of his treatment of Hector he did not fully answer the requirement (v. 69); hence the entreaties of his mother which were successful, as those in Hom. A 500 (for Zeus's love for Thetis see Isth. VIII 30 fg.). In the Nekyia of Homer, λ 471 fg., Achilles is in Hades, and so wretched that he would prefer service on earth to empire there. The neutral state of the Homeric Hades had been differentiated in Pindar's time into the bright existence of the good and the punishment of the bad. In Pindar we find the first Greek description of a future life which is happier than the present. — **ἐν τοῖσιν**: i.e. 'among the happy.' — **ἀλέγονται**: ἀριθμοῦνται.

81. **Τροίας κίονα**: see on v. 6. Cf. Isth. VIII 53 fg. Homer speaks of the death of Hector only. The cyclic poets sang of Achilles's other deeds and were followed by the tragedians. Aeschylus in his tragedy entitled Memnon treated of the single combat with that hero, and Sophocles introduced the death of Cygnus in his *Shepherds* (Ποιμένες). Cf. Arist. Frogs 962 (ΕΥΡ.) οὐδ' ἐξέπληττον αὐτοῦσι. | **Κύκνους ποιῶν καὶ Μέμνονα κωδωνοφαροπῶλους**.

82. **Κύκνον**: king of Colonaë in the Troad, son of Poseidon and Calyce. He is not mentioned in Homer. Aristotle, Rhet. II 22, says that we must not praise Achilles for being a man and a hero or for joining the expedition against Troy: the same could be said of Diomedes: but because he slew Hector, the best of the Trojans, and Cygnus, **ὃς ἐκώλυσεν ἅπαντας ἀποβαίνειν ἄτρωτος ὦν**. These three heroes are introduced together Isth. V 39 fg. — **θανάτῳ πόρον**: cf. Hom. E 397 (μῦν) ὀδύνησιν ἔδωκεν, Verg. Aen. V 806 milia multa daret leto.

83. **Ἄουσι** [ἡοῦσι, Hom.: ἔω, Att.] **παῖδα**: cf. Verg. Aen. I 751 Aurorae filius. Memnon, the Aethiopian son of Eos and Tithonus, is not mentioned in the Iliad, but in the Odyssey δ 188, λ 522. He naturally suggests Thero's Phoenician enemies. — **πολλά μοι**: the poet has inti-

Page

10 mated quietly that Thero finally should join the heroes in their happy island. These hints are sufficient for the wise. Pindar now returns with apparent abruptness to the praise of the king. Criticism seems to have been expressed on the poet's *indirect* encomia; hence he says vehemently "Poeta nascitur." Who the two (dual, γάρυετον) are whom he attacks cannot be asserted positively, though the scholiast says that the poet refers to Simonides and his nephew Bacchylides who, it is supposed, were then at the court of Hiero at Syracuse. See on Ol. I 15. — βέλη: see on Ol. I 112.

84. ἔνδον ἐντὶ [εἰσὶ] κτλ.: he has not shot his last arrow, has not exhausted his expressions of praise. — For the plural, ἐντὶ, cf. Pyth. I 13.

85. ἐς δὲ τὸ πᾶν: 'but for the general they need interpreters.' Cf. Hamlet's "'twas caviare to the general." For the quantity of πᾶν (for πᾶν) cf. πάμπαν, e.g. v. 69; ἅπαν, e.g. Pyth. II 49; Πᾶνέλληνες, κτλ.

86. εἰδὼς φυᾷ: opposed to the μαθόντες. Cf. Nem. I 25; Ol. IX 100 τὸ δὲ φυᾷ κράτιστον ἅπαν· πολλοὶ δὲ διδασκᾶσι ἀρεταῖς κλέος ὄρουσαν ἀρέσθαι.

87. ἄκραντα: cf. Ol. I 86.

88. Διὸς ὄρνιχα [ὄρνιθα]: cf. Hor. Car. IV 4 ministrum fulminis. Pindar delights in comparing the high, quick flight of his genius with that of an eagle. So Nem. III 80 αἰετὸς ὠκὺς ἐν ποτανοῖς, | . . . κραγέται δὲ κολοιοὶ ταπεινὰ νέμονται. Cf. Theoc. VII 48 καὶ Μοισᾶν ὄρνιχες, ὅσοι ποτὶ Χίον αἰδὸν | ἀντία κοκκύζοντες ἐτώσια μοχθίζοντι. Gray, Progress of Poesy: Nor the pride nor ample pinion | That the *Theban eagle* bear, | Sailing with supreme dominion | Through the azure deep of air.

89. ἄγε θυμέ: for this address to his heart, cf. Ol. I 4; fr. 123; the Homeric τέτλαθι δὴ κραδίη. It is familiar to us from its use in the Bible: "Bless the Lord, O my soul," "Soul, thou hast much goods," etc. — βάλλομεν: indic. where we might expect the deliberative subj.

90. ἐκ μαλθακᾶς . . . τανύσαις [τανύσας]: 'from a kind, gentle heart,' etc.; in contrast with the pointed arrow he had just shot at his enemies. — For ἐπί with the dat. cf. Pyth. IV 36; Isth. VIII 14.

92. ἐνόρκιον: καὶ μετὰ ὄρκου. Cf. Ol. VI 20.

93. τεκεῖν: in app. with λόγον. — τινά: construe with ἄνδρα. — φετέων retains here the force of the digamma in preventing hiatus, see on Ol. I 23. — πόλιν: Acragas. 'The city has brought forth in a century no man,' etc.

87. γάρυετον: Mommsen reads γάρυεται (for the middle voice cf. Isth. I 34) and considers it an example of the *schema Pindaricum* (cf. fr. 75: 19 and note), a singular verb with a plural subject.

95. **Θήρωνος**: gen. after the comparative. — **κόρος**: the weariness and hate which arise from satiety. Cf. Pyth. I 82.

96. **μάργων κτλ.**: a reference probably to Thero's kinsmen, the brothers Capys and Hippocrates, who recently had plotted against him and caused the revolt of Himera.

97. **τὸ λαλαγήσαι** depends on **θέλων**. For the use of the article cf. Soph. Ant. 312 *οὐκ ἐξ ἅπαντος δεῖ τὸ κερδαίνειν φιλεῖν*, Oed. Col. 412 *τὸ δρᾶν οὐκ ἠθέλησαν*. — **κρύφον θέμεν** [**θεῖναι**]: 'to put in the shade.'

98. **ἐπεὶ** refers to **οὐ δίκαια**. Thero's good deeds are countless as the sand of the sea. — **ψάμμος**: cf. Hor. Car. I 28 *numero carentis harenae*.



SIXTH OLYMPIAN ODE.

No record is preserved of the Olympiad in which Agesias of Syracuse won the victory with the mule-car; in the ode itself are no allusions to the events of a particular year nor passages which require elucidation from the history of the time. But since this ode was composed during the reign of Hiero (vs. 92 fg.), the date is limited to Ol. LXXVI-LXXVIII, i.e. either 476, 472, or 468 B.C.

The mule-car race was introduced at Olympia Ol. LXX and abolished Ol. LXXXIV. Not long before this victory of Agesias, the same crown was won by Anaxilaus, tyrant of Rhegium, who invited Simonides to write the epinikion. The poet refused on the ground that the subject was unworthy of his muse; but when a higher price was offered, the ode was composed of which we have the fragment (7) *χαίρετ' ἀελλοπόδων θύγατραι Ἰππων*, 'Hail, daughters of the storm-swift steeds.'

Agesias was of the family of the Iamidæ, who presided over the great altar and delivered the oracles of Zeus at Olympia, and were renowned as prophets through all Greece. Cf. Cicero, *de divinât.* I 91 *Elis in Peloponneso familias duas certas habet, Iamidarum unam, alteram Clitidarum, haruspicinae nobilitate præstantes*. Tisamenus the Elean, of this family, was the seer of the Spartans at Platea. An Iamid appears as **μάντις** on the lists of Olympian officials as late as Olympiad CXXLVII 209 A.D.

An ancestor of Agesias seems to have accompanied, probably as seer, the colony from Corinth which under the leadership of Archias founded Syracuse, 734 B.C.

This ode exalts the glory of the Iamidae. It was sung first at Agesias's earlier home, Stymphalus in Arcadia; it was repeated, probably, at Syracuse.

The poet introduces Agesias, the priest at the altar of Zeus, the colonist at Syracuse, the victor at Olympia, as worthy of his song. In a clearly-marked transition, vs. 22-28, the car of the muses is turned to the Eurotas. The heart of the ode, vs. 29-70, is devoted to the origin and praise of the Iamidae. In the conclusion we are assured that the gods who loved Iamus watch over his descendants; and that Hermes, the patron god of Arcadia, the family home of Agesias, has now granted this Olympian victory.

Page

- 11 1. The composition of this poem is compared with the structure of a palace; the prooemium with the entrance-hall. Cf. Cic. Orat. 50 Vestibula nimirum honesta aditusque ad causam faciet illustres. The comparison here, however, is in lyric style; the likeness is indicated, not developed. — **χρυσείας**: see on Ol. XI 13. — **ὑποστάσαντες**: technical expression for the fixing of the pillars as a support to the roof. — **προθύρῳ**: 'vestibule.' — **θαλάμῳ**: here a general term for house; cf. Ol. VII 29.
2. **ὡς ὅτε**: Homeric formula for the introduction of a comparison, e.g. Δ 462 ἤριπε δ' ὡς ὅτε πύργος. The Greeks were conscious of no ellipsis.
3. **πάρομεν**: fut. not aor.; see on Ol. I 7. — **ἀρχομένου**: cf. ἀρχομένου χειμῶνος, κτλ. — **πρόσωπον**: 'we must cause the face of the beginning work to shine afar.' This glory is given by the titles of Agesias, — victor in the Olympian games, priest of Zeus at Olympia, colonist of Syracuse.
4. **εἶη**: sc. *τις* from v. 7. Cf. Isth. I 41.
5. **βωμῶ** (see on v. 70): dat. of interest instead of gen. of connection. The dative is preferred because of the gen. **Διός**. — **τέ**: a change from the adversative (correl. with **μέν**) to the simple connective, cf. Ol. VII 88. For the converse, see Pyth. IV 80. — **ταμίας**: **διοικητής**. This office was hereditary and was not lost by residence in Syracuse.
6. **συνοικιστήρ**: an ancestor accompanied the colony. — **κλεινῶν κτλ.**: so also Nem. I 2. — **τίνα**: i.e. he shall receive every praise. Songs are often compared with missiles; see on Ol. I 112. — **ῥῆμον**: 'praise' as Ol. VII 14.

7. ἐπικύρσας [ἐπικύρσας] ἐν αἰδαῖς: instead of the simple dat. after 11 the part. as Pyth. I 100.

8. This sandal fits the son of Sostratus, Agesias: as we say, the *cap* fits him. — ἴστω ἔχων: the subject of the participle is the same as that of the principal verb. H. 799, 802; GMT. 113. — δαιμόνιον: the epithet properly belongs to the person, but is transferred to the part. Cf. Ol. VII 1; Pyth. IV 98; Isth. VIII 50.

9. ἀκίνδονοι: see on Ol. XI 4. Cf. Pyth. IV 186, XII 28 εἰ δέ τις ἔλβος ἐν ἀνθρώποισιν, ἄνευ καμάτου | οὐ φαίνεται. Hesiod, Ἔργα 289 τῆς δ' ἀρετῆς ἰδρῶτα θεοὶ προπάροισεν ἔθηκαν.

10. παρ' ἀνδράσιν: 'among men or upon the sea.' Cf. Hom. Hy. Del. Ap. 142 ἄλλοτε δ' αὖ νήσους τε καὶ ἀνέρας ἠλάσκαζες.

11. εἰ ποναθῆ: 'if any honor is gained by toil.' Cf. Pyth. IV 236. For εἰ with subj. see H. 747 b; GMT. 50: 1, n. 3. εἴ κε or ἐάν is not found in Pindar.

12. Ἀγησία, τιν [σοι] δέ: since the vocative, which is placed first for emphasis, is strictly without construction in the sentence, the δέ follows the τιν. Cf. vs. 22, 103; Ol. I 36; Pyth. I 67, IV 59. So in all Greek poets. — ἐτοίμος: as of money ready to be paid. Cf. Hom. Σ 96 μεθ' Ἔκτορα πότμος ἐτοίμος. Solon IV 7 οἷσιν ἐτοίμον | ὕβριος ἐκ μεγάλης ἀλγέα πολλὰ παθεῖν. 1 Pet. I 5 σωτηρίαν ἐτοίμην ἀνακαλυφθῆναι ἐν καιρῷ ἐσχάτῳ. — To Agesias may be given the praise bestowed by Adrastus on Amphiarus; he was both seer and warrior. — ἐν δίκῃ: so Ol. II 16.

13. ἀπὸ γλώσσας: epic fulness: cf. Verg. Aen. I 614 ore locuta est. — Ἄδραστος: the Nestor of the Cyclic Thebaid. — ἐς Ἀμφιάρηον: 'in regard to Amphiarus,' who was the Achilles and Calchas of the expedition against Thebes (Hor. Car. III 16: 11 augur Argivus). Hom. ο 244 αὐτὰρ Οἰκλείης (ἔτικτε) λαοσσόον Ἀμφιάρηον, | ὅν περὶ κῆρι φίλει Ζεὺς τ' αἰγίοχος καὶ Ἀπόλλων. Aesch. Sept. 568 ἔκτον λέγοιμ' ἄν ἄνδρα σωφρονέστατον, | ἀλκὴν τ' ἄριστον μάντιν, Ἀμφιάρῳ βίαν. Soph. Oed. Col. 1313 οἶος δορυσοῦς Ἀμφιάρῳ, τὰ πρῶτα μὲν | δόρει κρατύνων, πρῶτα δ' οἰωνῶν ὁδοῖς. On the road between Thebes and Potniae the ground was struck with a thunderbolt, and opened to receive him alive and his chariot. Nem. IX 24 ἑπτὰ γὰρ δαΐσαντο πυραὶ νεογύιους φῶτας · ὁ δ' Ἀμφιάρῃ σχίσσαις κεραυνῷ παμβία | Ζεὺς γὰν βαθύστερον, χθονὶ κρίψεν θάμ' ἴπποις, | δουρὶ Περικλυμένου πρὶν νῶτα τυπέντα μαχατάν | θυμὸν αἰσχυρῆθην. X 8 γαῖα δ' ἐν Θήβαις ὑπέδεκτο κεραυνωθεῖσα Διὸς βέλεσιν | μάντιν Οἰκλείδαν, πολέμοιο νέφος.

14. φαιδίμας: they generally were represented as white. Cf. Pyth. IV 117 and note.

15. πυρᾶν: genitive absolute with νησθεῖσῶν, to be supplied from 12

Page

12 *νησθέντων*. 'The seven pyres and the dead bodies having been heaped up.' Each of the seven armies against seven-gated Thebes had its own funeral pile, though but four of the commanders received funeral honors there; Adrastus returned in safety to Argos, Amphiarus was received alive into the earth, and Polynices was left for his sister Antigone to bury. — According to the Athenian tradition the slain were buried near Eleusis. — **Ταλαϊονίδας** (Adrastus, the son of Talauus): a heaping up of suffixes. See Ol. VII 39. Cf. **Ἰαπετιονίδης** of Prometheus, Hes. Theog. 528. The idea of sonship is similarly expressed twice in **παῖς Ἀγαμέμνονίδας** (of Orestes, Soph. Elect. 182).

16. **ἐν Θήβαισι**: 'in the district of Thebes,' 'near Thebes.' Cf. Soph. El. 1 **ἐν Τροίᾳ**, 'in the Troad'; so according to Herod. VII 166, the Persians were defeated **ἐν Σαλαμῖνι**. — **Ποθέω**: he missed him; he was among neither the living nor the slain. — **ὄφθαλμόν** (the scholast suggests that the epithet may be given to Amphiarus as the seer; it is better, however, to understand it as): 'glory,' 'delight.' Cf. Ol. II 10 where the family of Thero is called **Σικελίας ὄφθαλμός**. Cic. de nat. deor. III 91 calls Corinth and Carthage *illos oculos orae maritimae*. Justin V 8 (after the catastrophe of Aegospotami) *Negarunt se Spartani ex duobus Graeciae oculis alterum eruturos*. So Milton calls Athens "the eye of Greece."

17. **ἀμφοτέρων**: see on Ol. I 104. — **μάντιν κτλ.**: 'a good prophet and good in the fight.' His twofold honor is compared with that of **κώμου δεσπότης**, Agesias.

19. **οὔτε . . . οὐτ' ὦν**: in the reverse order, v. 52. — **ἔων**: concessive.

20. **καί**: 'even.' — **ὁμόσσαις** [**ὁμόσας**]: cf. Ol. II 92. — **τούτῳ γε**: refers to v. 17.

21. **ἐπιτρέποντι** [-**τρέψουσι**]: the Muses would not allow it if the praise were false.

22. **Φίντις** [Doric for **Φίλις**, as **ἦνθον** for **ἦλθον**, Theoc. I 77]: Agesias's charioteer, though at the race possibly Agesias himself drove. — **σθένος ἡμιόνων**: the mules with which the victory had been gained. Cf. Ol. I 88 **Οἰνομάου βίαν**, Isth. V 31, Hom. Γ 105 **Πριάμοιο βίην**, Ξ 418 **Ἐκτορος μένος**, Ψ 827 **σθένος Ἡετίωνος**, β 409 **ἱερὴ ἱς Τηλεμάχοιο**, Β 851 **Παφλαγῶνων δ' ἠγείτο Πυλαιμένους λάσιον κῆρ**, η 2 **μένος ἡμιόνου**, Aesch. Prom. *fi*n.

16. **ὄφθαλμός**: in Milton's copy of Pindar, which now is in the library of Harvard College, the English poet has shown his appreciation of this expression by noting in the margin a large number of parallel passages. He did the same to **σθένος ἡμιόνων** below. The book bears ample testimony to the loving, admiring study which Milton devoted to Pindar.

μητρὸς σέβας, Verg. Aen. IV 132 odora canum vis, Milton's "scaly horror of his tail," Gray's "terror of his beak and lightning of his eye," quoted on introd. to Pyth. I.

23. ᾗ τάχος: ὡς τάχος, ὡς τάχιστα. — κελεύθω: the way of poesy. — καθαρά: 'clear,' 'open.' Cf. Isth. V 23. The subject makes the poet's task light. Cf. Isth. II 33 οὐ γὰρ πάγος, οὐδὲ προσάντης ἀ κέλευθος γίνεται, | εἴ τις εὐδόξων ἐς ἀνδρῶν ἄγοι τιμὰς Ἑλικωνιάδων, 'it is not uphill work to praise such men.'

24. βῆσομεν: fut. indic. in a final clause, GMT. 44, 1, n. 1. See on Ol. I 7. — ὄκχον [ὄχον, see on Ol. II 67]: ἔχημα, cf. Isth. VIII 67. The poet is to sing of the family of Agesias which had its origin at Pitana. To Pitana, then, we must be borne this day. We need the swiftest chariots and mules. The gates of song through which we pass must be opened. — ἴκωμαι: change of mood and subject. For the change of mood, cf. Hom. μ 383 δύσομαι εἰς Ἀἶδα καὶ . . . φαείνω. So the subj. in Homer is used often as nearly equivalent to the fut. ind. H. 720 c. — πρὸς: construe with γένος. — ἀνδρῶν: the Iamids assembled at Stymphalus.

25. We should expect καί before πρὸς. Cf. Ol. VII 26. Hes. Ἔργα 754 ἔστ' ἐπὶ καὶ τῷ | ποιή. — ἐξ ἀλλᾶν: sc. ἡμιόνων, 'prae ceteris.' Cf. Hom. Δ 96 ἐκ πάντων δὲ μάλιστα Ἀλεξάνδρῳ βασιλῆϊ.

27. ἐπεὶ: the conjunction in Pindar often stands, as here, after two or more words of the clause which it introduces; cf. vs. 57, 90, Ol. I 67, 75; Pyth. I 74. — χρή: see on Ol. I 100.

28. Πιτάναν: a nymph, daughter of the Eurotas, and a village (afterwards the northwest part of the town of Sparta) named for her, on the bank of that river. — ἐλθεῖν: Pindar often speaks of his praise as being a visit; cf. Ol. VII 13; Pyth. II 62; Nem. I 19.

29. ᾗ: the nymph. The myth of Pindar's odes is often introduced by a relative, as here; cf. Ol. I 25. — Κρονίῳ: see on Ol. II 12.

30. ἰόπλοκον: cf. Pyth. I 1 ἰοπλοκάμων. Perhaps already here a play on the name of the Iamids. Cf. on vs. 46, 57. — Εὐάδναν (εὐ φαδ-): i. e. 'the very pleasing maiden.' Cf. Ἀριάδνη.

31. παρθενίαν ᾧδινα: 'her maiden offspring'; an oxymoron. — ᾧδῖς is frequent, as here, for the results of ᾧδῖς. — κολπίς: 'beneath her girdle.'

32. κυρίῳ δ' ἐν μηνί: 'in the decisive month'; mense natura constituto. — ἀμφιπόλους: not often used for menservants, as here.

33. πορσαίνειν: 'to cherish,' 'rear,' has ἥρωι as subject and depends on δόμεν [δοῦναι]. Cf. Pyth. IV 115, III 45 φέρων πόρε Κενταύρῳ διδάξει. — Εἰλατίδα [Ἐλατίδα]: Aepytus, son of Elatus. The latter may be a personification of the pine forests (ἐλάται) of the highlands of Phe-neus, Stymphalus, and Orchomenus in northeastern Arcadia.

Page

- 12 34. **Φαισάνα** is not elsewhere mentioned. — **λάχε**: the five sons of Elatus divided Arcadia by lot. — **'Αλφεόν οικεῖν**: see on Ol. II 9. — According to the common story, as indicated by the scholion, the child was exposed on the mountain, and found and cared for by Aepytus. Pindar accepts as a fact the child's nurture by that prince, but accounts for it in another way. Cf. his treatment of the Pelops-myth in Ol. I 25 fg., on Ol. I 87: and Homer's glossing over the murder of Clytemnestra by Orestes and the suicide of Odysseus's mother.
35. **ὑπ' 'Απόλλωνι κτλ.**: 'tasted love in the arms of Apollo.' Cf. Pyth. IV 92 *φιλοτάτων ἐπιψάειν*. — For the use of **ὑπό**, cf. Isth. VIII 48.
- 13 36. **κλέπτουσα**: *κρύπτουσα*, 'concealing.' Cf. Pyth. IV 96. — **θεοῖο γόνου**: '*graviditatem ex Apolline*.'
37. **Πυθῶναδε**: to the oracle of Apollo at Delphi. — **πέσαις χόλον**: *χόλον καταπέσας*. Cf. Hom. A 81 *εἴπερ γάρ τε χόλον γε καὶ αὐτῆμαρ καταπέσῃ*. Verg. Aen. IV 332 *Obnixus curam sub corde premebat*. — **ὄξεϊα μελέτα**: '*studio acerrimo*.'
38. **περί** suffers elision also Pyth. IV 265; cf. Nem. XI 40 *περόδοις* for *περιόδοις*. This elision is found also in Hesiod and the Delphian dialect; *περ' Ἡδάλιον* on a Cyprian inscription, and *πάρ* (for *περί*) on an Elean tablet. So Alcaeus, fr. 74 *περ' ἀτιμίας*. — **ἀπλάτου**: cf. Nem. I 48.
39. **φοινικόκροκον**: a princely color; see on Pyth. IV 114, 232.
40. **κάλπιδα**: she went to the spring as if for water. The daughters of the Homeric heroes fetched water from the spring. So Athene, Hom. η 20, meets Odysseus *παρθενικῇ εἰκυῖα νεηνίδι, κάλπιν ἐχούσῃ*. So the daughter of Antiphates, the Laestrygonian, is going for water, Hom. κ 105, when she meets Odysseus's comrades. The daughters of Celeus, *ἡγήτωρ λαῶν*, Hom. Hy. Dem. 106, go to the spring to bring water *κάλπισι χαλκείησι*. — **ἀργυρέαν**: sign of princely luxury. — **κουανέας**: the foliage was thick.
41. **τίκτε**: impf. where we might have the aorist. GMT. 11 n. 4. Cf. Hom. A 25 *ἀφίει, ἔτελλεν*. — **θεόφρονα**: the child was destined to be a prophet. — **Χρυσοκόμας**: Apollo. So Ol. VII 32.
42. **παρέστασέν τε**: a verb which belongs to both members of a sentence is sometimes found at the beginning of the second member. Cf. Hor. Car. I 11: 4 *seu plures hiemes seu tribuit Iuppiter ultimam*. — **Μοίρας**: see on Ol. I 26.
43. **ὑπό**: the first is local (so Nem. I 35. Cf. Hom. δ 39 *ἴππους μὲν λῦσαν ὑπὸ ζυγοῦ*); the second, causal. — **ὠδίνος ἐρατᾶς**: 'sweet travail.' She was giving birth to a son of Apollo. For the oxymoron, cf. v. 31 *παρθενίαν ὠδίνα*, v. 46 *ἀμεμφεῖ ἰφ*.
44. **κνιζομένα**: at the desertion of her child.

45. **δύο δράκοντες**: perhaps the *genii loci*. Athene, Eur. Ion 21, gives to the infant Erichthonius two serpents as a guard. Cf. the two sent by Hera to destroy Heracles, Nem. I 40. The child's future prophetic power is indicated by his being fed with honey by serpents, which are offspring of Gaea who was ἡ *πρωτόμαντις* (Aesch. Eum. 2), enthroned at Delphi before Themis. Honey, too, was a symbol of inspiration. Cf. Hom. Hy. Herm. 559 (Θριαὶ) κήρια βόσκονται καὶ τε κραίνουσιν ἕκαστα. | αἱ δ' ὅτε μὲν οὐτίσιν ἐδηδυῖαι μέλι χλωρὸν, | προφρονέως ἐθέλουσιν ἀληθείην ἀγορεύειν. | ἦν δ' ἀπονοσφισθῶσι θεῶν ἠδείαν ἐδωδην, | ψευδόνται, κτλ. The Delphic priestess is called *μέλισσα*, Pyth. IV 60 (cf. Josephus, Arch. V 5 Δεβώραν δέ τινα προφήτιν μέλισσαν δὲ σημαίνει τοῦνομα κατὰ τὴν Ἑβραίων γλώσσαν, κτλ.). The infant Zeus was fed with honey in Crete.

46. **ἀμειψείῳ** ('harmless venom'): a play upon the name *Iamus*.

48. **πετραέσσας ἐκ Πυθῶνος**: cf. Hom. B 519 Πυθῶνά τε πετρηέσσαν. — **ἅπαντας . . . παῖδα** ('he questioned all the household concerning the child'): familiar double accusative with verbs of speaking and questioning.

49. [**φᾶ**: ἔφη.] — [**γέγακειν**: as from *γέγηκα*, for *γεγονέαι*. For the perfect with present-ending, see on Pyth. IV 179 *κεχλάδοντας*.]

50. **θνατῶν**: gen. after the comparative idea in *περί . . . ἔσεσθαι*. — **ἐπιχθονίοις** (dat. of advantage): 'as a prophet for the dwellers upon earth.' So Hom. ι 510 καὶ μαντευόμενος κατεγήρα Κυκλώπεσσιν, where the dative is best connected with the participle.

51. **ἐκλείψειν**: as among the Hebrews, the extinction of a family was a great misfortune. The Iamids were seers at Olympia for at least 700 or 800 years.

52. **τοί**: ἅπαντες ἐν οἴκῳ. They 'vowed' that they had not heard or seen the child.

53. The force of the original digamma in **φιδεῖν** is lost, as also Ol. XIV 22; cf. on Ol. I 104.

55. **ἴων**: 'pansies.' Violets were admired greatly by the Greeks, and were classed with roses and lilies as the most beautiful of flowers. — **βεβρεγμένος**: as we say, "bathed in light." Cf. Verg. Aen. III 152 se plena per insertas fundebat luna fenestras.

56. **τό**: διὰ θ, 'wherefore,' as in Hom. e.g. Γ 178 τὸ καὶ κλαίουσα τέτηκα. The omen is supposed to be that the pansy fades slowly. The name *Iamus* is here derived from *ἴος*, but it very possibly comes from the same root as *λαίνω*, to rejoice. The Greeks were fond of fanciful etymologies of proper names. Cf. of Odysseus, Hom. τ 407 πολλοῖσιν γὰρ ἐγὼ γε ὀδυσάμενος τόδ' ἰκάνω . . . τῷ δ' Ὀδυσσεὺς ὄνομ' ἔστω ἐπάνυμον. Of Pytho, Hom. Hy. Pyth. Ap. 193 τὴν δ' αὐτοῦ κατέπευσ' ἱερὸν μένος Ἥλι-

Page

- 13 οιο, | ἐξ οὗ νῦν Πυθῶ κικλήσκειται. Of Pan, Hom. Hy. Pan 47 *πάντα δέ μιν καλέεσκον, ὅτι φρένα πᾶσιν ἔτερψε.* Of Helen, Aesch. Ag. 687 *ἀμφινεικῆ θ' Ἑλέαν ἐπεὶ πρεπόντως ἑλέναυς, ἑλανδρος, ἑλέπτολις κτλ.* Of Meleager, Eur. fr. 521 *Μελέαγρε, μελέαν γάρ ποτ' ἀγρεύεις ἄγραν.*
- 14 57. χρυσοστεφάνοιο: an epithet of Hebe also in Hesiod Theog. 17. The crown is an ornament which is often mentioned by poets.
58. καρπὸν Ἥρας: i.e. 'bloom of youth.'—Ἄλφεω̄ (the dat. of object approached, instead of εἰς with acc.): he seeks Poseidon, Euadne's father, in his element. See on Ol. I 71.—εὐρυβίαν: cf. *μεγασθενής*, Ol. I 25.
59. θεοδμάτας: cf. fr. 87. Also an epithet of Athens in Soph. El. 707 *Ἀθηνῶν θεοδμήτων.*—Δάλου σκοπόν: Apollo. See on Ol. I 54.
60. λαοτρόφον: 'for the advantage of the people.' This is indefinite; it might, but does not here, refer to the kingly dignity.—κεφαλῆ (cf. Ol. VII 67): the head is the seat of honor.
61. νυκτὸς ὑπαίθριος: 'by night, in the open air.' To construe with *καταβάς*. For the genitive cf. Ol. II 93; Pyth. IV 40.
62. μετάλλασεν: 'sought him out,' 'addressed him.'—Ὀρσο, τέκνον: cf. Hom. Ω 88 *ὄρσο, θέτι.*
63. πάγκοινον: proleptic; the epithet was not deserved until later.—ἔμην [*ἰέναι*]: inf. as imperative.—φάμας ὄπισθεν: 'after the voice,' i.e. following it. Iamus does not see his father.
64. Κρονίου: see on Ol. I 111.
65. ὤπασε: sc. Apollo, supplied from *πατρία ὕσσα.*—δίδυμον: then, at once, he was to be inspired to hear and declare the voice of the god; and later, at the institution of the Olympian games, he was to found an altar for discerning the will of the gods by burnt-offerings.
66. τόκα [τότε]: 'then,' before Heracles came.—ἀκούειν: in app. with *θησαυρόν*.
67. ψευδέων ἄγνωστον: cf. Aesch. Prom. 1032 *ψευδηγορεῖν γὰρ οὐκ ἐπίσταται στόμα | τὸ Δίον.*—εὖτ' ἂν κτίση: the mood of the direct discourse is retained.
68. θάλος: cf. Ol. II 45.—Ἀλκαϊδᾶν [*Ἀλκείδων*]: Heracles received the paronymic *Ἀλκείδης* from *Ἀλκείης*, of which *Ἀλκαῖος* was the more common form.—πατρί: 'in honor of his father,' Zeus.
69. ἑορτᾶν . . . ἀέθλων: sacrifices, feasts, and games were often connected.—πλειστόμβροτον is formed like *τερψίμβροτος, φαεσίμβροτος, Κλέυμβροτος*, from the root *μωρ*. β is generated after the labial-nasal μ.—μέγιστον: see prooemium of Ol. I.
70. ἐπ' ἀκροτάτῳ βωμῷ (cf. Hom. B 793 *τύμβω ἐπ' ἀκροτάτῳ*): see on Ol. I 92. "To the east of the Pelopion we see the ruins of the altar of Zeus—an elliptical ring of unhewn stones occupying the centre of the

Altis. The whole worship of Zeus had its focus here. Around this altar those who went up to the festival were wont to assemble, and the priests in offering sacrifices noted the omens which were interpreted by them as oracles." (E. Curtius.) This altar was made, according to Pausanias, from the ashes of the thighs offered to Zeus. The height of the altar was twenty-two feet. The lower part, called the prothysis (πρόθυσις), was one hundred and twenty-five feet in circumference. Stone steps led to this prothysis from each side. Thus far women too were allowed to come and there the victims were sacrificed, while the thighs were burnt upon the highest part of the altar, which was thirty-two feet in circumference. In later times there were few prophets except at the oracles; empyromancy took the place of "inspired" prophecy. Pindar refers to these sacrifices Ol. VIII *init.* *Μᾶτερ ᾧ χρυσοστεφάνων ἀέθλων, Ὀλυμπία, | δίσποιν' ἀλαθείας, ἵνα μάντιες ἄνδρες | ἐμπύροις τεκμαιρόμενοι παραπειρῶνται* Διὸς ἀργικεραύνου. | εἴ τιν' ἔχει λόγον ἀνθρώπων πέρι | μαιομένων μεγάλαν] ἀρετὰν θυμῷ λαβεῖν, | τῶν δὲ μόχθων ἀμνησάν. — κέλευσεν: a slight ana-colouthon since ἀκούειν, v. 66, depends on ὤπασε.

71. ἐξ οὗ: see on Ol. II 38. — καθ' Ἑλλανας: so Ol. I 117.

73. φανεράν οδόν: i.e. 'the open road of glory.' Cf. Isth. V 23. — ἔρχονται: sc. the present generation. — τεκμαίρει ἕκαστον: 'everything shows it.'

74. μῶμος: good fortune excites envy. Perhaps the poet refers to Agesias's enemies among the Syracusans, who are said to have killed him a few years later. — ἄλλων: appositive use. H. 538 e; G. 142: 2 n. 3.

75. τοῖς: demonstrative. — περί: construe with ἐλαυνόντεσσιν [ἐλαύνουσιν]. — δωδέκατον: the twelfth and last course. See Ol. II 50.

76. ποτιστάξῃ: cf. Theoc. XV 108 ἀμβροσίαν ἐς στήθος ἀποστάξασα γυναικός. — Χάρις: the Graces grant victory; see Ol. VII 11, XIV 20. — εὐκλέα μορφάν: διὰ τὸ περιβλέπτους εἶναι τοὺς νικῶντας καὶ ἐπιχάριτας καὶ λαμπρούς. Victoria victores reddit et augustiores et clariiores.

77. εἰ δὲ κτλ. (a fact stated hypothetically; see on Ol. I 18): your mother's family honored Hermes: to him and Zeus you owe your victory. The good deeds of the fathers are remembered for their children. — Κυλλάνας: Cyllene (now called Ziria), the lofty (7778 feet high — almost the highest mountain of Peloponnesus) mountain in N.E. Arcadia, was the reputed birthplace of Hermes and the principal seat of his Arcadian *cultus*. He had there a temple and a colossal wooden statue. The mountain was assigned by Arcas (the eponymous ruler of Arcadia) to his son Elatus, the father of Aepytus. — μάτρως ἄνδρες: Euadne was brought up by Aepytus, we have seen, and at his home Iamus was born.

78. λιταῖς: noun used as an attribute of another noun, like an adjective. So Pyth. IV 217. Cf. ἄνδρες στρατιῶται, ἄνδρες ἀδελφοί κτλ.

Page

15 79. **πολλά πολλαῖσιν**: a parechesis frequent in the tragedies and much approved by the rhetoricians. — **ἀγῶνας**: he was patron of the palaestra. So Pyth. II 10 he is *ἐναγώνιος*, Isth. I 60 *ἀγώνιος*. Mercury is called, Cic. in Verr. V 185, *iuventutis custos ac praeses*. Cf. Hor. Car. I 10 *Mercuri, . . . qui feros cultus hominum recentum | voce formasti catus et decorae | more palaestrae: | te canam, magni Iovis et deorum nuntium*. — **ἔχει**: 'rules over,' 'administers'; cf. Ol. II 36. — **μοῖραν ἀέθλων**: the share which belongs to each in the prizes of the games.

81. **βαρυγδούπῳ**: cf. Hom. H 411 *ἐρίγδρουπος πόσις Ἥρης*, Hom. Hy. Dem. 3 *βαρύκτυπος, εὐρύπα Ζεύς*.

82. **δόξαν κτλ.**: 'I have on my tongue the feeling of a shrill whetstone, impelling me to new songs.' The **ἀκόνα** (the relationship between the Thebans and Stymphalians) is the opposite of *βοῦς ἐπὶ γλώσση μέγας*, Aesch. Ag. 36. The metaphor is startling, but the expressions *ὀξύνεσθαι στόμα, γλώσσαν κτλ.* are not unknown. Cf. Psalm LXIV 3 "Who whet their tongue like a sword." See on Pyth. I 86.

83. [**καλλιρῶοισι**: see on Pyth. IV 178.] — **πνοαῖς** (dat. of approach; cf. Ἀλφεῶ. v. 58): i.e. 'songs.' Cf. Arist. Frogs 154 *αὐλῶν πνοή*.

84. **ματρομάτωρ**: Pindar addresses Thebes, Isth. I 1, as *μᾶτερ ἐμά*. The heroine Thebe was daughter of the Boeotian river Asopus and the Arcadian river Metope. Thus the connection which Pindar claims is through his native city. Cf. Isth. VIII 17.

85. **πλάξιππον**: see on Isth. I 1, VIII 22. — **τῶς κτλ.**: 'whose delightful water I drink,' i.e. 'where I dwell.' Cf. Hom. B 825 (*οἱ δὲ Ζέλειαν ἔναιον . . .*) *πίνοντες ὕδωρ μέλαν Αἰσθήποιο*. Hor. Car. II 20 *discet Hiber Rhodanique potor, IV 15 non qui profundum Danubium bibunt | edicta rumpent Iulia*. The fountains of Thebes were famous for their cold, sweet water which still flows abundantly from Dirce; cf. Isth. VI *fn.* quoted on Ol. VII 7.

86. **πίομαι**: here in the present tense; elsewhere it is future in meaning though present in form. — **πλέκων**: cf. *ἕμνων ἄνθος*, v. 105; Nem. VII 77 *εἶρειν στεφάνους ἐλαφρόν· ἀναβάλεο· Μοῖσά τοι | κολλᾷ χρυσὸν ἐν τε λευκὸν ἐλέφανθ' ἀμῆ | καὶ λείριον ἄνθεμον ποντίας ὑφελῶϊσ' ἔερσας*. Antipater of Sidon, of Sappho, Anth. Pal. VII 13 *ἄς μετὰ Πειθῶ | ἔπλεκ' ἀείζων Πιερίδων στέφανον*. Hor. Car. I 26 *necte meo Lamiac coronam*. See on Ol. I 100.

87. **ἑταίρους**: the chorus.

88. **Αἰνεία** (a not uncommon name in Arcadia): a relative of Agesias; he had come to Thebes for the ode and was to lead the chorus at Stymphalus. — **πρῶτον μὲν**: correlative with *εἶπὸν δέ*. — **Ἥραν**: why Hera was to be celebrated here is uncertain. She was honored at Stymphalus as *παῖς* (*παρθενία*), *τελεία*, *χήρα*, maiden, wife, and widow.

89. **γνώναι**: 'to judge.' The choreuts were Stymphalians, not Boeotians. — **ἀλαθέσιν λόγοις**: 'if the truth be told.'

90. **εἰ**: see on v. 27. — **Βοιωτῶν ὕν** (in app. with *ἀρχαῖον ὕνειδος*): the stupidity and vulgarity of the Boeotians were, already in Pindar's time, proverbial in the mouths of their witty neighbors. It is possible that the poet is repelling here indirectly the same charge for the Arcadians — **ἄγγελος ὀρθός** (cf. *Pyth. IV 279 δι' ἀγγελίας ὀρθῶς*): one who will teach the chorus as he himself has been taught. Cf. Hamlet's "Speak the speech, I pray you, as I pronounced it to you."

91. **σκυτάλα, κρατήρ**: cui quasi inculpsit carmen et infusit. He was a worthy ambassador and skilled in mixing the nectar of song, cf. *Ol. VII init.* Cf. *Arist. Acharnians 936* where a sycophant is called *πάγ-χρηστον ἄγγος, κρατήρ κακῶν, καὶ κύλιξ | τὰ πράγματ' ἐγκυκᾶσθαι*.

92. The victor's city and its ruler are not to be forgotten. — **Ὀρτυγίας**: the oldest part of the city of Syracuse, where was Agestias's home. See on *Nem. I 2*.

93. **τὰν . . . διέπων**: cf. *Ol. I 12*.

94. **φοινικόπεξαν**: from the color of the ripened grain. Cf. *Hom. E 500 ξανθὴ Δημήτηρ*. *Verg. Georg. I 297 rubicunda Ceres*.

95. Hiero's ancestor Telines from the island Telos, near the Triopian promontory of Caria, brought to Sicily the worship of Demeter and Persephone. The priesthood remained in his family. After the battle of Himera Gelo built from the spoils magnificent temples to these two goddesses, to whom all Sicily was sacred according to Cicero quoted on *Nem. I 14*. — **λευκίππου**: at the Sicilian festival of the *Ἀνακαλυπτήρια*, Persephone was conducted with the emblems of the ripe harvest on a chariot drawn by white horses.

96. **Ζηνὸς Αἰτναίου**: see *Pyth. I 30*. Probably after the founding of Aetna Hiero himself was priest of Aetnaean Zeus.

97. **πνοαὶ γινώσκοντι** [*γινώσκουσι*]: *λύραι δὲ καὶ μολπαὶ δι' ἡδέων λόγων ὕμνοῦσιν αὐτόν*. (For the personification, see *Ol. VII 83*.) See introd. to *Ol. I*. and on *Ol. I 14* f. — **θραύσοι**: the fut. opt. is not found in Homer; in Pindar, only here and *Pyth. IX 116*. It is more common in Attic prose. It is most rare to express a wish, as here, but cf. *Soph. Oed. Tyr. 1274 ἀλλ' ἐν σκότῳ τὸ λοιπὸν οὐς μὲν οὐκ εἶδει | ὀψοῖαθ', οὐς δ' ἐχρηξεν οὐ γνωσίοιτο*. — **θραύω** is often used of the wreck of a ship or chariot. — **χρόνος**: cf. *Simonides IV 5 οἴθ' ὁ πανδαμάτωρ ἀμαυρώσει χρόνος*. For the personification, see on *Ol. II 17*.

98. **φιλοφροσύναις**: plural to express the repeated instances of the act; *H. 518 c*. — **Ἀγησία κῶμον**: 'the comus of Agestias,' i.e. the band which was celebrating his victory.

Page

16 99. οἰκοθεν οἰκαδε (cf. Ol. VII 4): Agesias had two homes, Stymphalus and Syracuse.

100. ματέρα Ἀρκαδίας: 'his mother-city in Arcadia.' (Partitive genitive of place.)

101. It is well in troublous times to have two homes. Cf. Epictetus in Stobaeus, Flor. CX 22 οὔτε ναῦν ἐξ ἐνδὸς ἀγκυρίου οὔτε βίον ἐκ μιᾶς ἐλπίδος ὀρμιστέον. Agesias seems to have trusted to the wrong anchor; he was killed after Hiero's death.

102. τῶνδε: the Stymphalians present at the celebration. — κείνων: the Syracusans.

103. δέσποτα ποντόμεδον (cf. Aesch. Sept. 130 ἵππιος ποντομέδων ἀναξ . . . Ποσειδᾶν): the victor's ancestor. — πλόον: the return voyage to Syracuse.

104. δίδοι: see on Ol. I 85. — χρυσαλακάτοι: an epithet of Artemis in Homer; in Pindar, also of the Nereids. Homer, *v* 107, mentions the looms of the nymphs at Ithaca. — πόσις Ἀμφιτρίτας: so Zeus is πόσις Ἥρης, and Ares, Pyth. IV 87, is χαλκάρματος πόσις Ἀφροδίτας.

105. ἐμῶν δὲ δέξ' ἄνθος: cf. Ol. I 116 where, too, the poet closes with a prayer.



SEVENTH OLYMPIAN ODE.

THIS ode celebrates the victory in the boxing-match won at Olympia, Ol. LXXIX, 464 B.C., by the most famous athlete of his time, Diagoras of Rhodes.

Diagoras was of the race of the Heraclidae and descended from Telepolemus, who led the Greek colony to Rhodes. The members of his family, though the sceptre had fallen from their hands, were still prominent in the government of the island. They were yet more renowned for their athletic strength and skill, exhibited at the four great festivals and at the local games of Greece. The successes of Diagoras himself are enumerated in this ode. He lived to see three of his sons and two of his daughters' sons crowned as Olympian victors. His daughter, contrary to the rule against the admission of women, was allowed to be a spectator at Olympia because of the honors gained there by her father, brothers, nephew, and son.

Dorieus, one of Diagoras's grandsons, was crowned for the pancration at three successive Olympian festivals, repeatedly at Nemea and Corinth, and received the crown ἀκονιτί at Delphi, no one daring to enter the lists against him. Having been taken prisoner by the Athenians near the close of the Peloponnesian war, he was immediately released without ransom.

Pindar begins and ends with the praise of Diagoras. The heart of the ode, the ὀμφαλός, vs. 28-76, marked by the transitions, vs. 20-27, 77-80, is devoted to the glory of the victor's home, the island of Rhodes; it opens and closes with the mention of the colonist Tlepolemus. The three myths narrated show that Rhodes enjoyed the especial favor of the gods. The first myth concerns the colonization of the island; the other two explain why Helios and Athene were worshipped there.

The poet compares his song to a golden goblet given by a father to his daughter's bridegroom; he passes to the praise of Diagoras and his father, to the story of Tlepolemus, the birth of Athene and her gifts to the island, the allotment of the island to Helios; the offspring of Helios and Rhodes; there Tlepolemus found a resting-place, and festivals are held in his honor; there Diagoras is praised.

Diagoras took the ode with him on his return from Greece (v. 13). It was inscribed in golden letters in the temple of Lindian Athene at Rhodes.

Page

1. Φιάλαν: the figure is drawn perhaps from the banquet at which we may suppose this ode to have been sung. The comparison is not carried out in its details. — The gift of the goblet has been thought to be part of the ceremony of betrothal. — ἀφνειάς: see on Ol. VI 8. — ἀπὸ χειρός: construe with δωρήσεται. — ἐλών: the familiar epic pleonastic use of the participle, as Hom. A 139 ἄξω ἐλών.

2. ἀμπέλου δρόσῳ (cf. ἀμπέλου παῖδα, Nem. IX 52): dat. of means with κυχλί(οισαν). — καχλάζοισαν: cf. Verg. Aen. I 739 spumantem patera.

3. δωρήσεται: a gnomic future corresponding to the gnomic aorist in v. 6. (But see on αὐδάσομεν, Ol. I 7.)

4. γαμβρῶ: νυμφίῳ. So frequently in Sappho, as fr. 99 ἔλθιε γάμβρε σοὶ μὲν δὴ γάμος, ὡς ἄραο, ἐκτετέλεσται. — προπίνων: the goblet was given with the draught. Thus the verb was applied to other gifts bestowed at a banquet; cf. Dem. de Cor. 296 τὴν ἐλευθερίαν προκεπωκότες πρότερον

Page

16 *μὲν Φιλίππῳ νῦν δὲ Ἀλεξάνδρῳ*. — *οἴκοθεν οἴκαδε*: so Ol. VI 99. The cup remains in the family. — *πάγχρυσον*: 'of solid gold.' Cf. the Homeric *παγχρῦσοι, πανάργυρον*. — *κορυφᾶν κτλ.* (cf. Ol. I 13, II 14; Nem. I 15, 34): cf. Ol. III *ῖνι*. *κτεάνων δὲ χρυσοῦς αἰδοιέστατον*, Isth. V *ἰνίτ*.

5. *χάριν*: adverbial; 'for the pleasure' of the banqueters. — *κάδος*: *τὴν συγγένειαν*. — [*τιμάσαις*: *τιμήσας*.] — *ἐν*: adverbial; 'and thereby,' — *φίλων παρεόντων*: genitive absolute.

17 6. *θήκε*: 'made,' cf. Pyth. I 40, II 39. — *νῖν*: *τὸν γαμβρόν*. — *ὀμόφρονος εὐνάς* (gen. of cause, cf. Soph. El. 1027 *ζηλῶ σε τοῦ νοῦ*): cf. Hom. ζ 181 (*σοὶ δὲ θεοὶ δοῖεν*) *ἄνδρα τε καὶ οἶκον καὶ ὀμοφροσύνην ὀπάσειαν | ἐσθλήν*.

7. *καί*: so in a comparison Nem. II 1. — *νέκταρ χυτόν*: 'liquid nectar,' i.e. of his song. Cf. Ol. VI 91; Isth. VI *ἰνίτ*. *θάλλοντος ἀνδρῶν ὡς ὅτε συμποσίου | δεῦτερον κρατῆρα Μοισαίων μελέων | κίρναμεν*, and *ῖνι*. *πίσω σφε Δίρκας ἀγνὸν ὕδωρ, τὸ βαθύζωνοι κόραι | χρυσοπέπλου Μναμοσύνας ἀνέτειλαν παρ' εὐτειχέσιν Κάδμου πύλαις*. Nem. III 76 *χαίρε φίλος, ἐγὼ τόδε τοι | πέμπω μεμιγμένον μέλι λευκῷ | σὺν γάλακτι, κίρναμένα δ' ἔερσ' ἀμφέπει, | πόμ' αἰοῖμιον Αἰολήσιν ἐν προαΐσιν αὐλῶν*.

8. *πέμπων*: cf. Ol. VI 90 *ἄγγελος*, Pyth. II 68. — *καρπὸν φρενός* (cf. *καρπὸν φρενῶν*, 'wisdom,' Pyth. II 74) corresponds to *ἀμπέλου δρόσφ*.

9. *ἰλάσκομαι*: the poet offers it as a libation.

10. *Ὀλυμπία κτλ.*: the way is prepared for the mention of Diagoras who is victor in these, the most famous games. — *νικῶντεςσιν*: in apposition with *ἀεθλοφόροις*. — *ὄλβιος* (predicate): for the thought, cf. Isth. V 13. — *κατέχοντι* [*κατέχουσι*. *ι* is elided as Ol. XII 6]: 'encompass,' cf. Pyth. I 96.

11. *ἄλλοτε κτλ.*: see on v. 95. — *ἐποπτεύει*: see on Ol. XIV 15. — *Χάρις*: see on Ol. II 50. — *ζωθάμιος*: *καθ' ἣν ζῶν τις θάλλει*. Without the song the deed would be forgotten. Cf. on Ol. XI *ἰνίτ*.

12. *θάμα*: ἄμα, as Nem. II 9. — *μέν*: correlative with *τέ*, see on v. 88. — *παμφώνοισι*: cf. Isth. V 27. — *ἐν* governs both datives, as is shown by the parallel passage last referred to; for its position with the second noun, see on Pyth. I 14; for its force, cf. Ol. XIV 17; Pyth. II 69.

13. The preceding verse completes the general sentence; *καὶ νῦν* brings us to the particular subject of praise. — *ὑπό*: 'to the sound of.' Cf. Ol. IV 3 (*τεαὶ γὰρ ὄραι*) *ὑπὸ ποικιλοφόρμιγγος αἰοιδᾶς ἐλισσόμεναί μ' ἔεμψαν | ὑψηλοτάτων μάρτυρ' ἀέθλων*. Herod. I 17 *ἐστρατεύετο δὲ ὑπὸ συρίγγων τε καὶ πηκτίδων καὶ αὐλοῦ*. Xen. Hell. II 2: 23 *τὰ τεῖχη κατέσκαπτον ὑπ' αὐλητρίδων*. — For the accompaniment of both flutes and lyres, cf. Ol. III 8 *φόρμιγγά τε ποικιλόγαρυν καὶ βοᾶν αὐλῶν ἐπέων τε θέσιν | Αἰνησιδάμου παιδί συμμιξαὶ πρεπόντως*. So among the Hyperboreans, Pyth. X 38 *παντᾶ δὲ χοροὶ παρθένων | λυρᾶν τε βοᾶ καραχαί τ' αὐλῶν δονέονται*.

For the accompaniment of lyre alone, cf. Ol. I 17; Nem. III 11 ἐγὼ δὲ 17 κείνων τέ νιν ὀάροις | λύρα τε κοῖν' αἰείσομαι. — **κατέβαν**: cf. Ol. XIV 18; Pyth. II 4; Isth. V 21. The poet is identified with his ode. That the ode was *sent* we have seen from v. 8. — **τάν**: demonstrative. — **ποντίαν** . . . **Ῥόδον**: we have to wait for the name until the epithets have been lavished. For the separation of adjective and noun, cf. v. 72 ἔπτα . . . παῖδας, fr. 76 λιπαρὰ . . . Ἀθῆναι, Ol. I 93–95 κλέος . . . Πέλοπος.

14. **ὑμνέων**: the present participle is found almost as frequently as the future participle to express purpose. — **παῖδ' Ἀφροδίτας**: the nymph, daughter of Aphrodite and Poseidon, is confounded with her island, as often. See on Nem. I 4. — **Ἀελίοιο νύμφαν**: cf. v. 71.

15. **εὐθυμάχαν**: ἄτρεπτον ἐν μάχαις. Cf. the Homeric ἰθὺς μαχέσασθαι. — **πέλωριον**: on account of his strength and stature. He was six feet and three or four inches tall, as was shown by his statue at Olympia, in which the Hellanodicae took care that the athlete's size should not be exaggerated. — **παρ' Ἀλφειῷ**: so Ol. I 20. Cf. Xenophan. 2 Ἄλλ' εἰ μὲν ταχυτήτι ποδῶν νίκην τις ἄροίτο | ἢ πενταθλεύων, ἔνθα Διὸς τέμενος | παρ Πίσασο ῥῆς ἐν Ὀλυμπίῃ κτλ. Bacchylides, quoted on Ol. I 18. The expression is varied from v. 10 but is in harmony with *παρὰ Κασταλίξ* below. — **στεφανωσάμενον**: for the voice cf. v. 81. Ol. XII 17; Isth. I 28.

16. **πυγμαῖς ἄποινα**: in apposition with the verb. H. 501: G. 137 n. 3. Cf. Pyth. II 14; Isth. VIII 3.

17. **ἀδόντα** [ἀδόντα, from ἀνδάνω] **Δίκας**: cf. Ol. I 89 ἀρεταῖσι μεμαλότας. Perhaps Damagetus was prytanis at Ialysus.

18. **εὐρυχόρου**: an epithet of Libya. Pyth. IV 43. — **τρίπολιν**: the cities are named vs. 73 fg. The city of Rhodes was founded later. — **πέλας ἐμβόλῳ**: the Rhodian Chersonese, the peninsula of Caria, which juts out toward Rhodes, is likened to a ship's beak.

19. **Ἀργεῖα**: according to the Rhodian tradition Tlepolemus led a colony of Argives from Epidaurus to Rhodes. It is more probable that an Argive Althaemenes was the leader in the third generation after the return of the Heraclids to Peloponnesus. — **σὺν αἰχμῆ**: i.e. 'with a multitude of men'; it was not a hostile invasion. αἰχμῆ is used for αἰχμηταί, as is often ἵππος for ἵππεῖς, ἀσπίς for ἀσπισταί. Cf. Eur. Phoen. 78 πολλὴν ἀθροίσας ἀσπίδ' Ἀργείων ἄγει, 441 δεῦρο μυρία ἄγων λόγχην, Isth. Taur. 139 ὦ παῖ τοῦ τῆς Τροίας πύργου | ἐλθόντος κλεινῆ σὺν κῶπᾳ ('oar' for 'fleet') χιλιοναῖτα.

20. The poet thus passes to Diagoras's ancestors. — **ἐθελήσω**: remark the use of the future; βουλήσομαι is more common. — **τοῖσιν** (construe with διορθῶσαι as dat. of interest): the relative in Pindar is often not at the beginning of its clause. See on Ol. VI 27. — **ἐξ ἀρχᾶς κτλ.**: διορθῶσαι τὸν

Page

17 λόγον ἐξ ἀρχᾶς, i.e. ἀπὸ Τλαπολέμου. The Homeric tradition is found in B 653 fg. Τληπόλεμος δ' Ἑρακλείδης, ἧὺς τε μέγας τε, | ἐκ Ῥόδου ἐννέα νῆας ἄγειν Ῥοδίῳ ἀγερώχων, | οἱ Ῥόδον ἀμφενέμοντο διὰ τρίχα κοσμηθέντες, | Λίνδον Ἰηλυσόν τε καὶ ἀργινόντα Κάμειρον. | τῶν μὲν Τληπόλεμος δουρικλυτὸς ἠγεμόνευεν, | ὃν τέκεν Ἀστυόχεια βίη Ἑρακλεΐη, . . . Τληπόλεμος δ' ἐπεὶ οὖν τράφη ἐν μεγάρῳ εὐπήκτῳ, | αὐτίκα πατρὸς εὐοῖο φίλον μήτρωα κατέκτα, | ἥδη γηράσκοντα Δικύμνιον, ὕζον Ἄρηος. | αἶψα δὲ νῆας ἔπηξε, πολλὸν δ' ὄγε λαὸν ἀγείρας | βῆ φεύγων ἐπὶ πόντον . . . αὐτὰρ ὄγ' ἐς Ῥόδον ἴξεν ἀλώμενος, ἄλγεα πάσχων. | τριχθὰ δὲ οἴκηθεν καταφυλαδὸν, ἧδ' ἐφίληθεν | ἐκ Διὸς . . . καὶ σφιν θεσπέσιον πλοῦτον κατέχευε Κρονίων.

21. ξυνόν: the glory belongs to all the Rhodian Heraclids. — ἀγγέλων: 'with loud proclamation.' Cf. Pyth. I 32, IX 1 Ἐθέλω χαλκάσπιδα Πυθιονίκαν | σὺν βαθυζωνοῖσιν ἀγγέλλων | Τελεσικράτη Χαρίτεσσι γεγωνεῖν.

23. γενᾶ is in apposition with τοῖσιν. — τὸ μὲν πατρόθεν is correlative with τὸ δέ. — ἐκ Διὸς: as descended from Zeus's son Heracles. — εὔχονται (sc. εἶναι): the Homeric use, as also Pyth. IV 97.

24. Ἀστυδαμείας: a variation from the Homeric tradition, see above on v. 20. — ἀμφί: construe with κρέμανται. (Pindar separates the preposition freely and widely from its verb, cf. v. 1 ἀπὸ . . . δωρήσεται.) Cf. Isth. II 43 φθονεραὶ θνατῶν φρένας ἀμφικρέμανται ἐλπίδες. — [φρασίν: φρεσίν.] — It is wellnigh impossible to escape error (cf. Eccl. VI 12 For who knoweth what is good for man in this life?), but the seeming misfortune may be a blessing in disguise. So it was with Tlepolemus. — For the general remark preceding the story, cf. v. 45, Ol. II 15 fg. The poet in singing of the early history of Rhodes could not avoid mentioning the act which led to Tlepolemus's departure from Argos, but he excuses the deed so far as he can. Also in Homer such a murder is a misfortune and not a crime.

18 26. For καί between the preposition and its noun, cf. Ol. II 28, VI 25; Pyth. IV 186. — τυχεῖν (exegetical infinitive) depends on φέρτατον.

29. ἐλαίας: a very close-grained wood; clubs were often made of it. Such was the staff which Odysseus used in order to blind Polyphemus. — Τίρυνθι (local dat. like Μαραθῶνι, κτλ.): where Heracles, whom Callimachus calls Τίρυνθιος, then lived. — Δικύμνιον: the name is widely separated from the word with which it is in apposition; see on v. 13. — θαλάμων: 'house,' as Ol. VI 2. — Μιδέα was Licymnius's mother.

30. τάσδε χθονός: the land where the ode was sung. Cf. τῶνδε, Ol. VI 102. — χολωθείς: according to another tradition it was by accident. — The Greek often uses the adversative δέ where we use the causal 'for.'

31. παρέπλαξαν: 'led astray.' — μαντεύσατο (cf. Ol. VI 33; Pyth.

IV 163): he went to Delphi to be purified from his uncle's blood. — **ἐς θεόν**: cf. Arist. Birds 619 *εἰς Ἀμμωνα ἐλθόντες*, Hom. H 312 *εἰς Ἀγαμέμνονα δῖον ἄγον*.

32. Χρυσοκόμας: so Ol. VI 41. At the close of Isth. VII, Apollo is addressed as *ὦ χρυσέα κόμα θάλλων Λοξία*. — **εὐώδεις**: cf. Plutarch de def. orac. 50 "For the room where those do wait who come for answers from the oracle is sometimes filled with such a fragrant odor and scent that no perfumes in the world can exceed it, and this arises as it were out of a spring, from the sanctuary of the temple." — **πλόον εἰθύν** (depends on *εἶπε*): cf. Ol. VI 57.

33. εἶπε: 'directed'; cf. Soph. O. T. 288 *ἔπεμψα γὰρ Κρέοντος εἰπόντος διπλοῦς πομπούς*. For the Pythian oracle as guide of colonization, see on Pyth. IV 62. — The oracle does not name Rhodes, but as usual in such cases designates it in a more or less general way. This allows the poet to touch upon the island and pass to the next myth. — The **νόμον** is described v. 63.

34. βρέχει: cf. Hom. B 670 (the last line quoted on v. 20 above) which, understood literally, seems to be the source of this statement: fr. 119 *Ἐν δὲ Ῥόδον κατένασθεν | . . . πλείστα μὲν δῶρ' ἀθανάτοισ ἀνέχοντες, | ἔσπετο δ' ἀενάου πλοῦτου νέφος*. — **πόλιν**: i.e. the site of the future city, 'land'; cf. Isth. V 48.

35. Pindar amplifies the response of the oracle.

36. πελέκει: the instrument of the *τέχνησιν*. — **κορυφάν**: cf. Hom. Hy. Pyth. Ap. 130 *Κρονίδης ἐρικυδέα γείνατ' Ἀθήνην | ἐκ κορυφῆς*.

37. ἀλάλαξεν: as goddess of war; cf. *ἐγχειβρόμα* below.

38. ἔφριξέ νιν (because of the war-cry): cf. Hom. Ω 775 *πάντες δέ με πεφρίκασιν*. — **Γαῖα μήτηρ**: the mother of all; cf. *Γῆ πάντων μήτηρ*, Hesiod *Ἔργα* 563; Aesch. Prom. 90 *παμμῆτόρ τε γῆ*.

39. φαυσίμβροτος [*φασίμβροτος*. *υ* is the vocalized digamma: cf. *φαῦος*, Doric for *φάος*, *πιφάσκη*): Homeric epithet of the sun, e.g. κ 138. — **Ὑπεριονίδας** seems, as in Homer, to have the same meaning as *Ὑπερίων*. It arises probably from a mere cumulation of suffixes. See on Ol. VI 15.

40. Helios enjoined upon his sons to be mindful (for their own sakes, *φυλάσασθαι*) of the service to be rendered at once (*μέλλον χρέος*), that they might be the first to build an altar and delight the heart of the father and the maiden.

41. παισὶν φίλοις: for the Heliadae see vs. 71 fg.

42. ἄν: the only instance in Pindar, and this is disputed, of *ἄν* in a final clause. — **πρώτοι**: the goddess dwelt with her first worshippers. Thus Athene took up her abode at Athens, where due sacrifice was offered to her. Cf. Diod. Sic. V 56 *ἀνδρωθεῖσι δὲ τοῖς Ἠλιάδαις εἰπεῖν τὸν*

- Page
- 18 "Ἥλιον ὅτι οἴτινες ἂν Ἀθηναῖ θύσωσι πρῶτοι παρ' ἑαυτοῖς ἔξουσι τὴν θεόν· τὸ δ' αὐτὸ διασαφῆσαι λέγεται τοῖς τὴν Ἀττικὴν κατοικοῦσι. . . τὸν δὲ τότε βασιλεύοντα τῶν Ἀθηναίων Κέκροπα ἐπὶ τοῦ πυρὸς θῦσαι ὕστερον. — **ἐναργεία**: 'conspicuous,' 'splendid.'
43. **ἐν** belongs to **ἔβαλεν**. — **ἀρετάν**: see on v. 89.
44. **προμαθέος αἰδώς**: 'reverent regard for the god of foresight,' i.e. 'foresight,' 'forethought.' This refers to their thoughtlessness described below. — For the objective genitive cf. Ol. II 6; Pyth. IV 218.
- 19 45. But a cloud of forgetfulness unexpectedly comes over men.
46. **παρέλκει κτλ.**: we can say in a loose way that this = **παρέλκει φρένας ἕξω πραγμάτων ὁρθὰς ὁδοῦ**, 'draws aside from the right course of action.'
48. **τοί**: **οἶτοι**. — **αἰθούσσας** [**αἰθοέσσης**]: **φλόξ** is **αἰθαλοῦσσα** in Aesch. Prom. 992. — **σπέρμα φλογός**: cf. Pyth. III 36 **πολλὰν ὕρει πῦρ ἐξ ἑνός** | **σπέρματος ἐνθορὸν αἰστώσεν ὕλαν**. Hom. ε 490 **σπέρμα πυρὸς σώζων**. — **ἀνέβαν** [**ἀνέβησαν**: cf. v. 68 **τελεύταθεν**, Ol. II 34 **ἔβαν**. See on Pyth. IV 120]: sc. **εἰς τὴν ἀκρόπολιν τὴν Λινδίων**. — **οὐ** is made very emphatic by its position. — **τεύξαν κτλ.**: this explains the sacrificial usages of the Rhodians in Pindar's time; they offered sacrifice to Athene without fire. So all peculiarities of rite were explained as having been derived from some circumstance connected with an early celebration.
49. **ἄλος**: an enclosure, with or without trees; cf. Isth. I 57 and note. — **ὁ μὲν**: Zeus, cf. v. 43.
50. **ὑσε κτλ.**: cf. v. 34 and note. — **αὐτά** [**αὐτή**]: the goddess chose Athens as her home but loved Rhodes and gave its people superiority over other mortals in every art.
51. For **Γλαυκῶπις** as a proper name cf. **Χρυσοκόμας**, v. 32; **Ἀγλαοτρίαιναν**, Ol. I 40.
52. The artistic taste of the early Greeks, as might have been expected, was not fully developed: there were statues at Rhodes which were chained to keep them from running away. — **ζωοῖσιν κτλ.**: 'like to living and moving creatures.' — **ἔρπω** in the Doric dialect seems to have lost early the special meaning 'to creep.'
53. **βαθύ**: cf. **βαθύδοχοι**, Pyth. I 66, II 79; Ol. XII 12. — **δαέντι**: **τῷ δαέντι** (dat. of interest): when one is deeply skilled he needs no help from the black art. Here probably is a reference to the mythical Telchines who came from Crete to Rhodes and were called the first workers in iron and copper: they made the harpé for Cronus and the
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44. Or, perhaps, 'the regard which is felt by a man of foresight.'
53. Or, perhaps, 'only the ignorant man thinks that art is magic.'

trident for Poseidon. They were accused generally of using magic. — 19
ἄδολος: 'without magic.'

54. [**φαντί**: **φασί**.] — **παλαιαὶ ῥήσιες**: the tradition of the island.

55. **οὔπω**: construe with **φανερὰν ἔμμεν** [**εἶναι**]. — A scholiast says that Pindar was the first poet to narrate this myth. It is supposed that the Greeks had some tradition of the comparatively recent (volcanic) origin of Rhodes.

56. **ἐν πελάγει ποντίῳ**: cf. fr. 235 **ἐν πόντου πελάγει**.

58. **ἀπεόντος**: he was absent on his work of giving light to mortals.

59. **χώρας** is governed by the privative idea in **ἀκλάρων**. H. 584 b; G. 180 n. 2.

60. **ἀγνόν**: an epithet often applied to the sun's light. Cf. Soph. El. 86 **ὃ φάος ἀγνόν**, also Milton, Par. Lost III *init.* "Hail, hgly light!"

61. **μνασθέντι**: 'when he mentioned it,' called attention to the neglect, Zeus was ready to order a new allotment (lottery), but Helios chose the island which he saw growing up within the gray sea. — For the distribution by lot of the gods' honors and seats, cf. on Ol. XIV 1. In Aesch. Prom. 48 Hephaestus wishes that some other god had received by lot (**λαχεῖν**) the smith's art. — **εἶασεν**: sc. 'Ἄελιος.

62. **αὐτὸς ὄραν**: the keensighted sun-god naturally was the first to espy the rising island. — **αἰζομέναν**: figure drawn from the growth of plants; cf. **βλάσσει**, v. 69.

63. **πολύβροσκον**: cf. the Homeric **πουλυβότειρα**.

64. **ἐκέλευσεν**: Helios is still the subject. — **χρυσάμπυκα**: Pindar 20 applies this epithet also to the Muses and the Hours, cf. fr. 30: 6. — **Λάχεσιν**: the Fate who presides over **λάχη**, cf. **λάχος**, v. 58.

65. **χείρας ἀν-ἄνα-τεῖναι**: as was usual in calling the gods to witness the oath: cf. Hom. H 411 **ὄρκια δὲ Ζεὺς ἴστω . . . ὡς εἰπὼν τὸ σκῆπτρον ἀνέσχεθε πᾶσι θεοῖσιν**. — **θεῶν ὄρκον**: cf. Hom. Hy. Del. Ap. 83 **Λητῶ δὲ θεῶν μέγαν ὄρκον ὄμοσεν** · | **ἴστω νῦν τάδε Γαῖα καὶ Οὐρανὸς εὐρὺς ὑπερθεν,** | **καὶ τὸ κατειβόμενον Στυγὸς ὕδωρ, ὅσπερ μέγιστος | ὄρκος δεινότατός τε πέλει μακάρεσσι θεοῖσιν**.

66. **μὴ παρφάμεν** [**παρφάναι**]: 'to speak without deceit.'

67. **νεύσαι** (has **Λάχεσιν** as subject): cf. on Isth. VIII 50. — **αιθέρα** seems to be masc. here (or is **φαεινόν** an adject. of two terminations?), though Ol. I 6 it is fem. as always in Homer; cf. on v. 81. — **νῆιν**: **τὴν νῆσον**. — **ἑᾶ κεφαλᾷ γέρας**: so Ol. VI 60.

68. [**τελευταθεν**: **ἐτελευτήθησαν**.] — **λόγων κορυφαί**: **τὰ κεφάλαια**. Cf. Pyth. III 80 **εἰ δὲ λόγων συνέμεν κορυφάν, Ἴέρων, ὀρθὰν ἐπίστα κτλ.**

69. **ἐν ἀλαθείᾳ** (adverbial with **πετοῖσαι**): 'in accordance with truth,' i.e. 'true.' — For **ἐν** see on Pyth. I 62. — **πετοῖσαι** [**πεσοῦσαι**]: figure from

Page

20 dice, cf. Ol. XII 10. — **μέν** is correlative with **τέ**. So v. 88; cf. Pyth. II 31. — **ύγρās**: epic fulness of expression; cf. Pyth. IV 40.

70. **γενέθλιος**: i.e. the god of the family. — **ἀκτίνων πατήρ** (in apposition with **ὁ γενέθλιος**): cf. Pyth. IV 213, of Aphrodite, **πότνια ὠκυτάτων βελέων**.

71. **πῦρ πνεόντων**: cf. fr. 146 Πῦρ πνέοντος ἄ τε κεραυνοῦ κτλ.; Aesch. Prom. 359 ἐκπνέων φλόγα, 917 πύρπνου βέλος. — **ἔνθα**: at Rhodes. The island and the nymph are here distinguished, although often confounded; see on v. 14. — **τέκεν**: sc. Ὑπεριονίδας.

72. **ἑπτα παῖδας**: Duncker supposes that these seven sons with their father represent the eight principal deities of the Phoenicians, of whom the chief was the sun-god. — **σοφώτατα**: cf. Diod. Sic. V 57 οἱ δ' Ἡλιάδαι διάφοροι γενηθέντες τῶν ἄλλων δῆνεγκαν καὶ μάλιστ' ἐν ἀστρολογίᾳ. εἰσηγήσαντο δὲ καὶ περὶ τῆς ναυτιλίας πολλὰ καὶ τὰ περὶ τὰς ὥρας διέταξαν. — **ἐπί**: temporal (cf. Hom. E 637 ἐπὶ προτέρων ἀνθρώπων); they were the wisest of their time. — **παραδεξαμένους**: from Athene, cf. vs. 50 fg.

73. **εἷς**: Cercaphus. — **Κάμειρον κτλ.**: cf. Hom. B 655 fg. quoted on v. 20.

74. **πρεσβύτατον**: Ialysus is represented as the eldest, since the city named for him was Diagoras's home.

75. **γαῖαν τρίχα διαδασσάμενοι**: this is a Dorian division, and is here transferred from the colonists to the earliest times.

76. **ἀστέων μοῖραν**: their 'portion of cities,' their apportioned cities. — **κέκληνται δέ σφιν**: 'have been named in their honor,' have received their founders' names. Cf. Diog. Sic. V 57 αὐτοὶ [Δίνδος κτλ.] δὲ διείλοντο τὴν χώραν, καὶ ἕκαστος ἑαυτοῦ πόλιν ὀμώνυμον ἔκτισε.

77. A most skilful return to the Olympian victor, whose story had been dropped, by mention of Tlepolemus, with whom the myths here narrated began. Cf. vs. 20, 25 fg. — **τόθι**: at Rhodes, though according to Homer, E 656 fg., Tlepolemus was slain by Sarpedon on the plain of Troy. — **λύτρον**: in apposition with the verb, cf. v. 16. — **συμφορᾶς**: that described vs. 27 fg., the death of Lycymnius and its consequences.

78. **ἴσταται**: 'is instituted,' 'held'; the standing expression for the institution of the games, cf. Ol. II 3.

79. **ὡσπερ θεῶν**: the heroes, founders of cities, after death received honors which may be likened to those paid to saints in later times; cf. Ol. I 90; Her. VI 38 καὶ οἱ (Miltiades) τελευτήσαντι Χερσονῆται θύουσι, ὡς νόμος οἰκιστῆ, καὶ ἀγῶνα ἵππικόν τε καὶ γυμνικὸν ἐπιστάσι; Thuc. V 11 ὡς ἡρώϊ τε ἐντέμνουσι καὶ τιμὰς δεδώκασιν ἀγῶνας καὶ ἐτησίους θυσίας.

80. **μῆλων**: construe with **κνισάεσσα**, which contains the idea of fullness. — **κρίσις ἀμφ' ἀέθλοις**: cf. κρίσιν ἀέθλων in Nem. X 22, quoted on

v. 83. — τῶν: sc. παρὰ Ῥοδίοις ἄθλων. — ἄνθεσι: cf. Ol. II 50. This is a picturesque enumeration of Diagoras's victories which might have become prosaic and monotonous. Cf. Nem. II *fin.*, VI 36 Καλλίας ἁδῶν | ἔρνεσι Δατοῦς, παρὰ Κασταλίας τε Χαρίτων | ἐσπέριος ὁμάδῃ φλέγέν· πόντου τε γέφυρ' ἀκάμαντος ἐν ἀμφικτιόνων | ταυροφόνῃ τριετηρίδι Κρεοντίδαν | τίμασε Ποσειδάκιον ἂν τέμενος· | βοτάνα τέ νῖν ποθ' ἄ λείοντος | νικῶντ' ἤρεφε δασκίοις | Φλιούντος ὑπ' ὠγγυίοι' ὕρεσιν. — Diagoras's Pythian victories are not mentioned here since they had been referred to in v. 16.

81. Ἴσθμός is here fem. as Isth. I 32. (It is not found in Homer, but is masc. in Herod., e.g. IX 10, and Thuc., e.g. II 13.) So κίων is always fem. in Pindar. see Pyth. I 19: and Ὀρχομενός, Ol. XIV 3, which are generally masculine. See on Pyth. I 15.

82. ἄλλαν (sc. νίκην) ἐπ' ἄλλα: 'once and again,' at two successive Nemeads. — Κρανααῖς: an epithet of Athens in two other odes. It was applied naturally to the dwellers on the acropolis, which was called ἡ Κραναά. Herod. (VIII 44) says that the Athenians were called Κραναοί in Pelasgic times. — At which of the many Athenian games (Olympia, Panathenaea, Eleusinia, Heraclaea) Diagoras was victorious, is uncertain.

83. ὁ χαλκός: the bronze shield giver at the Heraean or He-catombean games of Argos: cf. Nem. X 22 ἀγών τε χάλκεος | δᾶμον ὀτρύνει ποτὶ βουθυσιαν Ἴφρας ἀέθλων τε κρίσιν. — ἔγνω νιν (sc. as victor): cf. Ol. VI 97. — ἐν Ἀρκαδίᾳ: the Lycaea, Hermaea, and others.

84. ἔργα: 'works of art' (vases), 'prizes.' sc. ἔγνω νιν. — Θήβαις: in the Heraclaea or Iolaea, in which a bronze tripod was given. — ἀγῶνες Βοιωτῶν: the Eleutheria at Thespieae, the Trophonia at Lebadea, the Amphiaraea at Oropus, etc. — ἔννομοι: 'lawful,' 'appointed.'

86. Πέλλανα (sc. ἔγνω νιν): the Hermaea and Theoxenia. — Πέλλανᾶ was originally the same word as the Achaean Πελλήνη, cf. Αἴγινά. — Αἴγινα: the Aeaea, Delphinia, Heraea. — ἐν Μεγάροισιν: the Dioclea, Pythia, Nemea, Alcaethoea (see Isth. VIII 74). — λιθίνα ψάφος: 'the stone tablet on which the record was engraved gives the same report.'

87. The ode closes with a prayer to Zeus, the patron of the Olympian games (see on Ol. I 10) and the ancestor of Diagoras's race (see v. 23). — νῶτοισιν: dat. of place: cf. Hes. Theog. 54 Μημησοῦνη, γουνοῖσιν Ἐλευθῆρος μεδέουσα. — Ἀταβυρίου (etymologically perhaps the same as Tabor, meaning 'height'): the highest mountain of Rhodes, about 4500 feet high. Zeus Atabyrius had a temple also at Acragas in Sicily: see on Ol. II 26.

86. Αἴγινα regularly has ᾶ: Böschk writes -α here because of the length of the ᾶ. Bergk conjectures Οἰνώνα, see on Isth. V 34.

Page

21 88. **τίμα μὲν** is correlative with **δίδοι τε**. Cf. vs. 12, 69. See on Ol. I 104, VI 5: Pyth IV 80; Isth. I 14. — **ὔμνου τεθμόν**: νόμιμον ἔπαινον. Cf. Ol. XIII 29 **δέξαι τέ οἱ στεφάνων ἐγκάμιον τεθμόν**.

89. **ἀρετάν**: 'praise of excellence,' cf. v. 43; Soph. El. 968 **εὐσέβειαν ὄσει**, 'you shall gain the praise of piety.' — **εὐρόντα**: cf. Pyth. I 48, II 64. — **δίδοι**: Aeolic impv.; see on Ol. I 85. — **τέ οἱ**: the metrical effect of the original digamma is preserved in the pronoun of the third person; so two lines below, Ol. I 65 etc. See on Ol. I 23.

90. **ποτ' ἀστῶν κτλ.** (no other example is found in Pindar of the elision of **ποτί, πρός**): cf. Isth. I 51. — **ὔβρις** is the source of all sins and calamities, cf. Ol. I 56, II 28. Conversely **σωφροσύνη**, the **μηδὲν ἄγαν**, is frequently recommended by Pindar as the chief virtue. — **ὔβριος ἐχθράν**: 'abhorring insolence.'

91. **εὐθύπορεῖ**: he pursues a straightforward course (cf. Pyth. II 86; Nem. I 25), holding fast to the admonitions and instructions of good ancestors. — **ἐξ** is to be construed with **ἔχρεον [ἔχραον]**.

92. **μὴ κρύπτε** (sc. **Ζεὺς**, cf. vs. 87 fg.): suffer them not to be brought under a cloud, down from their high estate. — **κοινὸν σπέρμα**: i.e. those who have common descent from Callianax.

93. Callianax was the founder of Diagoras's family: one of the Era-tidae who had been kings at Ialysus. The monarchical form of government had passed away before Pindar's time. — **χαρίτεσσιν**: **εὐτυχίαις**.

94. **καὶ πόλις**: the city also rejoices in Diagoras's honors (perhaps it was at some public celebration of the victory that this ode was sung), but the breezes of fortune may change.

95. **ἄλλοτ' ἄλλοῖαι**: cf. v. 11. Such an indication of the instability of fortune is found at the end of other odes, sometimes in the merest intimation, as **εἰ δὲ μὴ ταχὺ λίποι [ὁ θεός]**, Ol. I 108; cf. Isth. III *fin.* **αἰῶν δὲ κυλινομέναις ἀμέραις ἄλλ' ἄλλοτ' ἐξάλλαξεν**. — **διαιθύσσοισιν** [**διαιθύσσοισιν**: *v*-movable is not found with the Doric ending **-οντι**, which Pindar everywhere prefers. To avoid hiatus or elision he uses not the Attic **-ουσιν** but the Aeolic **-οισιν**. Cf. Ol. II 72 with 74]: cf. Ol. II 33; Isth. IV 5 **ἄλλοτε δ' ἄλλοῖος οὔρος | πάντας ἀνθρώπους ἐπαύσσω ἐλαύνει**.

ELEVENTH OLYMPIAN ODE.

AGESIDAMUS, the son of Archestratus, an Epizephyrian Locrian, was victor in the boxing-match of boys, Olympiad LXXIV. 484 B.C.

This is, so far as we know, the first Olympian victory which Pindar was invited to celebrate. The present ode was composed soon after the games and is but the promise of the true epinikion. This promise was fulfilled not without delay in Ol. X, at the beginning of which ode the poet apologizes for his forgetfulness.

All the usual elements of an epinikion but the myth are found in this ode — mention of the victor's name and country, the games at which and the kind of contest for which the prize was given.

1. The beginning is not unlike that of Ol. I. — Sometimes men need breezes, as sailors : sometimes rain, as farmers : the victor needs a song. Cf. Nem. III ὁ διψῆ δὲ πρᾶγος ἄλλο μὲν ἄλλου | ἀεθλονικία δὲ μάλιστ' αἰδῶν φιλεῖ, | στεφάνων ἀρετῶν τε δεξιότατον ὀπαδόν. Ol. X 95 τρέφοντι δ' εὐρὴν κλέος | κόραι Πιερίδες Διός. Nem. VII 12 ταῖς μεγάλαι γὰρ ἀλκαί | σκότον πολὺν ὕμνων ἔχοντι δεόμεναι. | ἔργοις δὲ καλοῖς ἔσοπτρον ἴσαμεν ἐνὶ σὺν τρόπῳ, | εἰ Μναμοσύνας ἕκατι λιπαράμπυκος | εὐρηται ἄποινα μόχθων κλυταῖς ἐπέων αἰοδαῖς, . . . ἐγὼ δὲ πλέον' ἔλπομαι | λόγον Ὀδυσσεύος, ἢ πάθ' ὦν, διὰ τὸν ἄδυεπῆ γενέσθ' Ὀμηρον. Isth. VII 16 ἀλλ' ἂ παλαιὰ γάρ | εὔδει χάρις, ἀμνάμονες δὲ βροτοί, | ὅ τι μὴ σοφίας ἄωτον ἄκρον | κλυταῖς ἐπέων βοᾷσιν ἐξίκηται ζυγόν. Isth. I 47 fig. Hor. Car. IV 8 : 21 neque si chartae sileant quod bene feceris mercedem tuleris. . . . Caelo Musa beat. — ἔστιν ὅτε . . . ἔστιν δ' (ὅτε). — ἀνέμων : sailing and farming were the two principal occupations of men ; see Ol. II 63.

3. παῖδων νεφέλας : cf. Ol. II 32 ἀμέραν, παῖδ' ἀελίου. In Pyth. VI 10 the χειμέριος ὕμβρος is ἐριβρόμου νεφέλας στρατὸς ἀμείλιχος.

4. σὺν πόνῳ : this is referred to in the longer ode for the same victory. Ol. X 22 ἄπονον δ' ἔλαβον χάσμα παῦροί τινες. See on Ol. VI 9. — εἰ εὖ πράσση : for the form of condition, see on Ol. VI 11.

5. ὑστέρων ἀρχά : οἱ ὕμνοι αὐτῶ τῶν ὑστέρων ἐπαίνων ἀρχὴ γίγνεται. The song is the beginning of fame.

6. τέλλεται is attracted to the number of the predicate noun ἀρχά. H. 513 a. — πιστόν ὄρκιον κτλ. : 'trustworthy evidence of great virtues,' which have been shown in the contest. Posterity will accept the testimony borne by the ode to high excellence.

Page

22 7. ἀφθόνητος: used like ἀφθονος, 'abundant,' (or, possibly, 'unenvious,' 'beyond the reach of envy'; it cannot be overthrown like a monument or statue, cf. Pyth. VI 10 fg. (ἕμνων θησαυρὸς) τὸν οὔτε χειμέριος ἕμβρος ἐπακτὸς ἐλθῶν, | ἐριβρόμου νεφέλας | στρατὸς ἀμείλιχος οὔτ' ἀνεμος ἐς μυχοῦς | ἀλδς ἄξεισι.) — αἶνος οὔτος: ὁ διὰ ἕμνων αἶνος.

8. ἀγκείται [ἀνάκειται]: 'is stored up.' This word is used often of the erection of a statue or of the consecration in a temple of a votive offering (ἀνάθημα). — τὰ μέν refers to αἶνος οὔτος.

9. ποιμαίνειν: 'guide and cherish,' as a shepherd his flock. Cf. Isth. V 12; Theoc. XI 80 οὔτω τοι Πολύφαμος ἐποίμαινεν τὸν ἔρωτα | μουσίδων.

10. The poet excuses himself from celebrating the victory at this time. No one is at all times (ἀεί) equally (δμῶς) inspired by the divinity.

11 fg. Pindar promises an epinikion.

13. κῶμον κελαδήσω: cf. Isth. VIII 3. — ἐπί: he will add the song to the wreath. For this use of ἐπί, cf. Ol. II 11. — χρυσέας: because of its honor and worth. See on Ol. II 72; Pyth. I 1. Cf. Ol. VIII 1 Μᾶτερ ὦ χρυσοστεφάνων ἀέθλων, Ὀλυμπία. Pyth. X 40 δάφνα τε χρυσέα. Nem. I 17.

15. Δοκρῶν γενεάν: poetic for Δοκρούς. — ἀλέγων: 'honoring.'

16. ἔνθα: in Locris. — συγκωμάσατε: thus the Muse is implored to come to Aegina, Nem. III *in*it. ὦ πότνια Μοῖσα, μᾶτερ ἀμετέρα, λίσσομαι, | . . . ἕκεο Δωρίδα νᾶσον Αἴγιαν. — Construe: ἐγγνάσομαι (ὑμᾶς) ἀφίξεσθαί μιν (i.e. γενεάν Δοκρῶν) στρατὸν μὴ φυγόξενον. 'I assure you that you will not find it an inhospitable folk.'

17. φυγόξενον: 'putting strangers to flight.' Cf. the ξενηλασία of Sparta. — στρατόν: 'people,' 'folk.' Cf. Pyth. I 86, II 58, 87; Nem. I 61.

23 18. μηδέ: the negative is expressed here only in the second member of the sentence, (= μὴ φυγόξενον μηδὲ κτλ.), see on Ol. XIV 9. — ἀπείρατον καλῶν: cf. Ol. I 104.

19. ἀκρόσοφον has especial reference to poetry and music (see on σοφῶν, Ol. I 9), to which the Locrians were devoted; cf. Ol. X 13 νέμει γὰρ Ἀτρέκεια πόλιν Δοκρῶν Ζεφυριῶν, | μέλει τέ σφισι Καλλιόπα | καὶ χάλκεος Ἄρης. Among the Locrian poets, prominence is given to Xenocrates and Erasippus, with the female poet Theano. Stesichorus also was descended from a Locrian family. There was a Locrian mode in music, and the Δοκρικὰ ᾄσματα were thought to resemble in style the songs of Sappho and Anacreon. — αἰχματάν: they had shown their bravery in their victory over the forces of Crotona at Sagra.

20. ἀλώπηξ, λέοντες: the leopard cannot change his spots; the Epizephyrian Locrians can no more put off the inborn virtues of their race

than lion and fox can forget their natures. The fox represents the σοφία 23 (cf. ἀκρόσοφον), and the lion the bravery (αἰχματάν). The comparison with the fox was not uncomplimentary; cf. Isth. IV 45 fg. τόλμα γὰρ εἰκός | θυμὸν ἐριβρεμετᾶν θηρῶν λεόντων | ἐν πόνφ· μῆτιν δ' ἀλώπηξ, αἰετοῦ ἄτ' ἀναπιτναμένα ῥόμβον ἴσχει. Solon fr. XI 5 ὑμέων δ' εἰς μὲν ἕκαστος ἀλώπεκος ἴχνησι βαίνει.

21. διαλλάξαιτο: the optative without ἄν in the conclusion of a conditional sentence is found four times in Pindar. This is unknown, perhaps, in Attic prose. H. 722 c; GMT. 50:2 n. 1. It is a subjective expression, without reference to conditions. Cf. Theoc. I 60 τῷ καὶ τυ [i.e. σε] μάλα πρόφρων ἀρεσαίμαν.



TWELFTH OLYMPIAN ODE.

THIS ode is in honor of the victory won in the long footrace of seven or possibly twenty-four stadia, Olympiad LXXVII, 472 B.C., by Ergoteles of Himera. Ergoteles was by birth a Cretan, from Cnosus; driven thence by seditions he came to Sicily, and had gained already citizenship and other honors at Himera.

The Cretans were famous runners. Cf. Xen. Anab. IV 8:27 δόλιχον δὲ Κρήτες πλείους ἢ ἐξήκοντα ἔθειον, when the Greeks reached Trapezus; and soon after, on the retreat from Drilae, ten Cretans were selected to remain until the last, as able to overtake the rest of the force. It is significant that in Crete the gymnasium was called a δρόμος.

1. Ἐλευθερίου: 'Zeus the Liberator.' This attribute refers to the expulsion of Thrasylaeus and to the peace concluded with Hiero in the very year, as it seems, of the success of Ergoteles. Thrasylaeus was in character very unlike his father Thero (see Ol. II 93 fg.), and after he ascended the throne sought by foreign wars to strengthen himself against the hate of his subjects in Acragas and Himera. Hiero of Syracuse defeated him in battle.

2. εὐρυσθενεία: proleptic: a prayer that the city may be made εὐρυσθενής. — ἀμφιπόλει: cf. Theoc. I 124 ὦ Πᾶν Πάν . . . εἶτα τύ γ' ἀμφιπολείς μέγα Μαίναλον κτλ. Hom. A 37 ὅς Χρῦσην ἀμφιβέβηκας. — Τύχα: Tyche, called by Hesiod a daughter of Oceanus, is in Pindar (fr. 41) one of the Fates and the mightiest of the sisters.

3. τίν [τοί, σοί]: 'by thee.' — κυβερνώνται νᾶες has especial reference,

Page

23 probably, to the merchant-ships of Himera. Cf. Hor. Car. I 35: 6 (Fortunam) dominam aequoris.

4. **λαιψηροὶ πόλεμοι**: the recent battle between the tyrants of Acragas and Syracuse had decided speedily the fate of the city. The expedition of the Carthaginians, also, eight years before, met with sudden disaster at Himera (see on Pyth. I 75).

5. By **ἀγοραὶ βουλαφόροι** we are reminded of the reestablishment of a free government in this city. The most frequent of all formulas on political inscriptions, corresponding to the Roman Q. F. F. S., is **ἀγαθῇ τύχῃ . . . δεδόχθαι τῇ βουλῇ κτλ.** — **αἶ γε ἐλπίδες**: human hopes are likened to ships which are tossed up and down, cleaving the waves of foolish deceit. Metaphors from sea life are found also Ol. VI 100; Pyth. I 86, 91, IV 292; Isth. I 36.

6. **πολλὰ . . . τὰ δέ**: as we might have **τὰ μὲν . . . τὰ δέ, or πολλὰ μὲν . . . πολλὰ δέ.** Cf. Ol. II 73. — **τάμνοισαι**: cf. Pyth. III 68 **καί κεν ἐν ναυσὶν μόλον Ἰούλιαν τέμνων θάλασσαν.** Hom. γ 174 **ἠνώγει πέλαγος μέσον εἰς Εὐβοίαν | τέμνειν.** Hor. Car. I 1 **nauta secet mare.** — **κυλίνδοντι [κυλίνδουσι]**: i.e. under the influence of Tyche.

8. **πιστόν**: 'trustworthy,' 'clear.' — **πράξιος ἐσσομένος**: 'future success.' — **θεόθεν**: cf. Nem. XI 43 **τὸ δ' ἐκ Διὸς ἀνθρώποις σαφὲς οὐχ ἔπειτα | τέκμαρ.** Hom. X 280 (**οὐδ' ἄρα**) **ἐκ Διὸς ἠεῖδεις τὸν ἐμὸν μόρον.**

9. **τῶν μελλόντων** (objective gen.): cf. Hor. Car. III 29: 29 **prudens futuri temporis exitum | caliginosa nocte premit deus.**

10. **ἔπεσεν**: gnomic aor. The figure is taken from the cast of dice. Cf. Ol. VII 69.

11. **ἔμπαλιν**: 'contrary to.' Cf. Pyth. XII 32 **ἔμπαλιν γνώμας [χρόνος] τὸ μὲν δώσει τὸ δ' οὔπω.** — **οἱ δέ**: 'others.'

12. **ζάλαις**: the metaphor of v. 6 is remembered. — **βαθύ**: cf. Ol. VII 53 and note; Pyth. IV 207. — **πήματος**: gen. of price. — **πεδάμειψαν** [Doric for **μετήμειψαν**, but **πεδά** seems to have no etymological connection with **μετά**]: they gained great happiness in exchange for misery.

24 13. **τεὰ ἀκλεῆς τιμά** (for the separation of the possessive from its noun cf. Ol. I 106; Pyth. IV 110. Compare the wide separation of adjective and noun, **νέαν . . . χαίταν**, Ol. XIV 22-24): if you had not been banished from Cnosus, you would have contended there only, (like a cock who fights only on his own dunghill, and is not brought to the public cockfights), and would have remained without fame. The Cnosians, at that time, it seems, did not attend the Greek games. Their names appear seldom in the lists of Olympian victors.

14. **ἐνδομάχας ἄτ' ἀλέκτωρ**: **ἐνδομάχου ἄτ' ἀλέκτορος τιμά**, a frequent abridged form of comparison. So Ol. I 7; cf. II. 603 a. — **ἀλέκτωρ**: on

the early coins of Himera is represented the cock, probably the fighting cock which was sacred to Athene. Not improbably, cockfights were customary at Himera as at Athens, where they were directed by law after the Persian wars. (Aeschylus draws a comparison from them, Eumen. 861). This allusion, then, would be appreciated by the fellow-townsmen of Ergoteles. — **συγγόνῃ παρ' ἑστίᾳ**: 'on your native hearth,' opposed to his new home at Himera.

15. **ἀκλεής**: proleptic: the *τιμὰ* would have become *ἀκλεής*, and would have fallen to pieces like a withering rose.

17. **Ὀλυμπία στεφανωσάμενος** (the voice as Ol. VII 15): he was successful also in the next Olympiad. Pausanias enumerates his victories, VI 4: 11 Ἐργοτέλης δὲ ὁ Φιλάνορος δολίχου δύο ἐν Ὀλυμπίᾳ νίκας, τοσαύτας δὲ ἄλλας Πυθοῖ καὶ ἐν Ἴσθμῷ τε καὶ Νεμείων ἀνηρημένος, . . . ἐκπεσῶν δὲ ὑπὸ στασιωτῶν ἐκ Κνωσοῦ καὶ ἐς Ἰμέραν ἀφικόμενος πολιτείας τετύχηκεν καὶ πολλὰ εὔρετο ἄλλα ἐς τιμὴν.

19. **θερμὰ Νυμφῶν λουτρά**: the baths which the Nymphs gave to Hercules to refresh him when he was weary with his undertakings, on his return from his expedition for the oxen of Geryon. Himera was famous for these warm springs. After the destruction of the city by Hannibal the son of Gisco, 409 B.C., a Carthaginian colony was planted near the site of the former city, and was known as Thermae from these springs, of which the Romans were very fond. — **βαστάξεις**: ὑψοῖς καὶ ἐπαίρεις τῇ δόξῃ, μεγαλύνεις. — **ὀμιλέων παρὰ**: cf. Hom. σ 383 οὔνεκα παρ' αἰούροισι . . . ὀμιλεῖς. — **οἰκείαις ἀρούραις**: cf. Isth. I 35. Ergoteles had become a citizen, see Paus. quoted on v. 17, and had thus gained the right to own house and land there.

FOURTEENTH OLYMPIAN ODE.

ASOPICHUS, son of Cleodamus, of Boeotian Orchomenus, was victor in the short footrace of boys, Olympiad LXXVI, 476 B.C. This ode in his honor was sung probably in a procession to a temple of the Graces and almost assumes the form of a hymn to these goddesses, who from the earliest times were honored at Orchomenus, and to whose favor this victory was due (v. 20).

1. **Καφισίων ὑδάτων**: the Phocian Cephissus, which flows through the plain of Chaeronea and towards the southeast, to the walls of the ancient

15. **κατεφυλλορόησε**: Bergk reads *κατεφυλλορόησεν*.

Page

24 city Orchomenus, where it empties into the Copais lake. In Pyth. XII 26 Orchomenus is *καλλιχορος πόλις Χαρίτων | Καφισίδος ἐν τεμένει*. — *λαχοῖσαι*: the gods received their prerogatives and homes by lot. Cf. Hom. O 192 *Ζεὺς δ' ἔλαχ' οὐρανὸν εὐρύν*. Hom. Hy. VI 2 (Aphrodite) *ἡ πάσης Κύπρου κρήδεμνα λέλογχεν*. Theoc. VII 103 *Πάν, Ὀμόλας ἐρατὸν πέδον ὅς τε λέλογχας*. Ol. VII 55, cf. VI 34. — *καλλίπωλον*: the pastures of Orchomenus seem to have been unusually fine. There was a farmer-general of the pasturage money there (see Boeckh, Public Econ. of Athens, p. 414).

2. *λιπαράς*: cf. the famous praise of Athens, fr. 76, p. 69. — *αἰοίδιμοι βασιλῆαι*: 'queens of song.' They grant the victory which the poet celebrates.

3. *Ὀρχομενοῦ*: on the north of the Copais lake, on the left bank of the Cephissus. The temple of the Graces was the oldest temple of the place, and lay to the east of the town, without the walls, where a cloister now stands. The Graces were worshipped there under the figure of rude stones, said to have fallen from heaven in the time of Eteocles who founded their worship. Cf. Theoc. XVI 104 *ᾧ Ἐτεόκλειοι θύγατρῃ θεαί, ᾧ Μινύειον | Ὀρχομενὸν φιλείοισαι*. — *Μινυῶν*: the Minyae (see on Pyth. IV 69) were the ancient inhabitants, so the city is called *ἡ Μινύεια*, v. 19; Hom. B 511 *Ὀρχομενὸν Μινύειον*, in distinction from the Arcadian Orchomenus. — *ἐπίσκοποι*: cf. Ol. I 54.

5. *τερπνά* and *γλυκέα* though connected by *τὲ καί*, are nearly synonymous. Cf. Xen. Anab. III 3: 2 *φίλον τε καὶ εὖνον*. — For the thought cf. Ol. IX 28 *κεῖναι [αἱ Χάριτες] γὰρ ὄπασαν τὰ τερπνά*. Theoc. XVI 108 *τί γὰρ Χαρίτων ἀγαπητὸν | ἀνθρώποις ἀπάνευθεν*;

8. Instead of the prosaic statement *σὺν ἕμμιν γὰρ τὰ τερπνά πάντα καὶ βροτοῖς καὶ θεοῖς*, the first member of the sentence is placed by itself, vs. 5-7; then follows in a logically subordinate clause introduced by *γάρ* the second member. 'Be propitious, for from you comes all the joy of men: yes, even the gods themselves have no delight without the presence of the *Χάριτες*.'

9. *κοιρανέοντι* [*κοιρανέουσι*]: *διακοσμοῦσι*. — *χοροῦς* (*οὔτε* is to be supplied from the following negative. Cf. Ol. XI 17. Simonides V 3 *ὅς ἂν ᾖ κακὸς μὴδ' ἄγαν ἀπάλαμνος*): these are the feasts and dances *ἐν οὐρανῷ*.

25 10. *χρυσότοξον*: in Homer the god is *ἀργυρότοξος*. See on Ol. XI 13.

11. *παρὰ Ἀπόλλωνα*: a scholiast says that at Delphi the Charites sat on the right of Apollo. Cf. Nonnus, Dionysiaca XXXIV 37 *τρῆς χάριτες γεγάασι χορίτιδες Ὀρχομενοῖο, | ἀμφίπολοι Φοίβοιο*. — In Hom. Hy. Pyth. Ap. 16, the Graces with the Hours, Harmonia, Hebe, and Aphrodite, dance to the sound of Apollo's lyre and the song of the Muses.

12. **πατρός τιμάν**: cf. Aesch. Prom. 1091 ὦ μητρός ἐμῆς σέβας, 'O 25 majesty of my mother.'

13. The poet now calls in detail upon the Graces, Aglaia, Euphrosyne, and Thalia. — **φιλησίμολπε, ἐρασίμολπε**: the Graces naturally are the friends and companions of the Muses. — **θεῶν κρατίστου**: they are the daughters of Zeus and Hera, or Eurynome according to Hesiod. Theog. 907-9 *τρεις δέ οἱ [Ζηνί] Εὐρυνόμη Χάριτας τέκε καλλιπαρήους, | Ἀγλαίην τε καὶ Εὐφροσύνην Θαλίην τ' ἐρατεινήν.*

14. **ἐπακοοῖτε**: an unusual form, conjectured by Bergk, as from *ἐπακοῶν*, derived from *ἐπάκοος* [*ἐπήκοος*].

15. **ἰδοῖσα** ('beholding with favor' cf. fr. 75: 1) agrees grammatically with *Θαλία*, the last-mentioned Grace. — **ἐπὶ**: 'on the ground of,' 'on account of'; cf. Pyth. I 36.

16. **κούφα βιβῶντα**: the light step of the dance. Cf. the Homeric *μακρὰ βιβάντα* (or as most Mss. have in Γ 22 *μακρὰ βιβῶντα*). — **Δυδίω τρόπῳ**: the Lydian mode corresponded to our major scale.

17. **Ἀσώπιχον** is a Doric diminutive of *Ἀσώπιος*, a man's name derived from *Ἀσωπός*. — **ἐν τρόπῳ**: cf. *ἐν δίκῃ*, Ol. II 16.

18. **μελέταις** (sc. *Λυδίας*): 'studies,' and hence 'songs.' See Isth. V 28. Cf. *musam meditaris avena*, Verg. Ecl. I 1. So the *σοφοί* of Pindar are the poets; see on Ol. I 9. [Possibly a reference is intended here to the training of the chorus.] — **ἔμολον**: the actual presence of the poet is not implied necessarily; see on *κατέβαν*, Ol. VII 13.

19. **Μινυεία** (sc. *γη*): i.e. Orchomenus. For the Aeolic retraction of the accent see H. 97 D.

20. **σεῦ ἕκατι, ὦ Χάρι**: cf. Pyth. III 95 *Διὸς δὲ χάριν*, 'by the favor of Zeus.' Pyth. V 8 *σὺν εὐδοξίᾳ μετανίσειαι | ἕκατι χρυσαρμάτου Καστορος*. The Graces give everything that is beautiful. They give the victory to *Asopichus* since Orchomenus is his home.

21. **Ἄχοϊ** [*Ἥχοϊ*]: the ancients believed that tidings from this life could reach the world of the dead. A like message is sent Ol. VIII 77 fg. *ἔστι δὲ καὶ τι θανόντεσσιν μέρος | καν νόμον ἐρδόμενον · κατακρύπτει οὐ κόνις | συγγόνων κεδνὰν χάριν. | Ἐρμᾶ δὲ θυγατρὸς ἀκούσας Ἰφίων | Ἀγγελίας, ἐνέποι κεν Καλλιμάχῳ (who is dead) λιπαρόν | κόσμον Ὀλυμπία, ἐν σφί Ζεὺς γένει ὤπασεν.* Cf. Soph. Elect. 1066 ὦ χθονία βροτοῖσι φάμα, κατὰ μοι βάσπον οἰκτρὰν | ὅπα τοῖς ἔνερθ' Ἀτρεΐδαις.

22. **ὄφρ' ἰδοῖσα**: the force of the original initial digamma (Ϝιδ-) in preventing elision is lost as in Ol. VI 53. Cf. the elision before *οἴκοι*, Pyth. I 72; Nem. II 23. — **οἶόν**: the subject of the dependent clause is made by prolepsis the object of the principal verb: II. 726. *ὄφρα εἴπῃς ὅτι ὁ υἱός οἱ ἐστεφάνωσε νέαν χαίταν ἀέθλων πτεροῖσι*, Schol.

Page

25 23. **κόλποις Πίσας**: in the valley of Olympia. Cf. Nem. II 21 ἐν Πέλοπος πτυχαῖς.

24. **ἑστέφανωσε**: the middle voice is often used as Ol. XII 17.—**ἀέθλων πτεροῖσι**: crowns of victory. They are called wings which bear aloft the victor; ἐπαίρουσι καὶ οἶον πτεροῦσι τοὺς στεφανομένους. Cf. Ol. IX 19 στεφάνων ἄωτοι κλυτὰν | Λοκρῶν ἐπαείροντι ματέρ' ἀγλαόδενδρον. Pyth. IX 125 πτερὰ δέξατο Νίκας.

It has been conjectured that we have here only the introduction to the ode, a mere fragment. This is quite uncertain and perhaps improbable.



FIRST PYTHIAN ODE.

HIERO of Syracuse gained the chariot-victory which is celebrated in this ode, at the Pythian games, Olympiad LXXVI 3, 474 B.C., or, according to Bergk, four years later.

In 480 B.C., Hiero with his brothers and Thero of Acragas had defeated and destroyed the Carthaginians near Himera; 478 B.C., had occurred the eruption of Mt. Aetna which is so finely pictured, vs. 21 fg. In 476 B.C., Hiero drove out the people of Catana and founded there a new city which he called Aetna from the mountain at whose foot it lay. In honor of this city he had himself proclaimed victor as an Aetnean citizen. In 474 B.C., Hiero conquered the Etruscans at Cumae, to which reference is made in v. 72 and perhaps also in v. 51.

For Hiero's other victories in the games see page 74.

According to Hermann, de officio interpretis, p. 15, Opuscula Vol. VII, universum carminis argumentum hac continetur sententia: *cithara, cane urbem Aetnam, illustratam victoria Hieronis, optaque ei concordiam, pacem, prosperitatem, iustumque et liberale imperium.*

The ode begins with an apostrophe to the lyre; all whom Zeus loves delight in its notes, but the voice of the Muses affrights the enemies of Zeus. Such is Typhon who lies in Tartarus, weighed down by Aetna. The city named for this mountain has received glory from the victory of Hiero, glorious in battle. His city may the gods protect and bless. May the king go on generously in his ambition; may he be a Croesus, not a Phalaris.

The *ὄμφαλός*, or heart of the ode (vs. 46-75, indicated by the transitions vs. 42-45, 81-84), is devoted not as usual to a myth, but to Hiero's achievements against the Carthaginians and Etruscans.

The ode was sung probably in the palace at Syracuse, and repeated at Aetna.

The beginning of the ode has been imitated frequently. Cf. Gray, "The progress of poesy, a Pindaric ode": "Awake, Aëolian lyre, awake, . . . Oh! sovereign of the willing soul, Parent of sweet and solemn-breathing airs, Enchanting shell! the sullen cares And frantic passions hear thy soft control: On Thracia's hills the lord of war Has curb'd the fury of his car, And dropp'd his thirsty lance at thy command: Perching on the scepter'd 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 lightning of his eye. Thee the voice, the dance, obey, Temper'd to thy warbled lay," etc.

Page

1. *χρυσεία*: the poets often call golden what is excellent and beautiful, especially what belongs to the gods. See on Ol. II 72, XI 13. Apollo's cithara is golden also in Hesiod's Shield of Heracles 203. Cf. Hor. Car. II 13: 23, aureo plectro (cf. Nem. V 24, quoted on Pyth. II 70), IV 3: 17 testudinis aureae — *φόρμυξ*: as vocative: 'thee I invoke.' — *Ἀπόλλωνος*: he was the patron of the Pythian games, see on Ol. I 10. — *ἰσπλοκάμων*: Alcaeus (fr. 55) calls Sappho *ἰσπλοκος*.

2. *σύνδικον*: 'common possession' of Apollo and the Muses. — *Μοισῶν* [*Μουσῶν*]: the lyre of Apollo accompanies the song of the Muses. He is the *Μουσαγέτης*. — *ἀκούει*: the step hearkens to, is guided by, the lyre. — *βάσις*: the step of the chorus. Cf. Arist. Thesm. 908 *πρῶτον εὐκύκλον χορείας εὐφυᾶ στήσαι βάσιν*. — *ἀγλαίας ἀρχά*: the *κῶμος* began with the dance.

3. *ᾄδοί*: the singers, not the poets. — *σάμασιν*: those given by the tones of the phorminx.

4. *προομιών*: cf. Plato's Laws 722 D "All discourses and vocal exercises have preludes (*προοίμια*) and overtures which are a kind of artistic beginnings, intended to help the strain which is to be performed: lyric measures and every other sort of music have preludes (*προοίμια*) framed with wonderful care." — *ἀμβολὰς* [*ἀναβολὰς*] *τεύχειν* = the Homeric *ἀναβάλλεσθαι* as a 155 *ἀνεβάλλετο καλὸν ἀείδειν*. Cf. Theoc. X 22 *καί τι κόρας φιλικὸν μέλος ἀμβάλευ*. Lloyd translates, 'whosoever quivering thou preparest the uplifting of chorus-conducting preludes.'

Page

26 5. Music calms even the anger of Zeus. — **αἰχματάν** is used as an adjective. The thunderbolt is conceived as a warrior.

6. **ἀενάου πυρός**: cf. Aesch. Prom. 358 Ζητὸς ἄγρυπνον βέλος, 917 πύρρον βέλος. — **πυρός** is genitive of material; cf. Ol. II 72; Pyth. IV 71, 240; Isth. I 20. — For **ἀνά** cf. Ol. I 41; Hom. A 15 χρυσέφ' ἀνὰ σκήπτρῳ. — Pausanias, V 11: 1, describes Phidias's famous chryselephantine statue of Zeus, at Olympia: καθέζεται μὲν δὴ ὁ θεὸς ἐν θρόνῳ χρυσοῦ πεποιημένος καὶ ἐλέφαντος. . . . τῇ δὲ ἀριστερᾷ τοῦ θεοῦ χειρὶ ἔνεστι σκήπτρον μετάλλοις τοῖς πᾶσι διηθησμένον. ὁ δὲ ὕρnis ὁ ἐπὶ τῷ σκήπτρῳ καθήμενός ἐστιν ὁ αἰτός. (Cf. Soph. fr. 799 ὁ σκηπτροβάμων αἰτός, κύων Διός. — **χαλάξαις** [χαλάσας]: formed as if from χαλάζω. Contract verbs have the same origin as verbs in -ζω, cf. ἀτιμάζω and ἀτιμάω.

7. **ἄρχος οἰωνῶν**: cf. Aesch. Agam. 113 οἰωνῶν βασιλεύς. Hor. Car. IV 4: 2 cui rex deorum regnum in aves vagas permisit.

8. **ἀγκύψ κρατί** (cf. Hom. τ 538 αἰετὸς ἀγκυλοχείλης): in partitive apposition with οἶ. — **κατέχευας**: gnomic aorist. — **κνώσσω** is used of deep, refreshing sleep; cf. Hom. δ 809 ἥδ' ἄν μάλα κνώσσοσα. Simonides fr. 37 σὺ δ' ἄωτεις, γαλαθηνῶ τ' ἤτορι κνώσσεις.

9. **ὑγρόν**: this epithet in Theoc. I 55 is applied to the *mollis acanthus*.

10. **ρίπασι**: 'by thy quivering tones'; cf. ἐλελιζομένα, v. 4. The word is here used of the vibrations of sound; Pyth. IV 195 of the waves and winds; Nem. I 68 of missiles; Soph. El. 106 (quoted on v. 14) of the scintillations of the stars. — **κατασχόμενος**: this aorist middle is used as passive not merely in Homer (λ 334 κληθμῆ δ' ἔσχοντο κατὰ μέγαρον σκίοντα) but also in Attic prose, especially in the sense of 'possessed by the divinity,' 'inspired.' So Plato, Phaedrus 244 Ε λύσιν τῷ ὀρθῶς μανέντι καὶ κατασχομένῳ. — **καὶ γάρ**: and naturally so, 'for even.' — **βιατᾶς**: in like sense Pyth. IV 236. — **ἄνευθε λιπῶν**: as if in forgetfulness.

11. **ἐγγέων ἀκμάν**: cf. ὕδατος ἀκμάν, Ol. I 48.

12. **κῆλα**: the tones are conceived as arrows; see Ol. I 112. — **ἀμφὶ σοφία**: 'because' of the harmony and song. So v. 80, ἀμφὶ is used with dative of instrument. — **Λατοίδα** [-δου] we are reminded of the beginning of the strophe by the close of the antistrophe. — **σοφία**: see on Ol. I 9. — **βαθυκόλπων**: in Hom. B 484 Zenodotus wrote Μοῦσαι Ὀλυμπιάδες βαθύκολποι.

27 13. Quae Jupiter odit stupent audita voce Pieridum. Music is hateful to the enemies of Zeus. Cf. Synesius (Christ. Anthologia Graeca carminum christianorum, p. 16) Hymn IV 44 οἱ δ' ἐμπόδιοι | ἀγίων ὕμνων | κευθμωνοχαρεῖς | καὶ τυμβονόμοι | δαίμονες ἤδη | φυγέτωσαν, ἐμὰν | ὄσιαν εὐχάν· | ἀγαθοὶ δ' ὀπόσοι | μάκαρες νοεροῦ | πρόπολοι γενέτου | κατέχευσι

βάθη | ἄκρα τε κόσμου, | ὕμνων ἴλεφ | πεύθονται πατρός, | ἴλεφ δὲ λιτὰς | 27
 ἀνάγειν ἐμάς. — μὴ πεφίληκε: litotes for μισεῖ. — ἀτύζονται: plural verb
 with neuter plural subject as Ol. II 84; Pyth. IV 121.

14. κατὰ: to effect a closer union, poets often place in the second member of a sentence words which belong to both members. So Ol. VII 12; Pyth. II 11, 59. IV 130; Isth. I 29. Cf. Hom. μ 27 ἢ ἄλδς ἢ ἐπὶ γῆς. Aesch. Prom. 653 ποίμνας βουστάσεις τε πρὸς πατρός, Pers. 492 Μαγνητικὴν δὲ γαίαν ἔς τε Μακεδόνων | χῶραν. Soph. Ant. 367 ποτὲ μὲν κεινὸν, ἄλλοτ' ἐπ' ἐσθλὸν ἔρπει (sc. ὁ ἄνθρωπος). 1176 πότερα πατρός ἢ πρὸς οἰκείας χερός; Oed. Tyr. 734 Δελφῶν κἀπὸ Δαυλίας ἄγει, Elect. 105 ἔς τ' ἂν παμφεγγεῖς ἄστρον ῥίπας | λεύσσω δὲ τόδ' ἡμαρ. — ἀμαιμάκετον: 'raging,' 'impetuous,' 'mighty.' An epithet of the sea also in Hesiod's Shield 207.

15. ὅς τε: after the general statement comes the particular instance. — Τάρταρος is feminine here. Cf. κίων, v. 19; αἰθέρος, Ol. I 6; αἰῶνα, Pyth. IV 186, all of which are, as this is, usually masculine. See on Ol. VII 81.

16. Τυφῶς (other forms of the name are Τυφωεύς, Τυφῶνα or Τυφῶν, which last is most common in prose): "Typhon, the raging Enceladus, was to the imagination of the Greeks the unknown cause, situated in the depths of the earth, of volcanic phenomena." A like belief is said to exist still on the island of Zante. — Aeschylus has a similar passage (he unquestionably had this ode in mind) Prom. 351 fg. τὸν γαγγηνῆ τε Κιλικίων οἰκῆτορα | ἄντρον ἰδὼν ἄκτειρα, δάιον τέρας | ἑκατογκάρανον πρὸς βίαν χειρ-
 ούμενον | Τυφῶνα θούρον, πᾶσιν ὃς ἀνέστη θεοῖς κτλ., 363 fg. καὶ νῦν . . . | κεῖται στενωποῦ πλησίον θαλασσίου | ἰπούμενος ῥίζαισιν Αἰτναίαις ὕπο, | κορυφαῖς δ' ἐν ἄκραις ἡμενος μυδροκτυπεῖ | Ἥφαιστος· ἔνθεν ἐκραγήσονται ποτε | ποταμοὶ πρὸς δάπτοντες ἀγρίαις γνάθοις | τῆς καλλικάρπου Σικελίας λευρούς γύας. . . . 371 θερμοῖς ἀπλάτου βέλεσι πυρπύου ζάλης.

17. Κιλικίων ἄντρον: Pindar and Aeschylus in this follow Homer, B 782. Typhon originally lies in Cilicia, in the country of the Arimi. The volcanoes of Asia Minor were better known to Homer than those of Italy and Sicily. Pindar seems to have been the first to transfer Typhon to Sicily, in which he was followed by Aeschylus. — θρέψεν: the earth is often personified as a nurse. Hom. Ξ 200 πολυφόρβου πείρατα γαίης. ι 27, Ithaca is called τρηχεῖ' ἄλλ' ἀγαθὴ κουροτρόφος. Hy. Pyth. Ap. 185 ἐπὶ χθονὶ βωτιανείρῃ. Aesch. Sept. 16 Γῆ τε μητρὶ, φιλιτάτῃ τροφῇ. Eur. Phoen. 686 πάντων δὲ Γᾶ τροφός. Menander mon. 617 μήτηρ ἀπάντων γαῖα καὶ κοινὴ τροφός. Cf. Shakespeare. Coriol. V 3 "Or we must lose the country, our dear nurse." — πολυώνυμον: πολυθρύλητον, 'famous.'

18. Κύμας: genitive. (Cf. Herod. VI 195 τὸ Παρθένιον οὖρος τὸ ὑπὲρ

Page

27 *Τεγέης*.) Greek authors use the singular *Κύμη*, not *Κῦμαι*. *Κοῦμαι* is late; evidently only the Latin *Cumae* rehellenized. For the change from singular to plural cf. *Θήβη* and *Θήβαι*. — *ἀλιερκέες ὄχθαι*: “The ancients sought for the Homeric land of the Arimi, Typhon’s couch, in Cilicia, Mysia, Lydia, in the volcanic Pithecussa, on the Crater Puteolanus (Bay of Naples), among the Phrygian hot springs and in the *κατακεκαυμένη* near Philadelphia. In Pindar the monster is of such size that Sicily and the seagirt heights above Cumae lie on his shaggy breast.” The Lipari islands are links in a volcanic chain which reaches from Vesuvius to Aetna. — The mention of Cumae is an allusion to Hiero’s victory there, 474 B.C.: see on v. 72. Not far from this time, Hiero established a colony at Pithecussa, the modern Ischia, the northern boundary of the Bay of Naples, but it had to be abandoned in consequence of earthquakes.

19. *στέρνα λαχνάεντα*: cf. Hom. Σ 415, of Hephaestus, *στήθεα λαχνήεντα*. — *κίων οὐρανία*: cf. Herod. IV 184, of Atlas, *τούτον κίονα τοῦ οὐρανοῦ λέγουσιν οἱ ἐπιχώριοι εἶναι*. Aesch. Prom. 349 *κίον’ οὐρανοῦ τε καὶ χθονὸς | ὧμοιν ἐρείδων*. It is a pillar of cloud by day and a pillar of fire by night. — *κίων* is everywhere feminine in Pindar; see on v. 15.

20. *πάνετες*: Seneca, Epist. 79, writes of Aetna and its snows “quas ne aestas quidem solvit.” Its summit (10,874 feet above the sea level), though lower than two thousand years ago, is still above the limit of perpetual snow. Proctor, the astronomer, mentions enormous masses of snow which lie upon the upper part of the mountain, and the discovery in 1828 of a glacier under the lava at the foot of the highest cone. — *πιθήνα: τροφός*. See above on *θρέψεν*. So the Latin poets used *nutrix*. Eur. Phoen. 803 calls Cithaeron *Ἀρτέμιδος χιονοτρόφον ὄμμα*.

21. This is the oldest description in literature of a volcanic eruption, except perhaps the indications in Hesiod, Theog. 859 fg. The Aeschylean description, see on v. 16, seems to be taken in part from this. Cf. Verg. Aen. III 571 fg. *horrificis iuxta tonat Aetna ruinis, | interdumque atram prorumpit ad aethera nubem etc.* Favorinus in Aulus Gellius, Noctes Atticae XVII 10, compares at some length Pindar and Vergil: *Nam cum Pindari, veteris poetae, carmen quod de natura atque flagrantia montis eius compositum est, aemulari vellet, eiusmodi sententias et verba molitus est ut Pindaro quoque, qui nimis opuna pinguique esse facundia existimatus est, insolentior hoc quidem in loco tumidiorque sit. . . . Pindarus veritati magis obsecutus id dixit quod res erat quodque istic usu veniebat quodque oculis videbatur, interdum fumare Aetnam, noctu flammigare: Vergilius autem, dum in strepitu sonituque verborum conquirendo laborat, utrumquē tempus nulla discretione facta confudit.*

Atque ille Graecus quidem fontes imitus ignis eructari et fluere amnes
fumi et flammaram fulva et tortuosa volumina in plagas maris ferre,
quasi quosdam igneos angues, luculente dixit: at hic noster, 'atram
nubem turbine piceo et favilla fumantem,' *ρόον καπνοῦ αἰθωνα* interpretari
volens, crasse et immodice congescit, *globos* quoque *flammaarum*, quod *ἡ
κρουνοὺς* dixerat duriter et *ἀκέρως* transtulit. Item quod ait: *sidera lam-
bit*, vacanter hoc etiam accumulavit et inaniter, etc. — *ἀγνόταται παγαί*:
cf. Eur. El. §12 *ἀγνὸν πῦρ*. All the elements are pure, but the purest is
the fire which bursts forth from within the earth. Cf. on Ol. VII 60.

22. *ἀμέραισιν κτλ.*: by day the smoke only is seen: by night are
seen the streams of fiery lava flowing down the mountain from the
fissures of the cones. Strabo VI 274 *νύκτωρ μὲν οὖν καὶ φέγγη φαίνεται
λαμπρὰ ἐκ τῆς κορυφῆς, μεθ' ἡμέραν δὲ καπνῷ καὶ ἀχλύϊ κατέχεται*. — [*προ-
χέοντι*: *προχέουσι*.]

23. *πέτρας*: object of *φέρει*.

24. *σὺν πατάγῳ* (Vergil's *cum sonitu*) is placed with emphasis at the
end of the sentence. Proctor (in the Gentleman's Magazine) writing of
the eruption of 1879, quotes from an unnamed writer: "Balls of fire, or
what are taken for such, are huried into the air from the new crater and
fissures, and, having reached a great height, they burst with a loud
crash. Reports like the rolling of artillery are heard in the night." Cf.
Pliny, Nat. Hist. III 8 (14) *mons Aetna nocturnis mirus incendiis, crater
eius patet ambitu stadia XX, favilla Tauromenium et Catanam usque
pervenit fervens, fragor vero ad Maroneum et Gemellos coils*. It is
well known that sounds seem louder at night, as Humboldt remarked
that the Falls of the Orinoco were heard at a greater distance at night,
though the air was filled then with the sounds of beasts and birds.

25. *κείνο* belongs to *έρπετόν*: 'that monster,' a brief expression for
'that is the monster which.' — *έρπετόν*: see on Ol. VII 52.

26. *τέρας θαυμάσιον* is correlative with *θαῦμα*. — *τέρας προσιδέσθαι*:
cf. the Homeric *θαῦμα ιδέσθαι*. — *παρέοντων*: genitive absolute with om-
itted subject (cf. Pyth. IV 25. 140); it belongs to both members of the
sentence; *τέρας παρέοντων προσιδέσθαι θαῦμα δὲ καὶ ἀκούσαι*. — *ἀκούσαι*
(cf. *σὺν πατάγῳ*): a fitting contrast to *προσιδέσθαι*.

27. *μελαμφύλλοις κορυφαῖς* is not to be taken quite literally. Accord-
ing to Strabo the summit was bare and only the lower parts were covered
with vines and trees. Cf. Theoc. XI 47 *ἀ πολυδένδρεος Αἴτνα*.

21. *ἀγνόταται*: the ancients also associated the idea of purification
with sulphur.

Page

27 28. **κεντέει**: galled by the jagged rock on which he lies he turns uneasily and thus causes earthquakes.

29. **εΐη**: see on Ol. I 115. "Pindar sings of Aetna, the pillar of heaven, the nurse of enduring snow; but he turns in haste from dead nature and her horrors to celebrate Hiero of Syracuse and the victories of the Greeks over the barbarians." Typhon is introduced as a link in the chain of transition from the lyre of Apollo to the king and city who are the subject of the ode. — **τιν** (**τιν** in Pindar but **τιν** in Theocritus): the poet turns from the enemy of Zeus to Zeus himself. — **άνδάνειν**: in contrast with v. 13.

30. **ός . . . όρος**: Zeus dwells on Aetna (**Αίτναίος**) as on Ida and Olympus; cf. Ol. VI 96, Nem. I 6. — **εύκάρποιο**: cf. Aeschylus, **καλλι-κάρπου Σικελίας**, and see on Nem. I 14. — **μέτωπον**: as the highest mountain of Sicily. Cf. Shakespeare, Henry V 1, of England and France: "Two mighty monarchies, | Whose high, upreared and abutting *fronts* | The perilous, narrow ocean parts asunder." Taenarum, the southernmost point of Peloponnesus, is thought to have received its modern name Matapan (**μέτωπον**) from its rocky cliffs. The ancients often compared natural objects with parts of the human body. So Ol. XIV 23 **κόλλοις**, III 27 **Άρκαδίας από δειρῶν**, XIII 106 **ύπ' όφρύϊ Παρνασία**, Pyth. II 45 **έν Παλίω σφυροΐς**, IV 44 **Άίδα στόμα**, fr. 75 **άστεος όμφαλόν**. Cf. Shakespeare, Henry VI 1, 3. 2 "One drop of blood drawn from thy country's bosom," Troil. and Cres. I 3 "Upon her (the sea's) patient breasts boats dare sail." "The lap of earth." See on Pyth. IV 8. — **του έπωνυμίου**: Hiero had transplanted to Leontini the inhabitants of Catana and replaced them by more than 10,000 new citizens from Syracuse and Peloponnesus; "a new way of winning the heroic honors of a founder." This new city named Aetna from the mountain "whose slope in the widest sense begins in its streets," Hiero delighted to honor, and there he died and was buried. The site was wisely chosen. In spite of devastating eruptions of the volcano, such that we look in vain for traces (except perhaps the theatre) of the Greek **Κατάνη**, Catania has preserved its ancient importance far better than Syracuse, and perhaps better than any other Greek city in Sicily. Catana was the birthplace of Charondas the lawgiver and the burial-place of Stesichorus the poet.

32. **Πυθιάδος έν δρόμῳ**: cf. Ol. I 94. — **άνείπει**: the technical term for the proclamation by the herald. — **νίν**: the city. Cf. Soph. El. 693 **ώλβίζετ' Άργείος μέν ανακαλούμενος**, | **όνομα δ' Όρέστης, του τῶ κλεινόν Έλλάδος** | **Άγαμέμνονος στρατεύμ' άγείραντός ποτε**. — **ύπέρ**: in Hiero's name and by his order.

28 33. **άρμασι** (remark the emphatic position): instrumental dative with

καλλινίκου. Cf. Pyth. XI 46 ἐν ἄρμασι καλλίνικοι. — ναυσιφορήτοιοι : 23
'seafaring.'

34. ἐς πλόον : construe with οὐρον. — ἀρχομένοις : 'setting out.' The contrast is with καὶ τελευτᾷ, 'also at the end.' As a favorable wind at the start promises sailors a prosperous voyage, so this Pythian victory gives promise of glory to the new city. — ἰοικότα (ἔστιν) : see on Ol. I 52.

35. ὁ δὲ λόγος κτλ. : 'this thought gives confidence.' Cf. Isth. VIII 67. — τυχεῖν : the aorist infinitive is sometimes used after words of expectation where the future would be more regular. See GMT. 23 : 2 n. 2 ; G. 203 : 2.

36. συντυχίαις : this Pythian victory of Hiero.

38. εὐφώνοις : so called because of the poets' lyre and song.

39. Δύκειε : Apollo is here invoked since he had bestowed the victory : see on Ol. I 10. He is called Λύκιος and Λύκειος as being the sun-god, born of the morning light (cf. lux and ἀμφιλύκη Hom. H 433) : cf. Λυκηγενεῖ, Hom. Δ 101. Even the ancients associated these names with Lycia where, at Patara, he had a well-known temple and oracle. Cf. on Pyth. IV 5 ; Hor. Car. III 4. 61 qui rore puro Castaliae lavit | crines solutos, qui Lyciae tenet | dumeta natalemque silvam | Delius et Patareus Apollo. — Δάλιοιο : in Homer this genitive in -οιο does not suffer elision.

40. ἐβελήσαις τιθέμεν : 'take this to heart and make the land rich in noble men.' Cf. Aesch. Prom. 782 τὴν δ' ἐμοὶ χάριν | θέσθαι θέλῃσον, and the Homeric ἐν φρεσὶ θέσθαι. Pindar uses the active τιθέμεν because of εὐανδρὸν τε χάραν. — ταῦτα refers to κλυτὰν and ὄνυμαστὰν. — τιθέμεν is used here in a twofold sense, as Eur. Phoen. 949 πικρὸν δ' Ἀδράστῳ νόστον Ἀργείοισί τε | θήσει . . . κλεινὰς τε Θήβας. Cf. ἔλεν, Ol. I 88 : Hom. Hy. Arphr. 104 ποίει δ' εἰσπίσω θαλερὸν γόνον, αὐτὰρ ἐμ' αὐτὸν | δηρὸν ἐβ ζῶειν καὶ ὄρᾳ φάος ἠελίοιο.

41. Transition to the praise of Hiero. — ἐκ θεῶν : cf. v. 48 θεῶν παλάμαις.

42. σοφοί : cf. on σοφία, v. 12. Pindar was a poet (σοφός), Hiero and his people were eminently βιαταί and περίγλωσσοι. Soon after Hiero's death, rhetoric flourished in Sicily under Tisias and Corax.

44. χαλκοπάρρον : countenance and bodily form are ascribed to instruments. Cf. Pyth. IV 24 ἄγκυραν χαλκόγενυν, Aesch. Prom. 64 σφηνὸς αὐθάδη γνάθον, Apocalypse I 16 ῥομφαία δίστομος. — ἄκοντα βαλεῖν : see on Ol. I 112. Cf. Nem. VI 27 ἔλπομαι μέγα εἰπὼν σκοποῦ ἄντα τυχεῖν | ὦτ' ἀπὸ τόξου ἰείς. — ἀγῶνος ἔξω : Non temere sed certaturus sum adversario eumque superaturus. 'Spero me non sine certamine vibraturum esse iaculum sed longe spatio superaturum adversarios' (Hermann). It has been conjectured that this victory of the tyrant was to be celebrated

Page

28 by odes of other poets; and that thus there was to be a poetical contest. — In connection with this figure, it is to be noticed that Pindar draws comparatively few metaphors from the games.

45. ἀμείψασθαι [ἀμείψασθαι]: see on τυχεῖν, v. 35.

46. εἰ γάρ: 'would that.' — ὁ πᾶς χρόνος: 'all future time' of his life; cf. Ol. I 115. — χρόνος is conceived as a ruling and appointing power. Cf. αἰών, Ol. II 10; Nem. II 8, IV 44 χρόνος ἔρπων πεπρωμέναν τελέσει. Soph. El. 781 ὁ προστατῶν χρόνος | διηγέ μ' αἰὲν ὡς θανουμένην. See on Ol. I 33, II 17. — οὕτω: 'thus' as now. — καμάτων: his bodily suffering, the stone.

47. κέν: ἄν is not used by Pindar in conditional sentences. — ἀμνάσειεν [ἀναμνήσειεν, see on Pyth. IV 54]: sc. ὁ χρόνος. This is closely connected with the preceding; 'then would he be reminded.' — πολέμοιο: see vs. 74 fg.

48. εἰρίσκοντο (cf. Ol. VII 89): Hiero and his brothers. Note the change in number. — τιμάν: their empire was extended widely by their wars, especially by that with the Carthaginians, the spoils from which gave them that wealth which is referred to below.

49. δρέπει: see on Ol. I 13.

50. στεφάνωμα (in apposition with τιμάν): 'crown of riches'; the princely dignity and empire which give glory and charm to wealth. — νῦν (with a verb of past time as Isth. I 39): in this year Hiero went against the Etruscans. — δίκαν ἐφέπων: 'following the manner,' 'in the manner.' This is the original sense of δίκη, cf. Pyth. II 84; Hom. τ 43 αὐτῆ τοι δίκη ἐστὶ θεῶν.

51. ἐστρατεύθη: 'was led to take the field.' Cf. ἀμείφθη, Pyth. IV 102. — σὺν δ' ἀνάγκη: driven by necessity even a proud man fawns upon one whom he does not love. The Cumaeans were obliged to call for Hiero's help, though the republics were jealous of the growing power of the tyrants; so the sons of Atreus sent for Philoctetes (Ποίαντος νιόν) whom they had deserted on Lemnos, since he had the bow of Heracles, without which Troy could not be taken.

29 52. φαντί [φασί]: the same indefinite subject as Pyth. II 21, IV 88, 287; Isth. VIII 51. Cf. λέγοντι, Ol. II 28. — Δαμνόθεν: construe with μετανάξοντας (from μετ-αν-άγω).

53. ἥρωας [with short penult as Pyth. IV 58. So occasionally in the Attic poets. Cf. γεραῖός, πετραῖα κτλ.]: according to the Lesbian Lesches, Diomed alone brought the suffering hero to Troy; according to Aeschylus, Ulysses alone; according to Sophocles, Ulysses with Neoptolemus; according to Euripides, Ulysses went with Diomed. — τοξόταν: he had the bow of Heracles.

54. **τελεύτασεν κτλ.** is added for the sake of Hiero who is compared with him; it corresponds to v. 75. On the other hand Pindar omits the incident that Philoctetes's wound was healed before Troy, that his fate may seem more like that of the Syracusan.

55. **μοιρίδιον ἦν** refers to *ὅς . . . πέρσεν*. Soph. Phil. 610 fg. [*Μάντις τις εὐγενής, Πριάμου μὲν υἱός, Ἐλενος*] *τά τ' ἄλλ' αὐτοῖσι πάντ' ἐθέσπισεν* | *καὶ τὰπὶ Τροίᾳ πέργαμ' ὡς οὐ μὴ ποτε* | *πέρσοιεν, εἰ μὴ τόνδε* [*Philoctetes*] *πέισαντες λόγῳ* | *ἄγοντο νήσου τῆσδ' ἐφ' ἧς ναίει ταῦν.*

56. **οὔτω**: thus as Philoctetes was prospered in the capture of Troy. — **ὀρθωτήρ**: cf. *ὀρθώσειν*, Nem. I 15.

57. **χρόνον**: acc. of duration of time. — **καιρόν**: 'favorable opportunity,' 'enjoyment.' Cf. Ol. II 54: Nem. VII 58 *τὴν δ' εὐκότα καιρὸν ἔλλβου* | *δίδωσι (Μοῖρα)*. Eur. Med. 127 *τὰ δ' ὑπερβάλλουτ' οὐδένα καιρὸν δύναται θνητοῖς.*

58. **παρ Δεινομένει**: after this ode was sung in the palace at Syracuse, it seems to have been repeated in the palace of the viceroy Deinomenes at Aetna. — The son was named for the grandfather (see v. 79 and note) according to Greek and Oriental custom.

59. **ποιάν** ('reward': in a good sense as Nem. I 70. Cf. Aesch. Supp. 626 *ἀγαθῶν ποιάν*): in apposition with the preceding clause; see on Ol. VII 16. — **ἀλλότριον**: erg. *νιφ*.

60. **ἔπειτα**: 'therefore.' — **Αἴτνας βασιλεῖ**: Deinomenes. Hiero remained tyrant of Syracuse. See Pyth. III 70, quoted on Pyth. II 72. — **ἔμνον** refers particularly to the next few lines, to v. 70 inclusive.

61. **τῷ**: 'for him': that he should reign there. — **θεομάτῳ**: 'divinely established,' 'divine.' Cf. Ol. VI 59, fr. 87: 1: *θεόρτῳ*, Ol. II 38.

62. **Ἰλλίδος** (an adjective, formed like a patronymic, from Ἰλλος. Possessive adjectives of this formation are not rare in poetry) . . . **ἐν νόμοις**: i.e. Dorian institutions: a king, council (*βουλή, γερουσία*) of elders or nobles, the common people with limited freedom. The Dorians entered Peloponnesus under the lead of Hyllus, son of Heracles and head of the Heraclidae. The three ancient divisions of every Dorian state were Hylleis, Dymanes, and Pamphyli (see below on v. 64). — **ἐν νόμοις**: cf. Isoc. IV 40 *ἐν τοῖς νόμοις τοῖς ἡμετέροις τὰς κρίσεις ἐποιήσαντο*. See Pyth. IV 59. — **ἐκτίσσει**: in fr. 105, from a hyporchema which was written about this time. Hiero is addressed as *κτίστωρ Αἴτνας*. — **θέλοντι**: *θέλουσι*.] — **Παμφύλου**: son of Aegimius.

63. **Ἡρακλειδῶν κτλ.**: the descendants of Pamphylius and the Heraclidae are understood to include all the Dorians. Cf. Pyth. V 70 *τῷ καὶ ζαθέε Πύλῳ ἐν Ἀργεῖ τε καὶ Λακεδαίμονι* | *ἔνασσαν ἀλκάντας Ἡρακλέος*] *ἐκγόνους Αἰγίμοῦ τε*, fr. 1 *σὺν θεῶν δέ νιν* [*Αἴγιναν*] *αἶσα* | *Ἰλλου τε καὶ Αἰγίμοῦ Δωριεὺς ἔλλων στρατός* | *ἐκτίσσετο*.

Page

29 64. ὄχθαις is used here in the sense for which ὕχθαις is more frequent. — Ταυγέτου: the principal mountain of Peloponnesus. It lies between Lacedaemon and Messenia and extends to Taenarum. Those who dwell beneath its heights are the Spartans who were particularly conservative. — Αἰγιμίου: the Doric ruler in Phthiotis who received Hyllus. With Pamphylus and Dymas, the sons of Aegimius, Hyllus formed a close union. His τεθμοί [i.e. θεσμοί] represent the Doric laws which had been corrupted but were restored by Lycurgus, according to the received tradition. The poet lays so much stress on the constitution of Aetna because the former inhabitants who had been removed to Leontini were Ionians, while the new citizens were Dorians. Thus there was a contest of race.

65. The Dorians clung to their old institutions which had given them strength for conquest. — ἔσχον Ἀμύκλας: cf. Ol. II 9. Amyclae was the old Achaean capital of Laconia, about a league south of Sparta.

66. Πινδόθεν: Hestiaetis and Doris lie at the foot of Pindus. Cf. Herod. I 56 ἐπὶ μὲν γὰρ Δευκαλίωνος βασιλείος οἴκεε [sc. τὸ Δωρικὸν γένος] γῆν τὴν Φθιῆτιν, . . . οἴκεε ἐν Πινδῶ, Μακεδόνων καλεόμενον, ἐνθεύτεν δὲ αὐτὶς ἐς τὴν Δρυοπίδα μετέβη, καὶ ἐκ τῆς Δρυοπίδος οὕτω ἐς Πελοπόννησον ἐλθὼν Δωρικὸν ἐκλήθη. The foundation of Aetna is compared with the establishment of the Dorians in Peloponnesus. — Λευκοπῶλων: see on Pyth. IV 117. — Τυνδαριδῶν γείτονες: Therapnae, on the left bank of the Eurotas, near Amyclae, was the chief seat of the Dioscuri; see Isth. I 31. Thence, probably, Aetna received their cult. — ὦν: of the Dorians. — ἄνθησεν: inceptive; 'burst into bloom.'

67. Grant, Zeus, to the city Aetna constant prosperity and perfect peace. — τέλειε: 'supreme.' — τοιαύταν: like that of Sparta. — Ἀμένα [Doric genitive from Ἀμένας]: the modern Giudicello, which flows through the city Aetna. Its name ('inconstant') has been thought to be derived from the fact that the amount of water in its stream varies greatly in different years. It is affected probably by changes in the interior of the mountain at the foot of which it rises.

68. αἴσαν διακρίνειν λόγον: αἴσα διακρίνοι λόγον ἀνθρώπων. 'May such a lot distinguish as true, justify, the words of men.' May the lot of the citizens show the popular belief to be true, i.e. let the freedom of the Doric constitution be no dead letter. — διακρίνειν: δός is implied in the address to Zeus. So Hom. B 413 Ζεῦ κύδιστε, . . . μὴ πρὶν ἐπ' ἥλιον δῦναι κτλ., H 179 Ζεῦ πάτερ, ἢ Αἴαντα λαχεῖν ἢ Τυδέος υἷον. Aesch. Sept. 253 θεοὶ πολῖται, μή με δουλείας τυχεῖν.

68. αἴσαν: perhaps, also, 'May the praise of citizens and kings be always justified as mine is now.'

69. **σὺν τίν** [σοί]: the preposition is separated thus from its noun. 29
 Ol. II 90; see on Ol. VII 23. — **ἀγητήρ**: Hiero himself; indirectly through
 Deinomenes (*υἱῷ ἐπιτελλόμενος*).

70. **τέ** connects **σὺν τίν** with *υἱῷ*. — **δάμον γεραίρων**: 'honoring,'
 'recognizing the rights of the people': ruling them *ἐπὶ ῥητοῖς γέρασι*
 (Thuc. I 13), in accordance with their Doric constitution. — **σύμφωνον**:
 to unite the mixed population, wise government and peace were needed.

71. Asyndeton is frequent in prayers. — **νεῦσον**: Homeric; cf. Nem. 30
 I 14; Isth. VIII 50. — **ἄμερον**: predicate adj. used adverbially; cf. *κρύ-
 φισιν*, v. 84.

72. **κατ' οἶκον**: οἶκοι. Cf. Herod. VI 39 *Μιλτιάδης . . . εἶχε κατ' οἴκους*.
 'Let these remain at home and not invade Sicily with the noise of war.'
 — It was simply a question of time when the Carthaginians should en-
 deavor to retrieve their defeat and disaster at Himera. They came in
 the spring of 409 B.C. and destroyed Himera: three years later, with a
 still larger force, they appeared before and captured Agragas. — **ὁ Φοῖνιξ**:
 the Carthaginian: so called because of his Phoenician ancestry. — **ὁ
 Τυρσανῶν ἀλατός**: οἱ Τυρσηνοὶ ἀλαλάζοντες. — **ἕβριν**: so, with reference
 to loss at sea, Acts XXVII 10, 21, where now it is translated 'injury.'
 — **πρὸ Κύμας**: see the introduction to this ode and on v. 51. The bar-
 barians are likened to Typhon (see on v. 18). Perhaps the Etruscans
 were aided at Cumae by the Carthaginians; Herodotus mentions these
 two nations as united in expeditions of war, I 166, VII 165.

73. **οἶα πάθον** (explanatory of *ναυσίστονον ἕβριν*): 'seeing what the
 Carthaginians and Etruscans suffered.' — Three helmets which were
 dedicated to Zeus at Olympia from the spoils of this war were found
 in 1817. One, now in the British Museum, bears the inscription
 ΗΙΑΡΟΝΟΔΕΙΝΟΜΕΝΕΟΣ | ΚΑΙΤΟΙΣΤΡΑΚΟΣΙΟΙ | ΤΟΙΔΙΤΥΡΑΝΑΠΟ-
 ΚΥΤΜΑΣ, *Ἰάρων ὁ Δεινομένηεος καὶ τοὶ Συρακόσιοι τῷ Δι Τύρραν' ἀπὸ Κύμας*,
 where *Τύρρανα* means 'these Tyrrhenian arms.'

74. For the position of **ὁ**, see on Ol. VI 27. — **ἀλικίαν**: abstract for
 the concrete, as *φυγή* for *φυγάδες*, *iuventus* for *iuvenes*; see on Ol. VII 19
αἰχμᾶ.

75. **Ἑλλάδα**: Magna Graecia. The battle near Himera did for the
 Greeks in Italy and Sicily what Salamis did for Greece proper. —
δουλίαις, in a political sense, must not be confounded with *ἀνδραποδισμός*.
 — **ἀρέομαι**: 'I shall exalt as their due (*μισθόν*) the glory of the Athenians
 gained at (from the battle of) Salamis.'

75. **ἀρέομαι**: perhaps it may be, 'I shall gain from Salamis the love
 of the Athenians as my reward for my song.'

Page

30 76. **παρὰ Σαλαμινος**: the battle is the source of their glory. — **Ἀθηναίων**: see fr. 76.

77. **προ Κιθαιρώνας**: at the foot of Cithaeron, near Plataea. Cf. Herod. IX 71 Ἑλλήνων δὲ . . . ὑπερεβάλοντο ἀρετῇ Λακεδαιμόνιοι. ἄλλω μὲν οὐδενὶ ἔχω ἀποσημήνασθαι . . . ὅτι δὲ κατὰ τὸ ἰσχυρότατον προσηνείχθησαν καὶ τούτων ἐκράτησαν.

78. **ταῖσι**: sc. μάχαις. χάρις stands for the first μάχη. — **Μηδίαιοι**: Μῆδοι, i.e. Persians. So in an epigram attributed to Simonides fr. 97 Εὐκλέας αἶα κέκευθε, Λεωνίδα, οἱ μετὰ σείο | τῆδ' ἔθανον, Σπάρτης εὐρυχόρου βασιλεῦ, | πλείστων δὴ τόξων τε καὶ ὤκυπόδων σθένος Ἰππων | Μηδίων τ' ἀνδρῶν δεξάμενοι πολέμφ.

79. **εὐδρον**: see on Ol. XII 19. — **Ἰμέρα** [genitive from Ἰμέρας]: the northern Humber which flows to the right of the town. — **παίδεσσι Δεινομένους**: cf. Simonides fr. 141 Φημί Γέλων', Ἰέρωνα, Πολύζηλον, Θρασύβουλον, | παῖδας Δεινομένους, τὸν τρίποδ' ἀνθέμεναι, | ἐξ ἑκατὸν λιτρῶν καὶ πεντήκοντα ταλάντων | Δαμαρέτου χρυσοῦ, τῆς δεκάτας δεκάταν, | βάρβαρα νικήσαντας ἔθνη· πολλὴν δὲ παρασχεῖν | σύμμαχον Ἑλλησιν χεῖρ' ἐς ἐλευθερίην. According to Aristotle de arte poet. 1459 κατὰ τοὺς αὐτοὺς χρόνους ἢ τ' ἐν Σαλαμῖνι ἐγένετο ναυμαχία καὶ ἢ ἐν Σικελίᾳ Καρχηδονίων μάχη. So Herodotus. Holm, Geschichte Siciliens I 209, supports by strong arguments his view that the war with the Carthaginians was over before the Greek ambassadors came to seek help from Gelo against the Persians. — **τελέσαις** [τελέσας]: participle, dependent on ἀρέομαι and ἐρέω. 'I shall sing of Salamis and Plataea and Himera.'

80. **εἰδέξαντο**: 'gained,' 'earned.' — **ἀμφί**: see on v. 12.

81. **καιρόν**: 'opportune.' Adverbial acc. like τέλος and ἀρχήν. Cf. Soph. Aj. 34 καιρόν δ' ἐφήκεις. II. 552; G. 160: 2. — The poet here checks himself. Pindar expresses his desire to be brief also Pyth. IV 217. — **πολλῶν πείρατα**: periphrastic for πολλὰ. Cf. Pyth. IV 220. — **πείρατα**: cf. Verg. Aen. I 342 sed summa sequor fastigia rerum.

82. **μείων μῶμος**: 'the briefer the praise, the less the blame.' The comp. as Ol. I 35.

83. **αιανής**: cf. Pyth. IV 236; Isth. I 49. — **ταχείας ἐλπίδας**: the eager expectation of the hearers — soon wearied by praise bestowed upon another.

84. **ἀστῶν ἀκοά**: 'the praise heard bestowed by the citizens.' — **ἔσλοισιν κτλ.**: 'for another's noble deeds.'

85. **κρέσσων . . . φθόνος**: proverbial. Herod. III 52 φθονέεσθαι κρέσσον ἢ οἰκτείρεσθαι. Anth. Pal. X 51 Ὁ φθόνος οἰκτιρμοῦ, κατὰ Πίνδαρον, ἔστιν ἀμείνων· | . . . ἀλλὰ τις εἶην | μήτ' ἄγαν εὐδαίμων, μήτ' ἐλεεινὸς ἐγώ. — **φθόνος**: cf. Isth. I 63 and note; Pyth. XI 29 ἴσχει τε γὰρ ἄλβος οὐ μείονα φθόνον.

86. **μη παρίει καλά:** 'through noble deeds strive for fame, though this excites envy.' This is a transition to the final admonitions. — **καλά:** see on Ol. I 104. — **πηδαλίω:** the helm of state. Cf. Ol. VI 93. — **στρατόν:** see on Ol. XI 17. — **ἀψευδεῖ ἄκμονι:** *πρὸς ἄκμονι ἀληθείας.* 'Let your speech be sincere.' For the expression cf. Anth. Pal. VII 34 (Antipater of Sidon) *Πιερικᾶν σάλπιγγα, τὸν εὐαγέων βαρὸν ὕμνων | χαλκευτᾶν, κατέχει Πίνδαρον ἄδε κόνις.* Hor. Ep. ad Pisones 441 et male tornatos incudi reddere versus. Cic. de Oratore III 121 non enim solum acuenda nobis neque proeudenda lingua est etc. Tacitus, dial. de orat. 20 iuvenes et in ipsa studiorum incude positi. See on Ol. VI 82. Cf. fr. 123: 4.

87. Note the asyndeta; motives are given for the preceding injunction. — **μέγα φέρεται . . . παρ σέθεν:** 'it is magnified since it comes from you, their prince.'

88. **ταμίας:** cf. Soph. fr. 528 *πλὴν Διὸς οὐδεὶς τῶν μελλόντων | ταμίας ὅτι χρὴ τετελέσθαι.* — **ἀμφοτέροις:** there are faithful witnesses for the good and the bad, the true and the false, which you do and say.

89. **παρμένων [παραμένων]:** 'remaining true' to your noble nature. Cf. Pyth. II 72.

90. **μη κάμνε δαπάναις:** 'be generous. Spread the sails of liberality.' Diodorus Siculus, XI 67, shows that Hiero needed this advice: *ἦν γὰρ φιλάργυρος καὶ βίαιος καὶ καθόλου τῆς ἀπλότητος καὶ καλοκάγαθίας τὰδελοφου ἄλλοτριώτατος.*

91. For the metaphor cf. Nem. V 50 *εἰ δὲ θεμίστιον ἵκεις ὥστ' αἰεῖδειν* 31 . . . *ἀνὰ δ' ἰστία τεῖνον πρὸς ζυγὸν καρχασίου.* Isth. II 39 *οὐδέ ποτε ξενίαν | οὔρος ἐμπνεύσαις ὑπέστειλ' ἰστιὸν ἀμφὶ τράπεζαν.*

92. **ἀνεμόεν:** proleptic; *ὥστε εἶναι ἀνεμόεν.* Cf. *Μουσικὸν Ἔρωσ διδάσκει κᾶν ἄμουσος ἢ τὸ πρὶν,* 'love teaches a man to sing though he never sang before.' Eur. Med. 296 *παῖδας ἐκδιδάσκεισθαι σοφούς.* — **ὦ φίλε:** so Pyth. IV 1, the poet calls the king of Cyrene his friend. — **ἐὔτραπέλοις κέρδεσσι:** the warning seems to be against the tricks of the courtiers: cf. Pyth. II 76 fg. There Hiero is cautioned against talebearers to whom in the Syracusan court there is the following allusion in Aristotle, Polit. V 1313 b *ἀλλ' εἶναι κατάσκοπους, οἷον περὶ Συρακούσας αἱ ποταγωγίδες καλούμεναι καὶ τοὺς ὠτακουστὰς ἐξέπευθεν Ἱέρων ὅπου τις εἴη συνουσία καὶ σύλλογος.* — **ὀπιθόμβροτον αὔχημα δόξας:** 'the sound of praise which endures to future generations.' This alone is true fame.

94. **λογίοις:** 'prose writers,' as contrasted with *αἰδοῖς.* Cf. Nem. VI 29 *οἰχομένων γὰρ ἀνέρων | αἰδαὶ καὶ λόγοι τὰ καλά σφιν ἔργ' ἐκόμισαν.* — Croesus was generous and hospitable. Cf. Justin I 7 *Croesi amor apud omnes [Graeciae] urbes erat.*

Page

31 95. ταύρω: dative of instrument with the verbal substantive *καυτήρα* = τὸν καύσαντα. Cf. Aesch. Prom. 612 *πυρὸς βροτοῖς δοτῆρ'* [= τὸν δόντα] *δρᾶς, Προμηθέα*. Eur. Med. 478 (*ἔσωσά σε*) *πεμφθέντα ταύρων πυρπνύων ἐπιστάτην ζεύλαισι*.

96. Ὁ Φάλαρις, νηλῆς νόον, καυτήρ ταύρω, is everywhere hated; no poets sing his praises. He was tyrant of Acragas, 570-554 B.C. According to report, to which this passage alone gives real authority, the Agrigentine Perilaus made for him a bronze bull in which he burned men to death, and by which their cries were made to sound like the bellowing of a bull. Later, the Carthaginians, at the fall of Acragas, took this bull to Carthage. On the destruction of this city Scipio returned to the Sicilians what had been plundered from them. So the Agrigentines recovered their bull. Cf. Cic. in Verrem IV 73 *alia Agrigentinis [reddita sunt]: in quibus etiam ille nobilis taurus quem crudelissimus omnium tyrannorum Phalaris habuisse dicitur, quo vivos supplicii causa demittere homines et subicere flammam solebat; quem taurum cum Scipio redderet Agrigentinis, dixisse dicitur aequum esse illos cogitare, utrum esset Agrigentinis utilius, suisne servire ane populo Romano obtemperare, cum idem monumentum et domesticæ crudelitatis et nostræ mansuetudinis haberent.* — There is considerable uncertainty concerning this bull. It has been suggested that Phalaris may have introduced at Acragas a species of Moloch worship. — κατέχει: cf. Ol. VII 10. Hom. *α 95 ἦδ' ἴνα μιν κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἔχῃσιν*. Her. VII 3 *ὡς ἡ φάτις μιν ἔχει*.

97. In φόρμιγγες lies, perhaps, a delicate allusion to the first strophe. — ὑπωρόφιαι: 'in vaulted halls'; i.e. at banquets, in contrast with public choruses. — κοινωνίαν: cognate accusative with δέκονται [δέχονται].

98. παιδῶν ὁάροισι (construe with κοινωνίαν): paeans were sung in the symposia by choruses of boys. Cf. Isth. VIII *init.*; Pyth. V 103 *τὸν ἐν αἰοιδᾷ νέων | πρέπει χρυσάορα φοῖβον ἀπύειν*. Theog. 241 *καὶ σε σὺν αὐλίσκοισι λιγυφθόγγοις νέοι ἄνδρες . . . ᾄσονται*.

99. εὖ δ' ἀκούειν: 'to be praised'; a familiar idiom. Cf. Nem. I 32. — δευτέρα μοῖρα: cf. Soph. Oed. Col. 115 *οὐ πάνυ μοῖρας εὐδαιμονίαι πρώτης*.

100. ἐγκύρη: 'shall fall in with by chance'; ἔλη implies effort or search. Supply ἀμφοτέρα as object of ἔλη. — στέφανον ὑψιστον: 'the highest crown'; a metaphor drawn from the games (see on v. 44). — Cf. Isth. V 13 fg. Solon, fr. 13: 3 fg. *ἔλβον μοι πρὸς θεῶν μακάρων δότε καὶ πρὸς ἀπάντων | ἀνθρώπων αἰεὶ δόξαν ἔχειν ἀγαθῆν*,

SECOND PYTHIAN ODE.

THIS does not belong properly to the Pythian odes. The victory which it celebrates cannot have been gained at Delphi or Olympia, since the colt-race (see v. 8) had not been introduced there in Hiero's time, and was not introduced at Olympia until Ol. XCIX, 384 B.C., and at Delphi 378 B.C.

Since the ode is sent from Thebes with no mention of other games, we may suppose that the chariot victory was won at the Theban games in honor of Heracles, the Heraclea or Iolaea (see on Ol. VII 84). It seems to be Pindar's first ode in honor of Hiero, and for Hiero's first chariot victory, although he had gained a victory with the κέλης, 'saddlehorse,' some years before (see introd. to Ol. I).

The ode is sent to announce the victory. The poet takes advantage of the occasion to congratulate the king and show his own friendship. He seems to have been slandered by his enemies at Hiero's court, perhaps on the ground of his friendly connection with the family of Thero of Acragas (see introd. to Ol. II), and in the second part of the ode, so far as we can make out, attacks the backbiting courtiers.

Perhaps it was at this time that the Syracusan king first invited to his court the Theban poet. This invitation was repeated and accepted four years later.

The ode was composed after Hiero ascended the throne (cf. vs. 1-15), Ol. LXXV 3, 478 B.C., and before or soon after the death of Anaxilaus. Ol. LXXVI, 476 B.C., as the rescue of the Locrians (vs. 18 fg.) is mentioned only as a recent achievement. Thus the date of composition is fixed quite definitely as about Ol. LXXV 4, 477 B.C.

This is one of the most difficult of Pindar's odes because of the impossibility of determining the connection between the first part and the last part, and what is the particular pertinence of the myth and its incidents.

The introduction (vs. 1-20) treats of the victor: the duty of gratitude (vs. 21-24) forms a transition to the myth of Ixion (vs. 25-52), who

repaid with a base return the kindness which Zeus showed him; the evils of calumny (vs. 52-56) form the transition from the myth to the conclusion.

Page

31

1. **μεγαλοπόλιες**: plural to agree with *Συράκοσαι*. Cf. *αἱ μεγαλοπόλιες Ἀθῶναι*, Pyth. VII 1. The city deserved the epithet. Cf. Nem. I 2. Cic. in Verrem II 4: 117 urbem Syracusas maximam esse Graecarum, pulcherrimam omnium, saepe audistis: est, iudices, ita, ut dicitur; nam et situ est cum munito tum ex omni aditu, vel terra vel mari, praeclaro ad aspectum, et portus habet prope in aedificatione amplexuque urbis inclusos; . . . ea tanta est urbs ut ex quattuor urbibus maximis constare dicatur: quarum una est ea, quam dixi, Insula [i.e. Ortygia] . . . in qua domus est, quae Hieronis regis fuit qua praetores uti solent . . . in hac insula extrema est fons aquae dulcis, cui nomen Arethusa est, incredibili magnitudine, plenissimus piscium, qui fluctu totus operiretur, nisi munitione ac mole lapidum diiunctus esset a mari. Cic. de Rep. III 31 urbs illa (Syracusae) praeclara, quam ait Timaeus Graecarum maximam, omnium autem pulcherrimam. — **βαθυπολέμου**: 'deep in war.' (Cf. *βαθύδοξοι*, Pyth. I 66.) See Nem. I 16 fg. Gelo was ready (Herod. VII 158) to furnish against Xerxes, if he was chosen to lead the forces, 200 triremes, 20,000 hoplites, 2,000 cavalry, 2,000 bowmen, etc.

2. **σιδαροχαρμᾶν**, 'delighting in steel,' corresponds to the Homeric *χαλκοχάρμαι*. Cf. *ἰπποχάρμαν*, Ol. I 23. — **δαιμόνιοι**: cf. Ol. VI 8. — **τροφοί**: see on Pyth. I 17.

3. **λιπαρᾶν** (see frag. 29): this epithet is applied to Thebes also fr. 196 *λιπαρᾶν τε Θηβᾶν μέγαν σκόπελον*. See on fr. 76. — **ἀπὸ Θηβᾶν**: Pindar is wont to name the games or place where the crown was won; as this is not done expressly in this ode, there is a presumption from the prominence of this phrase that the games were at Thebes whence the ode is sent.

4. **ἔρχομαι**: only in imagination; see v. 68. See on Ol. VII 8, 13. — **ἀγγελίαν** (app. with *μέλος*): 'as an announcement.'

32 5. **εὐάρματος**: cf. Ol. I 23. — **ἐν ᾧ** (used much like a dative of means, cf. Ol. VII 12): for the position of the relative cf. v. 27; see on Ol. VI 27.

6. **τηλαυγέσιν**: 'conspicuous.' This ode furnishes examples of the three forms of dat. plur. of adjectives in *-ης*; cf. *εὐμένεσσι*, v. 25; *μεγαλοκευθέεσσιν*, v. 33. — **ἀνέδησεν Ὀρτυγίαν**: cf. Isth. I 28, V 9 and note. Nem. XI 19 *Ἀρισταγόραν | ἀγλαὰ νῆκαι πάτραν τ' εὐώνυμον | ἔστεφάνωσαν*. — **Ὀρτυγίαν**: see on v. 1 above and on Nem. I 2. Remark the personification in spite of the following line. Cf. Pyth. XII 1 *Αἰτέω σε*,

φιλάγλαε, καλλίστα βροτεῶν πολίων, | Φερσεφόνας ἔδος, αἶτ' ὄχθαις ἐπι 32
 μηλοβότου | ναίεις Ἀκράγατος ἐϋδματων κολώναν . . . δέξαι στεφάνωμα τότε.
 See on Nem. I 4.

7. **ποταμίας**: because of her connection with streams, especially with the fountain of Arethusa. — **Ἀρτέμιδος**: cf. Eur. Hipp. 228 δέσποιν' ἄλιος Ἄρτεμι Δίμνας | καὶ γυμνασίων τῶν ἵπποκρότων. Ol. III 26. Artemis is Λατοῦς ἵπποσά θυγάτηρ, fr. 89 θοῶν ἵππων ἐλάτειρα. — **ᾧς [ῆς] οὐκ ἄτερ**: i.e. 'by whose aid.' The patron goddess of the city (cf. Nem. I 3) favors Hiero's desire for glory in the games.

8. **ἐν χερσί**: cf. ἐν χερὸς ἀκμῆ κτλ., Ol. II 63. — **ἐδάμασσε**: 'tamed,' 'guided.'

9. Construe ἐπί with τίθησι. — **Ἰοχέαιρα**: ἰοχέαιρα in Homer where the three successive short syllables would have been unmanageable. — **χερὶ διδύμα**: 'with twin hands.' Artemis and Hermes work together for the same end.

10. **ἐναγώνιος**: see Ol. VI 79 and note. — **κόσμον**: 'trappings.' Cf. Orph. Arg. 587 χρυσεῖων φαλάρων πολυτεχνέα κόσμον.

11. **ἐν [εἰς]**. See on fr. 75: 1]: for the prep. placed with the second noun see on Pyth. I 14. Construe: ὅταν ἐν δίφρον ἄρματά τε κτλ. — **πεισιχάλινα** (the epithet, as often in Homer, is transferred from the horses to the chariot. Cf. Verg. Georg. I 514 neque audit currus habenas. See on Pyth. IV 18): cf. Aesch. Prom. 465 φιληνίους ἵππους. — **καταξενυγή**: sc. Hiero.

12. **σθένος ἵππων**: cf. Ol. VI 22. — **ὄροσotρίαιναν**: the creator of horses and god of horsemanship. See on Ol. I 73. Victory is gained by Poseidon's aid also Ol. I 85 ff. Cf. the help of Artemis, above, v. 7, and of Hermes, Ol. VI 80. — **καλέων**: 'invoking' his aid. Cf. Ol. I 72.

13. The poet turns to the king's achievements in war. The people of Cyprus praise Cinyras, their founder and king; the people of Loeris praise Hiero, their deliverer. — **ἐτέλεισεν** (gnomic): 'pays as his due'; cf. Pyth. I 79. — **ἄνῆρ**: i.e. poet.

14. **εὐαχέα**: cf. Eur. Ion. 884 (κιθάρα ἀχεῖ) μουσᾶν ὕμνους εὐαχέτους. — **ἄποιν' ἀρετᾶς** ('their valor's meed'): in apposition with the clause ἐτέλεισεν ὕμνον. See on Ol. VII 16.

15. **κελαδέοντι [κελαδοῦσι]**: cf. Ol. I 9. — **μέν** is correlative with δέ in v. 18. — **ἀμφὶ Κινύραν**: for the acc. cf. Hom. Hy. XIX ἀμφὶ μοι Ἑρμείω φίλον γόνον ἔννεπε, Μοῦσα, XXII ἀμφὶ Ποσειδάωνα, θεὸν μέγαν ἄρχον' αἰεΐειν. — **Κινύραν**: cf. Nem. VIII 18 ὅσπερ καὶ Κινύραν ἔβρισε πλούτῳ ποντήν ἐν ποτε Κύπρῳ. Hiero, according to a scholion, was descended from a Cyprian family. Cinyras is first mentioned in Hom. Λ 20; he was the father of Adonis and the first priest of Aphrodite Ἀναδυομένη. His

Page

32 prosperity was proverbial. Cf. Tyrtaeus XII 6 (οὐτ' ἂν μνηστὰιμην οὐτ' ἐν λόγῳ ἄνδρα τιθείμην οὐδ' εἰ) . . . πλουτοίη δὲ Μίδεω καὶ Κινύρεω μάλιον.

16. **φάμαι κτλ.**: 'songs of the Cyprians. — **χρυσοχαίτα**: nominative like *ἵπποτα κτλ.* — **προφρόνως**: as *πρόφρων* is used in Homer, e.g. θ 498 ὡς ἄρα τοι πρόφρων θεὸς ὤπασε θέσπιν ἀοιδήν. Cf. Nem. I 33. — **ἐφίλησε Ἀπόλλων** seems to mean that Cinyras excelled in song; or possibly that Apollo inspired the bards to sing of Cinyras.

17. **ιέρεια κτίλον**: 'cherished priest.' — **ἄγει**: 'leads,' 'urges,' sc. *κελαδεῖν*. Cf. Pyth. VII 12 ἄγοντι δέ με πέντε μὲν Ἴσθμοῖ νίκαι κτλ. Hor. Sat. II 7: 102 ducor. — **δέ**: the English idiom requires the causal particle. — **φίλων ἔργων**: *εὐεργεσιῶν*. Gratitude for a man's good deeds inspires his praise. — **ποι** seems to be used here in the sense of *πού*. — **ἔργων** retains here the force of the original initial digamma in preventing elision. Cf. v. 42 ἄνευ **φρ**, 49 ἐπὶ **φελπίδεσσι** (cf. *παρὰ ἐλπίδα*, Ol. XIII 83, though elision is suffered by the preceding vowel Ol. XII 6; Nem. I 32), 66 ἐμοὶ **φέπος**, 83 οὐ **φρ**. See on Ol. I 23. — **ὀπιζομένα**: cf. ὕπιν, Ol. II 6.

18. **Δεινομένειε παῖ**: see on Ol. II 12, introd. to Ol. I. — **Ζεφυρία Λοκρίς**: the colonists from the Ozolian Locrians were called *Ζεφύριοι* or *Ἐπιζεφύριοι* from the Zephyrian promontory, almost the extreme southern point of Italy, where they first landed. — **πρὸ δόμων**: 'at her door.'

19. **παρθένος**: the poet sketches a pleasant scene where even the timid maidens are freed from fear. — **ἀπύει**: *ὑμνεῖ*. — **ἀμαχάνων**: 'bewildering.'

20. **διὰ τεὰν δύναμιν**: 'because of (the security brought by the intervention of) thy power.' Hiero had deterred Anaxilaus of Rhegium from the conquest of Zephyrian Locris. The gratitude of the Locrians is contrasted with Ixion's ingratitude and insolent return for the favors of Zeus. The lesson taught is that of temperance (moderation) and thankfulness. Of this lesson Hiero could take as much as he pleased for himself: it certainly was not the poet's intention to read the king a sermon. — **δρακεῖσ' ἀσφαλές**: her eye is untroubled by fear. — **ἀσφαλές**: *ἀκινδυνον, ἐλεύθερον*. Cognate acc. used adverbially as v. 61, Ol. XIV 16 and often.

21. **θεῶν ἐφετμαῖς**: 'by the gods' command.' — **Ἰξίονα**: Ixion became proverbial for treachery; cf. Hor. Ep. ad Pis. 124 perfidus Ixion. He corresponds to Tantalus of Ol. I and Typhon of Pyth. I. It is notice-

17. **ποι τινος**: Mommsen reads *πόττινος* [*πρός τινος*]; Boeckh and others, from conjecture, *ποινιμος*, on the ground of *ἀμειπτική* in the schol. (Cf. Pyth. I 59.) — **ἄγει ποι** means perhaps 'urge to some expression of gratitude.'

able that this moral (μηδὲν ἄγαν) is taught unobtrusively in these three odes in honor of Hiero. Many points of resemblance between this ode and Ol. I have been noticed. — [φαντί: φασί.]

22. τροχῶ: cf. Soph. Phil. 679 τὸν πελάταν λέκτρων ποτὲ τῶν Διός | Ἰξίου' ἂν ἄμπυκα δὴ δρομάδ' ὡς ἔβαλ' ὁ παγκρατῆς Κρόνου παῖς. Eur. Herefur. 1297 καὶ τὸν ἀρματήλατον | Ἰξίου' ἐν δεσμοῖσιν ἐκμμήσομαι. Eur. Phoen. 1185 χεῖρες δὲ καὶ κῶλ' ὡς κύκλωμα Ἰξίουσος | εἰλίσσεται.

23. παντᾶ: 'round and round.'

24. ἀγαναίς: φίλαις. — ἐποίχομένους: cf. Ol. III 40 ξινίαις αὐτοὺς ἐποίχονται τραπέζαις. — For the lesson of Ixion, cf. that of Phlegyas, Ixion's father (or brother), Verg. Aen. VI 618 Phlegyasque miserum omnis | admonet et magna testatur voce per umbras. Discite iustitiam moniti et non temnere divos.

25. ἔμαθε: sc. ὅτι δεῖ τὸν εὐεργέτην ἀνταμείβεσθαι. — παρὰ Κρονίδαίς (cf. παρ' ἐμοί, 'at my home'): 'in the family of Zeus.' Zeus received Ixion when no man was willing to purify him from the blood of his victim.

26. μακρόν: 'great.' — οὐχ ὑπέμεινεν κτλ.: cf. Ol. I 55 fg. — μαινομένας φρασίν [φρεσίν]: dat. of manner.

27. ὅτε: see on ἐν ᾧ, v. 5. — λάχον [ἐλαχον]: cf. Ol. XIV 1.

28. ἀνάταν [ἄτην]: the short quantity of the antepenult proves that the *ν* was consonantal, representing the digamma. ἀγάταν. (The Mss. and most editions have here ἀνάταν.) Cf. αἴηρ, αἰώς.

29. εἰκότα: 'fitting,' 'just.'

30. ἐξαιρετον: no one else was ever so punished. — αἱ δύο κτλ.: 'both his offences.' — δέ: expegetic; cf. v. 17.

31. τελέθοντι [τελέθουσιν]: for the tense cf. τέρπεται, v. 74. — μέν is correlative with τέ in v. 33. Cf. Ol. VI 4, 88. VII 69, 88; Isth. I 14. For similar irregularities see on Ol. II 73; Pyth. IV 80.

32. ἐμφύλιον αἶμα: φόνον. Cf. Soph. Oed. Col. 407 τοῦμφυλον αἶμα, i.e. the murder of Laius by Oedipus. Eur. Suppl. 148 Τυδεὺς μὲν αἶμα συγγενὲς φεύγων χθονός. — πρώτιστος κτλ.: cf. Aesch. Eum. 718 πρωτοκτόνοισι προστροπαῖς Ἰξίουσος. He was the first murderer and the first *ικέτης* (hence perhaps was derived his name). When his wife's father Deioneus claimed from him the promised price of his bride's hand, Ixion killed him treacherously (οὐκ ἄτερ τέχνας) by a pitfall. — ἐπέμειξε: he introduced this crime to mortals. — It is quite uncertain why mention is made here of these crimes.

34. ἐπειράτο: 'tempted the virtue.' In this sense, the active voice is usual. — χρή κτλ.: cf. Aesch. Prom. 890 ὡς τὸ κηδεῦσαι καθ' ἑαυτὸν ἀριστεύει μακρῶ. The scholion on Aeschylus says that this is a development of the saying of Pittacus τὴν κατὰ σαυτὸν ἔλα.

Page

33

35. **εὐναί κτλ.**: lawless unions plunge men into a sea of troubles. Such was the fate of Ixion: (such misfortunes befell him also).

37. **ψεύδος γλυκύ**: an oxymoron; cf. v. 40.

38. **εἶδος**: 'in appearance,' 'in form.' — **ὑπεροχωτάτα** (cf. **ἐξοχώτατοι**, Nem. II 18); cf. Nem. I 39 **θεῶν βασιλεα**. — **πρέπεν** (sc. **ἡ νεφέλη**): 'was like to.'

39. **θέσαν [ἔθεσαν]**: see on **θῆκεν**, Ol. VII 6.

40. **Ζηνὸς κτλ.**: according to another tradition, it was Hera who contrived the cloud. — **καλὸν πῆμα**: for the oxymoron cf. Ol. VI 31, 46; Hes. Theog. 585 (of Pandora) **καλὸν κακόν**. — **τετράκνημον**: cf. Pyth. IV 214. The wheels of Hera's chariot, Hom. **Ε** 723, are **ὀκτάκνημα**. — **ἔπραξεν**: 'gained.' Cf. Isth. V 8; Hom. **Ω** 550 **οὐ γάρ τι πρήξεις ἀκαχήμενος υἱὸς ἔης**.

41. **ὄγε** gives emphasis to the clause. There is no direct contrast with another person. So Hom. **α** 3 **πολλὰ δ' ὄ γ' ἐν πόντῳ πάθεν ἄλγεα**. Cf. Verg. Aen. I 3 **multum ille et terris iactatus et alto**. — **πολύκοινον**: i.e. to all. — **ἀνδέξατο**: 'he took upon himself.' — **ἀγγελίαν**: see vs. 22-24.

42. **ἄνευ Χαρίτων**: 'without the blessing of the Graces.' Hence the offspring was ugly, an **ἄχαρις γόνος**. — **τέκε**: sc. **ἡ νεφέλη**.

43. **μόνα [μόνη] καὶ μόνον**: there was never another such mother or such son. He was despised by men and gods.

44. **[δύμαξε: ὠνόμασε**. Pindar uses the Aeolic **δύμμα** and its derivatives; cf. Ol. VI 57; Pyth. I 38.] — **τράφοισα [τρέφουσα]**: present, as is shown by the accent. Cf. **τράφεν [τρέφειν]**, Pyth. IV 115.

45. **Μαγνητίδεσσιν**: that was Chiron's home. Pyth. III 45 **καὶ ῥά νιν Μάγνητι φέρων πόρε Κενταύρω διδάξαι**. — **ἐν Παλίου σφυροῖς** (i.e. 'at the foot of Pelion'): see on Pyth. I 30, IV 8.

46. **στρατός**: see on Ol. XI 17. These were the **ἵπποκένταυροι**, our "centaurs."

48. **τὰ ματρώθεν [ματρὸς] . . . πατρός**: chiasmus.

49. This is suggested by the story of Ixion who experienced the gods' power. The divinity's purpose is accomplished upon his wish, i.e. at once and according to his will. Cf. Pyth. X 49 **θεῶν τελεσάντων οὐδέν ποτε φαίνεται | ἔμμεν ἄπιστον**.

50. **κίχαι**: gnomic aorist.

51. **δελφίνα**: the dolphin is among fishes what the eagle is among birds. Cf. Nem. VI 64 **δελφῖνί κεν τάχος δι' ἄλυσας | εἰκάσοιμι Μελησίαν**. Pliny, II. N. IX 8 **velocissimum omnium animalium, non solum marinarum, est delphinus, ocior voluere, acrior telo**. — **ὑψιφρόνων κτλ.**: in this

36. **ποτὶ καὶ τὸν ἴκοντο**: this is very generally considered corrupt.

is probably an allusion to Anaxilaus and the defeat of his plans by Hiero 34 to whom the gods give ageless glory. — Cf. vs. 89 fg. Archil. 56 τοῖς θεοῖς τίθει τὰ πάντα· πολλάκις μὲν ἐκ κακῶν | ἄνδρας ὀρθοῦσιν μελαίνῃ κειμένους ἐπὶ χθονί, | πολλάκις δ' ἀνατρέπουσι καὶ μάλ' εὖ βεβηκότας | ὑπίους κλίνουσι. Hes. Ἔργα 6 βρεία δ' ἀρίζηλον μινύθει καὶ ἄδηλον ἀξίζει, | βρεία δέ τ' ἰθύνει σκολιδὸν καὶ ἀγήγορα κάρφει | Ζεὺς ὑβίβρεμέτης, ὃς ὑπέρτατα δώματα ναίει. Cf. the Magnificat. Luke I 51 "He hath shewed strength with his arm: He hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seats and exalted them of low degree." Hor. Car. I 34: 12 valet ima summis | mutare et insignam attenuat deus | obscura promens. — **τινά:** 'many a one.' Cf. Isth. VIII 1 and note.

52. **ἐμέ κτλ.:** Pindar checks himself; he is warned not to criticise by the example of the Parian poet. 'I would not act like Archilochus.' This is thought by some to be a hit at Bacchylides.

53. **δάκος:** cf. Hom. E 493 δάκε δὲ φρένας Ἐκτορι μῦθος.

54. **ἐκάς ἐών:** 'Although long (about 200 years) after him.' — **ταπολλά:** so Nem. II 2. — **ἐν ἀμαχανία πλαινώμενον:** Oxymoron. Archilochus in his poems referred to his poverty.

55. **ψογερόν Ἄρχιλοχον:** his sharp-biting satire was proverbial.

56. **πλαινώμενον:** cf. Shakespeare, Merch. Ven. I 3 "I will feed fat the ancient grudge I bear him." — **τὸ πλουτεῖν κτλ.:** the highest happiness is given by wealth and wisdom united. Cf. Ol. II 53. — **πότμου σοφίας** forms one idea, 'the lot of wisdom,' and depends on **σὺν τύχᾳ**, 'with the attainment,' 'acquisition' (cf. the use of **τυχεῖν** and Ol. XIII 115 (Ζεὺ δίδοι) **τύχᾳν** ('attainment') **τερπνῶν γλυκεῖαν**). — This affords a transition to Hiero's wealth and the use which he has made of it.

57. **τύ** {**σύ**}: Hiero. — **νίν:** viz. wealth and wisdom. **νίν** is neuter plural as Aesch. Prom. 55. — **φρενί:** for the dat. of manner cf. φρασίν, v. 26; **πραπίδι**, v. 61. — **πεπαρεῖν:** ἐνδείξαι, σημήναι (Hesychius); 'to show' what can be done by the two united.

58. **πρύτανι:** Zeus is βαρυόπαν στεροπᾶν κεραυνῶν τε πρύτανιν, Pyth. VI 24. — **μέν** is correlative with **καί**. See on v. 31. — **εὔστεφάνων:** i.e. 'well-walled.' **στέφανος γὰρ πόλεως ἔστι τὸ τεῖχος**. Cf. Ol. VIII 31 τὸν [Αἰακὸν] παῖς ὁ Λατοῦς εὐρυμέδων τε Ποσειδᾶν, | Ἰλίφ μέλλοντες ἐπὶ στέφανον τεύξαι, καλέσαντο συνεργόν | τείχεος. Hom. T 99 εὔστεφάνφ ἐνὶ Θήβῃ.

59. **περὶ** ('as regards') is to be connected with both datives; cf. v. 11. — **τιμᾶ** refers chiefly to 'empire,' 'royal power': cf. Pyth. I 48.

60. **ὦ Ἑλλάδα** is equivalent to **καθ' Ἑλλάδα** or **καθ' Ἑλληνας** (Ol. I 117): the idea of ascent is lost. — **τινά τῶν πάροιθε:** 'any of the men of former times.'

Page

34 62. **εὐανθέα στόλον**: the ship which bore the ode may have been decorated in honor of the victory. — **ἀμφ' ἀρετᾶ**: cf. Pyth. I 80; Ol. IX 13 *ἀμφι παλαίσμασιν φόρμιγγ' ἐλελίζων*.

63. **κελαδέων**: for the tense cf. Ol. VII 14. — **νεότατι μὲν θράσος** is contrasted with *βουλαὶ δὲ πρεσβύτεραι* of v. 65. Hiero is praised for his bravery in youth, for his wisdom in maturer years.

64. **πολέμων**: objective gen. with *θράσος*. Cf. Nem. VII 59 *τόλμαν καλῶν*, 'courage for what is noble.' — **εὐρέιν**: cf. Pyth. I 48, IV 187.

65. **βουλαὶ κτλ.**: construe *βουλαὶ πρεσβύτεραι παρέχοντι [παρέχουσιν] ἐπαινεῖν σὲ ἀκίνδυνον ἐμοὶ ἔπος ποτὶ πάντα λόγον* ('in every respect'); i.e. 'allow me to praise thee without risk of saying too much in thy praise.'

35 66. **ἀκίνδυνον ἔπος** is cognate accusative after *ἐπαινεῖν σέ*.

67. **χαῖρε**: 'all hail.' Cf. Nem. III 76 *χαῖρε, φίλος· ἐγὼ τόδε τοι | πέμπω μεμιγμένον μέλι λευκῷ | σὺν γάλακτι*. — **τόδε μὲν** seems to be contrasted with *τὸ Καστόρειον* below. He promises another ode which is not preserved. For two odes on one victory see introd. to Ol. II, XI; Pyth. IV. — **κατὰ Φοίνισσαν κτλ.**: 'like Phoenician wares.' The Phoenicians are well known as the most enterprising traders of ancient times. (Perhaps this means that this ode is sent by a Phoenician merchantman without escort, *ἄνευ πομπῆς*, and a chorus.)

68. For **ὑπέρ** with genitive cf. Pyth. IV 26. — **πολιᾶς**: Homeric epithet of the sea; so Ol. I 71. Cf. *ἀμετρήτας ἁλός*, Isth. I 37. — **πέμπεται**: cf. Ol. VII 8.

69. **Καστόρειον**: a song which was sung by the Spartans before they went into battle, to the accompaniment of flutes. The name indicates that originally it was a knight's song, a *ἵππικὸς νόμος*. Cf. Isth. I 16 and *ἵππιῳ νόμῳ*, Ol. I 101 and note. — **ἐν Αἰολίδεσσι χορδαῖς**: see on Ol. I 102. — **θέλων** (construe with *ἄθρησον*): 'willingly,' 'kindly.'

70. **χάριν** (construe with *φόρμιγγος*): greet the ode 'for the sake of,' 'in honor of,' the lyre. — **ἐπτακτύπου**: cf. Nem. V 23 *ἐν δὲ μέσαις [Μοῖσαις] φόρμιγγ' Ἀπόλλων ἐπτάγλωσσον χρυσέφ πλακτρῶ διώκων*. Eur. Ion 881 *ὦ τᾶς ἐπταφθόγγου μέλπων κιθάρας ἐνοπᾶν*.

71. **ἀντόμενος**: 'meeting,' 'receiving graciously.'

64. **πολέμων**: this is referred generally to the battle of Himera (see Pyth. I 72 fg. and notes); but this battle was fought only about three years before this ode was written. If Himera is intended here, then *βουλαὶ πρεσβύτεραι* must mean 'wise counsels such as are expected only from old men'; (cf. Pyth. IV 282). Hiero's age at this time is unknown.

72. **γένιοιο οἶος ἐσσί:** cf. Pyth. I 89, of this same Hiero, *εὐανθεὶ δ' ἐν ὄργῃ παρμένων*. Shakespeare, Hamlet I 3:78 "To thine own self be true." Pindar bestows high praise on Hiero also Pyth. III 68 fg. *καί κεν ἐν ναυσὶν μῶλον Ἴονίαν τέμνων θάλασσαν | Ἀρέθουσαν ἐπὶ κράναν παρ' Αἰτναῖον ξένον, | ὅς Συρακόσσαισι νέμει βασιλεύς | πραῖς ἀστοῖς, οὐ φθονέων ἀγαθοῖς, ξείνοις δὲ θαυμαστὸς πατήρ,* 'kind to the citizens, no envier of the good, an admirable father to strangers.' — **μαθῶν:** i.e. 'understanding' that etc. — **καλός** has *ā* in Homer and old iambic poets; *ā* in Pindar and Attic poets; *ā* or *ā* according to metrical convenience in the bucolic poets. — **παρὰ παισίν:** 'among,' 'in the judgment of children.' "Children and fools may be deceived; only they can be so tricked. Be thou on thy guard like Rhadamanthys. Be not beguiled by the tricks and fawning of courtiers." Pindar warns against the flattery and tale-bearers who abounded in the Syracusan court and, as it seems, had attacked the Theban poet.

73. **καλός** is repeated as children are wont to repeat adjectives of admiration. — **φρενῶν καρπὸν:** i.e. 'prudence,' 'wisdom.' Cf. Ol. VII 8, of Pindar's song.

74. **ἀπάταισι:** dative of cause with *τέρπεται*.

75. **οἶα:** cf. Ol. I 16.

76. **ἀμφοτέροις:** slander is an evil to those who listen as well as to those who are slandered. — [**διαβολιᾶν:** *διαβολῶν.*] — **ὑποφάτις:** 'secret suggestions.' — The system of espionage at Syracuse was notorious. Cf. Aristotle, Polit. V 11 quoted on Pyth. I 92.

77. **ὄργαις:** cf. Pyth. I 89. — **ἀπενές:** *παντελῶς*.

78. **κερδοῖ** (for the parenchysis with *κερδαλέον* cf. *ἐλκόμενοι* and *ἔλκος* below, v. 91. Paley translates: 'For the winsome beast what is there to win in this?'): 'how doth this profit Reynard? I am above the flood. The words of wily, evil men (these sly foxes) can have no weight against me.'

79. While the rest of the fishing-tackle (*σκευᾶς*) is laboring deep (**βαθύ:** *βαθέως*) in the sea, the poet floats like a cork. — **πόνον ὀχεύσας** [*ὀχεούσης, ὀχούσης*]: cf. Ol. II 67.

80. **φελλός:** for the metaphor cf. Aesch. Choeph. 505 *παῖδες γὰρ ἀνδρὶ κληδόνες σωτήριοι | θανόντι· φελλοὶ δ' ὡς ἄγουσι δίκτυον, | τὸν ἐκ βυθοῦ κλωστῆρα σῶζοντες λίνου.*

72. The more usual punctuation is *γένιοι' οἶος ἐσσί μαθῶν*, which may be translated 'know what thou art and be it'; i.e. know what thy nature, thy position, and thy duties are and act accordingly.

80. Other editions put no comma after *εἰμί* and connect *ἄλμας* with *ἀβάπτιστος*, 'undipped.' Then *ἔρκος* must mean 'net' as Nom. III 51 *κτείνοντ' ἐλάφους ἀνευ κυνῶν δολίῶν θ' ἔρκων*. Cf. Eur. Med. 986 *τοῖον εἰς ἔρκος πεσεῖται*.

Page

35 81. Calumny has no might among and against the good. — **ἀδύνατα**: for the plural cf. Ol. I 52; Pyth. I 34. — **κραταιόν**: *πιθανόν*.

82. **σαίνων**: cf. Pyth. I 52 *ἔσανεν*. The courtiers fawn upon all; Pindar cannot. He would love his friend and fight his enemy.

83. **θράσος**: *ἀναιδείας*. — **εἴη**: cf. v. 96; Ol. I 115. Perhaps this is intended as covert advice for Hiero.

84. **λύκοιο δίκαν**: 'like a wolf.' Cf. *χάριν* with gen., which (found in Homer only O 744) is frequent in Attic. For the thought cf. Archil. 65 *ἐν δ' ἐπίσταμαι μέγα, | τὸν κακῶς με δρῶντα δεινοῖς ἀνταμείβεσθαι κακοῖς*. Solon 13: 5 *εἶναι δὲ γλυκὺν ᾧδε φίλοις, ἐχθροῖσι δὲ πικρὸν*. Theog. 337 *Ζεὺς μοι τῶν τε φίλων δοίη τίσιν, οἳ με φιλεῦσιν, | τῶν τ' ἐχθρῶν μείζον, Κύρνε, δυσησόμενον*. Eur. Med. 809 *βαρεῖαν ἐχθροῖς καὶ φίλοισιν εὐμενῆ· | τῶν γὰρ τοιούτων εὐκλέεστατος βίος*. "Thou shalt love thy friend and hate thine enemy" was the Greek rule until the time of Socrates. Then we find forgiveness for enemies urged as a duty not only by philosophers but even in comic poets, as Menander.

85. **ἄλλα**: adverbial.

86. **ἐν** [εἰς. Cf. v. 11] **νόμον**: 'for every form of government,' 'under every constitution.' — **προφέρει**: intransitive; 'is better.'

36 88. **οἱ σοφοί**: 'the educated few.' Pindar was a firm supporter of the Dorian aristocracy; cf. Pyth. X 70 (Pindar's earliest preserved epinikion) *ὑψοῦ φέροντι νόμον Θεσσαλῶν | αἴζοντες, ἔνθ' ἀγαθοῖσι κείται | πατρώϊα κεδναὶ πολίων κυβερνάσις*, XI 52 *τῶν γὰρ ἀνὰ πόλιν εὐρίσκων τὰ μέσα μακροτέρῳ | ὕλβῳ τεθαλότα, μέμφομ' αἴσαν τυραννίδων*. — [**τηρέωντι**: *τηρέωσι, τηρῶσι*.] — **χρῆ δὲ κτλ.** is correlative with *φέρειν κτλ.*, v. 93. The friends of the gods are safe from all enemies. For the thought cf. Callim. Hy. Ap. 25 *κακὸν μακάρεσσιν ἐρίζειν*.

89. **ἀνέχει**: 'exalts.' — **μέν** is correlative with *αὐτε*. — **ἑτέροις ἔδωκεν** reminds of the words which formed the conclusion of the myth, vs. 51-52. — **ταῦτα**: i.e. 'this partial favor.'

90. **λαίνει**: cf. Ol. II 13, VII 43; Pyth. I 11. — **στάθμας**: genitive after a verb of partitive action, *ἐλκόμενοι*, 'pulling upon.' The poet's general meaning is clear from the connection: "The envious (*φθονεροί*) claim more than their share"; but the particular expression is not quite intelligible. Perhaps reference is made to the *διεγκυστίνδα* (a species of "tug of war"), where each of two contending parties, holding one end of the same rope, tried to pull the other across a line. Cf. Plato, Theaet. 181 *α ὥσπερ οἱ ἐν ταῖς παλαιστροῖς διὰ γραμμῆς παίζοντες, ὅταν ὑπ' ἀμφοτέρων*

82. **ἄγαν**: the metre shows the text to be corrupt, but the conjectures proposed (*ἀγάν, ὀργάν κτλ.*) are not convincing.

ληφθέντες ἔλκονται εἰς τὰναντία, 'are dragged different ways by the two parties.' — Other interpreters understand *στάθμας* to be used of an unfair (*περισσᾶς*) *balance*.

91. *περισσᾶς*: it is too large for them to manage. — *ἐνέπαξαν*: se. *οἱ φθονεροί*. — *ἔλκος*: see on *κερδοῖ*, v. 78. — *ἑᾶ*: *σφετέρᾳ*. See on *Pyth.* IV 83.

92. *μητιῶνται*: in Homer we find only *μητι*-. See on *ιοχέαιρα*, v. 9.

93. *ἐπαυχένιον*: predicate. — *ζυγόν*: cf. Hom. *Hym. Dem.* 217 (*θεῶν μὲν δῶρα τέτλαμεν ἄνθρωποι ἐπὶ γὰρ ζυγὸς αὐχένι κείται*).

94. *ἀρήγει*: *συμφέρει*. — *ποτὶ* [*πρὸς*] *κέντρον λακτισδέμεν* [*λακτίζειν*]: cf. Aesch. *Prom.* 322 *οὔκουν ἔμοιγε χρώμενος διδασκάλῳ | πρὸς κέντρα κῶλον ἔκτενεῖς*. Agam. 1624 *πρὸς κέντρα μὴ λάκτιζε, μὴ πταίσας μογῆς*. Eur. *Bacch.* 795 (*θυμούμενος*) *πρὸς κέντρα λακτίζοιμι θνητὸς ὢν θεῶ*. *Frag. (Peliades)* 607 *πρὸς κέντρα μὴ λάκτιζε τοῖς κρατοῦσί σου*. In Euripides's time *itris* had become a proverbial expression, as it was surely nearly five centuries later, when Paul spoke before Agrippa and translated into a current Greek proverb the impression made on his mind by the vision which appeared to him on his way to Damascus. Cf. Acts XXVI 14 *σκληρόν σοι πρὸς κέντρα λακτίζειν*. — The manner in which Pindar develops the metaphor, which is merely touched by the later writers, seems to prove that the figure appeared in poetry nowhere earlier than in this ode.

96. *ὀλισθηρός*: 'slippery,' 'dangerous.' — *ἀδόντα* [*ἀδόντα*. So *Ol.* VII 17. The aorist participle of this verb is written with the smooth breathing though the indicative has the rough breathing, cf. *Isth.* VIII 20] *κτλ.*: 'may it be my lot to please the good and dwell with them.' This refers (in contrast) to v. 81.

FOURTH PYTHIAN ODE.

ARCESILAUS IV, king of Cyrene, gained a chariot-victory in the Pythian games, *Pythiad* XXXI. *Ol.* LXXVIII 3, 466 B.C., or, according to Bergk, four years later. That victory is celebrated by this ode and by *Pyth.* V, which latter seems to be the true epinikion.

Arcesilaus was descended from Euphemus of Taenarum, that one of the Minyae who on the return voyage from Colchis received from the god Triton the clod which portended that the descendants of Euphemus should possess Libya. In the seventeenth generation from Euphemus,

Battus founded Cyrene, about Ol. XXXVI 2, 631 B.C. His eighth successor, son of Battus IV, is the Arcesilaus for whom this ode is written. He is praised by Pindar as wise, eloquent, and brave; as fond of the arts and the games of Greece, and as skilled in driving the chariot. Pyth. V 107 fg. *ἄνδρα κείνον, ὃν αἰνέοντι συνετοί, | . . . κρέσσονα μὲν ἀλικίας | νόον φέρβεται | γλῶσσάν τε · | θάρσος δὲ ταυπητέροις ἐν ὕριξιν αἰετὸς ἔπλετο · | ἀγωνίαις δ', ἔρκος οἶ', ὃν σθένος · | ἐν τε Μοῖσαισι ποτανὸς ἀπὸ μητρὸς φίλας, | πέφανταί θ' ἄρματηλάτας σοφός · | ὕσαι τ' εἰσὶν ἐπιχωρίων καλῶν ἔσοδοι, | τετόλμακε.* Arcesilaus seems, however, to have been tyrannical, and probably met his death by the assassin's hand. He was the last of the kings of Cyrene.

This is the longest of Pindar's odes, and was composed at the instance of Damophilus, a young Cyrenian noble, who was then at Thebes and desired the favor of his king and permission to return to his country, from which he had been banished.

The myth which adorns the ode and points its moral is that of the Argonauts, a myth which was closely connected, as we have seen, with the early settlement of Cyrene. The long narration gives an epic tone to the ode, yet the poem is not epic but lyric in the character and order of the narrative and in the repeated references to the time of the poet. The ode thus affords one of our best illustrations of the difference between epic and lyric poetry. We see the rapidity with which the poet sketches Jason's appearance in Iolcos and his meeting with Pelias. Jason inquires for his father's house, and immediately, all intervening incidents being omitted, follow his father's tears of joy. There is no epic detail of the nations which the Argonauts visited and of all that was said and done. There is no description of the labors by which the golden fleece was won; and of all the adventures of the heroes, those only are described which show the good-will of Poseidon, Archelaus's ancestor.

The beginning and end of the myth are indicated clearly. It is introduced by vs. 67-70 and begins, v. 71, with *θέσφατον ἦν Πελῖαν θανέμεν.* It ends, v. 250, with *κλέψεν τε Μήδειαν τὰν Πελῖαιο φόνον.* The last part of the ode, as in Pyth. II, is devoted to what seems a merely personal matter, the reconciliation of Arcesilaus and Damophilus.

Pindar, it has been said, appears here as the poet of legitimacy. The ode shows the divine right of Arcesilaus to the throne of Cyrene. A model of a just leader is given in the person of Jason, while an example to be avoided is presented in the character of Pelias.

The ode, we may infer from the first verse, was sung in the palace at Cyrene.

Page

1. **χρή:** cf. Ol. I 103. — **σέ:** the Muse is to join with the *κῶμος*, or 36
festal procession in honor of the victor. See Ol. XI 17.

2. [**στᾶμεν:** *στῆναι*, as v. 39 **βᾶμεν:** *βῆναι*. In Homer we find *-μεν* in the infinitive only after a short vowel, but the Doric dialect does not have *-ναι* as an infinitive-ending. Cf. H. 359 D: G. 126: 9.] — **εὐππου:** see on v. 17. — **ὄφρα αὔξης:** nautical figure (cf. on Ol. XII 5: Pyth. I 91; Nem. VI 32 *ἴδια ναυστολέοντες ἐγκῶμια*): 'to swell the breeze of praise.' — **Ἀρκεσίλα:** [the Doric dialect contracted the final syllable of the nominative singular of words in *-λαος* and inflected them according to the *a*-declension]: the proper name is here put in the second member of the sentence; cf. Hor. Car. I 15 *ingrato celeres obruit otio | ventos, ut caneret fera | Nereus fata*.

3. **Δατοῖδαισιν:** Apollo (*Πύθιος*) and Artemis (*Δελφινία*). Cf. Nem. IX 4 *τὸ κρατήσιππον γὰρ ἐς ἄρμ' ἀναβαίνων ματέρι καὶ διδύμοις παιδεσσιν αὐδὰν μανίει | Πυθῶνος αἰπεινᾶς ὀμοκλᾶροις ἐπόπταις*. — **Πυθῶνι τε:** to these is due not merely the recent crown at the games (see v. 66) but also the prophecy concerning the kingdom of Cyrene.

4. **Διός:** Apollo was his prophet: cf. Aesch. Eumen. 19 *Διὸς προφήτης δ' ἐστὶ Δοξίας πατρός*. — **αἰετῶν:** two eagles are assigned to Zeus by the myth that he caused one eagle to fly from the extreme east and another from the extreme western point of the earth. These met at Delphi. There in the temple of Apollo on the marble figure of the earth's ὀμφαλός (see on v. 74), stood two golden eagles, representing Zeus as the lord of the oracle.

5. **οὐκ ἀποδάμου** cf. Claudian XXVII 30 *at si Phoebus adest . . . et 37 doctae spirant praesagia rupes*: originally oracles were given at Delphi but once a year, on Apollo's birthday, the Theophania, the 7th of the Delphic month Bysius, Attic Anthesterion (the latter part of February). Apollo (the sun-god) was conceived as often absent, in Lycia where he was thought to spend the winter (see on Pyth. I 39), or among the Hyperboreans. In his presence, however, the Pythia delivered this oracle to Battus; this, then, cannot be false. — **τυχόντος:** so we find not infrequently *τυγχάνειν* with the predicate adjective, without the participle

Page

37 of *εἶναι*, GMT. 112: 2 n. 4; the omission of this participle with this genitive absolute was almost a necessity, as the combination *τυχόντος ὄντος* would be inharmonious. — [*ἱέρα: ἱέραια*. Cf. Nem. I 39 *Βασίλεα: Βασίλεια*.]

6. *χρῆσεν*: 'declared in the response that Battus was to be the founder' etc. — *καρποφόρου*: cf. Arrian, Ind. 43 *ἡ Κυρήνη γὰρ τῆς Λιβύης ἐν τοῖσιν ἐρημοτέροισιν πεπολισμένη ποιῶδης τέ ἐστι καὶ μαλθακῆ καὶ εὐδρος, καὶ ἄλσεα καὶ λειμῶνες καὶ καρπῶν παντοίων καὶ κτηνῶν πᾶμφορος*. Strabo 837 *λέγεται δὲ ἡ Κυρήνη κτίσμα Βάττου· ἠὲξήθη δὲ διὰ τὴν ἀρετὴν τῆς χώρας· καὶ γὰρ ἵπποτρόφος ἐστὶν ἀρίστη καὶ καλλίκαρπος*. Above the Libyan deserts rises like an island to the height of 1600 to 2300 feet a plateau which is made fruitful by plentiful rains in winter and spring, rich in springs of water, with forests in the valleys and on the slopes of the coast; yielding oil, wine, and aromatic herbs. In the most beautiful part of this district, not far from the coast, but 1600 feet above it, on a chalk cliff (*ἀργινέντι μαστῶ*, cf. Pyth. IX 54 *ἐπὶ λαδὴν ἀγείραις | νασιώταν ὄχθον ἐς ἀμφίπεδον*) lay the city Cyrene, *πόλις μεγάλης ἐν τραπεζοειδεῖ πεδίῳ κειμένης, ὡς ἐκ τοῦ πελάγους ἐωρῶμεν αὐτὴν* (Strabo 837). — *ἱεράν*: a frequent epithet of cities and islands, as *Τροίης ἱερὸν ποτλίεθρον*. Perhaps, however, the epithet is applied here because of the volcanic origin of the island. Cf. Pliny, N. H. III 9: 93 of one of the Lipari islands: *antea Therasia appellata, nunc Hiera, quia sacra volcano est colle in ea nocturnas evomente flammis*. Thus an island which appeared 199 B.C. in the harbor of Thera, was called Hiera.

7. *νάσον*: Thera, the modern Santorini (i.e. Saint Irene). The earliest name was Calliste, see v. 258. — *ὡς κτίσσειεν* explains *οἰκιστήρα*. Cf. Hom. *α* 87 *νόστος Ὀδυσσῆος . . . ὡς κε νέηται, 300 πατροφονῆα . . . ὁ οἱ πατέρα κλυτὸν ἔκτα*.

8. *μαστῶ*: 'hill'; so even in Xenophon; cf. the French *mamelon*. See on Pyth. I 30. Aristarchus compared the Homeric (I 141) *οὐθαρ ἀρούρης*.

9. *ἀγ-[ἀνα-]κομίσαιτο*: 'fulfil' the prediction.

10. *ἔβδῶμα κτλ.*: see on Pyth. I 14. — *ἔπος Θήραιοι*: the word spoken at Thera on the return voyage of the Argo. — *Αἰήτα* [*Αἰήτου*. See on v. 33]: Aetes, father of Medea, king of Colchis. — [*τό: ὁ.*] — *ζαμένης*: 'very spirited,' 'inspired.' The Aeolic strengthening prefix *ζα-* (for *δια-*) is used here as Isth. I 32 *ζαθέα*. Cf. *Κίλλαν τε ζαθέην*, Hom. A 38; *ζάπλουτοι*, Herod. I 32.

11. *ἀπέπνευσε*: of the utterance of inspired lips. Cf. an epigram on Hesiod ascribed to Alcaeus, Anth. Pal. VII 55 *τοίην γὰρ καὶ γῆρυν ἀπέπνευεν, ἐννέα Μουσῶν | ὁ πρὸς βῦς καθαρῶν γευσάμενος λιβάδων*. — *ἀθανά-*

τοῦ : Medea was grandchild of Helios and daughter of the ocean-nymph Idyia (Ἰδυία). — The position of **δέσποινα Κόλχων** at the end of the sentence is poetic and Pindaric.

12. **ἡμιθέοισιν :** so vs. 184, 211. See vs. 171 fg.

13. **κέκλυτε :** the reduplicated form is used as in Homer to introduce a matter of importance. — Medea's speech ends v. 56.

14. **τᾶσδε :** Thera, where the Argonauts then were (hence **ἔπος Θήραιον**). See v. 42. — **ἀλιπλάκτου :** cf. Soph. Ajax 596 ᾧ κλεινὰ Σαλαμίς, σὺ μὲν ποῦ | ναίεις ἀλίπλακτος. Salamis is *θαλασσόπληκτος νῆσος*, Aesch. Pers. 307. In Callim. Hy. to Delos 11, the sacred island is ἀλιπλήξ. — **Ἐπάφοιο κόραν :** Libya. (For the confusion of the country with its patron nymph, cf. Nem. I 4.) Epaphus was the son of Zeus and Io. He according to the prediction of Prometheus in the Aeschylean tragedy of that name (v. 851) *καρκώσεται | ὕσιν πλατύρρους Νεῖλος ἀρδεύει χθόνα*. So Aesch. Supp. 316 *Λιβύη, μεγίστης ἔνομα γῆς καρπουμένη*. In Libya, now conceived as the country rather than the goddess, Cyrene was to be founded, the mother of many cities (*ἀστῶν ῥίζαν*), Ar-ollonia, Barca, and others.

16. **Διὸς ἐν θεμέθλοισι :** i.e. in Libya. The Libyan Ammon was early identified with the Greek Zeus. Cf. fr. 36 Ἄμμων Ὀλύμπου δέσποτα.

17. The people of Cyrené will devote themselves not to sea-life, like their ancestors the Theraeans, but to the raising of horses and to chariot victories : hence the epithets *εὐίππου*, v. 2, and *εὐάρματον*, v. 7. There is a constant allusion in this to the victory of Arcesilaus. — The chariots of Libya were famous. Herod. IV 189 *καὶ τέσσαρας ἵππους συζευγνύουσι παρὰ Λιβύαν οἱ Ἕλληνες μεμαθήκασι*. Sophocles (Electra 702) introduces two Libyans in his description of a chariot-race at Delphi. Cf. Callimachus quoted on v. 258. — **ἀντὶ δελφίνων :** instead of the gen. of price paid. — **ἐλαχυπερύγων :** cf. Arion 6 *κούφοισι ποδῶν ῥίμμασιν . . . δελφίνες*. See on Pyth. II 51.

18. **νωμάσοισιν [νωμάσουσιν] :** sc. the citizens of this new state. — **ἀελλόποδας** is frequent in the lyric poets, corresponding to the Homeric *ἀκτόδες*. The epithet of the horses is transferred to the chariot : cf. Pyth. II 11 *ἄρματα πεισιχάλινα*. So Ol. V 3 the mule-car is *ἀκαμαντόπους*.

19. **κείνος ὄρνις κτλ.** sums up the preceding vs. 14–18. — **ὄρνις** means here simply : omen, 'augury,' and refers to the clod. (*γαῖαν*, v. 21). Cf. Arist. Birds 720 *ὄρνιν τε νομίζετε πάνθ' ὅσα περ περὶ μαντείας διακρίνει : | φήμη γ' ὑμῖν ὄρνις ἐστὶ, παρμόν τ' ὄρνιθα καλεῖτε, | ἔμβολον ὄρνιν, φωνὴν ὄρνιν, θεράποντ' ὄρνιν, ὄνον ὄρνιν*. This Frere paraphrases : "A purchase, a bargain, a venture in trade : | Unlucky or lucky, whatever has struck ye. | An ox or an ass that may happen to pass, | A voice in the street or a

Page

37 slave that you meet, | A name or a word by chance overheard, | If you deem it an omen you call it a Bird." — *μεγαλᾶν*: Arcesilaus is *βασιλεὺς μεγαλᾶν πολλῶν*, Pyth. V 15.

20. *ματρόπολιν γενέσθαι*: object of *ἐκτελευτάσει*. 'Will bring it to pass that Thera shall become,' etc. — *τόν [όν]*: sc. *ὄρνιθα*, the omen which he received. — *Τριτωνίδος*: the myth assumes some passage between the Black and Caspian seas and the Ocean by which the Minyae sailed from Phasis to the Ocean and the Red Sea. Cf. v. 121. Thence they carried their ship through the Libyan desert to the lake Tritonis, where the god Triton in the likeness of Eurypylus (v. 33) offered them a clod (*γαῖαν*) as symbol of the future empire of the Battiads over the land. According to Herodotus IV 179, the Argonauts before sailing to Colchis, on their way to sacrifice at Delphi, were driven to Libya by a north wind. As they were perplexed how to escape from the shallows of the lake Tritonis, Triton appeared to them and demanded the tripod which they were carrying to Apollo. Then he showed them the navigation of the shoals, and said that when a descendant of one of the Argonauts should recover the tripod, a hundred Greek cities should lie about that lake. This lake, of which Herodotus writes, is in the Regio Syrtica, not far from the Syrtis Minor. Of course it is impossible to identify the locality which Pindar has in mind.

21. *θεῶ διδόντι*: dat. of interest with *δέξατο* instead of *παρά* or *ἀπό* with the genitive, G. 184: 3 n. 3. So Hom. A 596 *παιδὸς ἐδέξατο χειρὶ κύπελλον*, 'received from the hand of her son'; B 186 *δέξατό οἱ σκῆπτρον*, 'took from him his sceptre.' Clearer still is Hom. O 87 *Θέμιστι δὲ καλλιπαρήφῃ | δέκτο δέπας*. — *ἀνέρι*: dat. of likeness. II. 603; G. 186. Cf. Hom. Γ 122 *εἰδομένη γαλόφῃ*.

22. *ξείνια*: 'as a gift of hospitality.' In apposition with *γαῖαν*. See v. 35. — *πρώραθεν*: at the prow was the position of Euphemus as *πρωφρέυς*.

23. *αἴσιον . . . βρονταῖς* [present participle from *βρόνταμι*, an Aeolic form for *βροντάω*. G. 126: 2]: parenthetical. — *ἐπί*: construe with *ἐκλαγξέ*. — *Κρονίων*: the penult is short as Nem. I 16; but Pyth. I 71, and regularly, it is long.

38 24. *ἄγκυραν*: here and v. 192 the anchor is mentioned, though as in Homer the *εὐναί* were usual. — *ποτί*: construe with *κρημνάντων*. — *χαλκόγενυν*: see on Pyth. I 44.

25. *κρημνάντων*: sc. *ἡμῶν*. See on *παρεόντων*, Pyth. I 26. The hanging of the anchor at the bow indicates that they were on the point of departure. — *ἐπέτοσσε* [*ἐπέτυχε*, aorist of *ἐπιτυγχάνω*]: sc. *ὁ θεός*, Triton. — *χαλινόν*: poetic for *δεσμόν*. The anchor checks the ship as the bridle checks the horse. Cf. Eur. Hec. 539 *λύσαι τε πρύμνας καὶ χαλινωτήρια | νεῶν δὸς ἡμῖν*.

26. **νότων . . . ἐρήμου**: i.e. through the Libyan desert. Cf. the Homeric *ἐν' εὐρέα γῆτα θαλάσσης*. See on v. 8 and on *μέτατον*, Pyth. I 30.

27. **δору**: *synecdoche* for the ship. So v. 38. Cf. Soph. Phil. 721 *ποτοπόρου δούρατι*. Similes of Oeas in his throne of Danae. It 37, speaks of the chest in which Danae and her child were put upon the waters, as *ἀπερπεὶ δούρατι χαλκοεσθάρου*. — **μηδεσιν ἄμοις**: 'by my advice.' This recital is rather for the sake of the listeners to the ode than for the Argonauts, but the latter are reminded of their experience of Mæida's wisdom. — **ἀσπασάντες** [*ἀνασπασάντες*]: 'having drawn up on land.'

28. **τουτάκι γένοιτο ἐπὶ ποτὶ καὶ κορυμάντων**, as vs. 20, 27 are parenthetical. — **φαιδίμαν . . . θηκάμενος**: assuming the glorious face of a venerable man; a more emphatic expression for *θεὸς ἀνερὶ εἰδόμενος*, v. 21. Cf. Herod. VII 73 *ἃ Ζεῦ, τί δὴ ἀνδρὶ εἰδόμενος Περσῶν καὶ ὄνομα ἀντὶ Διὸς Ξέρξεα θέμενος ἀνάστατον τὴν Ἑλλάδα ἐθέλεις ποιῆσαι*:

29. **περὶ**: construed with *θηκάμενος*. For the elision see on Ol. VI 28.

30. [**ἄθόντεςσι**: *ἔλθοσσι*. Cf. *θεραπόντεςσι*, v. 41, *ἐλαυνόντεςσι*, Ol. VI 73.] — **εὐργέται**: i.e. 'friendly hosts.'

31. **ἐπαγγέλλοντι** [*ἐπαγγέλλουσι*]: 'offer, invite to dinner.'

32. **νόστου γλυκεροῦ**: see Hom. χ 311 *νόστου τέλει γλυκεροῦ*. — **πρόφασις**: 'excuse,' not always a mere pretext. They declined the invitation as they were in haste.

33. **Εὐρύπυλος**: mythical king of Cyprus, son of Poseidon and Celaeno, the daughter of Atlas — **Ἐννοσίδης** seems to be a patronymic of *Ἰπέρϊαν*. Here we have the Dorian genitive (H. 134 D; G. 30; A) as *Αἰήτα*, vs. 10, 100; *Ἄϊδα*, v. 44; *Κρονίδα*, v. 50; *Πελία*, v. 114; *Οἰδιπόδα*, v. 203; *Πισάτα*, Ol. I 70; *Ἀγησία*, Ol. VI 98; *Λατοῖδα*, Pyth. I 12, etc.

34. [**ἄν . . . ἀρπύζαις**: *ἀναρπύζαις*. From the γ-sound, as in Homer, but *ἀρπύζαις* is found Ol. I 40; see H. 328 D; G. 108; IV; n. 1.]

35. **δεξιτέρῃ**: see *χειρῇ*. H. 300 *ἢ G. 130 n.* — **προτυχόν**: the first that came to his hand. Cf. Her. Cat. II 15-17 *μὲν Ἰστυμίου σπέρητε καespitem | leges sinebant*.

36. **οὐδ' ἀπίθησέ νιν**: 'nor did he fail to persuade him; or perhaps, 'nor did he disobey him.' — **ἦρω**: Euphrates, see v. 22.

37. **δαιμονίαν**: it was 'fatal' or 'portentous,' because it was a symbol of Libya and of their future empire there. Cf. the 'earth and water' which the Persians demanded as tokens of submission from the Greeks.

38. **πείθομαι**: the present is used as in English of a matter which has been recently learned. (GMT. 10) n. 5. Cf. v. 100; Soph. Oed. Tyr. 347 *εἴ τι μὴ κλύεις τῶν ἀγγελῶν*. Eur. Med. 287 *κλύω δ' ἀπελευκίη σ', ὡς ἀπαγγέλλουσί μοι*. So often in the orators.

39. [**βᾶμεν**: *βῆμα*. See on v. 2.]

Page

38 40. **ἑσπέρας**: 'at evening,' when men are more wearied and negligent. — **ἡ μάν**: there is a touch of indignation in her tone. — **ῶτρυνον** has Medea, i.e. the speaker, 'I,' as subject. It is construed with the dative on the analogy of **κελεύειν** and **προστάσσειν**.

42. **ἐν τᾷδε νᾶσφ**: cf. v. 14. The clod was washed overboard by the waves near Thera. — **Διβύας σπέρμα**: the clod was the origin and source of the possession of the land.

43. **πρὶν ὥρας**: **πρὸ τοῦ δέοντος**. **πρὶν** is used as a preposition only here and in some late authors, as Arrian, *Anab.* III 18: 6 **πρὶν φάους**. — **οἴκοι**: see v. 174.

39 44. **Ἄιδα** [*Ἄιδου*] **στόμα**: at Taenarum was an entrance to Hades and a celebrated **ψυχοπομπεῖον** or **ψυχομαντεῖον** for necromancy. Cf. Strabo VIII 363 **πλησίον** (to the temple of Poseidon, to whom perhaps the clod was to be consecrated) **δ' ἐστὶν ἄντρον, δι' οὗ τὸν Κέρβερον ἀναχθῆναι μυθεύουσιν ὑφ' Ἡρακλέους ἐξ ἄδου**. Eur. *Herc. fur.* 23 **Ταινάρου διὰ στόμα | βέβηκ' ἐς Ἄιδου τὸν τρισώματον κύνα | ἐς φῶς ἀνάξων**. Verg. *Georg.* IV 467 *Taenarias etiam fauces, alta ostia Ditis*.

45. **ἱππάρχου**: see on Isth. I 54. Poseidon was held in high honor at Cyrene. According to Herodotus, II 50, the god's name had its origin in Libya and there his temples abounded.

46. **ποτέ** belongs rather to Pindar than to Medea. — **Καφισοῦ παρ' ὄχθαις** connects them with Thebes, the poet's home.

47. **παίδων κτλ.**: genitive absolute denoting time; 'in the time of the fourth generation.' — **κέ** is to be construed with **λάβε**, a conclusion to a condition contrary to fact.

48. **αἷμα**: 'his blood,' i.e. 'his child'; Sesamus or Samus, a companion of Theras who led the colony to Calliste and gave his name to the island. — **σὺν Δαναοῖς**: the Achaeans who were driven from Peloponnesus by the Dorian invasion. — **τότε**: in the fourth generation. — **μεγάλαις**: epithet of Athens, *Nem.* II 8.

49. **ἐξανίστανται**: sc. **οἱ Δαναοί**. Proleptic present. II. 699 a. So *Ol.* VIII 42 **Πέργαμος ἀμφὶ τεαῖς, ἥρωσ, χερὸς ἐργασίαις ἀλίσκεται**. Aesch. *Agam.* 126 **χρόνῳ μὲν ἀγρεῖ Πριάμου πόλιν ἄδε κέλευθος**. — **Ἀργείου κόλπου**: i.e. from their homes on that gulf.

50. **νῦν γε**: contrasted with **εἰ γὰρ κτλ.** in v. 43; 'but now, since the clod remained at Thera.' — **ἄλλοδαπᾶν γυναικῶν**: indefinite plural, for the Lemnian Malache. Cf. vs. 252 fg. — **κριτόν**: 'chosen,' 'elect,' 'honored.' Cf. Isth. VIII 71. — **εὐρήσει**: sc. Euphemus.

51. **οἱ κεν τέκωνται**: the Homeric subjunctive, (a kind of potential subjunctive), for the future indicative. H. 720 e; G. 213·2 R.; GMT. 87 and note. — **οἱ** refers to the collective **γένος**. — **τάνδε νᾶσον ἐλθόντες**: see

vs. 256 fg. — **σὺν τιμῇ θεῶν**: 'by the blessing of the gods.' Cf. v. 260 **σὺν θεῷ**, Isth. V 6 **διὰ τεὰν τιμῶν**.

52. **φῶτα**: Battus, son of Polymnestus. — **κελαινεφῶν πεδίων**: 'dark fields,' with reference to the richness of the soil.

53. **πολυχρῦσφ**: because of the votive offerings. Cf. Hom. I 404 **οὐδ' ὕσα λάϊνος οὐδὸς ἀφήτορος ἐντὸς ἐέργει**, | **Φοίβου Ἀπόλλωνος**, Πυθοῖ ἐνὶ πετρῆεσσι. Soph. Oed. Tyr. 151 **τὰς πολυχρῦσου Πυθῶνος**.

54. [**ἄμνάσει**: **ἀναμνήσει**. Pindar prefers the apocopated forms of **ἀνά** in composition; cf. vs. 9, 27, 62, 106, 191, 199; Pyth. I 4. 47, II 41; Nem. I 1, 43, II 12; Isth. I 28; fr. 133: 3.] — **θέμισσιν** [i.e. **θεμιτ-σι**, cf. **θέμιτες**, Ol. X 24]: 'oracles.' Cf. Hom. π 403 **εἰ μὲν κ' αἰνήσωσι Διὸς μέγαλοιο θέμιστες**.

55. **καταβάντα**: 'as he enters'; cf. Hom. δ 680 **κατ' οὐδοῦ βάντα**. Eur. Med. 381 **εἰ ληφθήσομαι | δόμους ὑπερβαίνουσα**. — **χρόνῳ δευτέρῳ** repeats the **ποτέ** of v. 53.

56. [**πολεῖς**: **πολλοὺς**: Pindar prefers the forms from the stem **πολυ-**.] — [**ἀγαγέιν**: **ἀγαγεῖν**. Doric infinitive: cf. **γαρύεν**, Ol. I 3. G. 119: 14 c.] — **Νεῖλοιο τέμενος**: cf. Ol. II 9 **οἶκημα ποταμοῦ**. — **τέμενος Κρονίδα**: cf. v. 16. Medea ends as she began with the prophecy of the colony from Thera to Cyrene. The ode might end here, but in the foregoing is implied the Argonautic expedition which is described vs. 70-251.

57. **ἦ ῥα**: in asseveration, as in Homer, μ 280. The copula has to be supplied. — **στίχες**: 'the verses,' 'prediction,' since oracles were given in verse. — **ἔπταξαν σιωπᾷ**: through wonder. Cf. Soph. Ajax 171 where through intense fright **σιγῇ πτήξειαν ἄφωνοι**. Cf. also the Homeric **ἀκὴν ἐγένοντο σιωπῇ** (Γ 95) and **πτῆξε δὲ θυμὸν ἐνὶ στήθεσσι** Ἀχαιῶν (Ξ 40).

58. For the short result of **ἦρωας**, cf. Pyth. I 53 and note.

59. **νιέ Πολυμνάστου**: see on v. 52. — **σέ δέ**: see on Ol. I 36. — **ἐν τούτῳ λόγῳ**: 'in harmony with this prophecy' of Medea. For **ἐν**, cf. Pyth. I 62. Thuc. I 77 **ἐν τοῖς ὁμοίοις νόμοις ποιήσαντες τὰς κρίσεις**.

60. **ᾤρθωσεν**: 'exalted'; cf. Nem. I 15. — **μελίσσας Δελφίδος**: the Pythia. Priestesses, at first only those of Demeter, were called **μελίσσαι**, **διὰ τὸ τοῦ ζῶου καθαρὸν**. See on Ol. VI 45. — **αὐτομάτῳ**: 'spontaneous,' 'freely offered.' The oracle was not questioned on that point; Battus sought relief for his stammering tongue, not direction concerning the colony. The response is given Herod. IV 155 **Βάττ', ἐπὶ φωνῇ ἦλθε**: **ἀναξ δέ σε Φοῖβος Ἀπόλλων | ἐς Λιβύην πέμπει μηλοτρόφον οἰκιστῆρα**.

61. **ᾄ [ῥ]**: the Pythia. — **ἐς τρίς**: so Ol. II 68; cf. **ἐπὶ τρίς**, Acts X 16. — [**αὐδάσαισα**: **αὐδήσασα**.]

57. **ἦ** may be for **ἦσαν**, but the text is probably corrupt.

Page

39 62. ἀμφανεν [ἀνέφηνε]: 'declared' the destined king of Cyrene. — Apollo was the leader, ἀρχηγέτης, of Greek colonists. Cf. Ol. VII 32 fg. Callimachus of Cyrene, Hy. Apoll. 55 fg. Φοῖβος δ' ἐσπόμενοι πόλιας διεμετρήσαντο | ἄνθρωποι· Φοῖβος γὰρ αἰεὶ πολίεσσι φιληδεῖ | κτιζομένης· αὐτὸς δὲ θεμελία Φοῖβος ὑφαίνει. . . . Φοῖβος καὶ βαθύγειον ἐμὴν πόλιν ἔφρασε Βάττω. See Curtius, Greek Hist. Book II, Chap. 4. — Κυράνα: dative of interest.

63. ἀνακρινόμενον: 'when he inquired of the oracle.' — ποινά: in the unusual sense of λύσις, 'release' of the tied tongue. The story arose probably from the similarity of the words Βάττος and βατταρίζειν, 'to stammer.' According to Herodotus, *loc. cit.*, Battus was a Libyan word meaning 'king.' This shows the influence of the Libyans in the colony.

40 64. μετά: adverbial, 'later.' — ὡτε [ὡς τε]: 'as.' — φοινικανθέμου: cf. Aesch. Prom. 455 ἀνθεμώδους ἦρος. Mimnermus 2 πολυανθέος ἔαρος. — ἦρος ἀκμῆ alludes to the fortune and perhaps to the youth of Arcesilaus.

65. παισὶ τούτοις: the now-living descendants of Battus. — ὄγδοον μέρος: the eighth generation, including Battus; the Greeks counted both extremes of a series.

66. Ἀπόλλων κτλ.: see v. 3. — ἀμφικτιόνων: so in some Delphian inscriptions for ἀμφικτυόνων which was the later form. Cf. Hom. Hy. Pyth. Ap. 96 περικτιόνων ἀνθρώπων.

67. ἀπὸ δ' αὐτὸν κτλ.: cf. Isth. VIII 66. 'I will sing of him and the fleece, for this was the source of their glory.' It was on this expedition that Euphemus received the clod and begat at Lemnos a son whose descendants were the kings of Cyrene.

68. πάγχρυσον νάκος: cf. Eur. Med. 5 ἀνδρῶν ἀριστέων οἱ τὸ πάγχρυσον δέρας | Πελλία μετῆλθον.

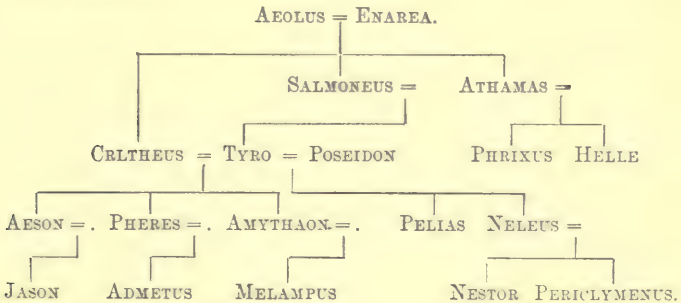
69. Μινυᾶν: this was "the common name of many tribes which were scattered in Ioleos in Thessaly, Orchomenus in Boeotia, Pylus in Messenia; and which sent colonies very early to Lemnos, later to Amyclae, Thera, and Cyrene." In the original form of this story, probably only the Minyae took part in the expedition. Later, the heroes of all lands were made to share in the adventures, and then all the Argonauts were called Minyae. Apollon. Rhod. Argon. I 229 fg. τοὺς μὲν ἀριστήας Μινύας περιναϊεάουτες | κίκλησκον μάλα πάντας, ἐπεὶ Μινύαιο θυγάτρων | οἱ πλεῖστοι καὶ ἀριστοὶ ἀφ' αἵματος εὐχετόωντο | ἔμμεναι. — θεόπομποι: 'sent by the gods.' Cf. θεόρτω, Ol. II 33. — σφίσιν: παισὶ τούτοις of v. 65. — φύτευθεν [ἐφυτεύθησαν]: there the foundation was laid for their future prosperity. Cf. Nem. VIII 17 φυτευθεὶς ὕλβος.

70. τίς γὰρ κτλ.: for the introduction of the story cf. that of the Iliad: τίς τ' ἄρ σφωε θεῶν ἔριδι ξυνέηκε μάχεσθαι; Milton, Par. Lost: "Who first seduced them to that foul revolt? | Th' infernal Serpent."

Cf. Isth. V 39 fg. — ἀρχὴ κδέξατο: crasis for ἀρχὰ ἐκδέξατο. Cf. v. 255. 40 — ἐκδέξατο: sc. αὐτούς. (For the omission of the object, cf. Pyth. II 17.) “What was the beginning, the occasion, and what were the dangers of the voyage?”

71. τίς δὲ κίνδυνος: “What danger irresistibly enticed them?” — ἀδάμαντος (for the genitive cf. v. 206 λίθων, v. 225 πυρός) ἄλοις: cf. Aesch. Prom. 6 ἀδαμαντίνων δεσμῶν ἐν ἀρήκτοις πέδαίς. Hor. Car. I 35: 17 saeva Necessitas | clavos trabales et cuneos manu | gestans athena.

72. ἔξ: instead of ὑπό. His death was to come from them. — Αἰολιδᾶν: the following is the genealogical tree according to Homer (λ 254 fg.) and other authorities: —



Pelias robbed his half-brother Aeson of the kingdom of Iolcos and, after Jason's return, was killed by a trick of Medea. — ἀκάμπτοις: ‘unbending,’ ‘invincible.’

73. οἱ . . . θυμῶ: partitive apposition; cf. Pyth. I 8. — κρυέειν: cf. Isth. I 37 κρυέσσα συντυχία.

74. ὄμφαλόν: Delphi, or more exactly, a stone in the sanctuary there (see on v. 4) was regarded as the middle point, ὄμφαλός, of the earth. Cf. Pyth. VI 3 ὄμφαλὸν ἐριβρόμου | χθονὸς ἐς λαΐνον προσοιχόμενοι. This is a stereotyped expression of the tragic poets, e.g. Aesch. Choeph. 1036 μεσόμφαλόν θ' Ἴδρυμα, Λοξίου πέδον. Soph. Oed. Tyr. 480 τὰ μεσόμφαλα γᾶς ἀπονοσφίζων | μαντεία, 899 τὸν ἄδικτον εἶμι γᾶς ἐπ' ὄμφαλὸν σέβων. Eur. Med. 668 τί δ' ὄμφαλὸν γῆς θεσπιωδὸν ἐστάλης; Similarly Jerusalem is called by Jerome “umbilicus terrae.” This latter “belief was preserved in the old mediaeval maps of the world,” and “a large round stone is still kissed devoutly by Greek pilgrims in their portion of the Church of the Holy Sepulchre.” — ματέρος: ‘our mother’ earth. See on Pyth. I 17.

75. σχεθέμεν [σχεθεῖν]: in apposition with μάντευμα.

Page

40 76. αἰπεινῶν ἀπὸ σταθμῶν: Jason was reared on Mt. Pelion by the wise centaur Chiron, son of Cronus, δικαίτατος Κενταύρων (Hom. Λ 832), the teacher of the most famous heroes. — εὐδέειλον: so Ol. I 111.

78. ξείνος αἴτ' ὦν ἀστός (Jason was both): the αἴτε (εἴτε) which we should expect before ξείνος, is omitted. Cf. Ol. XIV 9 where οὔτε has to be supplied from the second clause; Ol. XII 10 where οἶ (μέν) is thus supplied. — ὁ δέ: Jason.

79. διδύμαισιν: the Homeric hero carried two spears. Cf. Γ 17, of Paris: παρδαλέην ὤμοισιν ἔχων καὶ καμπύλα τόξα | καὶ ξίφος . . . δοῦρε δῦω . . . πάλλων, α 256 ἔχων πῆληκα καὶ ἀσπίδα καὶ δύο δοῦρε. Verg. Aen. I 313 bina manu lato crispans hastilia ferro. — ἔκπαγλος: in form and stature and because of his spears. He wore the garb of a native Magnesian and a leopard skin as a hero and a hunter from Pelion. — ἀμφότερον: adverbial; cf. Ol. I 104.

80. ἄ τε is correlative with ἀμφὶ δέ, 'both . . . but also.' Simple connection is changed to opposition. Cf. Ol. I 104. See on Isth. I 14. — ἀρμόζουσα γυίοις: this was contrary to Greek custom, (but well known in the Modern Greek or Albanian dress).

81. φρίσσοντας: causative. Cf. horrida grando, Verg. Georg. I 449. So χλωρὸν δέος, pallida venena. Shakespeare's "sick offence," "hungry prey," "leperous distilment."

82. His hair had not been sacrificed as yet to a river god. (Cf. Hom. Ψ 141 ἀπεκείρατο χαίτην, | τήν βα Σπερχειῶ ποταμῶ τρέφε τηλεθώσων.)

83. καταίθυσσον: according to the custom of the heroes (κάρη κομόωντες Ἀχαιοί) which was retained in Sparta. — εὐθύς ἰών: this shows his confidence. — σφετέρως: here evidently for ἑās, 'his'; so Isth. VIII 61 and in four other passages in Pindar. Cf. Hes. Shield 90 ὅς προλιπὼν σφετέρων τε δόμον σφετέρους τε τοκῆας.

41 85. ἐν ἀγορᾷ κτλ.: cf. πληθούσης ἀγορᾶς. — According to Apollonius Rhodius I 12 and Apollodorus Bib. I 9:16, Jason came by chance or invitation to a sacrifice. In true lyric fashion this, as unessential, is left unnoticed by Pindar.

86. ἔμπας: though they did not know him. — τίς εἶπεν: cf. the Homeric ὦδε δέ τις εἶπεσκεν. — καὶ τόδε: 'this too,' as well as other things.

87. "Is he a god or a hero? He cannot be Otus or Ephialtes or Tityus, since these are dead." They do not say how beautiful he is or how mighty, but they compare him with the gods and demigods. Cf. the effect produced on the old councillors by Helen's beauty, Hom. Γ 156 fg. — οὐ τί που (question of surprise: 'This is not Apollo is it?'): this is found where the supposition is hardly conceivable while οὐ δήπου expects an affirmative answer. Cf. Arist. Frogs 522 οὐ τί που σπουδῆν

ποιεῖ, | *δτιή σε παίζων Ἡρακλέα ἕνεσκεύασα*; with 526 *οὐ δὴ πού μ' ἀφελέ-* 41
σθαι διανοεῖ | ἄδικας αὐτός; — *πόσις Ἄφροδίτας*: Ares. Jason, we remem-
 ber, was *ἀνὴρ ἔκπαγλος* (v. 80).

88. *φαντί* [*φασί*]: 'they say,' with indefinite subject; see on Pyth. I 52. — *λιπαρῆ*: cf. on fr. 76: 1.

89. *Ἴφιμεδείας παῖδας*: the gigantic sons of Aloeus and Iphimedeia were renowned for their beauty. Hom. λ 307 *καί δ' ἔτεκεν Ἴφιμεδέειά δῦο παῖδε, μινυνθαδίω δὲ γενέσθην, | Ὠτόν τ' ἀντίθεον τηλεκλειτόν τ' Ἐφιάλτην, | οὓς δὴ μηκίστους θρέψε ζείδωρος ἄρουρα | καὶ πολὺ καλλίστους μετὰ γε κλυτὸν Ὠρίωνα*. Their graves were shown in Naxos. — *καὶ σέ*: for the apostrophe cf. v. 175; Isth. I 55.

90. *βέλος Ἀρτέμιδος*: Artemis avenged the insult offered to her mother Leto (Latona). See Hom. λ 576 fg.

92. *ὄφρα κτλ.*: i.e. 'that no one may long for forbidden loves': cf. Pyth. II 34 fg. For the genitive, cf. Ol. VI 35. — *ἔραται* [*ἔρηται*, from *ἔραμαι*] is in the subjunctive mood.

93. *τοὶ γάρυον [ἐγήρυον] τοιαῦτα*: cf. *ὡς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον*, Hom. E 274.

94. *ἀνά δ' ἡμίονοις*: cf. Ol. I 41 *ἀν' Ἴπποις*. Mules seem to have been common in Thessaly. The first victor with the mule-ear at the Olympian games was Thersias, a Thessalian.

95. *ἔκετο σπεύδων*: the king's anxiety is made prominent by the number of words here expressing 'haste.' — [*παπτάνας: παπτήνας.*]

96. *δεξιτέρῳ μόνον*: the other sandal was lost, says Apollonius, in the wintry torrent of the Anaurus. — *κλέπτων*: see on Ol. VI 36.

97. *Ποῖαν γαῖαν κτλ.*: the Homeric (a 170 fg.) question, *τίς πόθεν εἰς ἀνδρῶν; . . . τίνες ἔμμεναι εὐχετόωντο*;

98. 'What aged woman bare you?' Pelias jestingly intimates that Jason is *τηλύγετος*, 'his mother's pet.' — *χαμαιγενέων*: contrasted with *διογενεῖς*, the Homeric epithet of kings.

100. *καταμίαναις [καταμήνας]*: cf. Tyrtaeus X 9 *αἰσχύνει τε γένος, κατὰ δ' ἀγλαὸν εἶδος ἐλέγχει*.

101. *θαρησίας ἀγανοῖσι*: the poet contrasts the open-hearted Jason with the tricky Pelias.

102. *ἀμείφθη*: the passive voice intimates that his answer was caused by the words of Pelias. Cf. *ἐστρατεύθη*, Pyth. I 51. *ἀπμείφθη* is found (as middle) in Xenophon, Anab. II 5: 15, and *ἀμείφθην* Theocritus VII 27. It is the prevailing form in the New Testament. — *Χείρωνος*: see on v. 76. Chiron's *ὑποθήκαι* are referred to Pyth. VI 19 *σὺν ὄρθαν | ἄγεις ἐφημοσύναν, | τά ποτ' ἐν οὐρεσι φαντὶ μεγαλοσθενῆ | Φιλύρας υἱὸν ὄρφανίζομένῳ Πηλεΐδῃ παραινεῖν · μάλιστα μὲν Κρονίδαν, | βαρυσπᾶν στεροπᾶν κεραυνῶν τε*

Page

41 *πρύτανιν*, | *θεῶν σέβεσθαι* · | *ταύτας δὲ μὴ ποτε τιμᾶς* | *ἀμείρειν γονέων βίον πεπρωμένον*. — *οἴσειν*: “I shall show by my deeds and words what I have been taught to be.”

103. *Χαρικλοῦς*: Chariclo was Chiron's wife. — *Φιλύρας*: Chiron's mother. See in note on the preceding verse. Verg. Georg. III 550 Phillyrides Chiron. Among such as they Jason could learn nothing bad.

42 104. *ἔργον*: sc. *ποιήσας*. Zeugma. Cf. Hom. ο 374 *οὐ μείλιχον ἔστιν ἀκοῦσαι* | *οὔτ' ἔπος οὔτε τι ἔργον*.

105. *ἐκτράπελον*: ‘insolent’; antithesis of simple and noble.

106. *ἀγκομίξων* [*ἀνακομιῶν*, *ἀνακομιούμενος*. Cf. v. 9]: ‘to recover.’

107. *Ζεὺς ὤπασεν κτλ.*: kings rule *dei gratia*; cf. Hom. B 205 *εἰς κόρανος ἔστω*, | *εἰς βασιλεύς*, φῖ *ἔδωκε Κρόνου πάϊς ἀγκυλομήτεω*. Hes. Theog. 96 *ἐκ δὲ Διὸς βασιλῆες*.

108. *Αἰόλω κτλ.*: see on v. 72. — *τιμάν*: in apposition with *τάν* [ἦν].

109. *γάρ* refers to *οὐ κατ' αἴσαν*. — *νίν*: *τὴν ἀρχήν*. — *λευκαῖς πιθήσαντα* seems like a reminiscence or imitation of Hom. I 119 *φρεσὶ λευγαλέησι πιθήσας*. *λευκός* must then be understood as ‘light-colored,’ ‘superficial,’ ‘careless,’ ‘reckless.’ It may have meant ‘simple,’ ‘innocent,’ at first in a good sense (cf. the proper name *Λευκονόη*, i.e. *λευκαὶ φρένες*) and afterwards in a bad sense — ‘silly.’ Cf. the changed meaning of *εὐήθης*. Milton (in the margin of his copy of Pindar, see footnote on Ol. VI 16) translates ‘shallow braines.’ Cf. Photius *λευκαὶ φρένες* · *μαινόμεναι*. Hesychius *λευκῶν πραπίδων*: *κακῶν φρενῶν*. The Greeks, like ourselves, had the metaphor (an anatomical fancy, like “black bile”?) of a “black heart”; cf. Solon 42 *γλῶσσά δέ οἱ διχόμυθος ἐκ μελαίνης φρενὸς γεγωνῆ*.

110. *ἀποσυλάσαι* corresponds to the aorist indicative of direct discourse. II. 717 b; G. 203. — *ἀρχεδικᾶν*: ‘possessing a right to the throne.’

111. *μέ*: object of *πέμπον*. — *ἐπεὶ πάμπρωτον*: ‘as soon as.’ Cf. *ἐπεὶ τάχιστα*, *ὡς τάχος*, v. 164; *ἐπεὶ αὐτίκα*, Nem. I 35, κτλ.

112. *κάδος* [*κῆδος*] *θηκάμενοι* (cf. v. 29. Herod. VI 21 *πένθος μέγα προσεθήκαντο*): “They mourned for me as if I were dead.” — *φθιμένου*: genitive absolute. For omission of subject (*μοῦ*) cf. v. 25. — *δνοφερόν*: ‘gloomy,’ ‘mournful.’

113. For *μίγα* with dative cf. Hom. Θ 437 *μίγδ' ἄλλοισι θεοῖσι*. ‘Mixtum cum eiulatu mulierum.’

109. *λευκός* seems to have no etymological connection with *λευγάλεος*. Some have understood it as ‘clear,’ ‘candid’; so that Pelias trusted to the innocent, unsuspecting mind of Jason's father.

114. **πορφυρέοις**: i.e. in royal swaddling-clothes.

115. **νυκτὶ κτλ.**: 'informing night alone of the journey.' Cf. Ovid, Met. XIII 14 sua narret Ulixes, | quae sine teste gerit, quorum nox conscia sola est. — **τράφειν** [**τρέφειν**, see on Pyth. II 44. Cf. **ἀγαγέιν**, v. 56; on Ol. I 3]: for the thought cf. Ol. VI 33.

117. **ἴστε**: i.e. 'you have heard from me.' — **λευκίππων** (the rough breathing of **ἵππος** is not original, etymologically, and the *spiritus lenis* is preserved here as in proper names. **Λεύκιππος**, **Ἄλκιππος**, **Ἀρίστιππος**, κτλ.): an epithet of princes; cf. Pyth. I 66 **λευκοπῶλων Τυνδαριδῶν**, fr. 202 **λευκίππων Μυκηναίων**.

119. **Φῆρ θεῖος**: the centaurs are **φῆρες** in Hom. A 268, though Homer does not know them as monsters of double nature, man and horse.

120. For the **γνώρισις** cf. Penelope's recognition of Ulysses. Hom. ψ 205 **ὡς φάτο, τῆς δ' αὐτοῦ λύτο γούνατα καὶ φίλον ἦτορ, | σήματ' ἀναγνούσῃ τά οἱ ἔμπεδα πέφραδ' Ὀδυσσεύς· | δακρύσασα δ' ἔπειτ' ἰθὺς δράμεν, ἀμφὶ δὲ χεῖρας | δειρῆ βάλλ' Ὀδυσῆϊ, κάρη δ' ἔκυσ' ἠδὲ προσῆδα.** — **ἔσειθλόνα**: sc. his father's house to which he was directed. The poet passes over the intervening incidents. — [**ἔγνον**: **ἔγνωσαν**. See H. (355 D c) 408: 14 D; G. 126: 4. Cf. **κρίθην**, v. 168; **μίγεν**, v. 251; **συνεύνασθεν**, v. 255; **ἔβαν**, Ol. II 34; **τέκνωθεν**, Isth. I 17, **ἴεν** (**ἴεσαν**), I 25; **ἔφανεν**, I 29.]

121. **ἐκπομφόλυξαν δάκρυα**: tears of joy, as Hom. π 190: Ulysses **ὡς ἄρα φωνήσας νιδὸν κύσε, καδ δὲ παρειῶν | δάκρυον ἦκε χαμαῖζε**. Soph. Elect. 1231 **γεγηθὸς ἔρπει δάκρυον ὀμμάτων ἄπο, 1312 οὔποτ' ἐκλήξω χαρᾶ | δακρυροῦσα**, fr. 824 **χῶρος γὰρ οὗτός ἐστιν ἀνθρώπου φρενῶν, | ὅπου τὸ τερπνὸν καὶ τὸ πημαῖον φύει· | δακρυροεῖ γοῦν καὶ τὰ καὶ τὰ τυγχάνων**.

122. **ἂν πέρη ψυχὰν κτλ.**: 'rejoiced greatly in his soul, on seeing that his son' etc. Cf. **περὶ κηρὶ φιλεῖν**, Hom. Θ 559 **γέγηθε δέ τε φρένα ποιμήν**.

124. **κασίγνητοι**: Aeson's brothers (see on v. 72). Pheres, king of 43 Pherae near Ioleos; Amythaon, king of Messenian Pylos.

125. **κατὰ κλέος**: 'upon the news.' 'on hearing of Jason's return.' — **Ἵπερήδα**: a large fountain in the city of Pherae, north of the present town.

126. [**Ἄμυθάν**: **Ἀμυθάων**. For the contraction cf. **Ποσειδάων**, **Ποσειδᾶν** (Ol. I. 26); **Παϊάν**, v. 70; **Ἄλκμάν**, contracted from **Ἀλκμάων**: and the gen. plur. of the *a*-declension, as **τᾶν** [**τῶν**] v. 92. H. 32 D h.] — **Μέλαμπος**: the seer.

127. **ἀνεψιόν**: object of **εὐμενέοντες** (though it might be construed as terminal acc. with **ἴκεν**. H. 551; G. 162). — **ἐν δαιτὸς μοίρα**: 'at a common feast.'

129. **ἀρμόζοντα**: cf. Nem. I. 21. — **τεύχω**: cf. Hom. α 277 **οἱ δὲ γάμον τεύξουσι**. — **τάνυεν**: 'he kept up' the feast.

Page

43 130. **δραπῶν ἄκτων**: 'plucking the flower.' See on Ol. I 13. — For **ἐν** with second noun see on Pyth. I 14. — The Thessalians were famous for their feasts. Athenaeus (137 d) calls them **εὐτράπεζοι**, but says they were called by others **πολύφαγοι**. Cf. Plato, *Crito* 53 E ἢ εὐαχούμενος ἐν Θετταλίᾳ, ὥσπερ ἐπὶ δεῖπνον ἀποδεδημηκῶς εἰς Θετταλίαν.

132. **ἔκτα**: sc. **ἡμέρα**. — **πάντα λόγον θέμενος**: 'laying the whole matter before them.' In the agora he had touched only the **κεφάλαια**, v. 116. — **σπουδαῖον**: in contrast with their previous careless enjoyment.

133. **ἐπέσποντο** [from **ἐφέπω**]: 'they approved.' — **ἀπὸ κλισιάν**: 'from their seats.'

134. [**Πελία**: **Πελίου**. See on v. 33.]

135. [**ἀκούσαις**: **ἀκούσας**.]

136. **Τυροῦς**: see on v. 72. — **γενεά**: in apposition with the subject of the verb. — **πραῦν δ' Ἰάσων**: see on v. 101.

137. **ποτιστάζων**: cf. Proverbs of Solomon X 31 **στόμα δικαίου ἀποστάζει σοφίαν**, 32 **χείλη ἀνδρῶν δικαίων ἀποστάζει χάριτας**. Hom. A 249 **τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων βέειν ἀυδῆ**.

138. **βάλλετο κρηπίδα**: **ἤρχετο μύθων**. Cf. fr. 77. — **πετραίου**: Poseidon was honored in Thessaly as the rock-cleaver, since he had opened the vale Tempe to afford a passage for the Peneus, and thus was the creator of fertile Thessaly. See Herod. VII 129.

139. [**ἐντί**: **εἰσί**.] — **ὠκύτεραι πρὸ δίκας**: 'swifter than is just.' Cf. Plato, *Phaedo* 99 A **εἰ μὴ δικαιοτέρον ᾤμην καὶ κάλλιον εἶναι πρὸ τοῦ φεύγειν τε καὶ ἀποδιδράσκειν ὑπέχειν τῇ πόλει δίκην**. H. 661.

140. **ἐρπόντων**: cf. **κρημνάντων**, v. 25. The omission of the subject is natural because of the nearness of **θνατῶν**. — **ἐπιβδαν**: the day of reckoning after the feast, when the results of the intemperance were felt; "electa voce conviviali cum heroes a convivis venerint."

141. **θεμισσαμένους ὀργάς**: 'having settled our quarrels' ('should settle . . . and' etc.). — **ὑφαίνειν**: cf. **ἐξυφαίνονται**, v. 275.

142. **βοῦς**: possibly an expression of common life for **γυνή**. Still more figurative are the words of Cassandra, Aesch. Ag. 1125 **ἄπεχε τᾶς βόος | τὸν ταῦρον**. Enarete or Enarea, wife of Aeolus, was the ancestress of both Jason and Pelias. The hero mentions his great-grandmother, not Aeolus, because of the form of Pelias's question, v. 98. According to Homer (see on v. 72) Pelias and Aeson were half brothers. Pindar, then, in emphasizing the more distant connection, follows another account; or some resemblance in the connection of Arcesilaus and Damophilus may have led him to the mention of Enarea.

131. **εὖ** [**οἶ**]: gen. of personal pronoun. A conjecture of Bergk; other editions have **εἶ**.

143. **θρασυνμηδεΐ**: he imitated thunder and lightning, and demanded 43 for himself the sacrifices which were paid to Zeus. In Homer, λ 236, he is **ἀμύμων** (as is Aegisthus, α 29); but in Hesiod. quoted by the scholiast to this line, he is **ἄδικος**. Cf. Verg. Aen. VI 585 *vidi et crudelis dantem Salmonea poenas, | . . . quattuor hic invecus equis et lampada quassans | per Graium populos mediaeque per Elidis urbem | ibat ovans divomque sibi posebat honorem, | demens qui nimbos et non imitabile fulmen | aere et cornipedum pulsu simularet equorum.* — **τρίταισιν**: viz. Salmoneus, Tyro, Pelias; Cretheus, Aeson, Jason.

144. **κείνων**: gen. of source with **φυτευθέντες**, much like **ὑπὸ** with 44 gen. of agent. H. 582 a; G. 176: 2. Cf. John VI 45 *διδασκτοὶ θεοῦ*. — **σθένος ἀελίου λεύσσομεν**: lyric for **ὄραν φάος ἡελίοιο**, Hom. Σ 442. Cf. Soph. Elect. 103 *ἀλλ' οὐ μὲν δὴ | λήξω θρήνων στυγερῶν τε γόων, | ἔς τ' ἂν παμφεγγεῖς ἄστρον | ῥίπας, λεύσσω δὲ τὸδ' ἦμαρ.* — **χρυσέου**: the quantity of the *υ* is long in Homer and all non-lyric poetry. *anceps* in Pindar, the elegiac poets, and the lyric parts of tragedy; short here and v. 231, long Pyth. I 1. **χρῦσός** is found but once in Greek poetry, and that in Pindar, Nem. VII 78. Perhaps the *υ* was a Doric peculiarity.

145. Family strife is contrary to nature. The fates turn away to hide their shame at the disgrace of the house. * The empire of our ancestors is not to be divided by swords and spears.

148. **γάρ**: 'and we can avoid this unseemly strife, for.'

149. We might expect the adjective **ξανθῆς** to agree with **βοῶν**. See on **ἡμετέρας** v. 255.

151. **πονεῖ** is here transitive, an infrequent use. Cf. Anaerontea 33: 13 *εἰ τὸ κέντρον | πονεῖ τὸ τᾶς μελίττας, | πόσον δοκεῖς πονοῦσιν, | Ἔρωσ, δσους σὺ βάλλεις*; — **πορσύνοντα**: 'furthering,' 'advancing.'

152. **σκᾶπτρον** [**σκήπτρον**]: see **πονεῖ**. — **Κρηεΐδας**: Aeson.

153. **ἰππόταις**: as an adjective. The Thessalian cavalry was famous as the best in Greece. — **εὐθυνη δίκας**: 'gave just judgment.' Cf. Solon 4: 37 *εὐθύνει δὲ δίκας σκολιάς*.

154. **τὰ μὲν**: the sceptre and the throne.

155. **νεώτερον**: euphemistic for 'worse.' He does not so much threaten violence as regret its possible necessity.

156. **ἔσομαι τοῖος**: 'such I shall be,' i.e. 'I will do what you desire.'

158. **ἄνθος ἦβας**: cf. Tyrtaeus X 28 *ὑφ' ἐρατῆς ἦβης ἀγλαὸν ἄνθος ἐχρη*. Mimnermus I 4 *ἔσθ' ἦβης ἄνθεα γίγνεται ἀρπαλέα*. Hom. Hy. Herm. 375 *οὐνεχ' ὁ μὲν τέρεν ἄνθος ἔχει φιλοκυδέος ἦβης*. Aesch. Suppl. 663 *ἦβας δ' ἄνθος ἀδρεπτον ἔστω*. — **κυμαίνει** ('the bloom of youth swells like a wave'; a mixture of metaphors): cf. v. 179 *κεχλάδοντας*, fr. 123: 3.

159. **μᾶνιν χθονίων**: Jason is to be king; but first he is to do for the

Page

41 house a work for which Pelias is too old. Since the time of Phrixus a curse had rested on the Aeolids. His spirit remained at Colchis where he died. He longs to return to his home, and the gods of Hades in anger seek satisfaction for him. — The soul of the man who died in a foreign land was invoked thrice (Hom. *ι* 65) and invited to return to his home where a cenotaph was erected. Jason is now to go to fetch the shade of Phrixus and *also* the golden fleece, which is generally represented as the sole object of the voyage. — For the connection between Phrixus and Pelias and Jason, see on v. 72.

161. τῷ σαώθη [ἔσώθη]: Phrixus was borne by the ram through the air from the sacrifice to which his stepmother had devoted him. His sister Helle fell *eis* Ἑλλης πόντον, to which she gave the name.

162. ματριῶς: Ino, according to the common story; Pindar, fr. 49, called her Demodice. — βελέων: figurative; 'plots.'

163. ἰών: 'coming to me.' — ἐπὶ Κασταλία: cf. Ol. VII 17.

45 164. εἰ μετάλλατόν τι: he had inquired of the oracle whether any attention was to be paid to the dream, which might be deceitful; Hom. τ 560 ξεῖν', ἦτοι μὲν ὄνειροι ἀμήχανοι ἀκριτόμουθοι | γίγνοντ', οὐδέ τι πάντα τελεῖται ἀνθρώποισιν. . . . τῶν οἱ μὲν κ' ἔλθωσι διὰ πριστοῦ ἐλέφαντος, | σὶ β' ἐλεφαίρονται, ἔπε' ἀκράαντα φέροντες. — ὡς τάχος: ὡς τάχιστα. — ὄτρυνει: sc. ὁ θεὸς ὁ μαντεύμενος. — πομπάν: escort for the soul to his native land. For the phrase cf. Hom. κ 18 τεῦχε δὲ πομπήν.

165. τοῦτον: emphatic position; 'this task accomplish and thou shalt be king.' It is a variation of the conditional form: 'if thou accomplish' etc. — μοναρχεῖν καὶ βασιλεύμεν (object of προήσειν): emphatic repetition of the idea; cf. Hes. Theog. 883 βασιλευμένῃ δὲ ἀνάσσειν.

167. ἄμμιν μάρτυς: cf. Hom. Η 76 Ζεὺς δ' ἄμμ' ἐπιμάρτυρος ἔστω. — ἀμφοτέροις: one tradition made Hellen, the father of Aeolus, to be the son of Zeus.

168. κριθεν: διεκρίθησαν, 'they parted.'

170. ἔόντα πλόον ('that a voyage was to be made'): depends on φαινόμεν [φαίνειν].

171. Ζηνὸς υἱοί: Heracles, Castor, and Polydeuces. Only the sons of the gods are mentioned and in the order of their fathers' dignity: Zeus, Poseidon, Apollo, Hermes, Boreas.

172. [δοιοί: δύό.] — ὑψιχαίται: cf. v. 82.

173. Ἐννοσιδα (so v. 33): Ἐννοσιγαίου. — αἰδισθέντες ἀλκάν: cf. Hom. O 561 ὦ φίλοι, ἀνέρες ἔστε καὶ αἰδῶ θέσθ' ἐνὶ θυμῷ | ἀλλήλους τ' αἰδεῖσθε κατὰ κρατερὰς ὕμνιας. They honored their valor; they feared that they should bring shame upon their strength if they failed to take part in the expedition. Cf. Ol. I 81 fg.

174. **ἐκ Πύλου**: Pylos was the home of Periclymenus, who was the son of Neleus and Chloris, and grandson of Poseidon. See on v. 72. — Taenarum was the home of Euphemus; see v. 43. — **κλέος ἐσθλόν**: Homeric; e.g. α 95 *ἵνα μιν κλέος ἐσθλὸν ἔχρῃσιν*. The fame of Euphemus was established on this voyage, since from his marriage at Lemnos sprang the royal race of Cyrene. See the introduction to this ode.

176. **ἐξ Ἀπόλλωνος**: on the analogy of the other names this must mean 'son of Apollo,' though according to the common myth, Orpheus was the son of Oeagrus.

178. **χρυσόραπτις** (as messenger of the gods, Ol. VI 78): Homeric epithet; e.g. ε 87. The ρ is not doubled, *metri gratia*. Cf. ἀπορηγνύμεναι, v. 198; καλλιρόοισι, Ol. VI 83; ἀμφιφύτα, Isth. I 8; καλλιρόφ VIII 21; χρυσορότους, Soph. Antig. 950.

179. **κεχλάδοντας**: the so-called *schemata Alemanicum*, a plural adjective or verb between two singular nouns with which it agrees. Cf. Aleman fr. 12 *Κάστωρ τε πώλων ὠκέων δματῆρες, ἰππῶται σοφοί, | καὶ Πωλυδέυκης κυδρός*. Hom. κ 513 *ἔνθα μὲν εἰς Ἀχέροντα Πυριπλεγέθων τε ῥέουσιν | Κώκυντός τε*, E 774 *ἦχι ῥοὰς Σιμόεις συμβάλλετον ἠδὲ Σκάμανδρος*. — **κεχλάδοντας** is a perfect with the present ending; see H. 360 D. So *πεφρίκοντας*, v. 183; cf. *γεγάκειν*, Ol. VI 49; *δεδώκειν*, Theocritus I 102; *πεπόνθεις*, VII 83; *πεφύκει*, XI 1; *δεδοίκω*, XV 58. This formation seems to have been common in Sicily: elsewhere among the Dorians it was only sporadic. Among the Aeolians it was more frequent. In several of these examples it is to be remarked that the signification is present as well as the ending.

180. **Παγγαίου**: the great mountain on the boundary of Macedonia and Thrace, near the Strymon. Its rich mines of gold and silver were opened by the Phoenicians.

181. **ἐκὼν θυμῷ γελανεῖ θάσσον** emphasizes the interest felt by Boreas. — **γελανεῖ**: Boreas *smiles* on the expedition.

182. **Ζήτην Καλαῖν**: both names seem to be derived from *ἄημι*, 'to blow.' *Καλαῖς* is for *Καλα-αφ-ιας*, *Ζήτης* for *Ζα-αφ-ητης*. Cf. *ζαῆς*, the Homeric epithet of the winds.

183. **νώτα πεφρίκοντας**: according to Theognis 716 (*καὶ παίδων Βορέω, 46 τῶν ἄφαρ εἰσι πόδες*) the wings were attached to the feet, as were the wings of Hermes. — **πορφυρέοις**: cf. Hor. Car. IV 1:10 *purpureis ales oloribus*.

184. That the gods send their sons shows that they will give their favor and success to the expedition. The heroes, moreover, are aided and encouraged by Hera, here: by Zeus, v. 197; by Poseidon, vs. 207–210; by Aphrodite, v. 216. Hera's love for Jason is mentioned by

Page

46 Homer μ 72 ἀλλ' Ἥρη παρέπεμψεν ἐπεὶ φίλος ἦεν Ἴήσων. According to Apollonius Rhodius I 14, Hera was angry with Pelias for his neglect to offer sacrifice to her.

185. ναός: objective genitive; cf. Hom. A 240 ἦ ποτ' Ἀχιλλῆος ποθὴ ζεῖται νῆας Ἀχαιῶν.

186. μένειν (final infinitive. H. 765; G. 265): 'that no one should remain behind' etc. — αἰῶνα πέσσοντα: of a quiet retired life. Cf. Ol. I 83. — ἐπὶ καὶ θανάτῳ: 'on condition even of death.' — For the position of καὶ see on Ol. VII 26.

187. φάρμακον: i.e. victory and glory. Without such an opportunity for action, his ἀρετὰ would fade and wither; these exploits would be the elixir of fame. — εὐρέσθαι: cf. Pyth. I 48.

188. Ἴωλκός seems to have been the capital of the Minyae earlier than Orchomenus. According to Apoll. Rhod. III 1093 fg. Minyas set out from Ioleos to found Orchomenus. — κατέβα: 'came down' to the sea. — ναυτῶν ἄωτος: cf. Livy, XXXVII 12 quod floris in iuventute fuerat.

189. λέξατο: 'told them over,' 'reviewed' them.

190. [ὀρνίχεσσι: ὄρνισι. From stem ὀρνιχ- as Ol. II 88. Cf. Isth. I 48. II. 202 D 12.] — κλάροισι: also by lots they sought to learn the divine will. Cf. Teiresias's words to his daughter, Eur. Phoen. 838 κλήρους τέ μοι φύλασσε παρθένῳ χερσί, | οὓς ἔλαβον, οἰωνίσματ' ὀρνίθων μαθῶν | θάκοισιν ἐν ἱερῶσιν, οὐδ' μαντεύομαι, though κλήρους there has been understood as a general expression for any prophetic indication.

191. Μόψος: Ἀμπυκίδης, the Calchas of the Argonautic expedition. — ἄμβασσε: [ἀνέβησε]: 'ordered to go on board.' Cf. of Calchas, Hom. A 71 καὶ νῆεσσ' ἠγήσατ' Ἀχαιῶν Ἴλιον εἶσω. — πρόφρων: adverbial, as in Homer; cf. on προφρόνως, Pyth. II 16.

192. κρέμασαν: see on v. 25. — ἀγκύρας: for the plural cf. Ol. VI 101.

193. λαβῶν φιάλαν. It was customary when setting out on a voyage to pour libations to the gods. Cf. Verg. Aen. V 775 stans procul in prora pateram tenet, extaque salsos | proicit in fluctus ac vina liquentia fundit. Thuc. VI 32, of the Athenians setting sail for Sicily: παιωνίσαντες δὲ καὶ τελεώσαντες τὰς σπονδὰς ἀνήγοντο. So Alexander the Great when about to cross the Hellespont poured libations to the Nereids.

194. ἐν πρύμνῃ: the station of the trierarch as of the praetor.

195. πόντου κελεύθους corresponds to the Homeric ὑγρά κέλευθα.

196. εὐφρονα and φιλίαν may be understood as proleptic; 'ut essent fauentes.' — νόστοιο μοῖραν: periphrastic for νόστον.

197. Cf. v. 23.

199. ἀμπνοῶν ἔστασαν: ἀνέπνευσαν. (The favorable omen gave them courage.) Cf. Hom. π 292 ἔριν στήσαντες ἐν ὑμῖν. Eur. Heraclid. 128 βοὴν ἔστησε. Soph. Oed. Tyr. 699 μῆνιν στήσας ἔχεις.

201. **ἐμβαλεῖν κώπαισι**: Homeric, as *ι* 489. — **τερασκοπός**: Mopsus, 46 interpreting the thunder of Zeus.

203. **Ἀξείνου**: earlier name of the **πόντος Εὐξείνος**. It was called 47 'inhospitable' from the barbarous tribes which lived on its shores. Aeschylus, *Prom.* 727, calls Salmydessus **ἐχθρόξενος ναύταισι**.

204. Prominence is given in this ode to Poseidon, probably since he was the ancestor of Euphemus (v. 173) and thus of the Battiads. — **ἔσσαντο** (**εἶσαντο**, from ζ[ω]): used originally of the erection of an altar or statue, hence 'they consecrated.' — Near this altar, by the Thracian Bosphorus, not far from the mouth of the Euxine sea, was in later times a well-known emporium.

205. **Θρηϊκίων**: more properly **βιθυνῶν**, but the Bithynians were of Thracian blood. — **ταύρων**: the customary offering to Poseidon, as *Hom. γ 5* Nestor and his sons **ἱερά ρέζον**, | **ταύρους παμμέλανας, ἐνοσίχθονι κυανοχαίτρῃ**. Cf. *Nem. VI* 40 quoted on *Ol. VII* 80. The presence of altar and victims indicated the propriety of the sacrifice.

206. **λίθων**: gen. of material with **βωμοῖο**. *H.* 560; *G.* 167: 4. — **θέναρ**: the hollow in which the offerings were laid.

207. **βαθύν**: cf. *Ol. VII* 53, *XII* 12; *Hom. Δ* 306 **βαθείη λαίλαπι**. — **δεσπότην ναῶν**: Poseidon. For the expression cf. vs. 176, 213.

208. **συνδρομῶν πετρῶν**: cf. *Eur. Medea* 1263 **κυανεῶν Συμπληγάδων** | **πετρῶν ἀξενωτάτων ἐσβολάν**, *Iph. Taur.* 124 **πόντου δίσσας ξυγχωρούσας** | **πέτρας Εὐξείνου ναλοντες**, 421 **πῶς τὰς συνδρομάδας πέτρας . . ἐπέρασαν**; *Theoc. XIII* 22 (of the Argo) **Κυανεῶν οὐχ ἤψατο συνδρομάδων ναῦς**. The cliffs were alive (**ζωαί**) and dashed together, but remained motionless after the passage of the Argo (**τελευτὰν ἄγαγεν**). Paley thinks them "a very ancient and long prehistoric record of *icebergs*!" The ancients often identified them with the **πλαγκταί** (through which Hera sent the Argo in safety, *Hom. μ* 59 fg.), cf. *Pliny N. H. VI* 12 *Insulae in Ponto Planetae sive Cyanaeae sive Symplegades*, although the Planetae are in the west and are passed on their return from Aëetes. *Strabo*, 149, supposes that Homer adapted the story of the Symplegades to the Strait of Messina: **ταῖς δὲ Κυανείας ἐποίησε** (sc. Homer) **παραπλησίως τὰς Πλαγκτάς, αἰετὸς τοὺς μύθους ἀπὸ τιῶν ἱστοριῶν ἐνάγων**. **χαλεπὰς γὰρ τινὰς μυθεύει πέτρας, καθάπερ τὰς Κυανείας φασίν, ἐξ οὗ καὶ Συμπληγάδες καλοῦνται· διόπερ καὶ τὸν Ἰάσονος παρέθηκε δι' αὐτῶν πλοῦν· καὶ ὁ κατὰ τὰς Στήλας δὲ πορθμὸς καὶ ὁ κατὰ Σικελίαν ὑπηγόρευον αὐτῷ τὸν περὶ τῶν Πλαγκτῶν μῦθον**. — The other dangers and incidents of the voyage to Colchis are passed over by the poet.

210. **στίχες**: 'battalions.'

212. **κελαινώπεσσι**: *Herodotus*, II 104, considers the Colchians to be descendants of a remnant of Sesostris's army, and calls them dark-skinned

Page

47 and woolly-haired: φαίνονται μὲν γὰρ ἔδντες οἱ Κόλχοι Αἰγύπτιοι· . . . νομίζειν δ' ἔφασαν οἱ Αἰγύπτιοι τῆς Σεσώστριος στρατιῆς εἶναι τοὺς Κόλχους· αὐτὸς δὲ εἶκασα τῆδε, καὶ ὅτι μελάγχροές εἰσι καὶ οὐλότριχες. — βίαν μίξαν: cf. Alcaeus 31 μίξαν δ' ἐν ἀλλήλοισι Ἄρενα. This battle is not mentioned in the common account. It seems to have been without successful issue, as the poet passes immediately to the love of Medea by which the fleece was gained.

213. Αἰήτα παρ' αὐτῶ: advancing to the very city; perhaps in contrast with their previous labors and travels. — πότνια [cf. *pot-ens*] βελῶν (cf. πότνια θηρῶν, Hom. Φ 470, of Artemis): Aphrodite then first brought the *ἴουξ* to men.

214. Ἰύγγα τετράκναμον: the wings and legs of the 'wryneck' were tied to the four spokes of a wheel which was turned rapidly in one direction. This, it was believed, had magic power to draw the heart. Cf. Nem. IV 35 Ἰύγγι ἔλκομαι ἦτορ, and the sorceress in Theoc. II 17 Ἰουγξ ἔλκε τὸ τήγον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα. Anth. Pal. V 205 Ἰουγξ ἡ Νικοῦς, ἣ καὶ διαπύοντιον ἔλκειν | ἄνδρα καὶ ἐκ θαλάμων παῖδας ἐπισταμένη | . . . πορφυρέης ἄμνου μαλακῆ τριχὶ μέσσα δεθεῖσα.

216. μαινάδα: 'causing raging love.' See on φρίσσοντας, v. 81.

217. λιτάς τ' ἐπαοιδάς: 'supplicating enchantments.' — For the adjective-use of λιτάς, see on Ol. VI 75. — ἐκδιδάσκησεν: acrist as if from ἐκδιδασκέω. Cf. βούλομαι, βουλήσομαι, θέλω, ἐθέλησα. H. 447: 10 D; G. 109: 8 b.

218. The interposition of a god was necessary to prevail upon the princess to disregard her parents and abandon her home. So Helen was led by Aphrodite to accompany Paris to Ilium. Cf. Eur. Med. 530 (Jason says) Ἔρως σ' ἠνάγκασε | τόξοις ἀφύκτοις. Even Phaedra was driven by the goddess to her crime. — ποθεινὰ δ' Ἑλλάς: 'that Greece longed for by her, should drive her into frenzy'; i.e. 'that her longing for Greece' etc. Cf. Isth. VIII 12 and note.

219. δονέοι: often used of the agitation of love, which Tibullus compares with a top, I 5: 3 namque agor ut per plana citus sola verbere turben, | quem celer adsueta versat ab arte puer. — μάστιγι: cf. Hor. Car. III 26: 11 Regina [Venus], sublimes flagello | tange Chloen semel arrogantem. — Πειθοῦς: one of Aphrodite's constant attendants. Sappho fr. I 18 τίνα δηῦτε Πείθω | μαῖς ἄγην ἐς σὰν φιλότατα; Sappho and Aeschylus make Peitho the daughter of Aphrodite.

220. δείκνυεν [as if from δεικνύω. Cf. ὄρνυεν, v. 170; σβεννύεις, Pyth. I 5]: she showed him how to perform the tasks imposed by her father (ἀέθλων πατρῶων, cf. Hom. Θ 363 of Heracles τειρόμενον ὑπ' Εὐρυσθέος ἀέθλων), and mixed with oil a defence against pain, and gave it to him to anoint himself withal.

222. **καταίνθησαν** is also elsewhere used of betrothal. — **κοινὸν γάμον** 47 **μίξαι**: 'to tie the mutual bond of wedlock,' Fennell.

225. **βόας**: as if **ἔστησε** had been used instead of **σκήμψατο**. — **γενῶν**: 48 disyllabic; unusual synizesis of the *υ*. In Aesch. Sept. 122, Dindorf now writes **γενῶν** for **γενύων** and Eur. Iph. Taur. 970 **Ἐρινῶν** for **Ἐρινύων**. In Hesiod, Shield 3, the verse closes **Ἡλεκτρώωνος**, perhaps pronounced **Ἡλεκτρώωνος**, as **Ἀλεκτρώνα** is found on an inscription. — **πνέον** [**ἔπνεον**] is monosyllabic. — **πυρός**: gen. of material with **φλόγα**.

226. **ἀράσσεσκον**: cf. Hom. Ψ 121 **ταὶ δὲ χθόνα ποσσὶ δατεῦντο**.

227. **ζεύγλα πέλασεν** (sc. **Αἰήτης**): cf. Aesch. Prom. 155 **δεσμοῖς ἀλύτοις ἀγρίως πελάσας**.

228. **ἤλαυνε**: sc. **βόας**. — **ἀνά**: construe with **σχίζε**. — **ὀρόγυιαν**: acc. of extent of depth. — **γῶτον** (object of **ἀνέσχιζε**): see on v. 26.

229. **τοῦτ' ἔργον** (for the elision in spite of the original initial digamma, cf. v. 233; Ol. XIV 22): what the Colchian king had just accomplished. Vs. 234 fg. show that the bulls had been unyoked. These Jason was to yoke, and with them to plough the straight, deep furrows. When he had finished that task he was to take the fleece.

230. [**τελέσαις**: **τελέσας**.] — **στρωμνάν**: the figure, the inexact expression is explained, as usual, by the addition of the proper term (**κῶας**) in the next line.

231. **θυσάνῳ** (dat. after **αἰγλάεν**): of the shaggy tufts of the fleece.

232. **αὐδάσαντος**: for the omission of the subject of the gen. abs. cf. vs. 25, 140. — **κροκόεν**: this color was held in honor next to the purple. See Nem. I 38.

233. **έολε**: pluperf. from **είλω**, **ε** being the reduplication. The stem originally began with the digamma as is shown by the Heraclidean Tables and by the verse of Homer. — **έφετμαῖς**: 'in consequence of the behests, the instructions of Medea.' She had given him the magic ointment and had bidden him not to plough against the wind, that the flame should not strike him.

235. **έριπλεύρω φυῆ**: 'their huge-sided frame.'

236. **αιάνες**: so Pyth. I 83. — **βιατάς**: so Pyth. I 10 of Ares. — **έξεπόνθησε μέτρον**: i. e. performed the allotted task.

237. **λύξεν** expresses an inarticulate cry, opposed to **φωνή** (**ἀφανήτω**), 'articulate speech.' — **πέρ έμπας άχει**: cf. Hom. ο 361 **άχέουσα πέρ έμπης**.

238. **δύνασιν άγασθείς**: 'struck with wonder at Jason's strength.' Cf. Apoll. Rhod. III 1314 **θύμασε δ' Αἰήτης σθένος άνέρος**.

240. **στεφάνοισι ποίας**: cf. Pyth. VIII 19 **έδεκτο έστεφανωμένον | υἱόν ποίη Παρνασίδι**, 'his son crowned with a wreath from Parnassus.' They decked him with green garlands.

Page

48 241. Ἑλίου υἱός: Aetes. Cf. Eur. Med. 954 (Medea says) Ἥλιος πατὴρ πατήρ. Hom. κ 138 (Aetes and Circe) ἐκγεγάτην φαειμβρότου Ἑλίου | μητρός τ' ἐκ Πέρσης.

242. ἐκτάνυσαν μάχαιραι: a brief expression for 'he flayed him and stretched his fleece.' Phrixus sacrificed the ram on whose back he escaped (see on v. 161) to Zeus Φύξιος, and hung his fleece in the grove of Ares.

243. οὐκέτι: he would be no longer successful, he thought. — οἱ (Aetes): ethical dative; cf. ἐμοί, v. 230. — κείνον: construe with πόνον. — πράξασθαι: the change of subject to Jason is sudden and unmarked.

244. εἶχετο γενύων: 'it clung to the serpent's jaws.'

49 245. ὅς πάχει κτλ.: cf. of the cudgel of the Cyclops, Hom. ι 322 ὅσσον θ' ἴστων νηὸς εἰκοσόροιο μελαίνης | . . . τόσσον ἔην μῆκος, τόσσον πάχος εἰσοράσθαι.

247. μακρά μοι: 'it is too long'; cf. *longum est*. For the plural see on Ol. I 52. Instead of the travelled, well-beaten road of the story, the poet will take a shorter course. Cf. Nem. IV 33 τὰ μακρὰ δ' ἐξενέπειν ἐρύκει με τεθμός | ὦρα τ' ἐπειγόμεναι. — ὦρα συνάπτει: 'the time is at hand,' 'time presses.'

248. [ἴσαμι seems to be for **ἴδ-σαμι**, an isolated formation like *lu(i)si*. It is found only in the Doric dialect, though the Attic ἴσασι is the regularly-formed plural from it. H. 409: 6 D.] — σοφίας: 'in art,' 'in the art of lyric brevity.' Cf. Ol. II 83 fg.

249. κτείνει μὲν is correlative with κλέψεν τε. See on v. 80 where we have the converse, ἅ τε . . . ἀμφὶ δέ. — τέχναις: she put the serpent to sleep (cf. Apoll. Rhod. IV 156 ἡ δέ μιν ἀρκεύθειο νέον τετμηότι θαλλῶ | βάπτουσ' ἐκ κυκῶνος ἀκήρατα φάρμακ' αἰοδαῖς | ραῖνε κατ' ὀφθαλμῶν· περι τ' ἀμφὶ τε νήριτος ὀδμή | φαρμάκου ὕπνον ἔβαλλε), then Jason killed him. — ὄφιν: the same as δράκοντος, v. 244; cf. Nem. I 40, 45.

250. σὺν αὐτῇ: 'with her own connivance,' 'by her own aid.' — τὰν (feminine because of the gender of the person; cf. Eur. Iph. Aul. 794 where the chorus addresses Helen as τὰν κύκνου δολιχαύχενος γόνου) Πελῖαιο φόνον: Pelias destroyed the family of Jason in his absence. In revenge for this, Medea persuaded the daughters of Pelias to kill their father on her promise to rejuvenate him. Eur. Med. 486 Πελῖαν τ' ἀπέκτειν' ὥσπερ ἀλγιστον θανεῖν, | παίδων ὑπ' αὐτοῦ.

251. ἐν . . . μίγην [ἐμίγησαν]: 'came to the ocean.' Cf. μιχθέντες, v. 257: ἐν . . . μέμικται, Ol. I 90: προσέμιξε, Ol. I 22. — πόντῳ τ' ἐρυθρῶ (the Indian Ocean): see on v. 20.

252. ἀνδροφόνων: 'husband-slaying.' The story is told in Herodotus, VI 138 fg. Cf. Aesch. Choeph. 631 κακῶν δὲ πρῆσβεύεται τὸ Δῆμιον.

253. Games were celebrated by order of Hypsipyle, in honor of her

father, Thoas. — **γυίων**: i.e. gymnastic contests; cf. the use of **ποδῶν**, 49 Ol. I 95. — **ἑσθᾶτος ἀμφίς**: *περὶ ἑσθήτος*. A garment, in addition to a garland, was the prize of victory.

254. **ἐν ἀλλοδαπαῖς σπεῖρε ἀρούραις**: cf. v. 50. The metaphor is frequent, especially in the tragedies. — The women of Lemnos, who not long before had slain their unfaithful husbands, bore to the Argonauts children whose descendants in later times sought their kindred and were received in Sparta. Thence under the lead of Theras they went to Thera; see on v. 48.

255. **σπεῖρε**: *σε. ἄμαρ ἢ νύκτες*. This was the beginning of the race of Battus and the seed of its glory. — **ὑμέτερας**; addressed to Arcesilaus and the Battids. This properly belongs to **ἄλβου**, but as **ἀκτίνας ἄλβου** forms but one idea the adjective agrees with **ἀκτίνας**: cf. v. 149; Aesch. Prom. 91 *καὶ τὸν πανόπτην κύκλον ἡλίου καλῶ*, where the adjective would be expected to agree with *ἡλίου*. — **ὄλβω ἑδέξατο**: crasis for *ἄλβου ἀνεδέξατο*. Cf. *ἀρχῆ ἑδέξατο*, v. 70.

256. **γένος Εὐφάμου**: see *εὐρήσει*, v. 50. — **φυτευθέν**: cf. v. 15. Aesch. Prom. 233 *φιτῦσαι νέον [γένος]*. The metaphor of **σπεῖρε** is continued.

257. **μυχθέντες ἦθεσιν**: cf. v. 251 and note.

258. **ἦθεσι**: homes of men, as in Hesiod and often in Homer. — [**ἐν**: *eis*.] — **Καλλίσταν**: see on v. 7. Cf. Callimachus of Cyrene, fr. 112 *Καλλίστη τὸ πάροιθε, τὸ δ' ὕστερον οὖνομα Θήρη, | μήτηρ εὐπίπου πατρίδος ἡμετέρης*. — **ποτέ, χρόνῳ**: full expression as vs. 53, 55 *ποτέ . . . χρόνῳ ὕστερόφ*.

259. This verse begins and ends like v. 52: cf. the similarity between Ol. I vs. 23 and 93. The two verses (52, 259) mark the beginning and end of the transitions to and from the myth. — **ἐνθεν**: the common myth makes the Argonauts land at Lemnos on their way to Colchis. Pindar, perhaps on account of the relation of the incident to this ode, places the visit at the very close of the voyage. — **ὕμμι**: the Battids. The reference to their wise rule is a fit transition to the following exhortations and admonitions. — The poet returns to Arcesilaus from whom he set out. As the oracle given to Pelias was fulfilled, so that will come to pass which was foretold by Medea and the Pythia concerning the prosperity of Cyrene.

260. **σὺν θεῷ**: 'by the help of the god': cf. *σὺν τιμῇ θεῶν*, v. 51.

261. **Κυράνας**: the heroine, the nymph of the city; daughter of Hyppseus who was king of the Lapithae. She was loved by Apollo, who took her to the "garden of Zeus," *Διὸς ἔξοχον ποτὶ κάπον* (cf. vs. 16, 56), where she was received by Aphrodite (as is told in Pyth. IX). — At Delphi, says Pausanias X 15, was an offering from the people of Cyrene: the nymph Cyrene driving a chariot on which stood Battus with Libya, who was crowning him. For such personification, see on Isth. I 1.

Page

49 262. ὀρθόβουλον: epithet of Themis, Aesch. Prom. 18. — ἐφευρομένοις: construe with ἔμμι, v. 259. 'To you to whom has been granted wisdom to rule the sacred city of Cyrene.' This completes the transition from the myth to the conclusion of the ode.

263. 'Be as wise as Oedipus, to solve this riddle. Though an oak is stripped of its branches, and performs menial service as a column in a palace or is thrown into the fire, yet it gives evidence of its strength (διδοὶ ψᾶφον περ' αὐτᾶς). So Damophilus (v. 281), one of the nobles who had been banished by Arcesilaus, leaving his own place desolate like Jason and like the oak, shows the nobility of his nature and should be honored.' — [Οἰδιπόδα: Doric gen. from Οἰδιπόδας (= -δης) as in the choruses of the tragedies. Οἰδιπόδαο is used by Homer and Poesiód.] — From the exiled Damophilus, to whom he afterwards returns, the way is short and easy to the general reference in the epode to the state of Cyrene. — εἰ ἐξερείψη: for the omission of ἄν, cf. v. 274; II. 747 b; G. 225 n. 2. Cf. the omission of ἄν in relative clauses, Isth. I 50.

50 264. [καμ: κατᾶ.]

265. [διδοὶ has a connecting-vowel as in Herodotus, and often in Homer. II. 401 D h; G. 126:1.] — For the elision suffered by περι, see on Ol. VI 38.

266. πῦρ: the fire is simply to complete the figure of the oak. There is in it no allusion to Cyrene or its nobles. It is not the poet's intention to make the resemblance too striking (cf. v. 263). — λοίσθιον: adverbial, 'at last.'

267. σύν: with the other pillars. — ἐρειδομένα: 'firmly planted.'

268. μόχθον δύστανον: that of supporting the roof. — ἄλλοις: ἄλλο-τροίσις, contrasted with ἐόν, its own place in the forest. — ἀμφέπη: cf. of Heracles, Isth. IV 58 κάλλιστον ὕλβον | ἀμφέπων ναίει.

269. This verse has special reference to the exile of Damophilus.

270. 'You can heal the disease and be the savior of your country.' — Παιάν [Παιών, Ionic Παιών. Cf. on Ἄμυθάν, v. 126]: the figure of ἰατῆρ is continued. Apollo is the god of healing and the patron of the Battials; 'he favors thy glory (τιμᾶ φάος) and gives thee success.'

271. Note the asyndeton; 'therefore must thou' etc. — ἀμφιπολεῖν: a medical term.

273. ἐπὶ χώρας ἔσσαι [cf. ἔσσαντο, v. 204]: 'to set in its place.' — ἐξαπίνας [ἐξαίφνης]: 'at once.' For the thought cf. Theognis 845 εὐ μὲν κείμενον ἀνδρὶ κακῶς θέμεν εὐμαρές ἐστιν, | εὐ δὲ θέμεν τὸ κακῶς κείμενον ἀργαλέον.

275. 'But to thee the gods have granted this honor and joy.' — [τίν: σοί.] — τούτων: i.e. to save the state. — ἐξυφαίνονται: cf. ὑφαίνειν ὕλβον, v. 141.

276. Asyndeton as above; 'therefore decide, be willing.'

277. **συνθέμενος πόρσυνε**: 'take heed to and hold in honor.' Cf. the Homeric *σὺ δὲ σύνθεο θυμῷ*.

278. **ἄγγελον ἑσλόν**: Pindar probably cites from a cyclic poet, but the scholiast refers this to a Homeric passage to which this bears little resemblance, O 207 *ἑσθλὸν καὶ τὸ τέτυκται, ὅτ' ἄγγελος αἴσιμα εἶδη*, where Iris as a good messenger urges Poseidon to obey his elder and more powerful brother. So the poet begs the king to listen to his muse as she advises the recall of Damophilus. — **τιμᾶν**: cf. Ol. I 31.

279. Even the muse is exalted, honored by giving good advice, (or by a favorable reception given to her advice).

280. **κλειννότατον** [by assimilation from *κλεεσ-νο-*; cf. *φαεννᾶς* below]: Damophilus was of a noble house and probably connected with the royal family. — **δικαιῶν πραπίδων**: genitive after *ἐπέγνω*, on the analogy of *ἐπειράτο*. Cf. Hom. Δ 357 *ὡς γινῶ χωρόμενοιο*. Plat. Apol. 27 A *ἄρα γνώσεται Σωκράτης ὁ σοφὸς δὴ ἐμοῦ χαριεντιζομένου καὶ ἐναντὶ' ἐμαντοῦ λέγοντος*; Arist. Frogs 815 *ἦνικ' ἂν ὀξυλάλου παρίδῃ θήγοντος ὀδόντας | ἀντιτέχνου*.

281. **ἐν παισὶν νέος**: cf. Soph. Phil. 685 *ἴσος ὦν ἴσοις ἀνὴρ*. He is a youth in energy, an old man in wisdom (cf. Pyth. II 65): he hates calumny and insolence; he is ever on the side of the good, and quick in action.

283. **ὀρφανίζει . . . ὀπός**: he hushes slander: 'he deprives the slanderous tongue of its far-sounding voice.' — **φαεννᾶς**: cf. *φωνή λαμπρά, vox clara*.

285. Cf. Hesiod *Ἔργα* 716 *μηδὲ [καλέεσθαι] κακῶν ἔταρον μηδ' ἑσθλῶν 51 νεικητῆρα*.

286. **ὁ γὰρ καιρός**: 'the critical moment for man's action is brief.'

287. **νῖν**: *τὸν καιρόν*. — **ἔγνωκεν**: sc. Damophilus. He is a ready helper, not a drudge of the favorable moment. — **φαντί** [*φασί*]: see on Pyth. I 52.

288. **γιγνώσκοντα** agrees with the subject of *ἔχειν*, which is in app. with *τοῦτο*.

289. **ἐκτὸς ἔχειν πόδα**: sc. *τῶν καλῶν*. Cf. Aesch. Prom. 263 *ὄστις πημάτων ἔξω πόδα | ἔχει*. By his exile Damophilus is shut out from the good which he is fitted to do and enjoy. He like Atlas bears upon his shoulders a heavy load; (in this the metaphor of v. 268 is borne in mind).

290. **νῦν γε** implies a trust that he will be recalled. — **ἀπό**: 'far from': as, e.g. Hom. B 162 *ἐν Τροίῃ ἀπόλοντο, φίλης ἀπὸ πατρίδος αἴης*.

291. **λύσε δὲ Ζεύς**: Zeus pardoned the Titans (see on Ol. II 70) after his throne was made secure. So it is safe to recall Damophilus. Now

Page

51 the tempest of sedition is past; when the wind shifts or falls, there must be a change of sails.

293. **νοῦσον**: here especially the sorrows of exile.

294. **κράνα**: the fountain Cyre in the older part of the city, to which it probably gave the name. It was consecrated to Apollo as the Ἄρχηγέτης of the colony (see on v. 62). Herod. IV 158 (The Libyans) ἀγαγόντες δέ σφεας (the Greeks) ἐπὶ κρήνην λεγομένην εἶναι Ἀπόλλωνος εἶπαν “ἄνδρες Ἕλληνες, ἐνθαῦτα ὑμῖν ἐπιτήδεον οἰκέειν· ἐνθαῦτα γὰρ ὁ οὐρανὸς τέτρηται” (‘the windows of heaven are opened’).

295. **θυμὸν ἐκδόσθαι**: ‘*genio indulgere*,’ ‘to surrender his soul to his youth,’ to give himself up to the joys of youth and a quiet life. The occupations which he desires are all peaceful and attended by no danger to the state. — **σοφοῖς**: poets and musicians, the usual meaning in Pindar. Arcesilaus himself had skill in, and a love for, music.

296. **ἡσυχία θιγέμεν**: i.e. to enjoy peace. For the dative see on Ol. I 86.

297. **μήτε . . . ἀπαθῆς δέ**: correlative; see on v. 249.

299. **παγὰν [πηγῆν] ἐπέων**: the poet refers to himself. ‘Then could Damophilus tell what a spring of immortal songs he found at Thebes for Arcesilaus.’ In this may be a promise of an ode for an Olympian victory which the king was understood to desire. Pyth. V closes thus: **εὐχομαι νιν** (Zeus) Ὀλυμπίᾳ τῶντὸ δόμεν γέρας ἐπὶ Βάττου γένει.



FIRST NEMEAN ODE.

CHROMIUS, son of Agesidamus, distinguished himself when a youth on the side of the Geloans against the Syracusans in the battle of Helorus. He was a comrade of Gelo, who then was a cavalry commander under Hippocrates of Gela. When Gelo went to Syracuse as tyrant, Chromius went with him, married his sister, and was made guardian of his son in case of Polyzelus's death (see introd. to Ol. II, p. 87). When Gelo's brother Hiero ascended the throne (see introd. to Ol. I, p. 74) Chromius was still held in honor at court and was sent as ambassador to Anaxilaus, tyrant of Rhegium, who was meditating war upon the Epizephyrian Locrians (see Pyth. II 18 fg. and note). He was made governor of the city Aetna with or after Deinomenes (see Pyth. I 58 fg.) and was proclaimed victor at the games as an Aetnaean citizen. He

seems however to have retained his residence at Syracuse, just as Hiero when he gained the victory which is celebrated by the first Pythian ode was proclaimed as *Αἰτναῖος* though he remained tyrant of Syracuse (see on Pyth. I 60).

The ode is introduced by the praise of Ortygia, from which the poet passes to Sicily and the victor. The ode has a polemic tendency: Chromius seems to have encountered opposition in Syracuse. This perhaps suggests the story of Heracles (all the more natural because of the inseparable connection between Heracles and Nemea where Chromius's crown was won), who though opposed bitterly by the queen of the gods, yet won honor by the performance of noble deeds under the guidance of Zeus. This has been and is to be the lot of Chromius.

The myth is not the middle of the ode (the *ὀμφαλός*) as usual, but forms the conclusion (the *σφραγίς*).

There is nothing to fix the date of the ode. Bergk suggests Ol. LXXVII 2, 471 B.C.; Boeckh assigns it to Ol. LXXVI 4, 473 B.C. It can hardly have been earlier, since the city Aetna was founded Ol. LXXVI 1, 476 B.C.

1. ἄμ- [ἀνά-] πνευμα [for the apocopated form of the preposition cf. on 52 Pyth. IV 54: ἀμπνοάν, Ol. VIII 7 quoted on Ol. VI 70; ἀμπνέων, Nem. VIII 19; Ἀλφειοῦ] (once, Ol. VII 15, Pindar uses the form with long penult. Ἀλφειῶ. Cf. on v. 39; τέλος = τέλειος, χάλκεος = χάλκειος): 'resting-place of Alpheus,' i.e. Ortygia. The myth said that the Alpheus was enamored of Arethusa and followed her from Peloponnesus. Strabo VI 270 ἡ δ' Ὀρτυγία συνάπτει γεφύρῃ πρὸς τὴν ἠπειρον ὀμοροῦσα, κρήνην δ' ἔχει τὴν Ἀρέθουσαν ἐξιεῖσαν ποταμὸν εὐθὺς εἰς τὴν θάλατταν. μυθεύουσι δὲ τὸν Ἀλφειὸν εἶναι τοῦτον, ἀρχόμενον μὲν ἐκ τῆς Πελοποννήσου, διὰ δὲ τοῦ πελάγους ὑπὸ γῆς τὸ βεῖθρον ἔχοντα μέχρι πρὸς τὴν Ἀρέθουσαν, εἴτ' ἐκδιδόντα ἐνθὺνδε πάλιν εἰς τὴν θάλατταν. τεκμηριούνται δὲ τοιούτοις τισί· καὶ γὰρ φιάλην τινὰ ἐκπεσοῦσαν ἐνόμισαν ἐν Ὀλυμπίᾳ δεῦρο ἀνενεχθῆναι εἰς τὴν κρήνην, καὶ θολοῦσθαι ἀπὸ τῶν ἐν Ὀλυμπίᾳ βουθυσίων. ὃ τε Πίνδαρος ἐπακολουθῶν τοῖς εἶρηκε τάδε "ἀμπνευμα" κτλ. Cf. Verg. Aen. III 695 Alpheum fama est huc Elidis amnem | occultas egisse vias subter mare, qui nunc | ore Arethusa, tuo Siculis confunditur undis. Milton's Arcades: "Divine Alpheus, who by secret sluice | Stole under seas to meet his Arethuse." The *cultus* of the Alpheus was brought undoubtedly from Peloponnesus and this gave rise to the myth.

Page

52 2. κλεινᾶν Συρακοσσᾶν: the same expression is used Ol. VI 6. — θάλος: cf. Ol. II 45, VI 68. — Ὀρτυγία (the name of Artemis's birthplace at Delos was brought to Syracuse with the worship of the goddess. There were other places of the same name, as near Ephesus, connected with her honor): this island was the original city of Syracuse, and to it the modern city is confined; upon it was situated the palace, and probably the home of Chromius. The island was afterwards connected with the mainland by an embankment which, as we see above, had been washed away before Strabo's time. Embankment and bridge have succeeded each other also since then. Charles V cut through the isthmus in 1552. (Cf. Cicero against Verres, quoted on Pyth. II 1.)

3. δέμνιον: cf. Pyth. II 7 (μεγαλοπόλιες ὦ Συράκοσαι) ποταμίας ἔδος Ἀρτέμιδος. Hom. Ω 615 ὄθι φασὶ θεῶν ἔμμεναι εὐνὰς | νυμφῶν.

4. Δάλου κασιγνήτα: loved by Artemis equally with her birthplace, Delos. Cf. Anth. Pal. VI 273 Ἄρτεμι, Δάλον ἔχουσα καὶ Ὀρτυγίαν ἐροέσσαν. — For the confusion of epithets applicable to the city and its patron goddess cf. Pyth. IV 14; Isth. I 3, and the figure in Ol. II 93. — σέθεν: 'from thee.' So Pyth. VII *init.*, the mention of Athens affords a good introduction to the praise of the Alcmaeonidae: κάλλιστον αἱ μεγαλοπόλιες Ἀθῆναι | προύμιον Ἀλκμανιδᾶν εὐρυσθενεῖ γενεῆ | κρηπίδ' αἰοιδᾶν ἵπποισι βαλέσθαι.

6. ἀελλοπόδων: cf. Pyth. IV 18, fr. 221. — Ζηνὸς χάριν: Zeus, the patron of the Nemean games and of the city which Hiero has founded (see on Pyth. I 30), has favored the victor, and to him praise is due. Cf. on Ol. I 10. — Ζηνὸς Αἰτναίου: so Ol. VI 96. It seems probable that this ode was sung first at Syracuse and then repeated at Aetna. It is possible that to the Syracusans' minds Zeus was enthroned on Mt. Aetna, as near Troy he was Ἰδηθεν μεδέων. — χάριν: as Ol. VII 5; Pyth. II 70.

7. ζεύξαι μέλος: the metaphor is borrowed from the making ready of a wagon. Cf. Ol. VI 22.

8. ἀρχαί: sc. αἱ τοῦ ἐγκωμίου. — βέβληνται: 'the foundation has been laid.' Cf. Pyth. IV 138; Nem. II 4; fr. 77; Pyth. VII 4 quoted above on v. 4. — θεῶν: genitive of source, not unlike dative of agent; cf. Pyth. IV 144; H. 582 a; G. 176: 2.

10. εὐτυχία: of success in the games; cf. Ol. II 51.

14. Ζεὺς ἔδωκεν: cf. Cicero in Verrem II: IV 106 vetus est haec opinio, iudices, quae constat ex antiquissimis Graecorum litteris ac monumentis insulam Siciliam totam esse Cereri et Liberæ consecratam. See Ol. VI 95. Theoc. XVI 83 κούρη θ', ἥ σὺν ματρὶ πολυκλήρων Ἐφυραίων | εἶληχας μέγα ἕστου παρ' ὕδασι Λυσιμελείας (the marsh near Syracuse). So

Rhodes was given to Helios, Ol. VII 58 fg. — **Φερσεφόνα**: so also Ol. XIV 21 for **Περσεφόνα**. A fanciful etymology is given in the Orphic Hymns XXIX 16 **Φερσεφόνεια, φέρεις γὰρ αἶε καὶ πάντα φονεύεις**. — **κατένευσεν**: cf. Hom. A 528 **κυανέρισιν ἐπ' ὄφρυσί νεύσει Κρονίω, | ἀμβρόσια δ' ἄρα χαίται κτλ.** The indirect construction follows as Hom. Θ 246 **νεύσει δέ οἱ λαὸν σῶν ἔμμεναι**. Cf. Isth. VIII 50. — **ἀριστεύουσιν**: cf. fr. 106. Aesch. Prom. 369 **τῆς καλλικάρπου Σικελίας λευροῦς γύας**. "In spite of the scarcity of forests and streams, Sicily is one of the most beautiful and fruitful lands of Europe. The thermometer, except upon the high mountains, rarely falls to the freezing-point; the meadows grow green with the first rains of October and November; the almond trees bloom in February, the first cherries are ripe by the end of April, the grain is harvested in June; through the whole winter the crops cover the fields, and lemon and orange trees adorn the orchards with their golden fruit. This island in ancient times was a continuously well-filled granary." (Holm.) In the famine of 492/1 B.C. Gelo sent grain to Rome, and in 480 B.C. he was ready. Herodotus (VII 158) tells us, to furnish provisions for the whole Greek force if they would make him their leader against the Persian. — **χθονός**: partitive genitive with the superlative idea in **ἀριστεύουσιν**.

15. **ὀρθῶσειν** depends on **κατένευσεν**. — **κορυφαῖς πόλεων**: 'with the best of cities.' Cf. v. 34; Ol. I 13, II 13.

16. **πολέμου μναστήρα**: for the thought cf. Pyth. II 2: for the expression cf. the Homeric **μῆσαντο δὲ χάρμης** and **μῆστωρες αὐτῆς**.

17. **ἵππαιχμον**: the Sicilian cavalry was prominent in their wars. In these expressions is an allusion to the distinction of Chromius in war. His bravery is exalted in Nem. IX where he is likened to Hector. — In **Ὀλυμπιάδων φύλλοις** reference is made to the Olympian victories of Gelo and Hiero. — **χρυσείος**: see on Ol. XI 13.

18. **μυθέντα**: cf. Ol. I 22; Nem. II 22, IV 21 **Καδμεῖοι νιν οὐκ ἀέκοντες ἄνθεσι μίγνουν**. — **πολλῶν ἐπέβαν**: 'I touched upon many praises.' — **καιρόν**: 'fittingly,' adverbial, as Pyth. I 81. — **ψεύδει βαλῶν** (cf. **ἔγχει ἀκοντίζειν**): for the metaphor of a missile see on Ol. I 112.

19. **ἔσταν** is probably only figurative, see on Pyth. II 4, although the praise for hospitality is to be understood literally. — **ἐπὶ θύραις** (Homeric as σ 239 **ἐπ' αὐλείῃσι θύρῃσι | ἦσται**): cf. Isth. VIII 2.

20. **φιλοξείνου**: Pindar loves to praise hospitality: cf. Ol. II 6.

21. **ἀρμόδιον**: 'fitting.' Cf. Pyth. IV 129 **ξεῖν' ἀρμόζοντα τεύχων**.

18. If **καιρόν** is used as Ol. II 54; Pyth. I 57, then the clause may mean 'I reached (i.e. I have) the opportunity for (i.e. to bestow) many praises.'

Page
53 23. οὐκ ἀπείρατοι (cf. Ol. XI 18 *μηδ' ἀπείρατοι καλῶν*): his doors are open to strangers as well as to his fellow citizens.

24. [ἐντί: εἰσί]. — λέλογχε κτλ.: Aristarchus explains: τοῖς δὲ τοὺς ἀγαθοὺς μεμφομένους τοῦτο λέλογχε καὶ ὑποκειμένον ἔστιν, οἷον ἀκολουθεῖ, ὥσπερ καπνῷ ὕδωρ φέρειν ἀντίον κατασβεννύναι, i.e. 'it is the lot of those who blame the noble to carry water against smoke,' which only increases it. Thus the enemies of Chromius by their false blame have only heightened his praise.

25. Some employ some means, others employ others, to attain their ends. — ἐν εὐθείαις ὁδοῖς: the antithesis is found v. 64. Cf. Pyth. II 82. — φυᾶ: φύσει, 'according to his nature, talents.' This advice is emphasized by the story of Heracles, who slew the serpents by his natural strength. The mention of this myth is the more appropriate since the victory of Chromius had been won at Nemea, with which the name of Heracles was associated; there may be also an allusion to the youthful valor of Chromius, besides the connection indicated in the introduction.

26. Cf. Hom. Π 630 ἐν γὰρ χερσὶ τέλος πολέμου, ἐπέων δ' ἐνὶ βουλῇ.

27. φρήν: sc. πράσσει. — προῦδεῖν (subject of ἔπειται): an allusion to the diplomatic success of Chromius.

28. συγγενὲς κτλ. explains φυᾶ above. — For the position of οἷς, cf. on Ol. VI 27 and the position of ὕν, Pyth. II 42.

29. σέο δ' ἀμφὶ τρόπῳ: i.e. 'with your character, gifts.'

30. τῶν τε καὶ τῶν: ἔργων τε καὶ βουλῶν. He has both wisdom and talent for action. In Nem. VIII 8 Aeacus is *χειρὶ καὶ βουλαῖς ἄριστος*. — For the demonstrative use of the article cf. Ol. II 53 and note, but there *τά τε καὶ τά* means *varia*. — χρήσιες in Pindar, nouns in *-is* keep the *ι* through all cases except perhaps the dative singular; cf. ὕφιας, v. 45; ὕβριος, Ol. VII 90; ῥήσιες, Ol. VII 55]: 'employments,' 'opportunities for employing.'

31. οὐκ ἔραμαι: a laudatory allusion to Chromius, much more poetical than if Pindar had said *οὐκ ἔραται*. A similar use of the first person occurs in the admonitions to Hiero, Pyth. III 108 fg.: τὸν δ' ἀμφέπονθ' αἰεὶ φρασίν | δαίμον' ἀσκήσω κατ' ἐμὴν θεραπεύων μηχανάν. — ἐν μεγάρῳ (cf. fr. 221): cf. Isth. I 67. — κατακρύψαις [-κρύψας] ἔχειν: nearly a periphrastic perfect, not infrequent in the tragedies; H. 797; G. 279: 1 n. 2.

24. This impersonal use of *λαγχάνω* is so unparalleled in early Greek that other commentators understand the sentence thus: 'his hospitality has gained for him noble friends by whom he quenches blame as he would quench fire with water.' Notice then the chiasmus *μεμφομένους . . . καπνῷ, ἔσλους . . . ὕδωρ*.

32. **έόντων**: partitive genitive (or perhaps, genitive of source) depending on **εὖ παθεῖν**; cf. the Homeric **χαριζομένη παρεόντων**. — **εὖ τε παθεῖν** (cf. Pyth. III 103 **χρῆ πρὸς μακάρων | τυγχάνοντ' εὖ πασχέμεν**) **καὶ ἀκούσαι**: to be rich and praised is perfect happiness. See on Pyth. I 100. — **ἔρχονται** is more personal than **εἰσί**. It is an idiom common to all languages; cf. Ol. I 100. — **Το ἔλπίδες** ('expectations') the connection gives the sense of 'fears'; we are all exposed to the inconstancy of fortune.

33. **ἐγὼ κτλ.**: transition to the myth; cf. Isth. V 19 fg. — **Ἡρακλέος ἀντέχομαι**: 'I gladly remember Heracles.' Cf. Pyth. IX 87 **κωφὸς ἀνήρ τις, ὃς Ἡρακλεῖ στόμα μὴ παραβάλλει**, 'the man is a dull fellow who does not lend his mouth to the praise of Heracles.'

34. **κορυφαῖς ἀρετᾶν**: also Ol. I 13. — **ὀτρύνων λόγον**: cf. Plato, *Repub.* 450 A **λόγον πάλιν κινεῖτε καὶ ἐσμὸν λόγων ἐπεγείρετε**.

35. **ἐπεὶ αὐτίκα**: **ἐπεὶ τάχιστα**. Cf. Pyth. IV 111 and note. — **σπλάγ- 54**
χνῶν ὕπο: see on Ol. VI 43 where the more simple expression **ἐς φάος** is found corresponding to **θαπτὰν ἐς αἴγλαν** here,* also corresponding to the Homeric **φώσδε** in Π 188 **ἐξάγαγε πρὸ φώσδε καὶ ἡελίου ἴδεν αὐγὰς**.

36. **κασιγνήτῳ**: Iphicles.

37. **ὡς** (anaphora of **ὡς** in v. 35): 'how,' 'that.' — **λαθὼν ἐγκατέβα**:
ἔλαθεν ἐγκαταβάς.

38. **κροκωτὸν σπάργανον**: see on Pyth. IV 232 and cf. Pyth. IV 114.

39. [**βασιλεια** (disyllabic): **βασιλεια**. So **ἰέρεα** for **ἰέρεια**, Pyth. IV 5. **Αἰνέα** for **Αἰνεΐα**, Ol. VI 88; **Ἄλφειοῦ** for **Ἄλφειοῦ**, v. 1.]

40. **σπερχθεῖσα**: i.e. 'angry.' Cf. Hom. Ω 248 (**οἱ δ' ἴσαν ἔξω**) **σπερχομένοιο γέροντος**. Though Heracles is mentioned often by Pindar, this is the poet's only reference to the hate of Hera. — **θυμῶ**: cf. Ol. II 8.

41. [**τοί**: **οὔτοι**.] — **οἰχθεῖσᾶν πυλᾶν** [**πυλᾶν**]: gen. abs.; 'as the gates were opened.'

42. [**ἔβαν**: **ἔβησαν**.] — **ᾠκείας** paints their eagerness (cf. **μεμαῶτες**).

43. **μάχας**: genitive after **πειράτο**. H. 576; G. 171.

44. **δισσαῖσι δοιούς**: the poets are fond of this juxtaposition. — **αἰχένων** (genitive of the part touched): 'by the neck.'

45. [**μάρψαις**: **μάρψας**.] — **ὄφιας**: called **δράκοντας** above. See on Pyth. IV 249.

46. **ἀγχομένοιοι** (dat. of interest, H. 601 a; G. 184: 3 n. 1) **κτλ.**: 'time breathed forth their life from their huge bodies as they were choked,' i.e. 'they were choked so long that at last life left them.'

47. **μελέων**: the Homeric **μελέων ἐξείλετο θυμόν**, λ 201. — **ἀφάτων**: 'unspeakably great.'

32. **κοινὰ κτλ.**: or, 'the hopes and plans of enterprising men are for the benefit of all (**κοινὰ**) and need such friends as Chromius makes by his liberality.'

Page

54 48. **ἐκ** is to be construed with **πλάξε**.

50. We know that the maids were frightened into helplessness, for Alcmena herself (*αὐτά*), without her outer robe (*ἄπεπλος*), in spite of her weakness, and though only half-clad, yet (*ὄμως*) rushed to protect her children. — *ἄπεπλος*: in her haste. Cf. Eur. Hec. 933 *λέχη δὲ φίλια μονόπεπλος* (= *ἄπεπλος*, here) | *λιπούσα, Δωρὶς ὡς κόρα*. So in Aesch. Prom. 135 the ocean nymphs hastened unsandalled (*ἀπέδιλος*) to visit Prometheus. — Cf. the description by the younger Philostratus of a painting of this scene, Imagines V: *ἡ δ' ἐκπληξίς αὐτῆν (Alcmena) οὐδὲ λεχῶ κείσθαι ξυνεχώρησεν· ὄρᾳς γάρ που ὡς ἄβλαυτος ('unslipperd') καὶ μονοχίτων ἀναπηδήσασα τῆς εὐνῆς ξὺν ἀτάκτῳ τῇ κόμῃ τὰς χεῖρας ἐκπετάσασα βοᾷ, θεράπαιναί τε, ὕσαι παρῆσαν τικτούση, ἐκπλαγεῖσαι ἄλλη ἄλλο τι προσδιαλέγονται τῇ πλησίον, οἱ δὲ ἐν ὄπλοις οὗτοι καὶ ὁ γυμνῶ τῷ ξίφει ἕτοιμος . . . καὶ οὐκ οἶδ' εἴτε ἐκπέπληγεν εἴτε χαίρει λοιπόν· . . . καὶ ὥδι πλησίον ὁ Τειρεσίας θεσπίζων, οἶμαι ὅπως ὁ νῦν ἐν σπαργάνοις ἔσται, γέγραπται δὲ ἐνθεος καὶ μαντικὸν ἐπασθμαίνων*. The story is told in detail by Theocritus, Idyll XXIV. There Alcmena hears the children and calls to Amphitryo, v. 36: *ἄνστα, μηδὲ πόδεσσιν ἑοῖς ὑπὸ σάνδαλα θείης κτλ.* — *ἄμνεν*: imperfect of attempted action. II. 702; G. 200 n. 2. — For *ὑβριν κνωδάλων*, as nearly equivalent to *ὑβριστα κνώδαλα*, cf. on *σθένος ἡμίονων*, Ol. VI 22.

51. **Καδμείων ἀγοί**: the Theban rulers seem to have been feasting with Amphitryo when the news of the serpents was brought. The scene, evidently, is laid in Thebes.

55 53. **τυπεῖς**: cf. Hom. T 125 *τὸν δ' ἄχος ὀξὺν κατὰ φρένα τύπε βαθείαν*. — **τὸ οἰκείον κτλ.**: cf. Theognis 655 *σὺν σοί, Κύρνε, παθόντι κακῶς ἀνιώμεθα πάντες* | *ἀλλὰ τοι ἀλλότριον κῆδος ἐφημέριον*.

55. **ἔστα**: sc. Amphitryo, the preceding verse and a half being parenthetical.

56. **μυχθεῖς**: cf. v. 18.

57. **λήμα**: 'spirit,' 'courage.'

58. **παλίγγλωσσον**: the message was reversed; the child had killed the snakes, the snakes had not killed the children.

59. **ῥῆσιν**: a frequent expression for the words of messengers.

60. **γείτονα**: Amphitryo dwelt by the Electra gate, on the road to Platea, according to Pausanias IX 11: 1. The *οἰωνοσκοπεῖον* of Teiresias was not far away, cf. Paus. XI 16: 1. — **Διὸς ὑψίστου** (there was at Thebes a temple of Zeus "*Υψίστος*): Teiresias was prophet of Apollo and thus of Zeus, see on Pyth. IV 4.

61. **παντὶ στρατῷ**: 'to all the people'; see on Ol. XI 17. — **ποῖαις ὀμλήσει** (sc. Heracles): the forms of the direct question are retained. — It is much more poetic that Teiresias should predict the future exploits

of Heracles than that Pindar should narrate them in his own person. 55 Cf. the prediction of Medea, *Pyth.* IV 50 fg. In the Persians of Aeschylus, 800 fg., the shade of Darius predicts the Persian disaster at Platea. In Callimachus, Hymn to Delos 171 fg., Apollo, yet unborn, predicts the invasion of Phocis by the Gauls under Brennus.

62. ὄσους κτλ.: cf. Heracles in Soph. *Trach.* 1010: ἀδικώτατοι ἄνδρες, οὓς δὴ | πολλὰ μὲν ἐν πόντῳ, κατὰ τε θρῖα πάντα καθαίρων, | ὠλεκόμαν.

63. πόντῳ θήρας: Heracles cleared the sea of monsters, which some have thought to be "a poetical description of the much dreaded pirates." Cf. *Nem.* III 23 δάμασε δὲ θήρας ἐν πελάγει | ὑπερόχους. *Isth.* IV 55 υἱὸς Ἀλκμήνας· ὅς Οὐλυμπόνδ' ἔβα, γαίης τε πάσας | καὶ βαθυκρήμου πολιᾶς ἄλδος ἐξευρῶν θέναρ, | ναυτιλιασί τε πορθμὸν ἀμερώσαις. — One of these monsters is referred to Hom. *γ* 145 fg. Stesichorus in his *Geryoneis* narrated the exploits of Heracles as θηροκτόνος. — αἰδροδίκας: cf. Hom. *ι* 215 ἄγριον, οὔτε δίκας ἐν εἰδότα.

64. εἴ τινα κυροί: a general supposition equivalent to *δντινα*. — σὺν πλαγίῳ: the antithesis of ἐν εὐθείαις ὁδοῖς, *v.* 25.

67. καὶ γάρ: 'naturally, for' —: with his might it is easy. — Φλέγρας (probably the Thracian peninsula, which was afterward called Pallene. The old name was given undoubtedly because of the evidences there found of volcanic action. Cf. the *Phlegraei campi* of Campania, to which Diodorus, V 71: 4, assigns a like conflict between the gods and giants): cf. *Isth.* VI 32 καὶ τὸν βουβόταν οὐρεῖ ἴσον | Φλέγραισιν εὐρῶν Ἀλκωνῆ σφετέρας οὐ φείσατο | χερσὶν βαρυφθόγγιο νευρᾶς | Ἑρακλῆς. — μάχαν: for the cognate acc. cf. Soph. *Trach.* 159 (Ἑρακλῆς) πολλοὺς ἀγῶνας ἐξιῶν. Thuc. I 3: 5 στρατεῖαν ξυνηλθόν.

68. σφί: the giants. — φύρσεσθαι κόμαν: cf. (of Patroclus's helmet), Hom. *π* 795 μίανθησαν δὲ ἔθειραι | αἵματι καὶ κονίσι. Φ 407 (Ares) ἐκόμισε δὲ χαίτας. Hor. *Car.* I 15: 20 crines pulvere collines.

69. τὸν ἅπαντα χρόνον is found in slightly different sense in *Pyth.* I 46.

70. καμάτων ποιῶν is in apposition with ἀσυχίαν ἐξάιρετον. His rest is from great labors and as a reward for them. In this may be an allusion to the honors which Chromius was enjoying after an active life.

71. δεξάμενον Ἥβαν: the happiness of Heracles in receiving Hebe as his bride is emphasized also elsewhere. *Isth.* IV 58 νῦν δὲ παρ' Αἰγιοχῶ κάλλιστον ὕλβον | ἀμφέπων ναίει, τετίματ' αἰ τε πρὸς ἀθανάτων φίλος, Ἥβαν τ' ὀπιύει, | χρυσέων οἰκῶν ἀναξ καὶ γαμβρὸς Ἥρας. Hom. *λ* 602 αὐτὸς δὲ μετ' ἀθανάτοισι θεοῖσιν | τέρπεται ἐν θαλίῃ καὶ ἔχει καλλίσφυρον Ἥβην, Hom. *Hy.* XV πολλὰ μὲν αὐτὸς ἔρεξεν ἀτάσθαλα, πολλὰ δ' ἀνέτη· | νῦν δ' ἦδη κατὰ καλὸν ἔδος νιφόετος Ὀλύμπου | ναίει τερπόμενος καὶ ἔχει καλλίσφυρον Ἥβην. — So Chromius was honored with the hand of the sister of

Page
55 Gelo and Hiero.—**γάμον δαΐσαντα**: cf. Hom. T 299 *δαΐσειν δὲ γάμον μετὰ Μυρμιδόνεσσιν*, Ψ 29 *αὐτὰρ ὁ τοῖσι τάφον μενοεικέα δαΐνυ*, Eur. Iph. Aul. 707 *ἐνταῦθ' ἔδαισαν Πηλέως γάμους θεοί*.

72. [**Δί: Δί**. The same form is found Isth. VIII 37 and in the inscription quoted on Pyth. I 73.]—**αἰνήσειν**: *εὐαρεστήσειν*.

SECOND NEMEAN ODE.

THIS ode is in honor of the victory in the *παγκράτιον* gained at Nemea by Timodemus of Athens. The victor was of the deme Acharnae (v. 16), but was connected with Salamis by birth or education (*θρέψαι*, v. 13); perhaps his father lived at Salamis.

The date is uncertain.

The ode was sung at Athens.

56 1. As the Homerids begin their recitals with the invocation of Zeus, so Timodemus has begun his career as a pancratiast in the grove of Zeus at Nemea.—**καί** is used in both protasis and apodosis, as if they were coördinate sentences (II. 856 b.). To be strictly regular, the second member should begin: *ἐνθεν ὄδ' ἀνήρ*.—**Ὀμηρίδαι**: according to Curtius (*de nomine Homeri*) the members of a guild of poets and singers were called *ὕμφοι*, 'mates,' 'comrades'; the members of the next generation were called *Ὀμηρίδαι* (as the "sons of Asaph" were a guild of singers in the Jewish temple), from which patronymic the eponym "*Ὀμηρος*" was formed afterwards. In later times, as in this passage, the Homerids were simply rhapsodes, the wandering minstrels who sang the old epics.

2. **ῥαπτῶν ἐπέων**: the continuity of the epic poems was not broken by division into strophes and verses of different length. Pindar indulges in another and more fanciful etymology of the word *ῥαψωδός*, Isth. IV 37 *ἀλλ' Ὀμηρός τοι τετίμακεν* (sc. *Αἴαντα*) *δι' ἀνθρώπων, ὅς αὐτοῦ | πᾶσαν ὀρθώσας ἀρετὰν κατὰ ῥάβδον ἔφρασεν | θεσπεσιῶν ἐπέων λοιποῖς ἀθύρειν*.—**ταπολλά**: 'generally'; not infrequently the muses and other divinities were invoked. The recitation of the epic poem was introduced by a brief hymn. This is indicated by the close of most of the so-called Homeric hymns, e.g. Hy. Pyth. Apol. 367 *καὶ σὺ μὲν οὕτω χαῖρε, Διὸς καὶ Λητοῦς υἱέ· | αὐτὰρ ἐγὼ καὶ σεῖο καὶ ἄλλης μνήσομαι ἀοιδῆς*. Hy. XXXII fin.: *χαῖρε, ἄνασσα . . . σεὸ δ' ἀρχόμενος κλέα φωτῶν | ἄσομαι ἡμιθέων, ὧν κλείουσ' ἔργματ' ἀοιδοί*. Cf. Nem. V 25 *αἱ δὲ (Μοῦσαι) πρῶτιστον μὲν*

ἔμνησαν Διὸς ἀρχόμενοι σεμνὰν θέτιν κτλ. Apollon. Rhod. Arg. I 1 ἀρχόμενος σέο, Φοῖβε, παλαιγενέων κλέα φωτῶν | μνήσομαι. Verg. Ecl. III 60 ab Iove principium musae.

3. Διὸς ἐκ προοιμίου (in apposition with *θεῖν* above): i.e. 'with a prelude of (devoted to) Zeus.'

4. καταβολὰν (refers to *ἄρχονται* above) δέδεκται (cf. Pyth. I 80): 'he has received' the crown which is 'the foundation' of future victories in the sacred games. Cf. Nem. I 8.

5. ἄλσει: Nemea, like Olympia, was a sanctuary, not a town. The name is connected evidently with *νέμος* (*nemus*); cf. the gloss of Hesychius: *νέμεα· σύνδενδροι τόποι*, and at Nemea was a cypress grove. Traces of the stadium are still to be seen, and of the temple, which perhaps was not built until the time of the Macedonian supremacy, three slender Doric columns are still standing. Cf. Strabo VIII 377 *ἐνταῦθα δὲ καὶ ἡ Νεμέα μεταξὺ Κλεωνῶν καὶ Φλιοῦντος καὶ τὸ ἄλσος, ἐν ᾧ καὶ τὰ Νέμεα συντελεῖν ἔθος τοῖς Ἀργείοις*.

6. ὀφείλει (impersonal, like *πρέπον, ἀναγκαῖον, εὐικός ἐστι*. The subject is *Τιμονόου παῖδα δρέπεσθαι*. This impersonal use can hardly be paralleled from classic authors): 'it is due.' 'it is to be expected.' — *πατρίαν καθ' ὁδόν*: 'in his fathers' footsteps.' Their victories are enumerated vs. 19 fg.

8. αἰῶν: the time which rules men's destinies. Cf. Melinno's ode to the city Rome, 13 fg.: *πάντα δὲ σφάλλων ὁ μέγιστος αἰὼν | καὶ μεταπλάσσαν βίον ἄλλοτ' ἄλλως, | σοὶ μόνῃ πλησίστιον οὖρον ἀρχᾶς | οὐ μεταβάλλει*. In Pyth. I 46 *χρόνος* is used in a similar sense. — *κόσμον*: predicate; 'has given him as an honor to Athens.'

9. θάμα: ἅμα (to be distinguished from *θαμά*, 'frequently'); also Ol. VII 12. — *δρέπεσθαι κτλ.* (see on Ol. I 13): but besides the victories which the Timodemids had gained already at Delphi and Corinth, the most glorious of all crowns, the Olympian olive, was confidently to be expected: Orion will rise soon after the Pleiades.

11. ὄρειᾶν [*ὄρειῶν*]: the Pleiades, according to the myth, were born on Cyllene, the lofty mountain of northeastern Arcadia. So Maia the eldest is called *οὐρεία* by Simonides. Originally perhaps they were cloud-nymphs, and were *ὑρειαί* as resting on the mountain-summits.

12. Ὀαρίωνα: *Ωα* is pronounced as one syllable by synizesis: so Hesiod *Ἔργα* 619 *Πληιάδες σθένος ἕβριμον Ὀαρίωνος | φεύγουσαι*. Callim. *Πυ.* Artemis 265 *οὐδὲ μὲν Ὀαρίων ἀγαθὸν γάμον ἐμνήστεισαν*. — Ὀαρίωνα ἀνείσθαι: there is a paronomasia between *ὄρειᾶν* and Ὀαρίωνα, and possibly an allusion in the *Πελειάδων* to the seven victories (see v. 23) which the family of Timodemus had gained at Nemea. — [*ἀνείσθαι*: cf. on

Page

56 ἀμνάσει, Pyth. IV 54; also Hom. κ 192 οὐδ' ὄπη ἀννεῖται (ἥλιος). We should expect ἀννεῖσθαι from analogy; but sometimes the preposition loses not only its final vowel but, after assimilation, the preceding consonant. Cf. κάπετον for κατέπεσον, Ol. VIII 38; καβαίνων for καταβαίνων, Alcman fr. 38.]

13. φῶτα μαχατάν: cf. Hom. σ 261 μαχητὰς ἄνδρας.

14. δυνατός: here an adjective of two endings.—Αἶαντος: Ajax boasts of his Salaminian birth, Hom. Η 198 ἐπεὶ οὐδ' ἐμὲ νῆϊδά γ' οὕτως | ἔλπομαι ἐν Σαλαμῖνι γενέσθαι τε τραφέμεν τε. There he was highly honored, as at Athens he was one of the ten eponymous heroes after whom the φυλαί were named. Salamis is πόλις Αἶαντος, Isth. V 48, and νῆσος Αἶαντος, Aesch. Pers. 368 and Simonides fr. 98.—ἐπαῖσε (from ἐπαῖω): 'he felt' (the power of) Ajax. Cf. Hor. Car. IV 6 Dive, quem proles Niobe magna | vindicem linguae . . . sensit. Cf. Isth. VI 24 fg. οὐδ' ἔστιν οὕτω βάρβαρος οὔτε παλίγγλωστος πόλις | ἄτις οὐ Πηλεὸς αἰεὶ κλέος ἥρωος . . . οὐδ' ἄτις Αἶαντος Τελαμωνιάδα.—For the position of δέ, see on Ol. I 36.

15. ἀέξει: 'exalts'; cf. Ol. VIII 88 αὐτοῦς τ' ἀέξει καὶ πόλιν.

57 16. Ἀχάρναι εὐάνορος: as Ajax and Timodemus are connected by vs. 13 fg., so the Timodemids are praised through their fellow-demesmen the Acharnians, who were well known to be powerful men. Cf. Arist. Achar. 180 Ἀχαρνικοὶ, στιπτοὶ γέροντες, πρίνιοι, | ἀτεράμονες, Μαραθωνομάχαι, σφενδάμνιοι, 'Acharnians, case-hardened, old, inveterate, hard-handed | Veterans of Marathon, hearts of oak and iron, | Slingers and smiters' (Frere's translation).

17. ὅσσα δ' (adverbial, like τὸ δέ, τὰ δέ, ὅσον δέ) ἀμφ' ἀέθλοισ (cf. Isth. V 55): ἀέθλων γ' ἔνεκεν (Ol. I 99), 'but as for games.'

18. προλέγονται: 'are distinguished.' Cf. Hom. N 689 οἱ μὲν Ἀθηναίων προλελεγμένοι.

19. For the picturesque enumeration of the victories cf. Ol. VII 80 fg. and note; Ol. XIII 106 τὰ δ' ὑπ' ὀφρύϊ Παρνασίᾳ | ἔξ· Ἀργεῖ δ' ὅσσα καὶ ἐν Θήβαις· ὅσα τ' Ἀρκάσι (βάσσαις) | μαρτυρήσει Λυκαίου βωμὸς ἄναξ· | Πέλλανά τε καὶ Σικυῶν καὶ Μέγαρ' Αἰακιδᾶν τ' εὐεργέες ἄλσος, | ἄτ' Ἐλευσίς, καὶ λιπαρὰ Μαραθῶν | ταί θ' ὑπ' Αἴτνας ὑψιλόφου καλλιπλοῦτοι | πόλιες, ἅ τ' Εὐβοία. καὶ πᾶσαν κατὰ | Ἑλλάδ' εὐρήσεις ἐρευνῶν μᾶσσον' ἢ ὡς ιδέμεν. Nem. X 25 ἐκράτησε δὲ καὶ ποθ' Ἑλλανα στρατὸν Πυθῶνι, τύχη τε μολῶν | καὶ τὸν Ἰσθμοῖ καὶ Νεμέζι στέφανον Μοΐσαισιν ἔδωκ' ἀρόσαι, | τρὶς μὲν ἐν πόντοιο πύλαισι λαχῶν, | τρὶς δὲ καὶ σεμνοῖς διαπέδοις ἐν Ἀδραστείῳ νόμῳ.—ὑψιμέδοντι: ἐν ὕψει βασιλεύοντι. Parnassus commands Delphi.—[ἐκό-

14. ἐπαῖσεν: the Mss. give ἀκουσεν, which Bergk thinks a mere gloss on a less familiar word, and cites the scholion: ἤσθετο τῇ κείρᾳ ὅτι ἡ Σαλαμὶς φέρεται ἄνδρας ἀγαθοῦς.

μῖξαν: ἐκόμισαν, formed from a γ-stem (though Ol. II 14 we find κόμισον); H. 328 D; G. 108 IV 1 b n. 1; cf. κομάζετε, v. 24. See on ἀρπάξαις, Pyth. IV 34.]

20. **Κορινθίων**: as judges. βραβεῖς, of the Isthmian games.

21. **ἐν πτυχαῖς**: i.e. at the isthmus of Corinth which is called a valley as between the mountains of Northern Greece and Peloponnesus. Cf. Isth. III 11 ἐν βάσσαισιν Ἴσθμοῦ, VIII 68 Ἴσθμιον ἀν νάπος. — Πέλοπος: Pelops gave his name to the whole peninsula; cf. Ol. I 24.

22. **στεφάνοις ἔμιχθεν** [ἐμίχθησαν]: cf. Nem. I 18 and note.

23. **ἔπτα**: sc. στεφάνοις ἔμιχθεν. — **οἴκοι**: in the various Athenian festivals, see on Ol. VII 82. — **μάσσονα** (comparative of μακρός) **ἀριθμοῦ**: μείζονα ἢ ἀριθμείσθαι. Cf. Ol. XIII 113, quoted above on v. 19.

24. After naming the victories gained elsewhere, the poet comes to the victory to be celebrated to-day. — **Διὸς ἀγῶνι**: ἐν Νεμειῶν Διὸς ἄλσει. — **κομάζετε**: cf. Ol. XI 16. — **Τιμοδήμω**: in honor of Timodemus; cf. πατρί, Ol. VI 68.

25. **ἐξάρχετε** is used frequently in the sense of 'beginning (striking up) a hymn,' as Xen. Cyr. III 3: 58 ἐξήρχεν αὐτὸς Κύρος παιᾶνα τὸν νομιζόμενον. Hence it has been conjectured that the ode did not originally end here, but that a large part has been lost. It may be meant however only as the beginning of the κῶμος and the greeting of Timodemus.



FIRST ISTHMIAN ODE.

THIS ode was composed in honor of the victory in the chariot-race which was won in the Isthmian games by Herodotus of Thebes, a member of a noble family (see v. 39) whose family-home was at Orchomenus.

The praise of Thebes forms the introduction. The ὀμφαλός, the heart of the ode, is occupied with the praise of Castor and Iolaus, the two model horsemen to whom the victor is likened; Herodotus brings honor to Thebes as did Iolaus.

The date is uncertain.

1. The poet lays aside an ode in the composition of which he is engaged for a Cean victor in the Delian games, to prepare this ode in

1. It may be that the poem on which Pindar was engaged was not an epinician ode, but a paean to Apollo, ordered by the people of Ceos. We know of three temples to Apollo on that island.

Page

57 honor of his native city. This shows that Pindar did not compose his songs on the spur of the moment, as some have thought, to be sung on the night of the victory. — **μάτερ**: Pindar refers to Thebes as his home also Isth. VIII 17. In Ol. VI 84 he calls Theba's mother, Metopa, his **ματρομάτωρ**. — **τὸ τεὸν πρᾶγμα**: Thebes received glory from the victory of Herodotus and from the praise bestowed on that victory. — **χρῦσασι Θήβα**: sculpture exerted a wide influence on the poetic personification of the Greeks. We may suppose a statue of the city-heroine with golden (gilt) raiment and a golden shield. Cf. fr. 195 **Εὐάρματε, χρυσοχίτων, ιερώτατον | ἄγαλμα, Θήβα**. Statues of cities (or their heroines) were not uncommon. See on Pyth. IV 261. At Olympia were statues of Theba and the other daughters of Asopus, with their father, the gift of the Phliasi-ans; at Amyclae was a statue of Sparta; similarly, in the decree of the Byzantines, Dem. de Corona § 91, it is ordered **στάσαι δὲ καὶ εἰκόνας τρεῖς ἑκκαίδεκαπήχεις ἐν τῷ Βοσπορίῳ, στεφανούμενον τὸν Δᾶμον τὸν Ἀθηναίων ὑπὸ τῷ Δάμῳ τῷ Βυζαντίῳ καὶ Περινθίῳ**. — **Θήβα**: the poets used the name of the city in both singular and plural; cf. Homer, Δ 406 **Θήβης ἕδος εἴλομεν ἑπταπύλοιο**. So Ol. VI 85.

2. **ἀσχολίας ὑπέρτερον**: 'more pressing even (καί) than my present engagement.' (Paley.) Cf. Plato, Phaedrus 227 B **οὐκ ἂν οἶει με κατὰ Πίνδαρον καὶ ἀσχολίας ὑπέρτερον πρᾶγμα ποιήσασθαι τὸ σὴν τε καὶ Λυσίου διατριβὴν ἀκούσαι**;

3. **μὴ νεμεσάσαι**: 'may Delos not be angry.' The triumphal ode which is to celebrate the victory won at Delos yields (and thus *Delos* yields) to the ode for the Theban Herodotus.

4. **ἐν ᾧ κέχυμαι**: ἐφ' ᾗ νῦν πᾶς ἐγκειμαι, 'on which I am engaged.'

6. **ὦ Ἀπολλωνίας**: sc. γῆ. — **χαρίτων**: i.e. 'songs,' 'hymns.' Cf. Isth. III 7 **εὐκλέων δ' ἔργων ἄποινα χρῆ μὲν ὑμνήσαι τὸν ἐσλόν, | χρῆ δὲ καμάζοντ' ἀγαλαῖς χαρίτεσσιν βαστάσαι**. — **ζεύξω τέλος**: 'by the help of the gods (cf. **σύν τιμᾷ θεῶν**, Pyth. IV 51) I will join the completion of both,' i.e. 'I will finish both, will sing in praise of the victory gained at Delos and of that of Herodotus.'

58 7. **ἀκειρεκόμαν Φοῖβον**: Milton's "unshorn Apollo." — **χορεύων** is equivalent to 'celebrating with a choral dance' and thus takes a direct object. Cf. Soph. Ant. 1151 **αἶ σε μαινόμεναι πάννυχοι | χορεύουσι τὸν ταμίαν Ἰακχον**. Eur. Her. fur. 689 **τόν | Λατοῦς εὐπαῖδα γόνον | εἰλίσσουσαι καλλίχοροι**.

8. **ἐν Κέῳ**: it is noticeable that application for an ode is made to Pindar from Ceos, the home of Simonides and his nephew Bacchylides. It is possible that Simonides may have been dead at this time. — For

ἀμφιρίτη without duplication of the ρ , cf. Theognis 1087 quoted on v. 17, and see on Pyth. IV 178. — **Ἴσθμοῦ**: where Herodotus gained his crown. For the hiatus (**ἀλιερκέα Ἴσθμοῦ**) cf. Ol. VII 74; Pyth. IV 188.

10. **δειράδα** (depends on **χορεύων**): cf. **γεφύραν ποντιάδα κτλ.**, Isth. IV 20, quoted on v. 33. — **στεφάνους ἐξ ὥπασεν** (sc. **ἡ Ἴσθμός**): i.e. six crowns were won by Thebans at the games of this festival.

11. **στρατῶ**: 'the people'; see on Ol. XI 17.

12. **ἐν εἰ**: sc. **πατρίδι, Θήβη**.

13. **τόν [όν]**: for the accusative after **φρίξαν** cf. Ol. VII 38 and note. **Γηρύονα** [**Γηρύονου**. For the Doric genitive see on Pyth. IV 33]: the Geryoneis of Stesichorus (about 630–550 B.C.) told of the expedition of Heracles to the island Erythraia, whence he took the cattle of Geryones, a feathered monster with six hands and feet. This was the most distant point reached by Heracles, hence this clause means 'whose mighty deeds reached even to the ends of the world.' — **κύνες**: poetic amplification; according to the common myth there was but one.

14. **ἐγώ** marks the transition to the myth. Cf. Nem. I 33. — **Ἡροδότῳ, ἄρματι**: the second dative defines the first; so v. 61. — **τὸ μὲν**: 'partly' (H. 525 a; G. 143: 1 n. 1) as if the following clause were to be introduced by **τὸ δέ**. See on Ol. VII 88 and Pyth. IV 80. — The praise is due partly to his chariot, cf. Nem. I 7, partly to his skill and courage in guiding the horses with his own hands. That there was real danger in the race is shown by Pyth. V 50, where Pindar says that forty chariots were wrecked in a single race: **ἐν τεσσαράκοντα γὰρ πετόντεσσιν [πεσοῦσιν] ἀνίοχοις ὄλον | δίφρον κομίξαις [κομίσας] ἀταρβεῖ φρενί, | ἦλθες κτλ.**

15. **νωμάσαντα**: construe with **νίν** in the following line.

16. **Καστορείῳ ἢ Ἰολαίῳ** [the σ of this genitive in **-αίῳ** is elided also Pyth. I 39, never in Homer]: Pindar wishes to give Herodotus the praise which is given to Castor in Sparta and to Iolaus in Thebes. Castor was the typical horseman and **τὸ Καστόρειον** was a famous knights' song, cf. Pyth. II 69 and note. Iolaus was the nephew and charioteer of Heracles. — **ἐναρμόξαι** [**ἐναρμόσαι**]: cf. Callimachus, Hy. Del. 28 **εἰ δὲ λίην πολέες σε περιτροχῶσιν αἰοδαί, | ποίη ἐνιπλέξω σε**;

17. **Λακεδαίμονι**: Laedaemon and the valley of the Eurotas was always regarded as the true home of the Dioscuri. Theognis 1087 **Κάστωρ καὶ Πολύδευκες, οἳ ἐν Λακεδαίμονι δίη | ναίει' ἐπ' Εὐρώτα καλλιρόφ ποταμῷ**. See v. 31 and on Pyth. I 66. — **κράτιστοι**: predicate: i.e. 'these were the bravest heroes born' etc.; cf. Hom. H 155 **τὸν δὴ μῆκιστον καὶ κάρτιστον κτάνον ἄνδρα**, 'he was the largest and mightiest man I ever slew.'

Page

58 18. **ἐν τ' ἀθλοῖσι** (construe with *θίγον*, cf. Ol. VI 7 *ἐπικύρσαις ἐν ἀοιδαῖς* and Hom. Γ 209 *Τρώεσσιν ἐν ἀγρομένοισιν ἐμιχθεῖν*) κτλ.: i.e. 'they received the prizes of numerous contests.'

19. **τριπόδεσιν**: tripods, caldrons, and cups are among the prizes of victory in the funeral games in honor of Patroclus, Hom. Ψ 262 *ἰππεύσιν μὲν πρῶτα ποδώκεσιν ἀγλά' ἄεθλα | θῆκε . . . καὶ τρίποδ' ὠτώεντα δυωκαιεκοσίμετρον . . . αὐτὰρ τῷ τριτάτῳ ἄπυρον κατέθηκε λέβητα | καλὸν, τέσσαρα μέτρα κεχανδότα, λευκὸν ἔτ' αὐτως . | . . . πέμπτῳ δ' ἀμφίθετον φιάλην ἀπύρωτον ἔθηκεν. Cf. Hor. Car. IV 8: 3 *tripodas praemia fortium | Graiorum*.*

21. **γενόμενοι στεφάνων**: i.e. when they began to enter the lists.

22. **λάμπει ἀρετά**: cf. Ol. I 23 *λάμπει δέ οἱ κλέος κτλ.*

23. **γυμνοῖσι, ὀπλίταις**: the contestants in one race ran naked; in the other with shield, helmet, and greaves, or, finally, with shield alone. For the race in armor (in the games of the Argonauts at Lesbos) cf. Ol. IV 24 *χαλκίοισι δ' ἐν ἔντεσι νικῶν δρόμον*.

24. 'And hurling — oh! how finely — their spears with (from) their hands, and when they threw the stone quoits.' — **οἶα**: exclamatory, 'how'; cf. Isth. VI 62 *ἀνὰ δ' ἄγαγον ἐς φάος οἶαν μοῖραν ὕμνων*. — For the dative **αἰχμαῖς** cf. Hom. Δ 490 *ἀκόντισεν δουρί*.

25. **λιθίοις**: the Phaeacian discus was of stone, Hom. θ 190. — **ἐκ** (sc. *χειρῶν*) belongs to **ἔεν** [*ἔεσαν*, see on Pyth. IV 120].

26. Simonides, fr. 153, described the *πεντάθλιον* as *ἄλμα, ποδωκίην, δίσκον, ἄκοντα, πάλην*. In Homer, θ 123 fg., running, wrestling, leaping, hurling the discus, and boxing are still separate trials of strength and skill.

27. **κεῖται** is used here, as frequently, as the perfect passive of *τίθημι*. Cf. Xen. Anab. III 1: 21 *ἐν μέσῳ γὰρ ἤδη κεῖται ταῦτα τὰ ἀγαθὰ ἄθλα*. — **τέλος**: 'prize.' Cf. Ol. X 67, of the first games at Olympia: *Δόρυκλος δ' ἔφερε πυγμᾶς τέλος*.

59 28. **τῶν [ῶν]** (construe with *ἔρρεσιν*, cf. Ol. VII 80–81): the various contests. — **ἀνδησάμενοι**: cf. Isth. V 9 and note.

29. **ρέεθροισι Δίρκας** (i.e. at Thebes, see on Ol. VI 85): for the position of the preposition with the second noun see on Pyth. I 14.

30. **Ἴφικλέος παῖς**: Iolaus, nephew of Heracles, grandson of Amphitryo; cf. v. 56. — **Σπαρτῶν**: the armed men who sprang from the dragon's

18. **θίγον**: Wiskemann proposes to read *μίγεν* [*ἐμίγησαν*]. — The text is suspected since *πλείστων ἀγῶνων* implies *variety* of contests, while the connection shows that the stress is laid in this line upon chariot-races alone.

24. Perhaps we should read *αἰχμαῖς* (Aeolic accusative) for the *αἰχμαῖς* of the Mss., and take *δίσκοις* as representing the Attic *δίσκους*.

teeth sown by Cadmus. They built Thebes and were the founders of the old aristocratic families; hence the name is given often to the Thebans. Cf. fr. 29, p. 68, and Soph. Oed. Col. 1533 *χοῦτως ἀδῆον τήνδ' ἐνοικήσεις πόλιν | σπαρτῶν ἀπ' ἀνδρῶν.*

31. *Τυνδαρίδας*: Castor, see vs. 16 fg. — *Θεράπνας ἔδος*: cf. Ol. II 12 *ἔδος Ὀλύμπου*, not like Pyth. II 7 *ποταμίας ἔδος Ἀρτέμιδος.*

32. *χαίρετε*: 'farewell.' This is frequent at the close of the Homeric hymns, cf. close of note on Nem. II 2. Cf. Anacreontea XXIII 10 *χαίροιτε λοιπὸν ἡμῖν | ἦρωες· ἡ λύρη γάρ | μόνους Ἔρωτας ἄδει.* The poet turns to the fortunes of Asopodorus. — *Ποσειδάωνι* (the Isthmus and the games there became the chief sanctuary and festival of Poseidon) *Ἰσθμῷ τε*: cf. Pyth. IV 3 *Λατοΐδαισιν Πυθῶνί τε.*

33. *Ὀγχηστίασιν*: Onchestus lay on the Copais lake at the entrance of the valley as the traveller came from Thebes. It seems to have been devoted early to the worship of Poseidon, whose temple rose picturesquely on the height of bare rocks near the lake. It is mentioned in Homer B 506 *Ὀγχηστόν θ' ἱερὸν, Ποσιδηῖον ἀγλαὸν ἄλσος.* It was in early times at the head of an old Amphictyonic league. It is connected with the Isthmus also Isth. IV 19 *ὁ κινητῆρ δὲ γᾶς Ὀγχηστόν οἰκέων | καὶ γέφυραν ποντιάδα πρὸ Κορίνθου τειχέων.* It seems to be mentioned here only in compliment to Poseidon.

35. *Ὀρχομενοῖο*: Herodotus is a Theban, but his father is an Orchomenian. It is supposed that he was driven from Thebes by a storm of sedition which wrecked the "ship of state"; or it may be that he was a merchant whose fortunes were wrecked with his ships.

36. [ᾶ: ἤ.] — *νῖν*: Asopodorus. — *ἐρειδόμενον κτλ.*: 'borne upon the wreck.'

39. *νῦν δὲ κτλ.*: 'but now the fortune which belongs to his family has brought him to his former prosperity.' We often find in Pindar the idea of a fate which attends a family and affects each member of it. Cf. Ol. II 35 *Μοῖρ' ᾶ τε πατρώϊον | τῶνδ' ἔχει τὸν εὐφρόνα πότμον.* — *ἐπέβασε*: figurative: cf. Hom. Θ 285 *τὸν καὶ τηλόθ' ἐόντα εὐκλείης ἐπίβησον.*

40. *ὁ πονήσαις [πονήσας] κτλ.*: *ὁ παθῶν καὶ τῷ νῷ προμαθῆς γίνεται.* Cf. Hesiod *Ἔργα* 218 *παθῶν δέ τε νήπιος ἔγνω.* Aesch. Ag. 177 *πάθει μάθος.*

41. *ἀρετᾶ*: 'excellence and the praise for excellence.' Cf. Ol. VII 89; Theognis 29 *πέπνυο, μηδ' αἰσχροῖσιν ἐπ' ἔργμασι μηδ' ἀδίκουσιν | τιμὰς μηδ' ἀρετὰς ἔλκεο μηδ' ἄφενος,* 'do not by base or unjust acts seek for honors or the rewards of virtue or riches': Soph. Elect. 626 *θράσους | τοῦδ' οὐκ ἀλύξεις,* 'thou shalt not escape the punishment of this insolence'; Eur. Med. 297 *χωρὶς γὰρ ἄλλης ἧς ἔχουσιν ἀργίας,* 'besides the reputation of idleness' etc.; Hom. ξ 417 *ἄλλοι δ' ἡμέτερον κάματον νήποιον ἔδουσιν,*

Page

59 'others eat *the fruit of our toil.*' — **κατάκειται** (sc. *τις*, cf. Ol. VI 4; Isth. V 22): 'if any one devotes himself' etc. We might expect **ἐγκείται** or **ἐπίκειται**. — **πάσαν ὀργάν** (adverbial accusative like **πάντα τρόπον**): 'with all his heart.'

42. **ἀμφοτέρων**: adverbial, see on Ol. I 104.

43. **νίν** (*ἀρετάν*) **εὐρόντεσιν**: cf. Ol. VII 89 *ἄνδρα τε πύξ ἀρετὰν εὐρόντα*. The plural is used with reference to the indefinite, and hence general subject of **κατάκειται**. — **κόμπων** is in apposition with **νίν**.

44. **φέρειν κτλ.**: i.e. 'we ought to look upon the success with minds free from envy,' such a victor deserves the poet's praise.

45. **ἀνδρὶ σοφῷ**: 'a poet'; see on Ol. I 9 and Pyth. IV 248.

46. **ἀντί**: cf. Isth. V 25 and Isth. III 7, quoted on v. 6. — **εἰπόντα** (not **εἰπόντι**, Pindar does not elide the *ι* of the dat. sing.) is attracted from the case of **ἀνδρὶ** to that of the subject of the infinitive; cf. **ἰκομένους**, Ol. I 10. — **ξυνόν** [*κοινόν*]: the glory was common to the whole city, see on v. 1. — **ὀρθῶσαι**: 'to exalt,' see on Pyth. IV 60.

47. Cf. Ol. XI 1 and note.

60 48. [**ὀρνιχολόχῳ**: see on **ὀρνίχεσσι**, Pyth. IV 190.] — **ὄν πόντος τράφει**: the fisherman.

49. 'Each is intent to keep dire hunger from his belly.'

50. **ἀμφ' ἀέθλοις**: the poet passes to nobler pursuits and compares the glory of the games to the glory of war; cf. Isth. V 26. — **ὄς ἄρηται**: for the omission of **ἄν** see H. 759; G. 223 n. 2. Cf. **εἰ** with the subj. Pyth. IV 264, 274.

51. **κέρδος ὕψιστον**: cf. Pyth. I 100. In Xen. Mem. II 1:31, Virtue says to Vice: *τοῦ δὲ πάντων ἡδίστου ἀκουσματος, ἐπαίνου σεαυτῆς, ἀνήκοος εἶ*. Cic. pro Arch. 20 Themistoclem illum, summum Athenis virum, dixisse aiunt, cum ex eo quaereretur quod acroama aut cuius vocem libentissime audiret, eius a quo sua virtus optime praedicaretur. Hor. Sat. II 2: 91 *das aliquid famae, quae carmine gratior aurem | occupet humanam* — [**πολιατᾶν**: *πολιτῶν*]. — **γλώσσας ἄωτον** ('the best of report from fellow-citizens and strangers'): cf. Ol. I 15; Pyth. IV 188; Nem. II 9.

52. **σεισίχθον' υἰὸν κελαδησαι**: cf. *κελαδεῖν Κρόνου παῖδα*, Ol. I 10 and note. He is to be praised as the *εὐεργέτης* who granted the victory.

53. **γείτονα**: see on v. 33. — **ἀμειβομένοις**: i.e. in return for the victory.

54. **ἀρμάτων** depends on *ἵπποδρόμιον*. — **ἵπποδρόμιον**: cf. Stesichorus fr. 49 *κοιλονύχων ἵππων πρύτανις, Ποσειδάν*. Hom. Hy. XXII 4 *διχθὰ τοι, Ἐννοσίγαιε, θεοὶ τιμὴν ἐδάσαντο, | ἵππων τέ δμητῆρ' ἔμεναι, σωτῆρά τε νηῶν*. Arist. Knights 551 *ἵππ' ἄναξ Πόσειδον, φῆ | χαλκοκρότων ἵππων κτύπος*

καὶ χρεμετισμὸς ἀνδάνει | . . . μειρακίων θ' ἄμιλλα λαμ- | πρυνομένων ἐν 60
ἄρμασιν. See Ol. I 73 and note.

55. σέθεν παῖδας: see on v. 30. Heracles is called son of Amphitryon as Castor and Polydeuces (the Διόσκοροι) are called Tyndarids. Heracles and Iolaus had in many places a common altar and common honors.

56. Μινύα [Doric genitive; cf. Γηρυόνα, v. 13] μυχόν (Orchomenus. Cf. Ol. XIV 19): Minyas was son of Poseidon and ancestor of the Minyae (see on Pyth. IV 69); king of Orchomenus, where his funeral games were celebrated.

57. ἄλσος: τέμενος, not necessarily with trees: the rocks of Onchestus were called Poseidon's ἄλσος (see Hom. B 507 quoted on v. 33), and the name Ἄλτις given to the sacred enclosure at Olympia (see foot of page 74) seems to be but another form for the same word. — Ἐλευσίνα: the scene of the Eleusinia. — Εὐβοίαν: on that island were celebrated the Βασίλεια of Zeus, the Γεραίστια in honor of Poseidon, and the Ἀμαρύνθια of Artemis.

58. Πρωτεσίλα (for the inflection see on Pyth. IV 2): Protesilaus, son of Iphiclus, was the first of the Greeks under Agamemnon to land at Troy, but was slain while leaping from his ship: cf. Hom. B 695 fg. There were games in his honor at his home, Phylace, in Phthiotis.

59. συμβάλλομαι: 'I add to the list.'

60. ἐξίπειν is without μή, though it depends on a verb of hindering, ἀφαιρείται. Cf. Pyth. IV 33. — ἀγώνιος Ἐρμῶς: cf. Ol. VI 79 and note.

61. Ἡροδότῃ, ἵπποις: see on v. 14.

63. τὸ σεσωπαμένον [σεσιωπημένον] κτλ.: 'that which is passed over in silence often gives greater enjoyment, since high praise excites envy.' Cf. Pyth. I 81 fg. — For the form σεσωπαμένον cf. Ol. XIII 91 διασωπάσομαι, the gloss of Hesychius: εὐσωπία · ἡσυχία, and the Modern Greek σώπα which is a collateral form for σιάπα (σιωπή). It seems to be connected with the English *soft* (quietly).

64. εἴη: see on Ol. I 115. — πτερύγεσσιν: cf. Theognis 237 σοὶ μὲν ἐγὼ πτέρ' ἔδωκα, σὺν οἷς ἐπ' ἀπείρονα πόντον | πωτήσῃ καὶ γῆν πάσαν ἀειράμενος.

65. May he conquer also in the Pythian and Olympian games.

66. Ἄλφεοῦ ἔρνεσι: i.e. 'with the branch of the olive which grows on the banks of the Alpheus.' — φράζει χεῖρα: 'to fill the hand full' of the branches of victory. According to Suetonius, Nero XXV, Nero entered Rome coronam capite gerens Olympiacam, dextra manu Pythiam. — τιμὰν τεύχοντα: 'bringing honor to Thebes.' Cf. Nem. II 8 κόσμον Ἀθάνας.

67. Some envy the success of Herodotus who are not ready to imitate his liberality. — ἔνδον νέμει: 'hoards' and refuses to spend for the honor of his city and himself. — κρυφαῖον: cf. Nem. I 31.

Page

- 60 68. Such an envious man delights in mocking at those who do not agree with him and who give their substance that they may win honor. — **τελέων** (supplementary participle) *κτλ.*: 'he does not consider that he is rendering his soul to Hades without glory.' Cf. the somewhat better case of a man who wins a crown in the games but has no triumphal ode, *Ol. X 91* *καὶ ὅταν καλὰ ἔρξαις αἰοιδᾶς ἄτερ, | Ἀγησίδαμ', εἰς Ἀἶδα σταθμόν | ἀνὴρ ἴκηται, κενεὰ πνεύσαις ἔπορε μόχθῳ βραχὺ τι τερπνόν.*



FIFTH ISTHMIAN ODE.

THIS ode was composed for Phylacidas, an Aeginetan, son of Lampo, who gained two victories in the *παγκράτιον* in the Isthmian games.

The first sixteen verses are marked distinctly as the prooemium; vs. 17–29 form a transition to the *ὄμφαλός*, the myth, the exploits of the Aeacids; vs. 46–63 form the conclusion, in which the poet returns to the victor and his crown. He sings the praise of Aegina, and the renown of her sons in war and the games.

The ode, like *Isth. VIII*, contains a contemporary reference to the battle of Salamis, and evidently was composed not long after. It is possible that the crown of Phylacidas was won in the Isthmian games, *Ol. LXXIV 4*, April 480 B.C., and the poem not composed until the autumn of that year. It may have been two years later.

- 61 1. **μᾶτερ Ἀελίου**: cf. *Hesiod, Theog. 371* *Θεία [γείνατο] δ' Ἡελίων τε μέγαν λαμπρὰν τε Σελήνην | Ἡῶ τε*. In *Hom. Hy. XXXI* *Εὐρυφάεσσα* bore to *Hyperion* *Ἡῶ τε ῥοδόπηχυν, εὐπλόκαμόν τε Σελήνην, | Ἡελίων τ' ἀκάμαντα*. It is conjectured that the same goddess was called also *Χρῦση*, which explains why she is addressed as *πολυώνυμε*, 'of many names.' — The name *Θεία* seems to be derived from *θεάσμαι*, 'to gaze at with wonder.'

2. **σέο ἕκατι**: *ἐκ Θείας καὶ Ὑπερίονος Ἥλιος, ἐκ δὲ Ἡλίου δ χρυσοί*. Each planet, including sun and moon, as the ancients reckoned, had a corresponding metal: the sun gold, the moon silver, Mars iron, Saturn lead, Jupiter *ἤλεκτρον*, Mercury tin, Venus copper. "From the golden color of the sun, this Titanian goddess was believed to impart its color, and therefore its value also, to gold" (*Paley*): cf. the name *Χρῦση* in the preceding note. — **καὶ** ('both') **χρῦσον**: correlative with *ἐν τ' ἀέθλοισι*.

v. 7; i.e. the poet begins as if he were to use *καί* in v. 7; cf. on Ol. VII 61 88. — *νόμισαν* (gnomic aorist): 'esteem.'

3. *περιώσιον ἄλλων* (predicate): 'superior to the rest,' cf. Ol. I *init.*, on Ol. XI 13, fr. 222; Ol. III 42 *κτεάνων δὲ χρυσὸς αἰδοιέστατον*.

4. *ἐριζόμεναι* and *ἐν ἀμύλαισι* must refer not to races, but to warlike contests. Boat-races formed no part of their national games.

5. In *νᾶες* we may find an allusion to the ships which won the battle of Salamis. — *ἵπποι*: in historical times the Aeginetans, as islanders, were not noted for cavalry, so this naturally goes back to the mythical period. The Aeacids are called *χρυσάρματοι* in Isth. VI 19, see on v. 20.

6. *διὰ τεὰν τιμάν* (cf. Pyth. II 20 *διὰ τεὰν δύναμιν*): 'by thy favor,' i.e. are prepared by thy resources. This, being in the first member of the sentence, is connected closely with *χρυσόν* of v. 3. The connection between the goddess and the games is obscure. It seems to be: Theia gives worth to gold and thus equips ships and chariots for war, and enables men to prepare themselves to win glory in the games.

7. *ἐν ἀγωνίοις ἀέθλοισι* ('in the contests of the games'): glory in the games apparently is put on a level with glory in war; cf. v. 26 and Isth. I 50.

8. *κλέος ἔπραξεν* ('gained,' cf. Pyth. II 40): see *σέο ἕκατι*. "The giver of riches enables him to compete successfully." — The subject of *ἔπραξεν* is the antecedent of *ὄντινα*.

9. *χερσὶ ἢ ταχυτάτι ποδῶν* (dative of means with *νικάσαντα*): i.e. in wrestling or running. — *ἀνέδησαν*: cf. Pyth. II 6; Isth. I 28; Simonides fr. 10 *τίς δὲ τῶν νῦν τοσσάδε | πετάλοισι μύρτων ἢ στεφάνοισι ῥόδων ἀνεδήσεται νίκας | ἐν ἀγῶνι περικτιόνων*. — *ἔθειραν*: partitive apposition with *ὄντινα*. It is the construction of the part and whole which is so common in Homer.

11. *κρίνεται κτλ.*: *δοκιμάζεται δὲ ἡ τῶν ἀνδρῶν ἀλκὴ τῇ τῶν θεῶν εὐμενεΐζ*, 'the bravery of men receives distinction by the favor of the gods.' — For *διὰ δαίμονας* cf. v. 6 *διὰ τεὰν τιμάν*.

4 fg. Another explanation is possible. The *ἐριζόμεναι νᾶες* are the ships "racing on the sea, hastening home with merchandise" (Paley). So *ὄφ' ἄρμασιν ἵπποι* would be the wagons with wares (but were horses used in those times for such menial work?) and *διὰ τεὰν τιμάν* would be, 'in honor of thee,' i.e. striving to acquire wealth. (Then *σέο ἕκατι* is not to be supplied in v. 3.) This would refer directly to the important commerce of Aegina.

6. Welcker conjectured that Theia (*Χρῦση*, see on v. 1) was a form of Hecate and thus was *πλουτοδότειρα*, and moreover that she was worshipped at Aegina as a patroness of the games. This is quite uncertain.

Page

61 12. **δύο μούνα ποιμαίνοντι** [*ποιμαίνουσι*] (for the plural verb with neuter subject, as in Homer, cf. *Pyth.* I 13): 'two things alone cherish (cf. *Ol.* XI 9) the sweetest bloom of life.' — **ζωᾶς ἄωτον**: cf. *Ol.* I 15; *Pyth.* IV 131 (*δραπῶν*) εἰς ζωᾶς ἄωτον. — **τὸν ἄλπνιστον**: for the position of the article cf. v. 24. — **ἄλβω**: see on *Ol.* I 11.

13. Prosperity and fame constitute happiness; cf. *Pyth.* I *fn.*; *Nem.* I 32. Phylacidas was victor in the games, and has a triumphal ode. He should be satisfied with the lot of mortals and not strive to be a god.

14. **μὴ μάτευε κτλ.**: cf. *Ol.* I 114, III 44 τὸ πρόσω δ' ἔστι σοφοῖς ἄβατον | κἀσοφοῖς. οὐ μὴ διᾶξω· κεινὸς εἶην. V 23 ὑγιέντα δ' εἴ τις ἔλβον ἄρδει, | ἐξαρκέων κτεάτεσσι, καὶ εὐλογίαν προστιθείς, μὴ ματεύσῃ θεὸς γενέσθαι. *Nem.* III 20 οὐκέτι πρόσω | ἀβάταν ἄλα κίωνων ὑπὲρ Ἑρακλέος περᾶν εὐμαρές.

62 17. [*τίν*: σοί.] — **διπλόα**: Phylacidas gained two crowns at the Isthmus, the victories celebrated in this ode and in *Isth.* VI which was composed before this. — [*θάλλοισα*: *θάλλουσα*.] — **ἀρετά**: supply *παγκρατίου* from below.

18. **Νεμέα**: local dative. — **ἀμφοῖν** ('for both') is explained by the following verse.

19. **Πυθέα τε**: as if *τίν* [*σοί*] *τε* had preceded. The Nemean victory of Pytheas is celebrated in *Nem.* V. — **παγκρατίου**: sc. *ἀρετά*. — **τὸ δ' ἐμὸν κέαρ**: for the separation of noun and possessive see on *Ol.* XII 13. — For the transition cf. *Nem.* I 33.

20. **οὐκ ἄτερ Αἰακιδᾶν** [-ῶν]: i.e. when he praises the Aeginetans he must pay homage to their local heroes (see on *Isth.* VIII 23). Cf. the similar transition in *Isth.* VI 19 (the ode which celebrates the previous victory of Phylacidas): ἔμμε τ' ὦ χρυσάρματοι Αἰακίδαι, | τέθμιόν μοι φαμί σαφέστατον εἶναι | τάνδ' ἐπιστείχοντα νῆσον ραινέμεν εὐλογίαις, 'A mighty spell my soul constraining, Whene'er my step this glorious island treads, With voice of hymns like dewy rains, To cherish the Aeacid heroes' deeds' (Bishop of Salisbury).

21. **σὺν Χάρισιν**: cf. *Ol.* VI 76, XIV 20 and note; *Pyth.* IX 1 ἐθέλω χαλκᾶσπιδα Πυθιοῖκαν | σὺν βαθυζῶνοισιν ἀγγέλλων | Τελεσικράτη Χαρίτεσσι γεγωνεῖν. — **ἔμολον**: cf. *Ol.* VII 13 and note. — **Λάμπωνος υἱοῖς**: 'for the sons of Lampro.' Cf. *Isth.* VI 57 Φυλακίδα γὰρ ἦλθον, ὦ Μοῖσα, ταμίαις | Πυθέα τε κώμων Εὐθυμένει τε. The glory belongs to both; cf. *Ol.* II 48 fg., VIII 82 quoted on *Ol.* XIV 21.

22. **εὐνομον** (cf. *Pyth.* VIII 22 ἅ δικαιοπόλις ἀρεταῖς | κλειναῖσιν Αἰακιδᾶν | θιγοῖσα νῆσος): the justice of Aegina's son Aeacus was so famed that the myth made him judge in Hades (cf. *Isth.* VIII 25); and Pindar was a devoted friend of the Dorian aristocracy by which Aegina was governed.

— **τέτραπται**: sc. *τις* (cf. Isth. I 41 *κατάκειται*) with special reference to Aegina and Phylacidas.

23. **καθαράν**: 'illustrious'; cf. Ol. VI 23, 73.

24. **μη φθόνα κτλ.**: cf. Isth. I 41-46. — **αοιδᾶ**: dative with *κινάμεν*, 'to mingle with song the benighting (*ἐουκότα*) praise.'

25. **κινάμεν**: see on Ol. VII 9. — **ἀντί**: 'in return for,' cf. Isth. I 46; VIII 1 *λύτρον καμάτων*.

27. **λόγον**: 'fame.' — **κλέονται** corresponds to *κλέος ἔπραξεν* of v. 8. — For the use of *ἐν* cf. Ol. VII 12 and note. — **παμφώνοις**: *πολυφώνοις*.

28. **μυρίον χρόνον**: 'through endless time.' — **μελέταν**: cf. Ol. XIV 18. — **σοφισταῖς**: *σοφοῖς*, 'poets': cf. Ol. I 9. No stigma was put upon the word *σοφιστής* until long after Pindar's time.

29. **Διὸς ἔκατι**: 'by the grace of Zeus'; cf. v. 2 and Ol. XIV 20. — **πρόσβαλον κτλ.**: cf. Ol. I 8; Nem. X 26 *Μοῖσαισιν ἔδωκ' ἄροσαι*.

31. **Οἰεΐδαι** (sc. *γέρας ἔχουσιν* from v. 33): especially Meleager and Tydeus.

32. **Ίόλαος**: cf. Isth. I 16 fg.

33. **Κάστωρος αἰχμά**: i.e. 'the warrior Castor,' but the former is much more poetic; cf. *ὄργαι Αἰακοῦ παίδων τε*, v. 34: *Μέμνονος βίαν*, Isth. VIII 58; see on Ol. VI 22. — **ἐπ' Εὐρώτα** [*Εὐρώτου*] **ρέεθροις**: see on Pyth. I 66.

34. **ἀλλά** is more emphatic than **δέ**. It is correlative with **μέν**. The previous clauses, vs. 30-33, are a mere introduction to this. The thought is: 'As Tydeus is honored among the Aetolians, and Castor is honored in Sparta, so the Aeacids are honored in Aegina.' — **Οἰωνῶνα**: an older name for Aegina (see on Isth. I 23; Bergk thinks that in Ol. VII 86 the more familiar name has usurped the place of the less familiar); in Nem. IV 47 Oenone and Cyprus are the two homes of Teucer; in Nem. VIII 7 Aeacus is called the son of Oenone. — **μεγαλήτορες ὄργαι**: so Homer I 675 applies the epithet *μεγαλήτωρ* to the heart of Achilles. — **ὄργαι**: 'spirits,' cf. Pyth. I 89, II 77; Isth. I 41.

35. [*τοί: οὔτοι.*] — **σὺν μάχαις**: see on Ol. II 42.

36. **ἐσπόμενοι Ἡρακλήϊ**: cf. Nem. IV 25 *ξὺν φ* (Heraclēs) *ποτε Τραίαν κραταῖς Τελαμών | πόρθησε*. This was when Laomedon refused to give to Heraclēs the horses he had promised in return for his killing the sea-monster sent by Poseidon to devour his daughter Hesione. Cf. Hom. E 640, τ 146 fg.

38. **ἔλα** (from *ἐλάω, ἐλαίνω*): a metaphor from driving. — **ἔλα πεδόθεν**: i.e. 'rise, Muse, from the ground to a more lofty flight.'

38. **πεδόθεν** has been explained as = *ἐξ ἀρχῆς* (but the poet does not go farther back in the story here), or = 'from the plain,' i.e. begin a more lofty strain. No explanation as yet is quite satisfactory.

- Page
- 62 39. For the question *τίς ἄρα κτλ.* cf. Pyth. IV 70. — **Κύκνον κτλ.**: cf. Ol. II 81 fg. and note, also Isth. VIII 54 fg.
- 63 41. **Μέμνονα**: cf. Nem. III 59 (ἀτίταλλεν Ἀχιλλέα) ὄφρα θαλασσίαις ἀνέμων ῥιπαίσι πεμφθείς | ὑπὸ Τρωῖαν δορίκτυπον ἀλαλὰν Λυκίων τε προσμένοι καὶ Φρυγῶν | Δαρδάνων τε, καὶ ἐγχεσφόροις ἐπιμίξαις | Αἰθιοπέσσι χεῖρας, ἐν φρασί πάσαι θάπος, σφίσι μὴ κοίρανος ὀπίσω | πάλιν οἴκαδ' ἀνεψίδς ζαμενῆς Ἑλένοιο Μέμνων μόλοι. — **χαλκούραν** [χαλκηρέα]: 'bronze-mailed.' — **Τηλέφον**: the Greeks on their way to Troy land at Mysia, and there, on the banks of the Caicus, in repelling their invasion, Telephus slays Thersander (see on Ol. II 43) and himself is wounded by Achilles (cf. Isth. VIII 54). His story was told in the *Κύπρια ἔπη*, and Euripides made the fate of the wounded, beggared king the subject of one of his tragedies which Aristophanes never wearied of ridiculing.
43. This answers the question of vs. 39 fg. — **τοῖσιν** (i.e. Achilles): construe with *πάτραν*. — For the *pluralis maiestatis* cf. fr. 75: 11. — **προφέρει**: 'pronounces.' — **στόμα**: i.e. the voice of poet and people.
44. **τετεχίσται πύργος κτλ.**: *τοσαῦταί εἰσι περὶ τοὺς Αἰακίδας ἀρεταὶ ὥστε πύργον ἐξ αὐτῶν οἰκοδομείσθαι*, i.e. 'a tower has been built, and Aegina has been walled with high virtues, as with stones.' "A model of the highest excellence has been formed, and an example for others to imitate."
45. **ἀναβαίνειν** depends on *ὑψηλαῖς*, 'high to climb,' and thus 'hard to climb.'
46. 'I could say much more.' — For the transition cf. Ol. II 83 fg. — **πολλὰ μὲν** is correlative with *ἀλλ' ὅμως*, v. 51. — **ἀρτιεπής**: cf. Ol. VI 61.
47. **τοξεύματα**: see on Ol. I 112. — **κείνων**: the Aeginetans, implied in *Αἴγιναν* above.
48. **καὶ νῦν**: opposed to the heroic times, the *πάλαι* of v. 44. As Telamon sacked Troy with Heracles, and as Achilles slew the barbarian chiefs, so even now the Persian was overthrown by the Aeginetans. — **ἐν Ἄρει**: construe with *ὀρθωθείσα*. — **πόλις** (sometimes used of an island, cf. Ol. VII 34) **Αἶαντος**: see on Nem. II 14. — **ὀρθωθείσα** (supplementary participle): 'would bear witness that it was saved by Aegina's seamen.' — Herodotus, VIII 93, tells us that in the battle of Salamis the Aeginetans most distinguished themselves: *ἐν δὲ τῇ ναυμαχίῃ ταύτῃ ἤκουσαν τῶν Ἑλλήνων ἄριστα Αἴγινηται, ἐπὶ δὲ Ἀθηναῖοι κτλ.* Pindar alludes to this battle also Isth. VIII 6 fg. and with greater enthusiasm Pyth. I 76, where he gives the glory of Salamis to the Athenians.
49. **ἐν Διὸς ὄμβρῳ** (explanatory of *ἐν Ἄρει*): i.e. 'storm sent by Zeus.' Homeric, e.g. E 91; cf. *Ἀφαίστοιο κρουνοῦς*, Pyth. I 25; *νοῖσον Διός*, Hom. ι 411.

50. χαλαζαίνετι φόνω: 'with death thick as hail.' Cf. Isth. VII 27 63
 ὅστις ἐν ταῦτα νεφέλα χάλαζαν αἵματος πρὸ φίλας πάτρας ἀμύνεται.

51. ἀλλ' ὅμως: correlative with πολλὰ μὲν, v. 46. — κατάβρεχε (cf. fr. 240 μὴ σιγῆ βρεχέσθω): 'drown boasting with silence.'

52. τὰ τε καὶ τὰ (for the demonstrative use cf. Ol. II 53): i.e. 'both good and ill.' Pindar himself is not yet free from anxiety as to the future results of the Persian war for his native city and Greece; cf. Isth. VIII 12 fg.

54. τοιῶδε τιμῆ (i.e. victory in the games) explains ἐν ἐρατεινῷ μέλιτι, as a figurative expression is often explained by a following more literal term. — καλλίνικον χάσμα: a joyful song of victory. — ἀγαπάζοντι [ἀγαπά(σούσι)]: 'men (especially the victors) love' etc. — τίς: cf. Pyth. II 51; Isth. VIII 1. — ἔρδων: 'vigorously.'

55. ἀμφ' ἀέθλοισιν (cf. Ol. VII 80; Isth. I 50): construe with μαρνάσθω, 'strive.' — Κλεονίκου: father of Lampo, grandfather of Phylacidas, as appears from Isth. VI.

56. ἐκμαθῶν: 'learning and emulating what the family has done.' — οὔτοι κτλ.: the long labor and the victory, its result, have not grown dull nor lost their splendor; they will be ever glorious.

57. ἀνδρῶν: of the family of Cleonicus. — οὐδ' ὀπόσαι κτλ.: 'nor did the thought "how great is the expense of gaining the hoped-for victory" dampen their ardor'; i.e. they spared neither pains (μόχθος) nor expense (δαπάναι). — δαπάναι: sc. γίγνονται. — For a reference to the worthy use of riches in preparing for the games, cf. Isth. I fin.; Pyth. VIII 92 ἔχων κρέσσονα πλούτου μέριμναν.

59. ἐν γυιοδάμαις χερσί: i.e. in the pancration. For the separation of adjective and noun, cf. τὸ δ' ἐμὸν κέαρ, vs. 19-21.

60. Φυλακίδα (dative of advantage): his (probably elder) brother Pytheas went before him and showed him the way to victory. At the close of an ode an allusion to the former victories of the family was usual. — πλαγᾶν [πληγῶν] δρόμον ('the course of blows') depends on εὐθυπορῆσαι.

61. νόῳ: 'by his skill.'

62. λάμβανε is addressed to the messenger who was to bear the ode; cf. Ol. VI 87 fg. — στέφανον seems to be used literally here; it sometimes means the song: see on Ol. VI 86. — μίτραν: the *taenia* or ribbon of wool twined in the wreath which was to encircle the brows of the victor. Cf. Ol. IX 84 (ἦλθον) τιμάροσ' Ἰσθμιαῖσι Λαμπρομάχου μίτραῖσιν. — μίτρα as well as στέφανος is used sometimes (not here) of the epinician ode, as Nem. VIII 15 (ἄπτομαι φέρων) Λυδῖαν μίτραν καναχαδὰ πεποικιλέμεναν.

Page

63 63. **πτερόεντα**: cf. Nem. VII 20 ἐγὼ δὲ πλέον ἔλπομαι | λόγον Ὀδυσσεύος, ἢ πάθ' ὦν, διὰ τὸν ἀδυεπῆ γενέσθ' Ὀμηρον· | ἐπεὶ ψεύδεσι οἱ ποτανᾶ τε μαχανᾶ | σεμνὸν ἔπεστί τι.

EIGHTH ISTHMIAN ODE.

THIS ode celebrates the victories in the pancration at both Corinth and Nemea of the Aeginetan Cleander, the son of Telesarchus, of whose family we know only what this ode tells us.

Vs. 10-12 are said by the scholion to refer to the defeat of the Persians at Salamis; this is a natural interpretation; and if we understand *μεριμνᾶν*, v. 13, of the poet's grief for the distress of his native city, then the ode was composed probably after the battle of Plataea and the surrender of Thebes, which followed the rout of the Persians. In that case the Isthmian victory was gained, we may suppose, Ol. LXXV 2, April, 478 B.C. If it was gained at the preceding Isthmian games, two years earlier, then Isth. V (see p. 196), which also is for a pancratiastic victory, must have been composed for a victory won not earlier than 478 B.C.

In the prooemium (vs. 1-16) the poet explains why the ode should be sung in spite of the previous distress and the sorrow which was not yet past; Pindar is a faithful son of Thebes, he must honor Theba's nearest sister, Aegina (vs. 17-23). This affords a transition to Aegina's most honored son, Aeacus, and his race, to whom is devoted the heart of the ode, the *δμφαλός* (vs. 23-64). The lamentation of the muses at the death of Achilles affords a transition (vs. 65-70) by mention of Nicocles, who seems to have fallen in battle, to the cousin of Nicocles, the victor Cleander, to whom the conclusion (vs. 71-77) is devoted.

The ode was sung at Aegina before the house of the victor's father.

64 1. **τις**: 'some one,' 'many a one'; cf. Pyth. II 51; Isth. V 54. This use is frequent in Homer as B 382 εἶ μὲν τις δόρυ θηξάσθω κτλ. Cf. Callinus I 5 καὶ τις ἀποθνήσκων ὕστατ' ἀκοντισάτω. — **Κλεάνδρω** κτλ.: 'for Cleander and his youth'; a poetic expression, ἐν διὰ δυοῖν, for 'the youthful Cleander'; cf. v. 61. — **ἀλικία**: the word denoting the quality

follows that denoting the person; cf. Hor. Car. III 4: 42 impius | Titanas immanemque turbam. — **λύτρον καμάτων** (cf. *νίκας ἄποινα*, v. 3, and *ἀντι πόνων*, Isth. V 25): the glory of the song repays the victor for his pains. Cf. Pyth. V 106 τὸ καλλίνικον λυτήριον δαπανᾶν | μέλος χαρίεν. Hor. Car. I 32 *fin.*: O decus Phoebi et dapibus supremi | grata testudo Iovis, o laborum | dulce lenimen medicumque.

2. **παρὰ πρόθυρον**: cf. Nem. I 19. — **ἀνεγειρέτω κῶμον**: i.e. 'let him raise the song.' Cf. Hor. Car. II 10: 19 suscitatur Musam.

3. **ἄποινα**: in apposition with *ἀνεγειρέτω κῶμον*. Cf. Ol. VII 16. H. 501; G. 137 n. 3. — **Νεμέα**: local dative; cf. Ol. VII 82; Isth. V 18.

4. **ἀέθλων κράτος**: i.e. 'victory in the games.' The poet avoids the repetition of *νίκαν*. — **ἐξέυρε**: cf. Ol. VII 89; Isth. I 43. — **ἀχνύμενος**: because of the shame and capture of Thebes and the loss of friends in the war. — **ἀχνύμενος θυμόν**: cf. Hom. ξ 169 ἧ γὰρ θυμὸς ἐνὶ στήθεσσιν ἐμοῖσιν | ἄχνηται, ὅππότε τις μνήσῃ κεδνοῖο ἄνακτος.

5. **αἰτέομαι καλέσαι** (cf. Pyth. II 12 and often) **Μοῖσαν**: 'I am asked to invoke the Muse.' For the invocation cf. Ol. XI 16 and note; fr. 75: 1.

8. 'Let us not brood upon our sorrow.' — **ἀπράκτων κακῶν**: 'useless griefs.' Cf. Hom. Ω 524 οὐ γὰρ τις πρήξις πέλεται κρυεροῖο γόοιο.

9. **δαμωσόμεθα**: 'we will sing a lay before the people.' — **καὶ μετὰ πόνον**: 'even after distress.'

11. **ἄτε κτλ.**: 'as the rock of Tantalus.' — For this rock, see on Ol. I 57. — **παρέτρεψεν**: 'averted.' — **ἄμμι [ἡμῖν]**: dative of advantage.

12. **ἀτόλματον**: 'intolerable.' — **μόχθον**: apposition with *λίθον*. — **δεῖμα κτλ.**: 'the passing away of the *jear* did not free *my* heart from heavy griefs.' The war is over, but Pindar's heart may well be sad when he thinks of Thebes. — **παροιχώμενον**: for this use of the participle, cf. Plat. Rep. 374 c τὰ δὲ δὴ περὶ τὸν πόλεμον πότερον οὐ περὶ πλείστου ἐστὶν εἶδ' ἀπεργασθέντα, 'is not the perfection of what pertains to war of the highest importance?' Dem. Philip. III 36 ἦν τί τοτ' ἐν ταῖς διανοαῖς . . . νῦν δ' ἀπολωλὸς ἅπαντα λελύμανται, 'the *loss of it* has brought ruin' etc. Hor. Car. II 4: 10 ademptus Hector | tradidit fessis leviora tolli | Pergama Grais. See also Pyth. IV 218 and note.

13. [**μεριμνᾶν**: *μεριμνῶν*]. — **τὸ δὲ πρὸ ποδός** (cf. Soph. Oed. Tyr. 130 τὸ πρὸς ποσὶ): 'that which is immediately before one.' 'the present.' Only the present celebration is to be remembered at this moment.

12. **ἄλλ' ἐμέ κτλ.**: the Mss. and most editions read: *ἀλλὰ μοι* (or *ἄλλ' ἐμοί*) *δεῖμα μὲν παροιχωμένων | καρτερὰν ἔπαυσε μέριμναν*. τὸ δὲ πρὸ ποδὸς ἄρειον αἰεὶ σκοπεῖν. Mommsen reads: *ἄλλ' ἐμοὶ χάρμα κτλ.*, and thus arrives at the same meaning as our text, which meaning is required by the connection.

Page

65 14. αἰών: cf. Nem. II 8. — ἐπικρέμαται: cf. Simonides fr. 39 ἀνθρώπων ὀλίγον μὲν κάρτος, ἄπρακτοι δὲ μεληδόνες, | αἰῶνι δὲ παύρῳ πόνος ἀμφὶ πόνῳ · | ὁ δ' ἄφικτος ὁμῶς ἐπικρέμαται θάνατος.

15. ἐλίσσων: for the metaphor, cf. Ol. II 33. — σὺν γ' ἐλευθερίᾳ: 'if only freedom is given.'

16. καὶ τὰ (even the calamities of war): cf. Hom. ε 259 ὁ δ' εὖ τεχνήσατο καὶ τὰ.

17. At the close of the prooemium the poet returns to the thought of the first lines. — Pindar as a Theban must delight in the honor of Aegina, the twin-sister of Thebes, and pay to her the tribute of song. — For the nymph Theba, see Isth. I 1; Ol. VI 85 and note.

18. Χαρίτων (see on Isth. V 21) ἄωτον (see on Isth. V 12) κτλ.: i.e. 'to sing a triumphal ode.'

19. πατρός: cf. Eur. Iph. Aul. 697 Αἴγινα θυγάτηρ ἐγένετ' Ἀσωποῦ πατρός. — Ἀσωπίδων ὀπλόταται: the Asopus was called the father of a large family. Diodorus, IV 72, enumerates twelve daughters: Corcyra, Salamis, Aegina, Theba, etc.

21. [ὄ: ὄs, as vs. 24, 51.] — τὰν μὲν (Thebes): correlative with σὲ δέ, v. 23.

22. φιλαρμάτου: cf. Ol. VI 85; Isth. I 1 and note. Cf. Hom. Δ 391 Καδμεῖοι κέντρος ἵππων.

23. σὲ δέ: Aegina. This ode was sung in that nymph's island. — Οἰνοπίαν: according to the myth, the island's original name was Oenopia or Oenone (cf. on Isth. V 34). Ovid, Met. VII 473 Oenopiam veteres appellavere sed ipse | Aeacus Aeginam genetricis nomine dixit. — ἐκοιμάτο: 'rested with thee.' — The transition hence is easy to the Aeginetan heroes and the story of Peleus. The poet cannot think of Aegina without recalling to mind Peleus and his sons (cf. Isth. V 20 and note). Eleven of Pindar's extant odes are in honor of Aeginetans, and the Aeacids are mentioned in each of the eleven.

25. Aeacus was famed as a peacemaker among men and as judge in Hades; it is here indicated that he even settled the disputes of the gods.

26. ἀρίστευον ἀμφέπειν: cf. Hom. Δ 746 ἀριστεύεσκε μάχεσθαι. — ἀνορέα: construe with ἀρίστευον.

27. ἀμφέπειν: cf. Pyth. IV 268.

28. σῶφρονες: cf. Nem. VIII 7 ἔβλασταν δ' υἱὸς Οἰνώνας βασιλεύς | χειρὶ καὶ βουλαῖς ἄριστος. πολλά νιν πολλοὶ λιτάνευον ἰδεῖν · | ἀβοατὴ γὰρ ἡρώων ἄωτοι περιναϊεταόντων | ἤθελον κείνου γε πείθεσθ' ἀναξίαις ἐκόντες, | οἳ τε κρανααῖς ἐν Ἀθάναισιν ἄρμοζον στρατόν, | οἳ τ' ἀνὰ Σπάρταν Πελοπηιάδαι.

30. The dispute of Zeus and Poseidon shows the value of the gift which is bestowed on Peleus. — ἀμφί: construe with γάμψ.

32. ἔμμεν [εἶναι]: Thetis is the subject. — ἔχεν: 'possessed them.'

33. ἄμβροτοι: the adjective is connected with the noun denoting the part, while in prose it would be connected with θεῶν, cf. on Ol. VI 8.

34. ἐσυνήκαν (from συνήμι) has a double augment, before and after the preposition. H. 314; G. 105: 1 n. 3. — εὐβουλος: cf. fr. 30; Aesch. Prom. 18 τῆς ὀρθοβούλου Θέμιδος. — With the prophecy cf. Aesch. Prom. 907 ἦ μὴν ἔτι Ζεὺς . . . ἔσται ταπεινός· τοῖον ἐξαρτύεται | γάμον γαμῆν, ὃς αὐτὸν ἐκ τυραννίδος | θρόνων τ' αἴστον ἐκβαλεῖ, 920 τοῖον παλαιστὴν νῦν παρασκευάζεται | ἐπ' αὐτὸς αὐτῷ δυσμαχάωτατον τέρας· | ὃς δὴ κερανοῦ κρείσσον' εὐρήσει φλόγα, | βροντῆς θ' ὑπερβάλλοντα καρτερὸν κτύπον· | θαλασσίαν τε γῆς τινάκτειραν νόσον | τρίαίαν, αἰχμὴν τὴν Ποσειδῶνος σκεδᾶ. These last two verses of Aeschylus receive their explanation from nothing that is said in the tragedy, but from the form of the story given by Pindar. In the tragedy the prediction seems to be made by Prometheus, but he has referred more than once to his mother Themis as the source of all his knowledge of futurity. — For the imitation of Pindar by Aeschylus, see on Pyth. I 16.

35. εἴνεκεν: ὅτι. — Thetis was to bear a son mightier than his father. If Achilles was so mighty as he was, though of a mortal father, what would have been his strength and achievements if Zeus had been his sire!

37. [Δί: Δί, cf. Nem. I 72 and note.]

66

38. παρ' ἀδελφείοσιν (sc. κοιμωμένων from δαμαζομέναν): for the plural cf. fr. 75: 11. Poseidon alone is referred to here.

39. παύσατε: remark the change to the direct discourse.

41. Ἄρει ἐναλίγκιον: cf. Hom. B 478 of Agamemnon: ὄμματα καὶ κεφαλὴν ἴκελος Δί τερπικεραύνῳ, | Ἄρεϊ δὲ ζώνην, στέρνον δὲ Ποσειδάωνι. — ἀκμὰν ποδῶν (cf. Ol. I 96): he was πόδας ὠκὺς Ἀχιλλεύς.

42. τὸ μὲν ἐμόν: 'my advice is.' — γάμου: poetic appositional genitive with γέρας. H. 561; G. 167 n. — θεόμορον is neuter since γάμου γέρας are taken together as one idea.

44. εὐσεβέστατον: cf. Arist. Clouds 1067 καὶ τὴν Θέτιν γ' ἔγημε διὰ τὸ σωφρονεῖν ὁ Πηλεὺς. — φρασίν: φρεσίν.] — Ἴωλκού (the old capital of the Thessalian Minyae at the foot of Mt. Pelion, at the head of the Pagasaeon Gulf): cf. Nem. III 32 παλαιαῖσι δ' ἐν ἀρεταῖς | γέγαθε Πηλεὺς ἄναξ, ὑπέραινον αἰχμὰν ταμών· | ὃς καὶ Ἴωλκὸν εἶλε [from Aeacus] μόνος

34. ἐσυνήκαν is found in Alcaeus, fr. 131, and Anacreon, but here is an emendation of Bergk for ἤκουσαν and ἐπάκουσαν of the Mss. Perhaps it would be better to write with a single augment ἐσύνηκαν, in which the η is not due to the augment; cf. ἔηκε.

Page

66 *ἄνευ στρατιᾶς | καὶ ποντίαν Θέτιν κατέμαρψεν | ἐγκονητί.* — It is possible that Ioleos here reminded the hearers of Artemisium, and the Mysian plain, v. 54, reminded them of the battle of Mycale. — [τράφεν: ἔτρεφεν, see on Pyth. II 44.]

45. *ἰόντων* (imperative): 'let the message go at once straight to the cave of Cheiron.' — *εὐθύ*: cf. Pyth. IV 83.

46. 'Let her not be again the subject of dispute.' — *νεικέων πέταλα* ('votes of contention'): olive leaves were used as ballots occasionally. In Syracuse, *petalism* corresponded to the Athenian *ostracism*.

47. *διχομηνιδεσσιν*: the time of full moon was often chosen for marriage, though Hesiod, *Ἔργα* 800, advises marriage on the fourth day of the month. In Eur. *Iph. Aul.* 716, Clytaemnestra asks *τίμι δ' ἐν ἡμέρῃ γαμεῖ*; Agamemnon replies *ὅταν σελήνης εὐτυχηῆς ἔλθῃ κύκλος.* — *ἑσπέραις* ('evening hours'): for the plural cf. Pyth. IV 256.

48. *χαλινόν* ('virgin's zone'): *δεσμόν*, as Pyth. IV 25. — *φάτο ἑννέποισα*: cf. *ἔφη λέγων κτλ.*

49. *γλεφάροις νεύσαν* [*βλεφάροις ἐπένευσαν*]: cf. *κατένευσεν κτλ.*, Nem. I 14 and note.

50. *ἐπέων καρπός*: her words did not fall to the ground. Cf. Nem. IV 40 *γνώμαν κενεὰν . . . χαμαὶ πετοῖσαν.* Aesch. *Sept.* 618 *εἰ καρπὸς ἔσται θεσφάτοισι Λοξίου.*

51. *φαντί* [*φασί*]: cf. on Pyth. I 52. — *ξυνά* [*κοινά*] (cognate acc. with *ἀλέγειν*) is explained by *γάμον* which depends on the same verb. — The monarchs of the gods together planned the marriage, and the poets (*σοφῶν στόματα*) published abroad the ever-youthful (*αἰνέαν*) valor of Achilles.

54. *ἀμπελόεν*: Dionysus, it was said, aided the Greeks there, and caused Telephus to fall over a vine.

55. *Τηλέφου*: cf. Isth. V 39 fg. and note.

56. *γεφύρωσε*: cf. Polybius I 10 (the Romans decided not to abandon Messina) *μηδ' εἶσαι Καρχηδονίους οἶον εἰ γεφυρῶσαι τὴν εἰς Ἰταλίαν αὐτοῖς διάβασιν.* — The more stress is laid upon these details that we may forget that it could not be said that Achilles took Troy. — *Τρωϊας ἴνας*: the heroes were the 'sinews of Troy.' Cf. *ὑποτέτμηται τὰ νεῦρα τῶν πραγμάτων*, quoted from Demosthenes by Aeschines against Ctesiphon 166.

67 57. *μάχας ἔργον*: cf. *ἔργον Ἄρηος*, Hom. *Λ* 734.

58. *ἔργον κορύσσοντα*: cf. *πόλεμόν τε κορύσσων*, Hom. *Β* 273. — *Μέμνονος*: cf. *Ol.* II 81 fg. and note.

60. *μανύων*: Achilles showed them the way to the home of Persephone. — *οὔρος Αἰακιδᾶν*: in Homer, e.g. *Θ* 80, Nestor is *οὔρος Ἀχαιῶν*.

61. *Αἰγιναν, ρίζαν*: for the hendiadys cf. v. 1. — *σφετέραν*: *ἑάν*, see on Pyth. IV 83. — *ρίζαν*: cf. *Ol.* II 46. — *πρόφαιινεν*: cf. Isth. V 43.

63. Ἐλικόνιαι στάν [ἔστησαν]: the epithet marks them as Boeotian, 67 of the poet's country. The Muses' lament for Achilles is mentioned also in (a perhaps interpolated passage of) Homer *ω ὄ Μοῦσαι δ' ἐννέα πᾶσαι . . . θρήνεον*. The story was told by Arctinus in the Aethiopsis.

64. ἐπέχεαν: as if thus they heaped up a mound over the dead body.

65. καὶ ἀθανάτοις: in praising Nicocles then we only follow the gods' example.

66. καὶ φθίμενον: 'even though dead.' — ὕμνοις θεῶν (i.e. Μουσῶν) διδόμεν [διδόναι]: cf. Pyth. IV 67.

67. Transition to the family and victory of Cleander. — τὸ καὶ νῦν κτλ.: 'to praise the dead is reasonable (φέρει λόγον: ἔχει λόγον) in our time too.' Nicocles had fallen, it is supposed, in one of the recent battles. — Μοισαῖον ἄρμα: 'the car of the Muses.' Cf. Ol. VI 22; Pyth. X 65 τὸδ' ἔξευξεν ἄρμα Πιερίδων τετράρορον.

68. μνάμα: the song is a monument to his memory.

69. σελίνων: at the earlier Isthmian games the victor's wreath was of parsley (or a kind of celery); afterwards the wreath of pine was substituted.

70. καὶ κείνος: as well as his cousin Cleander. — ἀφύκτω: a suitable epithet for the hand of a boxer.

71. κριτοῦ: 'distinguished'; cf. Pyth. IV 50; Isth. V 11. — γενεά: cf. Pyth. IV 136.

72. ἀλίκων: the νέοι of v. 2. — τῷ: 'therefore.' — The ode ends as it began.

74. μυρσίνας: myrtle crowns for victors were not infrequent. Cf. Simonides in an epinikion for Astylus of Crotona, fr. 10 quoted on Isth. V 9. — Ἀλκαθίου τ' ἀγών: at Megara, in honor of Alcahous, son of Pelops. — σὺν τύχῃ: 'with success,' 'with happy fortune'; cf. Nem. X 25 τύχῃ τε μολῶν.

75. ἐν Ἐπιδαύρῳ: at the games in honor of Aesculapius. — νεότας: 'the band of youths.' Cf. on σὺν αἰχμῇ, Ol. VII 19.

76. τὸν κτλ.: 'him it is the part of a good man to praise.'

77. οὐκ belongs strictly to δάμασεν, 'he did not keep back the bloom of his youth so that it should be unacquainted with what is noble.' — ἄπειρον καλῶν: see Ol. XI 18 and note.

SELECT FRAGMENTS.

FRAGMENTS 29, 30.

PARTS of a hymn composed for the Thebans by Pindar in his youth. The female poet Corinna had criticized his sparing use of myths. This poem was his answer. She retorted that he should sow with the hand, not with the whole sack, τῇ χειρὶ δεῖν ἐφη σπείρειν ἀλλὰ μὴ ὄλω τῷ θυλάκῳ.

The first of the two fragments is preserved by Lucian, Demosthenis encomium 19; the second, by Clemens Alexandrinus, Stromata V 731.

Page

68

1 fg. Cf. the prooemium of Isth. VII: Τίνι τῶν πάρος, ᾧ μάκαιρα Θήβα, | καλῶν ἐπιχωρίων μάλιστα θυμὸν τεόν | εὐφρανας; ἢ ῥα χαλκοκρότου πάρεδρον | Δαμάτερος ἀνίκ' εὐρυχαίταν | ἀντειλας Διόνυσον, ἢ χρυσῷ μεσονύκτιον νίφοντα δεξαμένα τὸν φέρτατον θεῶν, | ὅπῳτ' Ἀμφιτρύωνος ἐν θυρέτροις | σταθεὶς ἄλοχον μετῆλθεν Ἡρακλείους γοναῖς; | ἦτ' ἀμφὶ πυκναῖς Τειρεσίαι Βουλαῖς; | ἦτ' ἀμφ' Ἰόλαον ἰππόμητιν; | ἢ Σπαρτῶν ἀκαμαντολογχᾶν; ἢ ὅτε καρτερᾶς Ἀδραστον ἐξ ἀλαλῆς ἀμπεμφας ὀρφανόν | μυρίων ἐτάρων ἐς Ἄργος ἵππιον; | ἢ Δωρίδ' ἀποικίαν οὐνεκεν ὀρθῷ | ἔστασας ἐπὶ σφυρῷ | Λακεδαιμονίων κτλ. — The most ancient local divinities are mentioned first. Ismenus was the father of Dirce. Melia was beloved by Apollo and honored in his temple at Thebes. For the Sparti, see on Isth. I 30. — **χρυσάλακατον**: see on Ol. VI 104. — **3. Θήβαν**: cf. Isth. VIII 17 and note. — **4. σθένος Ἡρακλέος**: see on Ol. VI 22; cf. βίη Ἡρακληείη, e.g. Hom. Δ 690. — **Ἡρακλέος**: cf. Nem. I 33 fg.; Isth. I 12. — **5. πολυγαθέα**: epithet of Dionysus in Hesiod, Theog. 941. — **τιμάν**: cf. Ol. XIV 12. — **6.** Dissen believes that the marriage of Cadmus and Harmonia was the subject of this hymn.

1. εὐβουλον: so Isth. VIII 34. — **2. ἵπποις**: cf. Ol. I 41. — **Ἦκεανῶ παρα παγᾶν** [πηγῶν] (cf. Hesiod, Theog. 282 Ἦκεανῶ περι πηγᾶς. Callim. V 10 λουσαμένα παγαῖς Ἦκεανῶ): this is thought to be another version of the story that Hera in childhood was cared for by Oceanus. Cf. Hom. Ξ 301 fg.; Ovid, Met. I 168. — **3. κλίμακα** (cf. Jacob's ladder, Gen. XXVIII 12): by this staircase Olympus was reached. Olympus is here not the mountain, as in Homer, but heaven itself. — **4. λιπαρὰν καθ' ὁδόν**: the "milky way" from Oceanus to Olympus, from the western horizon to the zenith. Cf. Ovid, Met. I 168 Est via sublimis, caelo manifesta

sereno, | lactea nomen habet candore notabilis ipso, | hac iter est Superis ad magni tecta Tonantis. — 5. ἀρχαίαν: she was succeeded by others. — 6. In Ol. XIII 8, Εὐνομία, Δίκη and Εἰρήνη are χρύσειαι παῖδες εὐβούλου Θέμιτος. Cf. Hesiod, Theog. 901 δεύτερον ἠγάγετο (Zeus) λιπαρὴν Θέμιν, ἧ τέκεν Ὀρας, | Εὐνομίην κτλ. — ἀλαθείας: 'never-failing.'

FRAGMENT 75.

This introduction to a dithyramb which was composed for the Athenians is preserved in Dionysius of Halicarnassus, de compositione verborum, p. 304. The rhetorician, in treating of the severe style of composition, selects Pindar and Thucydides as masters. This fragment is given as the Pindaric example, with an analysis introduced by the following remark: ταῦθ' ὅτι μὲν ἐστὶν ἰσχυρὰ καὶ στιβαρὰ καὶ ἀξιωματικὰ, καὶ πολὺ τὸ αὐστηρὸν ἔχει, τραχύνει τε ἀλύπως καὶ πικραίνει τὰς ἀκοὰς μετρίως, ἀναβέβληταί τε τοῖς χρόνοις, καὶ διαβέβηκεν ἐπὶ τὸ πολὺ ταῖς ἀρμονίαις καὶ οὔτε θεατρικὸν δὴ τοῦτο καὶ γλαφυρὸν ἐπιδείκνυται κάλλος, ἀλλὰ τὸ ἀρχαϊκὸν ἐκείνο καὶ τὸ αὐστηρὸν, ἅπαντες ἄν, οἶδ' ὅτι, μαρτυρήσειαν οἱ μετρίαν αἴσθησιν ἔχοντες περὶ λόγους.

There is no indication of an antistrophe. Perhaps already in Pindar's time, as later, dithyrambs were composed without antistrophe.

What was the original text is in many places exceedingly uncertain.

1. Ἴδετ' ἐν [eis, as in six other passages of Pindar; cf. Pyth. II 11, 86, IV 258]: 'look with favor upon.' Cf. ἰδοῖσα, Ol. XIV 15. For the invocation of the gods see on Isth. VIII 5, Arist. Clouds 563 ὑμῆδοντα μὲν θεῶν Ζῆνα τύραννον ἐς χορὸν . . . κικλήσκω. — 2. ἔπι: construe with πέμπετε. — χάριν: 'enjoyment.' Cf. Ol. XIII 18 ταὶ Διωνύσου πόθεν ἐξέφανεν | σὺν βοηλάτῃ Χάριτες διθυράμβῳ; — 3. ὀμφαλόν: perhaps the altar of the Twelve Gods in the agora, from which altar distances were reckoned as from the miliarium aureum of the Roman forum. In that case this dithyramb must have been sung in the agora. Cf. the pseud-oracle in Demosthenes ag. Midias 531 Αὐδῶ Ἐρεχθεΐδῃσιν . . . μεμνήσθαι Βάκχαιο καὶ εὐρυχώρους κατ' ἀγυῖας | ἰστάναι ὠραίων Βρομίῳ χάριν αἰμιγα πάντας, | καὶ κνισῶν βωμοῖσι κάρη στεφάνοις πυκάσαντας. — 5. πανδαίδαλον: 'richly decorated.' The agora certainly deserved the epithet after the Persian wars, and was especially adorned, undoubtedly, for this occasion. — [εὐκλέα: εὐκλέα. Cf. H. 176 D: G. 52. n. 4.] — 6. ἐαριδρόπων: 'plucked in Spring.' — 7. ἀμοιβάν (in apposition with the sentence; cf. Ol. VII 16 and note): i.e. 'in return

Page

63 for the decoration of the agora in the god's honor.'—**Διόθεν**: construe 69 with ἴδετε, 'behold, regard from the home of Zeus.'—**8. δεύτερον** seems to refer to some previous occasion, of which we know nothing.—**9. κισσοκόμαν**: cf. κισσοφόρος, Ol. II 27; Eur. Phoen. 651 Βρόμιον . . . κίσσος ἔνδ' ἐπιπεπρωμένης | ἑλικος εὐθὺς ἔτι βρέφος | χλοηφόροισιν ἔρνεσιν | κατασκί- οισιν ὀλβίσας ἐνώτισε. Hom. Hy. XXVI 1 κισσοκόμην Διόνυσον ἐρίβρομον ἄρχομ' αἰεΐδεν | . . . φοιτίζεσκε κίσσῳ καὶ δάφνῃ πεπυκασμένος . . . βρόμος δ' ἔχεν ἄσπετον ὕλην.—**11. πατέρων, γυναικῶν Καδμειῶν** [-ῶν]: i.e. Zeus and Semele. For the plural cf. Ol. VII 10, where νικῶντεσσιν refers especially to Diagoras; Isth. V 43, where τοῖσιν refers simply to Achilles; Isth. VIII 38, where ἀδελφείοισιν refers solely to Poseidon.—**μελπέμεν ἔμολον**: cf. Ol. VII 13, XIV 18 and note.—**13. ἀνέμων μαντήια**: 'the oracles of the winds.'—**14. φοινικοεἰδῶν Ὠρᾶν**: 'the purple-robed Hours.'—**15. ἐπάγωνσιν**: here alone in Pindar do we find the subj. without ἄν in a temporal clause; but see on Isth. I 50.—**16. βάλλεται**: the earth is sprinkled with fragrant flowers.—**18. ἕων φόβαι**: cf. ἰοστέφανοι in fr. 76. Garlands of violets and roses seem to have been worn at the Dionysia.—**19. ἀχέι**: the so-called *schema Pindaricum*, a singular verb with a plural subject. In this volume of odes, the construction is found only here, and it is to be noted that here the subject follows the verb.—**σὺν αὐλοῖς**: the dithyramb was accompanied by the flute; cf. Arist. Clouds 311 ἦρ' ἑπερχομένην Βρομῖα χάρις, | . . . καὶ Μοῦσα βαρὺβρομος αὐλῶν.—**20. Σεμέλαν**: doubtless the praise of Semele's son followed.

FRAGMENT 76.

Dissen thinks this a fragment of the same dithyramb as the preceding, but Bergk considers it the beginning of another. It is referred to frequently, by Aristophanes, Isocrates, Lucian, etc., but is not quoted entire by any author. Isocrates says that in return for this praise the Athenians made Pindar their *πρόξενος* and gave him 10,000 drachmas.

1. λιπαράι (for its separation from Ἀθῆναι, cf. Ol. VII 13 ποντίαν Ῥόδον, and note; τὸ ἐμφυῆς ἦθος, Ol. XI 19-21; νέαν χαίταν, Ol. XIV 22-24; on Isth. V 19): Pindar bestows this epithet on Athens more than once in his epinician odes: he gives it also to Thebes, Marathon, Naxos, etc. Solon, fr. 43, calls Athens λιπαρὴ κουροτρόφος. The Athenians delighted in the epithet, cf. Arist. Acharnians 636 ὑμᾶς οἱ πρεσβεῖς ἐξαπα- τῶντες | πρῶτων μὲν ἰοστεφάνους ἐκάλου· κάπειδ' ἑ τοῦτό τις εἶποι, | εὐθὺς

διὰ τοὺς στεφάνους ἐπ' ἄκρων τῶν πυγιδίων ἐκάθησθε. | εἰ δέ τις ὑμᾶς ὕ9
 ὑποθωπέυσας λιπαρὰς καλέσειεν Ἀθήνας, | ἤβρετο πᾶν ἄν διὰ τὰς λιπαρὰς. —
ιοστέφανοι: the people are crowned with violets at the festival of
 Dionysus. See fr. 75:18. — **2. ἔρεισμα**: cf. Ol. II 6. —

FRAGMENT 77.

From the same dithyramb as the preceding.

1. ἐβάλοντο (cf. on βέβληνται, Nem. I 8): Plutarch, 350 A, after quot-
 ing this says: ἐπί τε Σαλαμῖνι καὶ Μυκάλῃ καὶ Πλαταιαῖς, ὥσπερ ἀδαμάντινοι
 στηρίζαντες τὴν ἐλευθερίαν τῆς Ἑλλάδος, παρέδωσαν τοῖς ἄλλοις ἀνθρώποις.

FRAGMENTS 87, 88.

These fragments of a *προσόδιον*, 'processional hymn,' are preserved,
 the one by Philo, de incorruptibilitate mundi 511, and the other by
 Strabo, X 485.

1. θεοδμάτα (construe with πόντου θύγατερ): cf. Ol. VI 59. — **2. ἱμε-** 70
ροστάτον: cf. Nem. I 4. — **ἔρνος**: cf. Ol. VII 62 and note. — **3. ἀκίνη-**
τον: cf. the oracle in Herod VI 98: κινήσω καὶ Δῆλον ἀκίνητόν περ εἴουσιν.
 This must have been written before the earthquake which followed the
 visit of Datis and his forces on their way against Athens 490 B.C.: cf.
 Herod. VI 98; but it has been suggested that this story of the earthquake
 may have been part of the legends of the Persian war, transferred to
 490 B.C. from the earthquake before the Peloponnesian war. — **4. μά-**
καρες (sc. κικλήσκουσιν) **ἄστρον**: an allusion to the older name of the
 island, Ἀστερία. Cf. Callim. Hy. Del. 36 οὐνομα δ' ἦν σοι | Ἀστερίη τὸ
 παλαιόν. — For the different names given by gods and men, cf. Hom. A
 403. B 813. Ξ 291: γ 74 ὄν Ξάνθον καλέουσι θεοί, ἄνδρες δὲ Σκάμανδρον. —
τηλέφαντον: 'far-seen,' a play upon the words Δῆλος and δῆλος.

1. φορητά: cf. Callim. Hy. Del. 35 σὲ δ' οὐκ ἔθλιψεν ἀνάγκη, | ἀλλ'
 ἄφετος πελάγεσσιν ἐπέπλεες. — **2. ῥιπαῖσιν**: see on Pyth. I 10. — **Κοιο-**
γενής: Leto. Cf. Hom. Hy. Del. Ap. 62 Λητοῖ, κυδίστη θύγατερ μεγάλο
 Κοῖοιο. She is called Κοιῆς by Callim. Hy. Del. 150. — **θύοισα** [θύουσα]:
 'in great haste.' — **3. ὄρθαι**: construe with κίονες, below. — **ἐπικράνοις**:
 'heads,' 'capitals.' — **πέτραν**: cf. Isth. I 3.

FRAGMENT 106.

This fragment is part of a hyporchema (a kind of ballet) composed for Hiero of Syracuse (cf. introd. to *Ol.* I, p. 74). These verses are found in Athenaeus, I 28 A.

Page

70 1. **Δάκαιναν**: the Spartan hunting-dogs were famous.—**ἐπὶ θηροί**: i.e. for hunting.—**τρέφειν**: infinitive for imperative; so **ματεύειν** below.—**Σκύρος** is one of the northern Sporades, east of Euboea.—**Θηβαίων**: the Thebans were noted lovers of horses, cf. *Ol.* VI 85 and note.

FRAGMENT 107.

This introduction to a hyporchema is preserved by Dionysius of Halicarnassus on the Eloquence of Demosthenes. It was composed for the Thebans on occasion of some festival which occurred soon after an eclipse of the sun. Ideler conjectured that this refers to the eclipse which was nearly total at Thebes, at 2 P.M. of April 30, 463 B.C.

The text is exceedingly corrupt.

1. **ἀκτίς**: cf. Soph. Ant. 100 *ἀκτίς ἀελίου τὸ κάλλιστον ἐπταπύλω φανέν* | *Θήβῃ τῶν προτέρων φάος*. Eur. Med. 1251 *παμφαῆς* | *ἀκτίς Ἀελίου, κατίδεν' ἴδετε*.—**πολύσκοπε**: cf. Hom. Γ 277 *Ἡελίος θ' ὅς πάντ' ἐφορᾷς*.—**ἐμήσαο**: aorist from *μήδομαι*.—**μάτερ ὀμμάτων**: as the source of sight. Cf. Plat. Rep. 508 *τίνα οὖν ἔχεις αἰτιάσασθαι τῶν ἐν οὐρανῷ θεῶν τούτου κύριον, οὗ ἡμῖν τὸ φῶς ὕψιν τε ποιεῖ ὄραν ὅτι κάλλιστα καὶ τὰ ὀρώμενα ὀρᾶσθαι*; *Ὅνπερ καὶ σύ, ἔφη, καὶ οἱ ἄλλοι· τὸν ἥλιον γὰρ δῆλον ὅτι ἐρωτᾷς*.—**3. ἔθηκας ἀμάχανον**: i.e. 'thou madest useless' both strength and wisdom.—**6. νεώτερον**: euphemistic; cf. Pyth. IV 155.—**7.** 'Turn thyself and thy chariot into a course which will bring no harm to Thebes.'—
71 **12. ἢ πόντου . . . ἢ νότιον κτλ.**: explanatory of vs. 14 fg. 'deluging the dry land with a furious flood, either with a surge from the sea or with rain from the heavens.'—**17.** The poet repines at nothing which he shares with his countrymen. For the thought, cf. Eur. Phoen. 894 *εἷς γὰρ ὦν πολλῶν μέτα* | *τὸ μέλλον, εἰ χρῆ, πείσομαι· τί γὰρ πάθω*; Cic. ad Fam. VI 2: 2 *misera est illa quidem consolatio . . . nihil esse praecipue cuiquam dolendum in eo quod accidat universis*.

Eclipses were much dreaded. Cf. Archilochus fr. 74 *χρημάτων ἀελπτον οὐδέν ἐστιν οὐδ' ἀπάμοτον*, | *οὐδὲ θαυμάσιον, ἐπειδὴ Ζεὺς πατὴρ Ὀλυμπίων* | *ἐκ μεσημβρίας ἔθηκε νύκτ' ἀποκρύψας φάος* | *ἡλίου λάμποντος· λυγρὸν δ'*

ἦλθ' ἐπ' ἀνθρώπους δέος. | ἐκ δὲ τοῦ καὶ πιστὰ πάντα κἀπίεπτα γίγνεται | 71
 ἀνδράσιν· μηδεὶς ἔθ' ὑμῶν εἰσορῶν θαυμαζέτω, | μηδ' ὅταν δελφίσι θῆρες
 ἀνταμείψωνται νομόν | ἐνάλιον καὶ σφιν θαλάσσης ἠχῆεντα κύματα | φίλτερ'
 ἠπείρου γένηται, τοῖσι δ' ἠδὺ ἦν ὕρος.

FRAGMENT 109.

This is a fragment preserved in the Florilegium of Stobaeus. Polybius IV 31 quotes the first three verses as encouraging the Thebans in their unpatriotic course during the Persian war. The next verse seems to show that it was *civil* war against which Pindar's poem was directed; but as we have not the whole poem we can hardly dare to correct the historian.

3. 'Ασυχίας: 'Peace.'

FRAGMENT 123.

Part of a scolion composed for Theoxenus of Tenedos, a youth to whom Pindar in his old age was attached, and in whose arms, according to the common tradition, the poet died. This extract is found in Athenaeus XIII 601.

1. θυμέ: see on Ol. II 89. — 2. μαρμαριζοίσας: cf. of Aphrodite, Hom. Γ 397 ὕματα μαρμαίροντα. — 3. κυμαίνεται (cf. Pyth. IV 158): the waves of love form a common metaphor. — ἀδάμαντος: cf. the Homeric σιδήρειόν νύ τοι ἦτορ. Aesch. Prom. 242 σιδηρόφρων τε καὶ πέτρας εἰργασμένος κτλ. — 4. μέλαιναν: cf. the μελανοκάρδιος πέτρα of the Styx, Arist. Frogs 470. — 5. ψυχρά φλογί: a bold oxymoron (cf. Ol. VI 43 and note) referred to in ancient authors. — 6. ψυχάν: construe with θεραπεύων. 'Serving a woman's heart, he is borne recklessly (θράσει) hither and thither (πάσαν ὁδόν).' — 7. 'Stung by fear (δέασι) he melts like wax in the heat of the sun.' Cf. Sappho II 7 ὡς γὰρ εὔιδον βροχέως σε, φάνας | οὐδὲν ἔτ' εἴκει· | ἀλλὰ καμ μὲν γλῶσσα ἔαγε, λέπτον δ' | αὐτίκα χρωῖ πῦρ ὑπαδεδρόμακεν, | ὀππάτεσσι δ' οὐδὲν ὕρημ', ἐπιρρόμ- | βεισι δ' ἄκουαι. | ἀ δέ μ' ἴδρωσ κακχέεται, τρόμος δὲ | πᾶσαν ἄγρει, χλωτέρα δὲ ποίας | ἔμιι. — [ἔλα: εἴλη.] — 9. ἱρᾶν μελισσᾶν [-ῶν]. see on Ol. VI 45. — τάκομαι: cf. Theoc. II 28 ὡς τοῦτον τὸν κηρὸν ἐγὼ σὺν δαίμονι τάω, | ὡς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφισ. — 11. [Ἀγησιῶα: Ἀγησιῶου.]

FRAGMENTS 129, 130.

Page

72 These, with frag. 131, are quoted by Plutarch, — the two longer in his letter of consolation to Apollonius on the death of a dearly-loved son. With these threnes or dirges, concerning the future life, cf. Ol. II 57 fg. and on v. 78 of that ode. It has been remarked that in the Greek tragedians we find no comfort derived from the hope of a happy immortality.

1. τὰν ἐνθάδε νύκτα: 'while it is night here.' A slightly different view is presented in Ol. II 61. — 7. μιγνύντων is explained most easily as genitive absolute with a subject supplied from the preceding lines; but it may be connected with ὀδμά.

Fragment 130 corresponds metrically to vs. 6, 7, of fr. 129.

FRAGMENT 131.

"Here the soul is something which is not dependent on the body for existence or activity, but is hindered and hampered by the body; when the body sleeps, the soul is most active." Cf. Aesch. Eum. 104 εἴδουσα γὰρ φρήν ὄμμασιν λαμπρύνεται. Cic. Div. I 30 cum est somno sevocatus animus a societate et a contagione corporis, tum meminit praeteritorum, praesentia cernit, futura praevidet. Iacet enim corpus dormientis, viget autem et vivit animus.

1. Boeckh supplies μετανίσσονται. — 3. αἰῶνος εἶδωλον: 'the image of life,' i.e. the soul. Cf. Hom. λ 601 τὸν δὲ μετ' εἰσενόησα βίην Ἡρακλεείην, | εἶδωλον. — 4. πρᾶσσόντων: 'when the members are active'; intransitive as Nem. I 26. — 5. Then it shows the approaching judgment of rewards and punishments.

FRAGMENT 132.

This is attributed to Pindar by Theodoret, but is considered spurious by many scholars because the souls of the good are made to dwell not in Elysium, but in heaven. This view is not found elsewhere in Pindar.

73 1. γαῖα: dative of place. It seems to mean 'on the earth.' Cf. Plato, Phaed. 81 c ἡ τοιαύτη ψυχὴ βαρύνεται τε καὶ ἔλκεται εἰς τὸν ὄρατον

τόπον . . . περὶ τὰ μνήματά τε καὶ τοὺς τάφους κυλινδουμένη. . . . (τῶν φαύ- 73
λων ψυχῶν) αἱ περὶ τὰ τοιαῦτα ἀναγκάζονται πλανᾶσθαι δίκην τίνουσαι τῆς
προτέρας τροφῆς κακῆς οὐσης. — 3. ἐπουράνιοι: cf. the epigram in honor
of the dead who fell at Potidaea, Corp. Ins. Att. 442 Αἰθήρ μὲν ψυχὰς ὑπε-
δέξατο, σώματα δὲ χθών. Epicharmus in Plut. Cons. ad Ap. 15 γὰ μὲν εἰς
γᾶν, πνεῦμα δ' ἄνω.

FRAGMENT 133.

This is found in Plato, Meno 81 B. It may have been composed after the death of some prominent man, see vs. 4 fg.

1. οἷσι (construe with δέξεται): dative of interest: cf. θεῶν, Pyth. IV 21. — πένθεος: euphemistic for ἀμαρτήματος. — The souls of those whose atonement for their former wrong Persephone accepts, return to the light of our world after eight years. — 3. [ἀντιδοί: ἀναδίδωσι. Cf. Pyth. IV 265. H. 401 D h; G. 126: 1.] — 4. [τᾶν: ὄν.]

FRAGMENT 193.

This refers to the poet's birth at the time of the Pythian games.

FRAGMENT 221.

Preserved by Sextus Empiricus, Πυρ. Ἰπ. I 86. Cf. Hor. Car. I 1
Sunt quos curriculo pulverem Olympicum | collegisse iuvat . . . illum si
proprio condidit horreo | quidquid de Libycis verritur areis etc.

FRAGMENT 222.

Found in the scholia to Pyth. IV 408 (229) under the name of Sappho, but this is corrected from an allusion to it by Proclus.

3. κάρτιστον κτεάνων: see Isth. V 3 and note.

ON THE DIALECT OF PINDAR.*

§ 1. The dialect of Pindar's poems was never the spoken dialect of any part of Greece, but was artificial, largely formed and transmitted by poetic tradition. The groundwork is Doric, but Pindar employs Epic and Aeolic forms which are convenient for his verse or which add grandeur and dignity to the style; he avoids all forms which are purely local or too noticeably different from those of the other dialects.

§ 2. This use of the Doric dialect with admixture of Epic and Aeolic forms was not a caprice of the poet. It was the result of the course of development followed by Greek lyric poetry. The choral poetry of the Greeks, as we know it, was cultivated earliest and chiefly by the Dorians. Sparta was the musical centre of Greece in the age of Alcman and Terpander, the seventh century before Christ, and choral poetry suited the genius of the Dorian race. But Terpander was called an admirer of Homer, and though the earliest choric poets had no connection with the Epic schools, yet the artistic development of the μέλος was largely conditioned and influenced by the already existing artistic ἔπος.

Stesichorus, who may be called the father of this branch of lyric poetry, though from a city of mixed population (Himera, in Sicily), was a Dorian, while his poetry was closely allied to the Epic.† He sang of Epic themes, especially from the Theban and Trojan cycles and the adventures of Heracles.

* The examples here given are from the odes contained in this volume and as found in Bergk's text; they illustrate however most of the noteworthy peculiarities of Pindar's dialect in all his odes.

† Quintilian X 1 : 62 Stesichorus quam sit ingenio validus materiae quoque ostendunt, maxima bella et clarissimos canentem duces et epici

It must be supposed, then, that the dialect of Stesichorus (of which we can hardly judge from the scanty remains of his poetry) was the Doric with an Epic coloring. His example was followed by later poets, and this determined the dialect not only of independent poems but also of the choral odes of tragedy. Thus Pindar, Simonides, and Bacchylides are called Doric poets, although Pindar was an Aeolian of Thebes and the other two were Ionians from Ceos.

§ 3. In Pindar's odes, then, there was a mingling of dialects without the most striking peculiarities of any one dialect. We never find the Epic forms in *-φι*, the infinitives in *-εμεναι* from verbs in *-ω*, nor the Epic assimilation (or duplication) of vowels in verbs in *-αω*, nor *εί κεν* with the subjunctive. Neither do we find the peculiarities of the severer form of the Doric dialect; thus, Pindar never uses *-μες* (Latin *-mus*) for *-μεν* (e.g. *ᾠμες* for *ᾠμεν*), nor *ῆς* for *ῆ'*, nor *ω* for *ου* (e.g. *τῶ : τοῦ, τῶς : τούς, Μῶσα : Μοῦσα*. But *ᾠν* is used for *οῦν*, Ol. VI 19 and often), nor *ῆνθον* for *ῆλθον* (but cf. *Φίντις : Φίλιτις*, Ol. VI 22).

§ 4. In addition to Doric and Epic forms, Aeolic forms also are introduced. This marks the influence which the Lesbian poets exerted on Stesichorus and the poets of his school. While choral poetry was developed by the Dorians it received the Aeolic influence of Terpander, who lived at Sparta and is said to have gained the prize four times in succession at Delphi in the eight-year cycle, i.e. at intervals of eight years.

The most prominent Aeolisms in Pindar's poems are:—

1. The compensatory lengthening of the preceding vowel, *α* to *αι* and *ο* to *οι*, when *ν* is dropped before *σ*, as

carminis onera lyra sustinentem. Dio LV 284 τοῦτό γε ἅπαντές φασιν οἱ Ἑλληνες, Στησίχορον Ὀμήρου (ζηλωτὴν γενέσθαι καὶ σφόδρα γε εἰκέναι κατὰ τὴν ποίησιν. [Longinus] Περὶ Ἐψῶν 13 ἢ μόνος Ἡρόδοτος ἀμνηκώτατος ἐγένετο; Στησίχορος ἔτι πρότερον κτλ. Antipater of Sidon. Anth. Pal. VII 75 Στασίχορον, ζαπληθὲς ἀμετρήτου στόμα Μούσης, | ἐκτέρισεν Κατάνας αἰθαλδὲν δάπεδον, | οὔ, κατὰ Πυθαγόρου φυσικὰν φάτιν, ἂ πρὶν Ὀμήρου | ψυχὰ ἐνὶ στέρνοις δεύτερον φέκισατο.

a. In the third pers. plur. *περιπνέουσιν* [*περιπνέουσι*, from *περιπνέοντι*, *πέριπνεονσι*], Ol. VII 72; *διαιθύσσοισιν*, Ol. VII 95; *νωμάσοισιν*, Pyth. IV 18.

b. In the participle, including *Μοῖσα* [*Μοῦσα*]. E.g. *ἰδοῖσα* [*ἰδοῦσα*, from *ἰδοντια*, *ἰδονσα*], Ol. II 4; *ζέοισαν*, Ol. I 48; *ἔοισα* [*οῦσα*], Pyth. IV 265. The nominative of the first aor. part. act. ends in *-αις*, with few exceptions. E.g. *κλέψαις* [*κλέψας*], Ol. I 60; *ὀλέσαις*, Ol. I 79; *ἀρπάξαις* [*ἀρπάσας*], Pyth. IV 34; *ὀρούσαισα*, Nem. I 50. But *καταβάς*, Ol. VI 53; *ἀπούρας*, Pyth. IV 149; so we find *πᾶς*, *πᾶσα*, never *παῖς*, *παῖσα*.

c. For *-αις* [*-ανς*] and *-οις* [*-ονς*], in the acc. plur. of the *a*- and *o*-declensions, see footnote on Isth. I 24.

2. The regressive assimilation of *σν* in *φαεννόν* [*φαισ-νον*, *φαινόν*], Ol. I 6; *κλεεννότατον* (from *κλέος*), Pyth. IV 280; but *ποθεινά* (from *πόθος*), Pyth. IV 218.

The Aeolic *σδ* for *ξ* is found but once, *λακτισδέμεν*, Pyth. II 95.

Another Aeolism is the constant use of *ὄνυμα* (for *ὄνομα*) and its derivatives.

There are few, if any, traces of the Boeotian dialect.

VOWELS.

§ 5. *a* is used by Pindar for the Epic and Attic *η*, where the Doric uses *ᾱ*. This is:

1. Where *ᾱ* is lengthened from *ᾶ*, e.g. *ἄνια*, *ἀρχά*, *Ἄχω*, *Ἄως*, *γᾶν*, *κράνα*, *μάν*, *μάτηρ*, *μαχατάς*, *παγᾶν*, *σκάπτον*, *φίλαν*. Except forms from *βάλλω* (*βέβληνται*, Nem. I 8), *κτάομαι* (*Φιλοκτιήται*, Pyth. I 50), *πλήθω*, (*πλήθοντος*, Pyth. IV 85), *χράω* (*χρήσεν*, Pyth. IV 6; *χρησθέν*, Ol. II 39; *χρησμός*, Pyth. IV 60; *χρηστήριον*, Ol. VI 70. Cf. *χρή*, Pyth. IV 1 and often).

2. In most other cases for original *ᾱ*, but not in all cases: see *λήγω κτλ.* in § 6.

Sometimes the Epic influence predominated. This is clear in *προσηύδα*, Pyth. IV 119; *Θρηϊκίων*, Pyth. IV 205, and probable in many of the words included in the next paragraph.

§ 6. *η* is used by Pindar where the Attic *η* is lengthened from original *ε*. E.g. *μάτηρ, πέμψη, φάνη, φλησε*. *η* is used, furthermore, as in Doric, for original *ā* in certain root-syllables; e.g. in *λήγω*, in *ἦ, ἦ, δη, μή* and their compounds, in *ἦβα, Ἦρα, ἦρος, ἦτορ, Θίβα, Κρηθεύς, κρηπίς, Μήδειοι, κτλ.*

A form *κοινάω* [*κοινώω*] is to be assumed because of the forms *κοινάσαντες*, Pyth. IV 115, and *παρεκοινάτο*, Pyth. IV 133; collateral stems in *-α* are to be assumed also for *ποναθῆ*, Ol. VI 11; *ἀκυδινάτοις*, Isth. V 6. Perhaps *γεγεναμένον*, Ol. VI 53, should be changed to *γεγενημένον*.

§ 7. *αο* and *αω* are contracted to *ᾶ*. E.g. *πασᾶν* [*πασῶν*, from *πασάων*], *τᾶν* [*τῶν*], *Θηβᾶν, Μοισᾶν, Ποσειδᾶν* (perhaps this should be written *Ποσειδᾶν*, cf. *Ἄμυθᾶν* and *Παιᾶν*. These are contracted from *Ἄμυθᾶων* and *Παιᾶων*, but the Doric dialect placed the acute, not the circumflex, accent upon the ultima of proper names thus contracted). Generally these genitives plural are distinguished only by the accent from the acc. sing.

§ 8. *α* is found occasionally where in Attic we find *ε*. Thus *τάμνοισαι* [*τέμνουσαι*], Ol. XII 6; *τράφοισα*, Pyth. II 44; *φρασίη*, Ol. VII 24 and often.

CONSONANTS.

§ 9. There are sporadic interchanges of consonants as follows: *γλεφάρων* : *βλεφάρων*, Pyth. IV 121; but cf. *ἐλικοβλεφάρων*, Pyth. IV 172. *ὄρνηχα* : *ὄρνιθα*, Ol. II 88. *Φήρ* : *θήρ* [but only for the centaurs, as in Homer], Pyth. IV 119. There is an interchange of aspirated and unaspirated consonants in *αὔτις* : *αἴτις*, Ol. I 66. *δέκονται* : *δέχονται*, Pyth. I 98. *τεθμόν* : *θεσμόν* [from *θεθμός*], Ol. VI 69. *Φερσεφόνα* : *Περσεφόνη*, Nem. I 14. Allied to these, perhaps, is *ὄκχον* : *ὄχον*, Ol. VI 24. As in Homer, we find *ξυόν* : *κοινόν*, Isth. I 46; *κραδία* : *καρδία*, Nem. I 54; *κρατεροῖς* : *καρτεροῖς*, Pyth. IV 71. Once we find the Aeolic *σδ* for *ζ*, in *λακτισδέμεν* : *λακτίζειν*, Pyth. II 95. *μόριμος*, Ol. II 38; *θαυματά*, Ol. I 28; *σκάπτον*, Ol. I 12, and *ῶτε*, Pyth. IV 64, cor-

respond to the Attic *μόρσιμος, θαυμαστά, σκήπτρον* and *ὄστε* (or *ὡς*), but are different formations. For *πετοῖσαι: πεσοῦσαι*, Ol. VII 69, see § 32. *ἐπέτοσσε*, Pyth. IV 25, corresponds to *ἐπέτυχε*, but the nature of the relation is obscure. *ἔσλος* is always used for *ἔσθλος*, as Ol. II 19.

In *τεθμόν*, Ol. VI 69; *κεκαδμένον*, Ol. I 27, and *εὔοδμον*, fr. 75: 15, the *τ*-mute is not changed to *σ* before *μ*.

§ 10. No *F* (*Digamma*) is found in the Mss. and there is no mention of it in the scholia. Before some words it seems to have retained the force of preventing hiatus, although it is hard to say how many of these examples of apparent hiatus were justified merely by poetic precedent. The digamma in Pindar rarely if ever with a final consonant makes a short vowel long by position; and it is neglected sometimes, so that elision is suffered before a word which once began with *F*.

1. *φαδ-*. *εἴη ἀνδάνειν*, Pyth. I 29; *τὲ ἄδον*, Isth. VIII 20.

2. *φανακτ-*. *Ἐφιάλτᾶ ἀναξ*, Pyth. IV 89. But *Δάλοι ἀνάσσων*, Pyth. I 39.

3. *φε-*. Hiatus is allowed consistently before the third personal pronoun. But hiatus is allowed before this word even by Archilochus, whose fragments show no other trace of the digamma.

4. *φελπ-*. *ἐπὶ ἐλπίδεσσι*, Pyth. II 49. But *κυλίνδοντ' ἐλπίδες*, Ol. XII 6; *ἔρχοντ' ἐλπίδες*, Nem. I 32.

5. *φεπ-*. *τὶ ἔπος*, Ol. VI 16; *ἔμοι ἔπος*, Pyth. II 66. But *τιν' εἰπεῖν*, Ol. I 52; *δ' ἔπος*, Pyth. II 81; *δ' ἐπέων*, Pyth. IV 29; *οὔτ' ἔπος*, Pyth. IV 105.

6. *φεργ-*. *οὔτε ἔργον*, Pyth. IV 104; *ἀντὶ ἔργων*, Pyth. II 17. But *δ' ἔργου*, Ol. VI 3; *τοῦτ' ἔργον*, Pyth. IV 229; *εἴχετ' ἔργου*, Pyth. IV 233. A relic of the *F* is preserved in the rough breathing of *θ' ἔργμασιν*, Nem. I 7; *ἐφ' ἔργμασιν*, Isth. I 47.

7. *φеспер-*. *δὲ ἐσπέραις*, Isth. VIII 47.

8. *φет-*. *γὲ ἐτέων*, Ol. II 93; *ἐνάτω ἔτει*, fr. 133: 2.

9. *φιδ-*. *τὲ ἕδριν*, Ol. I 104; *πολλὰ εἰδώς*, Ol. II 86; *ἐρασί-*

μολπε ἰδοῖσα, Ol. XIV 15; cf. αἶδρις, Pyth. II 37. But cf. οὐτ' ἰδεῖν, Ol. VI 53; ὄφρ' ἰδοῖσα, Ol. XIV 22.

10. ρικ-. δ' εἴκε, Isth. I 52; δ' εἰκός, Nem. II 10.

11. ριο-. παιδα ἰπλοκον, Ol. VI 30. But καὶ ἰοπλοκάμων, Pyth. I 1; καὶ ἰοστέφανοι, fr. 76.

12. ροικ-. κατ' οἶκον, Pyth. I 72; τὰ δ' οἴκοι, Nem. II 23.

Indications of the original digamma are found in the υ of φαυσίμβροτος, Ol. VII 39; αὔαταν [ἄτην], Pyth. II 28.

Notice also τέ Ἰάλυσον, Ol. VII 74; ἐς δὲ Ἰωλκόν, Pyth. IV 188; ἀλιερκέα Ἰσθμοῦ, Isth. I 9. The etymology of these words is uncertain, although Ἰσθμός seems to be derived from the root ἰ, 'to go.'

§ 11. Crasis. Examples are: τῷτ' [τὸ αὐτό], Ol. I 45; τοῦνεκα, Ol. I 65; κάγοραί, Ol. XII 5; κεί, Ol. XIV 7; χῶπόταν, Pyth. II 87; κοῦ, Pyth. IV 151; ὦνασσα, Isth. V 6.

More remarkable are two cases which Bergk has introduced into the text: ἀρχη' κδέξατο, Pyth. IV 70, and ὀλβῶνδειξατο, Pyth. IV 255.

Alphaeresis of α is found in ὦ ῥκεσίλα, Pyth. IV 250, and ὦ ῥπολλωνιάς, Isth. I 6.

§ 12. Apocope. ἀνά often suffers apocope; see on ἀμνάσει, Pyth. IV 54. The most striking example is ἀνεῖσθαι [ἀνανεῖσθαι], Nem. II 12; see note. For κατά, see καμ μεγάλας, Pyth. IV 264. For παρά, cf. παρ ποδί, Ol. I 74; παρ Δί, Nem. I 72.

§ 13. Elision. ι is elided in the first pers. sing. of the verb: ἀφίημι ἄγρους, Pyth. IV 149; in the Doric third pers. plural: πέλοντ' ἐν, Ol. VI 100; κατέχοντ' ἀγαθαί, Ol. VII 10; αἰδόντ' ἐν ὕμνοις, fr. 132: 4; in the dat. plural: κέρδεσσ' ὀπιθόμβροτον, Pyth. I 92; in ποτί [πρός], Ol. VII 90; in περί, Ol. VI 38 (see note), Pyth. IV 265.

αι is elided in ἔρχοντ' ἐλπιδες, Nem. I 32. The genitive in -οιο suffers elision in Δάλου' ἀνάσσω, Pyth. I 39; Ἰολαίου' ἐναρμόξαι, Isth. I 16.

§ 14. **Synizesis.** For examples see the metrical schemes. The most peculiar is **θεός** (to be read as one short syllable), Pyth. I 56. Other noteworthy examples are **γενῶν** and **πνέον**, both in Pyth. IV 225; **᾽Ωαρίωνα**, Nem. II 12.

NOUNS.

§ 15. **First declension.** The **a** of the stem is sometimes shortened as in the Aeolic dialect. Cf. **Πέλλα** [**Πελλήνη**], Ol. VII 86; **Μινύεια**, Ol. XIV 19; **χρυσοχαῖτα**, Pyth. II 16; **᾽Αγλαοτρίαινα**, Ol. I 40; **Εὐτρίαινα**, Ol. I 73; **ὄρσοτρίαινα**, Pyth. II 12.

In the gen. sing. masc. both endings **-αο** (**αἰχματᾶο**, Pyth. IV 12) and **-α** are found, the latter being the more common; e.g. **Πισάα**, Ol. I 70; **Γηρυόνα**, Isth. I 13; **Μινύα**, Isth. I 56. See on Pyth. IV 33.

The gen. plur. ends in **-ᾶν**, not in **-άων**. The accent of the feminine of pronominal adjectives is not governed by that of the masculine. Thus **ἄλλᾶν**, not **ἄλλων**, Ol. VI 25.

The Aeolic acc. plur. in **-αις** perhaps should be restored; see footnote on Isth. I 24.

§ 16. **Second declension.** For the Doric contraction of nouns in **-λαος** and their inflection according to the first declension, see on **᾽Αρκεσίλα**, Pyth. IV 2.

The gen. sing. ends in **-ου**, or, less often, in **-οιο**.

The acc. plur. has the Doric ending **-ος** in **κακαγόρος**, Ol. I 53, but the metre would allow **-ους**.

§ 17. **Third declension.** We find for the acc. sing. **βασιλέα**, Pyth. IV 62; but **βασιλῆα**, Ol. I 23.

The dat. plur. has three endings; see on Pyth. II 6. Pindar prefers the form in **-εσσι**. So **ἐλαυνόντεσσι** [**ἐλαύνουσιν**], Ol. VI 76; **νικώντεσσι**, Ol. VII 10; **Γιγάντεσσι**, Nem. I 67; **κυμάτεσσι**, fr. 88:1.

In the inflection of nouns in **-ις**, **ι** is retained; see on Nem. I 30.

§ 18. The old case-ending **-θεν** is used frequently; perhaps with fifteen words in the odes contained in this book; e.g.

πατρόθεν, Ol. VII 23; ματρόθεν, Ol. VII 24, (= ματρός in Pyth. II 48); θεόθεν, Ol. XII 8; Ούλυμπόθεν, Pyth. IV 214; χερσόθεν, Ol. II 73.

§ 19. Peculiarities of gender. αἰθήρ, Ol. I 6; Ἴσθμός, Ol. VII 81; κίων, Ol. VI 2; Τάρταρος, Pyth. I 15, are feminine; αἰών is feminine in Pyth. IV 186; masculine in Isth. VIII 14.

§ 20. Three compound adjectives are inflected as of three endings, ἀμφιρύτα, Isth. I 8; ἀμετρήτας, Isth. I 37; θεοδμάτας, Ol. VI 59.

§ 21. Comparison of adjectives. Note ἐχθρότατον, Nem. I 65; ταχυάτων, Ol. I 77; ὑπεροχωτάτα (only found in Pindar), Pyth. II 38; ὕψιστον, Pyth. I 100; πόρσιον, Ol. I 114.

§ 22. Personal pronouns. Pindar always (with perhaps one exception, ὑμῖν, Isth. II 30) uses the plural forms with double μ, ἄμμες, ἄμμι [ἡμῖν], ἄμμε, ὕμμες, ὕμμι, ὕμμε. No example is found of the gen. plur. of the pronouns of the first and second persons.

For the second pers. pron. nom. sing. we find τῦ [σύ], Ol. I 85. There are three forms for the gen. sing.: σείο, Nem. I 29; σεῦ, Ol. XIV 20; σέθεν, Ol. VI 81. The dative also has three forms: τοί (always enclitic); σοί (seldom, but Pyth. IV 270); τίν (emphatic, as Ol. XII 3. For the quantity of the ῖ see on Pyth. I 29).

Third pers. pron. acc. plur. σφέ is found Nem. I 68. νίν seems to be neuter plur. in Pyth. II 57; see note.

§ 23. Possessive pronouns. Note ἀμοῖς [ἐμοῖς], Pyth. IV 27; ταῖς, Pyth. I 9; σφετέρας [for εἰάς], Pyth. IV 83; ἐᾶ [for σφετέρα], Pyth. II 91.

§ 24. The article and the relative pronoun in the feminine retain α throughout: ἄ, ἄ, τᾶς, τᾶ, κτλ. The forms of the article are used for the relative; also ὄ for ὄς, Pyth. I 74.

The relative pronoun is placed often after two or more words of the clause to which it belongs; see Ol. II 99, XIV 1; Pyth. I 74, II 5, 42; cf. Ol. VI 27 and note.

VERBS.

§ 25. The **augment** is often omitted; e.g. **σύτο**, Ol. I 20; **φᾶ** [**ἔφη**], Ol. VI 49; **λάχον**, Pyth. II 27; **θείσαν**, Pyth. II 39; **ἔξελε** [**ἔξείλε**], Ol. I 26.

ἔσυνηκαν, Isth. VIII 34, has a double augment.

§ 26. The **connecting vowel** of the subjunctive seems never to be short; see on Ol. I 7.

§ 27. The third pers. plur. never ends in **-ουσι**. The Doric ending **-οντι** is preferred; but as that does not assume *ν*-movable, to prevent hiatus or elision the Aeolic **-οισιν** is used, e.g. Ol. II 72, VII 95.

The subjunctive takes the Doric ending; **τηρέωντι**, Pyth. II 88.

In the secondary tenses of **μι**-forms the ending **-ν** (instead of **-σαν**) is found. E.g. **ἔεν** [**ἔεσαν**], Isth. I 25; **ἔβαν**, Ol. II 34; **στάν** [**ἔστησαν**], Isth. VIII 64; **ἔφυν**, Pyth. I 42; **μίγεν** [**ἔμίγησαν**], Pyth. IV 251; **κρίθεν**, Pyth. IV 168; **ἔφανεν**, Isth. I 29.

§ 28. The **infinitive-ending** is the Doric **-μεν**, or, less frequently, the Attic **-ειν**. Cf. **στᾶμεν** [**σπῆναι**, see note], Pyth. IV 2; **θέμεν** [**θεῖναι**], Ol. II 17; **δόμεν**, Ol. VI 33; **ἔμεν**, Ol. VI 63; **θανέμεν**, Pyth. IV 72.

ἔμμεναι (e.g. Ol. I 32) is found as well as **ἔμμεν**.

For **γεγάκειν**, Ol. VI 49, see note.

The ending **-εν** (**γαρούεν**, Ol. I 3; **ἀγαγέν**, Pyth. IV 56; **τράφεν**, Pyth. IV 115) is found in the Mss. and is defended by the scholia, but in each instance the metre would admit **-ειν**.

§ 29. **Participles**. Note the Aeolic ending **-οισα** in fem. pres. act.; **-αις** and **-αισα** for masc. and fem. of the first aorist active. See § 4.

For **βρονταῖς** [from **βρόνταιμι**, Aeolic for **βροντάω**], Pyth. IV 23, see the note.

Two perfect participles have present endings; **κεχλάδοντας**, Pyth. IV 179; **πεφρίκοντας**, Pyth. IV 183.

§ 30. Contract-verbs are usually contracted; e.g. *όράν*, Ol. VII 62; *νικάν*, Nem. II 9; *καλεῦνται*, fr. 133 : 5; but *ναιετάοντες*, Ol. VI 78; Pyth. IV 180.

§ 31. Verbs in *-ζω* commonly form their future and aorist in *-ζω* and *-ξα*. E.g. *κλείζειν*, Ol. I 110; *όνύμαξε*, Pyth. II 44; *έκομξαν*, Nem. II 19, but *κόμισον*, Ol. II 14; *άρπάξαις*, Pyth. IV 34, but *άρπάσαι*, Ol. I 40. This *άρπάξαις* is a hybrid form, uniting the peculiarities of both dialects; the Doric would be *άρπάξας*, the Aeolic would be *άρπάσαις*.

§ 32. From *πίπτω* we find the second aorist, in the participle *πετοῖσαι*, Ol. VII 69, as well as the heterogene (i.e. having the tense-sign of the first with endings of the second aorist) forms *έπεσεν*, Ol. XII 10, *πεσών*, Pyth. II 41, etc.

§ 33. Verbs in *-μι*. Sometimes a connecting-vowel is found: cf. *σβεννίεις*, Pyth. I 5; *δίδοι*, Pyth. IV 265; *ώρνυεν*, Pyth. IV 170; *δείκνυεν*, Pyth. IV 220.

For the imperative *δίδοι*, see on Ol. I 85.

φαντί [*φασί*] is found Pyth. I 52 and often; *έντι* [*είσι*], Ol. II 84 and often.

For *ίσταμι* [*οἶδα*], see on Pyth. IV 248.

From *τίθημι* we find *θέμεναι*, Ol. XIV 10, as well as *θηκάμενος*, Pyth. IV 29.

PREPOSITIONS.

§ 34. Prepositions are often widely separated from the verbs to which they belong; see on Ol. VII 24.

1. *ές* is used before consonants; *εις* is used only where a long syllable is required before a vowel. *έν* is used for *εις*, Pyth. II 11, 86; IV 258; fr. 75 : 1. (The more original form from which these three forms are derived is preserved in the Cretan *ένς*. This seems to have come from an original **ένίς*.)

2. *περί* and *ποτί* suffer elision; see § 13.

3. *πεδά* [*μετά*] is found in *πεδάμειψαν*, Ol. XII 12.







THE METRES OF PINDAR'S ODES.

—••—

PINDAR uses in his odes three kinds of metre:—





I. Logaoedic or Aeolic. See H. 916; G. 299; Schmidt's Rhythmic and Metric, § 13. Trochees and dactyls are united in the same colon (series, or metrical clause). The movement is in $\frac{3}{8}$ time. The dactyls are cyclic (i.e. $\sim \cup = \text{♪.♪♪}$) and contain but three metrical units. The apparent spondees (found generally only in the even places of the verse) are irrational, i.e. the second syllable is intermediate between a long and a short, and thus is without integral ratio to the long thesis or accented syllable.


The forms of the measure (bar or foot) are:—

— ∪	=		trochee,
— >	=		irrational trochee,
∪ ∪	=		cyclic dactyl,
┌	=		triseme (three-timed long),
∪ ∪ ∪	=		tribrach,
∪ —	=		apparent iambus is found in the ninth line of the strophe, in Ol. I.

II. Dactylo-epitritic or Doric. See Schmidt, § 12. Dactylic tripodies, — ∪ ∪ | — ∪ ∪ | — — |, and second epitrites, — ∪ | — — |, are combined in various ways. Either may be catalectic. The movement is in $\frac{2}{4}$ time. The apparent trochees contain four metrical units.







The forms of the measure are : —

— ∪ ∪ =		dactyl,
— — =		spondee,
┌ ∪ =		four-timed trochee,
┌ =		tetraseme (four-timed long),


and occasionally ∪ ∪ > =  where > represents a syllable which, although apparently short, is between short and long, and here is used as long. It is *irrational*, see above.

III. Cretic or Paeonic. See H. 922; G. 301 : 3; Schmidt, p. 33. The movement is in $\frac{3}{8}$ time. The ratio between thesis and arsis is hemiolic; i.e. the thesis (accented part of the measure) and arsis (unaccented part of the measure) are to each other as 3 to 2 or $1\frac{1}{2}$ to 1. The primary accent falls upon the first syllable of the measure, as usual; a secondary accent falls on the second long syllable of the cretic (— ∪ —, the fundamental measure of the verse); or when this long is resolved into two shorts the secondary accent falls upon the first of the two.

The following forms are found in Ol. II : —

— ∪ — —	=		
— ∪ ∪ ∪	=		
∪ ∪ ∪ —	=		
— — ∪	=		
∪ ∪ — ∪	=		
— ∪ ~	=		where a two-timed trochee takes the place of the second long syllable.

In these schemes : shows that the preceding syllables of the verse belong to the unaccented part of the measure (i.e. to the upward beat) and are used as an anacrusis or introduction;

ω marks two short syllables () together of the value of $\cup = \text{♪}$, used as an anacrusis; \wedge ($\Delta\epsilon\acute{\iota}\mu\mu\alpha$) marks a one-timed pause = ♪, an eighth-rest; $\bar{\kappa}$ marks a two-timed pause, or quarter-rest ♪; $\bar{\lambda}$ marks a three-timed pause = ♪♪; | divides separate measures; || divides the cola or metrical clauses. The rhythmical arrangement of the cola in periods is indicated at the end of each scheme by figures which refer to the number of measures in each colon.

The first syllable of every measure receives the ictus.



METRICAL SCHEMES.



FIRST OLYMPIAN ODE.

(*Logaoedic.*)

STROPHES.

\cup : $\bar{\kappa}$ | $\cup\cup$ | $\bar{\kappa}$ | $\bar{\kappa}$ || $\bar{\kappa}$ | $\cup\cup$ | $\bar{\kappa}$ ||
 $\cup\cup\cup$ | $\bar{\kappa}$ | $\bar{\kappa}$ || $\cup\cup$ | $\cup\cup$ | $\cup\cup$ | $\bar{\kappa}$ ||
 $\bar{\kappa}$ | $\bar{\kappa}$ | $\bar{\kappa}$ | $\bar{\kappa}$ ||
 $\bar{\kappa}$ | $\cup\cup$ | $\bar{\kappa}$ ||
 6 $\bar{\kappa}$ | $\bar{\kappa}$ | $\bar{\kappa}$ | $\bar{\kappa}$ ||
 $\cup\cup$ | $\bar{\kappa}$ | $\cup\cup\cup$ | $\bar{\kappa}$ || $\bar{\kappa}$ | $\bar{\kappa}$ | $\cup\cup$ | $\bar{\kappa}$ ||
 $\bar{\kappa}$ | $\bar{\kappa}$ | $\bar{\kappa}$ ||
 $\bar{\kappa}$ | $\bar{\kappa}$ | $\bar{\kappa}$ | $\bar{\kappa}$ || $\cup\cup$ | $\bar{\kappa}$ | $\bar{\kappa}$ | $\bar{\kappa}$ ||
 \cup : $\cup\cup\cup$ | $\cup\cup\cup$ | $\bar{\kappa}$ | $\bar{\kappa}$ | $\bar{\kappa}$ | $\bar{\kappa}$ ||
 $\cup\cup$ | $\bar{\kappa}$ | $\bar{\kappa}$ | $\cup\cup\cup$ | $\bar{\kappa}$ ||
 10 \cup : $\bar{\kappa}$ | $\bar{\kappa}$ | $\bar{\kappa}$ | $\bar{\kappa}$ | $\cup\cup\cup$ | $\bar{\kappa}$ ||
 \cup : $\bar{\kappa}$ | $\cup\cup\cup$ | $\bar{\kappa}$ | $\bar{\kappa}$ | $\bar{\kappa}$ ||

I. $\underbrace{4\ 3\ 3\ 4.}$

II. $\underbrace{4\ 3\ 3\ 4.}$

III. $\underbrace{4\ 4\ 3\ 4\ 4.}$

IV. $\underbrace{6\ 6\ 6\ 6.}$

EPODES.

—: — — | — — — | — — — ||
 — — — | — — — | — — — || — — — | — — — ||
 — — — | — — — | — — — || — — — | — — — ||
 —: — — | — — — || — — — | — — — ||
 6 —: — — — | — — — || — — — | — — — ||
 —: — — | — — — || — — — | — — — || (trochaic tetrapody).

I. 3.3 2.3 2.

II. 2 2.2 2.4.

τετραορίας, v. 5, *ἀελίου*, v. 32, and *φωνάεντα*, v. 85, are pronounced with synizesis.

A pause is allowed, as marked, in the sixth verse of the strophe, since a word always ends there.



SIXTH OLYMPIAN ODE.

(Dactylo-epitritic.)

STROPHES.

—: — — | — — | — — | — — || — — — | — — — | — — — ||
 — — — | — — — | — — — | — — — || — — — | — — — ||
 — — — | — — — | — — — | — — — || — — — | — — — ||
 — — — | — — — | — — — | — — — || — — — | — — — ||
 6 —: — — | — — — || — — — | — — — || — — — | — — — ||
 —: — | — | — — | — — || — — — | — — — || — — — | — — — ||
 — — — | — — — | — — — || — — — | — — — || — — — | — — — ||
 — — — ||

I. 4 3.5.5.4 3.

II. 2 2 2.

III. 4 2 3.3 2 4.

EPODES.

	_υυ _υυ _ _ υυ _ _ _υυ _υυ _ -π
	υυ _ _ υυ _ _ _υυ _υυ _υυ _ _
	_υυ _ _ _υυ _ _ υυ _ _ υυ _ -π
	υυ _ _ υυ _ > _υυ _υυ _ -π
5	_υυ _υυ _ _ _υυ _υυ _ -π
	_υυ _υυ _ _ _υυ _υυ _ -π
	υυ υ υυ _ _ υυ _ _ υυ _ _

I. 3 2 3. II. 4 4 2. III. 4 4 . 4 3. IV. 3 3 . 3 3. V. 4 4.

χρυσέας, v. 1, and *τειχέων*, v. 99, are pronounced with synizesis.

ποντόμεδον, v. 103, lengthens the short final syllable in the thesis before a pause; cf. *πόθον*, Pyth. IV 184.



SEVENTH OLYMPIAN ODE.

(*Dactylo-epitritic.*)

STROPHES.

	υυ: _ _ υυ _ _ _υυ _υυ _ -π
	υυ _ > υυ _ _ υυ _ -π
	_: υυ _ -π
	υ: υυ _ _ υυ _ _ _υυ _υυ _ _ _υυ _υυ _ -π
5	_υυ _υυ _ _ υυ _ _ _υυ _υυ _ -π
	υυ: _ _ υυ _ _ _υυ _υυ _ _

I. 3 3. II. 2 4 . 2. III. 2 2. IV. 3 3. V. 3 2 3. VI. 3 3.

EPODES.

	$\bar{u}u \bar{u}u \bar{u} \parallel \bar{u}u \bar{u}u \bar{u} \parallel \bar{u}u \bar{u} \parallel \bar{u} \parallel$		
	$\bar{u}u \bar{u} \parallel \bar{u}u \bar{u} \parallel \bar{u}u \bar{u}u \bar{u} \parallel \bar{u}u $ $\bar{u} \parallel$		
	$\bar{u}u \bar{u} \bar{u}u > \parallel \bar{u}u \bar{u}u \bar{u} \parallel \bar{u}u \bar{u}u $ $\bar{u} \parallel$		
	$\bar{u}u \bar{u} \parallel \bar{u}u \bar{u} \parallel$		
5	$\bar{u}u \bar{u}u \bar{u}u \bar{u}u > \parallel \bar{u} \parallel \bar{u}u \bar{u}u \bar{u} \parallel$		
	$\bar{u}u : \bar{u} \bar{u}u \bar{u}u \bar{u} \parallel \bar{u}u \bar{u} \parallel$		
	$\bar{u}u \bar{u} \parallel \bar{u}u \bar{u} \parallel \bar{u}u \bar{u} \parallel$		

I. $\bar{u} \bar{u} \bar{u} \bar{u} \bar{u} \bar{u}$ II. $\bar{u} \bar{u} \bar{u}$ III. $\bar{u} \bar{u} \bar{u}$ IV. $\bar{u} \bar{u} \bar{u} \bar{u}$

$\acute{\alpha}\epsilon\lambda\omicron\phi\acute{o}\rho\omicron\iota\varsigma$, v. 7, $\chi\rho\upsilon\sigma\acute{\epsilon}\alpha\iota\varsigma$, v. 34, and $\phi\alpha\epsilon\nu\nu\acute{o}\nu$, v. 67, are pronounced with synizesis.

ELEVENTH OLYMPIAN ODE.

(Dactylo-epitritic.)

STROPHES.

	$\bar{u}u \bar{u} \parallel \bar{u}u \bar{u}u \bar{u} \parallel$		
	$\bar{u}u \bar{u} \parallel \bar{u}u \bar{u}u \bar{u} \parallel$		
	$\bar{u}u \bar{u} \parallel \bar{u}u \bar{u} \parallel$		
	$\bar{u}u \bar{u}u \bar{u}u \bar{u} \parallel \bar{u}u \bar{u}u \bar{u} \parallel$		
5	$\bar{u}u \bar{u} \parallel \bar{u}u \bar{u} \parallel$		
	$\bar{u}u \bar{u} \parallel \bar{u}u \bar{u}u \parallel \bar{u}u \bar{u}u \bar{u} \parallel$		

I. $\bar{u} \bar{u}$ II. $\bar{u} \bar{u} \bar{u} \bar{u} \bar{u} \bar{u}$

ΕΡΟΔΕ.

_υυ|_υυ|__|Λυ|__||
 _υυ|_υυ|__||
 Λυ|_ | υυ>|__||_υυ|_υυ|_π||
 Λυ|__|Λυ|Λυ||Λυ|_π||
 5 Λυ|__|Λυ|Λυ||Λυ|_π||
 Λυ|_υ|Λυ|_π||
 _υυ|_υυ|__||Λυ|__|Λυ|_π||
 _υυ|__|Λυ|__||
 Λυ|Λυ|Λυ|_ ||Λυ|__|Λυ|__||

I. 5.3.4 3.

II. 4 2.4 2.

III. 4.3 4.

IV. 4.4 4.

χρυσέας, v. 13, is pronounced with synizesis.

TWELFTH OLYMPIAN ODE.

(*Dactylo-epitritic.*)

STROPHES.

Λυ|__|_υυ|_υυ|_π||
 Λυ|__|_υυ|_υυ|__||_υυ|_π||
 Λυ|__|Λυ|__||Λυ|_π||
 Λυ|__|Λυ|__||_υυ|_π||
 6 Λυ|__|_υυ|_υυ|__||
 Λυ|__||Λυ|__|_υυ|_υυ|__||Λυ|
 __|Λυ|_π||

I. 5.5 2.

II. 4 2.4 2.

III. 5.2 5 4.

EPODE.

	—υυ —υυ — — Lυ — —
	—υυ —υυ — — Lυ Lυ Lυ — λ
	Lυ Lυ —υυ —υυ —υυ — λ
5	—υυ —υυ — — Lυ — — Lυ — —
	Lυ Lυ —υυ —υυ — λ
	Lυ — — Lυ — — —υυ — λ
	Lυ — — Lυ — — Lυ Lυ — —
	Lυ — —

I. 3 2.3 4.3 3.3 4.2 3.

II. 4 2.4 2 4.

δμιλέων, v. 19, is pronounced with synizesis.



FOURTEENTH OLYMPIAN ODE.

(Logaoedic.)

	>: —υ ~υυ —υ —υ —υ ~υυ —υ —υ L L
	~υυ —υ —υ ~υυ —υ
	υυυ ~υυ —υ —υ ~υυ —υ —υ — λ
	~υυ —υ —υ L L
5	L ~υυ —υ — λ
	ω: —υ L ~υυ — λ
	~υυ ~υυ —υ ~υυ L L
	—υ ~υυ L ~υυ —υ — λ
	~υυ ~υυ L —υ —υ —υ L ~υυ — λ
10	L —υ —υ L —υ L ~υυ ~υυ
	L ~υυ —υ —υ — λ
	~υυ —υ —υ ~υυ —υ —υ L — λ

I. 5 6. II. 5.4 4.5. III. 4.4. IV. 3 3.3 3. V. 3 3 3. VI. 4 4.5.4 4.

γλυκεία, v. 5, *θεοί*, v. 8, and *Κλεόδαμον*, v. 22, are pronounced with synizesis.

We need a long syllable in place of *τᾶ*, v. 5. As there are but two strophes there is less to check the errors and wantonness of copyists and editors, and the text and metrical arrangement are far more uncertain than in any other ode.

FIRST PYTHIAN ODE.

(Dactylo-epitritic.)

STROPHES.

LV | __ || LV | __ | _VV | _VV | _X ||
 LV | __ | _VV | V || LV | __ | _VV | _VV |
 V || V | _X ||
 V | V | LV | __ || LV | _X ||
 _: _VV | _VV | __ || LV | V | LV | __ || _VV |
 _VV | _X ||
 5 LV | __ | LV | __ || LV | _X ||
 _VV | _VV | V | LV | __ || _VV | _VV | __ ||
 _VV | _VV | V | LV | __ ||

I. 2 5.4 5 2.

II. 4 2.3 4 3.4 2.

III. 5 3.5.

EPODES.

_VV | _VV | __ | LV | __ || LV | _X ||
 _VV | _VV | _> | LV | __ || _VV | _VV | _X ||
 LV | __ | LV | __ || LV | V | VV> | _X ||
 _: _VV | _VV | __ || LV | _X ||
 5 V> | __ || _VV | _VV | __ || LV | _X ||
 LV | __ || _VV | _VV | __ ||
 VV> | __ | LV | __ || LV | __ | LV | __ ||
 _VV | _VV | _X ||
 VV: V | V | _VV | V || VV> | __ | LV | __ ||

I. 5 2.5 3.

II. 4 4.

III. 3 2.2 3 2.2 3.

IV. 4 4 3.4 4.

θεός, v. 56, Δεινομενέος, v. 79, and ἀέθλων, v. 99, are pronounced with synizesis.

For the quantity of the penult of ἤρωας, v. 53, see note. — θεός, v. 56, is not only a monosyllable, but also short. So τεόν in Praxilla, fr. 1.

SECOND PYTHIAN ODE.

(Logaoedic.)

STROPHES.

∪∪∪|∪∪∪|_∪|_∪||_∪|∪∪∪|_∧||
 ∪∪∪|~∪|_∪||_∪|~∪|_∪|_>||~∪|
 ∪|∧||
 >:~∪|~∪|~∪|_∪|_∪|_∧||
 ∪:~∪|~∪|_∪||~∪|~∪|_∪|_∧||
 5 >:_∪|∪∪∪|_∪|~∪|_∧||
 >:_∪|∪∪∪|_∪|~∪|~∪|_∧||
 ∪∪∪|~∪|_∪||∪∪∪|_∪|_∪|_∧||
 >:~∪|_∪|_∪||_∪|_∪|_∪||~∪|_∪|
 _∪||

I. 4 3, 3 4 3. II. 6.3 4.5.6.3 4. III. 3 3 3.

EPODES.

∪∪∪|~∪|_∪|_∪||_∪|~∪|_∪|_∪||
 ~∪|_∪|_∪||_∪|~∪|_∧||
 ∪: _∪|~∪|_∪|_∪||∪∪∪|~∪|_∧||
 ∪: _∪|~∪|_∪|_∪||∪∪∪|~∪|_∪||_∪|
 ∪|∧||
 5 ∷:_∪|_∪||_>|~∪|_∪|_∪||_∪|_∧||
 ∪: _∪|~∪|_∪|_∪||_∧||
 >:_∪|~∪|_∧||
 ∪: _∪|_∪|~∪|_∪|_∪||_∪|~∪|_∪|
 _∪||

I.-II. 4 4 3 3. III. 4 3.4 3 3. IV. 4 2.2 4 2. II. 5.3.5 4.

αιγλαεντα, v. 10, is pronounced as a trisyllable, by synizesis. For the short quantity of the antepenult of *αιδταν*, v. 28, see the note.

FOURTH PYTHIAN ODE.

(Dactylo-epitritic.)

STROPHES.

	$\text{L}\bar{\text{U}} \mid \text{---} \mid \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{X}} \parallel$ $\text{L}\bar{\text{U}} \mid \text{---} \mid \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---} \parallel \text{L}\bar{\text{U}} \mid \text{---} \mid \text{---}\bar{\text{U}}\bar{\text{U}} \mid$ $\text{L}\bar{\text{U}} \mid \text{---} \mid \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---} \parallel \text{L}\bar{\text{U}} \mid \text{---} \mid \text{L}\bar{\text{U}} \mid$ $\text{---} \parallel$
5	$\text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{U}}\bar{\text{U}} \parallel \text{L}\bar{\text{U}} \mid \text{---} \mid \text{L}\bar{\text{U}} \mid \text{---} \parallel$ $\text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---} \parallel \text{L}\bar{\text{U}} \mid \text{---} \mid \text{L}\bar{\text{U}} \mid \text{---}\bar{\text{X}} \parallel$ $\text{L}\bar{\text{U}} \mid \text{---} \mid \text{L}\bar{\text{U}} \mid \text{---} \parallel \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{X}} \parallel$ $\text{L}\bar{\text{U}} \mid \text{---} \mid \text{L}\bar{\text{U}} \mid \text{---} \parallel \text{L}\bar{\text{U}} \mid \text{---} \mid \text{L}\bar{\text{U}} \mid \text{---}\bar{\text{X}} \parallel$ $\text{B}\bar{\text{U}} \mid \text{---} \mid \text{L}\bar{\text{U}} \mid \text{---} \parallel$

I. $\underline{5.55.54.}$ II. $\underline{34.34.}$ III. $\underline{44.44.4.}$

EPODES.

	$\text{L}\bar{\text{U}} \mid \text{---} \parallel \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---} \mid \text{L}\bar{\text{U}} \mid \text{---} \parallel \text{L}\bar{\text{U}} \mid$ $\text{---}\bar{\text{X}} \parallel$ $\text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---} \parallel \text{L}\bar{\text{U}} \mid \text{---} \parallel \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{X}} \parallel$ $\text{L}\bar{\text{U}} \mid \text{---} \mid \text{L}\bar{\text{U}} \mid \text{---} \parallel \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{X}} \parallel$ $\text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---} \parallel \text{L}\bar{\text{U}} \mid \text{---} \mid \text{L}\bar{\text{U}} \mid \text{---} \parallel \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{U}}\bar{\text{U}} \mid$ $\text{---}\bar{\text{X}} \parallel$
5	$\text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---} \parallel \text{L}\bar{\text{U}} \mid \text{---} \parallel$ $\text{L}\bar{\text{U}} \mid \text{---} \mid \text{L}\bar{\text{U}} \mid \text{---} \parallel \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{X}} \parallel$ $\text{L}\bar{\text{U}} \mid \text{---} \parallel \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---}\bar{\text{U}}\bar{\text{U}} \mid \text{---} \parallel \text{---} \mid \text{---} \parallel \text{L}\bar{\text{U}} \mid$ $\text{---} \parallel$

I. $\underline{252.}$ II. $\underline{323.}$ III. $\underline{43.243.}$ IV. $\underline{42.42.}$ V. $\underline{2322.}$

This is the most epic of Pindar's odes in metre as well as in language and subject.

In *αιετῶν*, v. 4, a long penult is required by the metre. Interpolated Mss. read *αιητῶν*, which Boeckh receives in his edition. *ὀρνίχων* [i.e. *ὀρνίθων*] has been conjectured.

ίερα, v. 5, is trisyllabic; *ἀργινθέντι*, v. 8, also is pronounced with synizesis. For the synizesis of *γενίωων* and *πνέων*, v. 225, see note.

For *πόθον*, v. 184, see metrical scheme of Ol. VI 103. *κρίσιον*, v. 253, takes the place of one long syllable in the other strophes; hence Hermann conjectured *κρίν'*.

FIRST NEMEAN ODE.

(Dactylo-epitritic.)

STROPHES.

—: L V | — > | L V | — π ||
 —: L V | — — | — V V | — V V | — π ||
 — V V | — V V | — π ||
 —: L V | — — | — V V | — V V | — π ||
 5 L V | — — | L V | — π ||
 — V V | — V V | — V V | — — || L V | — — | L V | — π ||
 L V | — — | — V V | — V V | — — || L V | — — | L V |
 — — || L V | — — | L V | — π ||

I. 4.5.3.5.4.

II. 4 4.5 4 4.

EPODES.

V V > | — — | L V | — — || — V V | — V V | — V V | — π ||
 — V V | — V V | — V V | — — || L V | — — | L V | — π ||
 L V | — — || — V V | — V V | — V V | — — || L V | — — |
 L V | — π ||
 —: L V | — — | — V V | — — || L V | — — | L V | — π ||

4 4.4 4.2 4 4.4 4.

Βασίλεια, v. 39, and *χαλκείois*, v. 51, are pronounced with synizesis.

The last foot but one in the first line of the fourth epode seems to be corrupt. Perhaps the scheme for that line should read

V V > | — — | L V | — — || — V V | — V V | — — | L V | — π ||

Then *χρόνον*, v. 69, would lengthen its final syllable as *ποντόμεδον*, Ol. VI 103. But this would disturb the rhythmical arrangement of the cola.

SECOND NEMEAN ODE.

(*Logaoedic.*)

\cup : L | $\sim\cup$ | $\sim\cup$ | $\sim\wedge$ ||
 \sim : $\sim\cup$ | $\sim\cup$ | $\sim\cup$ | $\sim\cup$ ||
 $\sim\sim$ | $\sim\cup$ | $\sim\cup$ || $\sim\sim$ | $\sim\cup$ | $\sim\cup$ ||
 $\cup\cup\cup$ | $\sim\cup$ | $\sim\cup$ | L || \sim | $\sim\cup$ | $\sim\cup$ | L ||
 $\sim\sim$ | $\sim\sim$ | $\sim\cup$ | $\sim\cup$ ||
 $\sim\sim$ | $\sim\sim$ | L | $\sim\wedge$ ||
 I. $\underbrace{4,4.}$ II. $\underbrace{3,3.}$ III. $\underbrace{4,4,4,4.}$

For the synizesis of *Ἐπιπέπων*, v. 12, see note. Whenever *Ἐπιπέπων*, v. 14, is a trisyllable, Bergk writes it with ω , though the antepenult may be short, as here.



FIRST ISTHMIAN ODE.

(*Dactylo-epitritic.*)

STROPHES.

$\sim\cup\cup$ | $\sim\cup\cup$ | $\sim\sim$ | L \cup | $\sim\sim$ ||
 $\sim\cup\cup$ | $\sim\cup\cup$ | $\sim\sim$ | L \cup | $\sim\bar{\wedge}$ ||
 L \cup | $\sim\sim$ | $\sim\cup\cup$ | $\sim\cup\cup$ | $\sim\sim$ ||
 $\sim\cup\cup$ | $\sim\cup\cup$ | $\sim\bar{\wedge}$ ||
 5 \sim : L \cup | $\sim\sim$ | $\sim\cup\cup$ | $\sim\cup\cup$ | $\sim\bar{\wedge}$ ||
 L \cup | $\sim\sim$ || $\sim\cup\cup$ | $\sim\cup\cup$ | L || $\sim\cup\cup$ | L || L \cup |
 $\sim\sim$ | L \cup | $\sim\bar{\wedge}$ ||
 I. $\underbrace{5,5.}$ II. $\underbrace{5,3,5.}$ III. $\underbrace{2,3,2,4.}$

EPODES.

\sim : L \cup | $\sim\sim$ || $\sim\cup\cup$ | $\sim\cup\cup$ | $\sim\sim$ || L \cup | $\sim\bar{\wedge}$ ||
 $\sim\cup\cup$ | $\sim\cup\cup$ | $\sim\sim$ || $\sim\cup\cup$ | $\sim\cup\cup$ | $\sim\sim$ || L \cup | $\sim\bar{\wedge}$ ||
 $\sim\cup\cup$ | $\sim\cup\cup$ | $\sim\sim$ || L \cup | $\sim\sim$ | $\sim\cup\cup$ | $\sim\bar{\wedge}$ ||
 \sim : L \cup | $\sim\sim$ | $\sim\cup\cup$ | L || L \cup | $\sim\sim$ | L \cup | $\sim\sim$ ||
 5 \sim : L \cup | $\sim\sim$ | L \cup | $\sim\sim$ || $\sim\cup\cup$ | $\sim\cup\cup$ | $\sim\sim$ | L \cup |
 $\sim\sim$ | L \cup | $\sim\sim$ ||
 I. $\underbrace{2,3,2.}$ II. $\underbrace{3,3,2.}$ III. $\underbrace{3,4,4,4,4,3,4.}$

οικέων, v. 31, is pronounced with synizesis.

FIFTH ISTHMIAN ODE.

(Dactylo-epitritic.)

STROPHES.

ΛΥ | — ≥ | — υυ | — υυ | — — ||
 υυ > | — ≥ || ΛΥ | — ≥ || — υυ | — π ||
 ΛΥ | — — | — υυ | — υυ | — — ||
 — υυ | — υυ | — π ||
 5 ΛΥ | — — || — υυ | — υυ | — — ||
 υυ > | — — | ΛΥ | — — || ΛΥ | — — | — υυ | Λ ||
 ΛΥ | — — | ΛΥ | — — ||

I. 5.2 2 2.5.

II. 3.2 3.

III. 4 4 4.

EPODES.

ΛΥ | — — | — υυ | — υυ | — — ||
 ΛΥ | — — || ΛΥ | — — || ΛΥ | — π ||
 ΛΥ | — — | — υυ | — υυ | — π ||
 ΛΥ | Λ | — υυ | — π ||
 5 ΛΥ | — — || ΛΥ | — — | — υυ | — π ||
 υυ > | — — | — υυ | — υυ | — — ||
 ΛΥ | ΛΥ | — υυ | — υυ | — π ||
 — υυ | — υυ | — υυ | — — || ΛΥ | — π ||
 — υυ | — υυ | — — | ΛΥ | — — ||

I. 5.2 2 2.5.4.

II. 2 4.5.5.4 2.5.

Ἄελίου, v. 1; Πολυδεύκεος, v. 33, and διαπρεπέα, v. 44, are pronounced with synzesis.

FRAGMENTS 29, 30.

(Dactylo-epitritic.)

	—:	L V		— —		— V V — V V		— $\bar{\Lambda}$		
	—:	L V		— —		— V V — V V		— —		
	—:	— V V		— V V		— —				
		L V		— —		— V V — V V		— $\bar{\Lambda}$		
6	—:	L V		— —		— V V — V V		— —		
		L V		— —		— V V — V V		— — — V V — V V	— —	
	I.	5.5.3.5.5.					II. 3 ^ˆ 2 3.			

χρυσέαισι, fr. 30: 2, is pronounced with synizesis.



FRAGMENTS 87, 88.

(Dactylo-epitritic.)

	—:	L V		— —		— V V — V V		— $\bar{\Lambda}$														
	—:	L V		— —		— V V — V V		— —														
	—:	— V V		— V V		— —		L V		— —		— V V		— V V		— $\bar{\Lambda}$						
	—:	L V		— —		— V V — V V		— —		L V		— $\bar{\Lambda}$		— V V		— —						
6		— V V		— V V		— —																
	—:	L V		— —		— V V		— $\bar{\Lambda}$														
		L V		— —		L V		— —		— V V		— V V		— —								
		— V V		— V V		— —		— V V		— V V		— —										
	I.	5.5.	II. 3 2 3.					III. 5 5.3.					IV. 4.4 3.					V. 3 3.				

The strophe ends with the fourth line, the antistrophe begins with the third line of the scheme.

INDEX OF NAMES.

—◆—

[The references in general are to the Notes.]

- Acharnians**, Nem.—II 16.
Achilles, Ol. II 78; Isth. V 41, VIII 51.
Acragas, Ol. II 10.
Adrastus, Ol. II 45, VI 13, 15.
Aeacus, Isth. VIII 25.
Aegimius, Pyth. I 64.
Aegina renowned for justice, Isth. V 22.
Aeginetan games, Ol. VII 86.
Aeetes, Pyth. IV 10, 213.
Aeolidae, Pyth. IV 72.
Aeolus, Pyth. IV 108.
Aeschylus imitates Pindar, Pyth. I 16; Isth. VIII 34.
Aetna (the city), Pyth. I 30.
Aetna's (Mt.) snow, Pyth. I 20.
Aegias, Ol. VI *int.*
Agesidamus, Ol. XI *int.*
Ἄγλαορπίαινα, Ol. I 40.
Ajax, Nem. II 14, Isth. V 48.
Alcmene, Nem. I 50.
Alpheus, Ol. I 20, Nem. I 1.
Altis, Ol. I *int.*
Amenas, Pyth. I 67.
Ammon identified with Zeus, Pyth. IV 16.
Amphiaraus, Ol. VI 13.
Amyclae, Pyth. I 65.
Ἄμυθάν, Pyth. IV 126.
Anaxilaus, Pyth. II 20.
Apollo ἀρχηγέτης, Pyth. IV 62; **Λύκιος**, Pyth. I 39; patron of Pythian games, Pyth. I 1, IV 3; present at his shrine when response is given, Pyth. IV 5; prophet of Zeus, Pyth. IV 4.
Arcadian games, Ol. VII 83.
Arcesilaus IV, Pyth. IV *int.*
Archilochus, Pyth. II 55.
Arethusa, Nem. I 1.
Argonauts' course after leaving Colchis, Pyth. IV 20.
Artemis grants victory, Pyth. II 7, IV 3.
Asopichus, Ol. XIV *int.*
Asopus, Isth. VIII 19.
Astydameia, Ol. VII 24.
Ἄσυχία, 'Peace.' fr. 109.
Athenian games, Ol. VII 82.
Athens praised, Pyth. I 75, fr. 76.
Battus, Pyth. IV 59 fg.
Boeotian games, Ol. VII 84.
Callianax, Ol. VII 93.
Calliste, Pyth. IV 258.
Capys and Hippocrates, Ol. II 96.
Carthaginian defeat, Pyth. I 72 fg.
Castor, Isth. I 16, V 33.
Catana, Pyth. I *int.*, 30.
Cephisus, Ol. XIV 1.
Chariclo, Pyth. IV 103.
Chiron, Pyth. IV 76, 102.
Chromius, Nem. I *int.*
Χρυσοκόμας, Ol. VI 41.
Cinyras, Pyth. II 15.
Cleander, Isth. VIII *int.*

- Cleonicus, Isth. V 55.
 Colchians connected with Egyptians, Pyth. IV 212.
 Corinna, fr. 29.
 Croesus, Pyth. I 94.
 Cumae, Pyth. I 18.
 Cyenus, Ol. II 82.
 Cyllene, Ol. VI 77.
 Cyre, Pyth. IV 294.
 Cyrene, the nymph, Pyth. IV 261.
 Cyrene, the city, Pyth. IV 6.

 Damophilus, Pyth. IV *int.*
 Deinomenes, Pyth. I 58, 60.
 Deinomenes's sons, Pyth. I 79
 Delos, ἀκίνητος, fr. 87.
 Delphi, earth's ἄμφαλός, Pyth. IV 74.
 Diagoras, Ol. VII *int.*

 Elatidas, Ol. VI 33 fg.
 Ἐννοσίδας, Pyth. IV 33, 173.
 Epaphus, Pyth. IV 14.
 Ergoteles, Ol. XII *int.*
 Euadne, Ol. VI 30.
 Eurypylus, Pyth. IV 33.
 Εὐπρίαίνα, Ol. I 73.

 Ganymede, Ol. I 43.
 Geryones, Isth. I 13.
 Γλαυκῶπις, Ol. VII 51.
 Graces, Ol. XIV 11 fg.; grant victory, Ol. II 50, Isth. V 21.

 Heliconian Muses, Isth. VIII 63.
 Helios's seven sons, Ol. VII 72.
 Hera reared by Oceanus, fr. 30.
 Heracles, Ol. II 4, Nem. I 33 fg., Isth. V 36.
 Heraclidae, Pyth. I 62 fg.
 Hermes, patron of palaestra, Ol. VI 79.
 Herodotus of Thebes, Isth. I *int.*
 Hiero of Syracuse, Ol. I *int.*

 Himera, Ol. XII 19; battle, Pyth. I 79.
 Himeras, Pyth. I 79.
 Hippodameia, Ol. I 70, 76.
 Homeridae, Nem. II 1.
 Hours, fr. 30; 75: 14.
 Hyllus, Pyth. I 62.
 Hypereis, Pyth. IV 125.

 Ialysus, Ol. VII 74.
 Iamidæ, Ol. VI *int.*
 Iamus, Ol. VI 43 fg.
 Iolaus, Isth. V 32.
 Iolcos, Pyth. IV 188, Isth. VIII 44.
 Ismenus, fr. 29.
 Ixion, Pyth. II 21.

 Jason, Pyth. IV 78 fg.

 Κιλίκιον ἄντρον, Pyth. I 17.
 Κοιογενής, fr. 88.
 Κρόνιον, Ol. I 111.

 Lachesis, Ol. VII 64.
 Lampo, Isth. V 21.
 Locrians, poets and musicians, Ol. XI 19.

 Medea, Pyth. IV 10 fg.
 Megarian games, Ol. VII 86.
 Melampus, Pyth. IV 126.
 Melia, fr. 29.
 Memnon, Ol. II 83, Isth. V 41.
 Midea, Ol. VII 29.
 Minyæ, Ol. XIV 3.
 Minyas, Isth. I 56.
 Mopsus, Pyth. IV 191.
 Muse joins the κῶμος, Pyth. IV 1.

 Nemea, Nem. II 5.

 Oedipus, Ol. II 38.
 Oenone, Isth. V 34.
 Οἰνέδαι, Isth. V 31.

- Oenopia**, Isth. VIII 23.
Olympia, the source of song, Ol. I 8.
Onchestus, Isth. I 33.
Orchomenus, Ol. XIV 3.
Orion, Nem. II 12.
Ortygia, Pyth. II 6, Nem. I 2.
Otus and **Ephialtes**, Pyth. IV 87, 89.
- Παύς**, Pyth. IV 270.
Pallas, at Acragas, Ol. II 26.
Pamphylus, Pyth. I 62.
Pangaeus, Pyth. IV 180.
Peitho, Pyth. IV 219.
Pelops's honors, sons, and victory,
 Ol. I 87 fg.
Phalaris and his bull, Pyth. I 96.
Phenicianus, Ol. I 18.
Philoctetes, Pyth. IV 52 fg.
Philyra, Pyth. IV 103.
Phintia, Ol. VI 22.
Phlegrae, Nem. I 67.
Phrixus, Pyth. IV 159 fg.
Phylacidas, Isth. V *int.*, 60.
Pindus, Pyth. I 66.
Pisa, Ol. I 18.
Pitana, Ol. VI 28.
Plataea (battle), Pyth. I 77.
Pleiades, Nem. II 11.
Poseidon, god of horsemanship, Ol.
 I 73, Isth. I 54; **περπαῖος**, Pyth.
 IV 138; prominent in Pyth. IV
 as ancestor of Battiads, Pyth. IV
int., 204; receives bulls as sacri-
 fice, Pyth. IV 205.
Pytheas, Isth. V 19.
- Rhodes**, colonization of, Ol. VII
 33 fg.
- Salamis** (battle), Pyth. I 76, Isth.
 V 48.
- Salmoneus**, Pyth. IV 143.
Sicily, fruitful, Ol. I 12; belongs
 to Persephone, Nem. I 14.
Sipylus, Ol. I 38.
Sparti, Isth. I 30.
Symplegades, Pyth. IV 208.
Syracuse, Pyth. II 1.
- Taenarum**, Pyth. IV 44.
Tantalus myth, Ol. I 25; rock of
 Tantalus, Ol. I 57.
Taygetus, Pyth. I 64.
Teiresias predicts Heracles's ex-
 ploits, Nem. I 61 fg.
Telchines, Ol. VII 53.
Telephus, Isth. V 41.
Theba, Isth. I 1, VIII 17, fr. 29.
Θεά, Isth. V 1.
Themis predicts, Isth. VIII 34.
Theoxenus, fr. 123.
Thera, Pyth. IV 7.
Therapnae, Pyth. I 66.
Thero, Ol. II *int.*
Thersander, Ol. II 43.
Thessalians, as **εὐρπάρεζοι**, Pyth.
 IV 130.
Timodemus, Nem. II *int.*
Tlepolemus, Ol. VII 20.
Triton, Pyth. IV 20.
Tyche, one of the Fates, Ol. XII 2.
Typhon, Pyth. I 16.
Tyro, Pyth. IV 136.
- Ἵπεριονίδας**, Ol. VII 39.
- Zephyrian Locrians**, Pyth. II 18.
Zeus Atabyrius, Ol. VII 87; **Ἐλευ-
 θέριος**, Ol. XII 1; pardoned Ti-
 tans, Pyth. IV 291; patron of
 Olympic games, Ol. I 10, II 2.

GREEK INDEX.

- ἄ τάχος**: ὡς τάχος, Ol. VI 23.
ἀγκείται, 'is stored up,' Ol. XI 8.
ἀγνόν, of light, Ol. VII 60.
ἀγῶνος ἔξω, Pyth. I 44.
ἀδόντα [ἀδόντα], Pyth. II 96.
ἀέξει, 'exalts,' Nem. II 15.
αἰανής, Pyth. I 83.
Ἄϊδα στόμα, Pyth. IV 44.
αἰδισθέντες ἀλκάν, Pyth. IV 173.
αἷμα, 'blood,' 'child,' Pyth. IV 48.
αἱμακουρίας, Ol. I 90.
Αἰνέα [Αἰνεία, cf. Nem. I 39], Ol. VI 88.
αιχμᾶ: αἰχμηταῖς, Ol. VII 19.
αιχματάν as an adj., Pyth. I 5.
ἀκειρεκόμαν Φοῖβον, Isth. I 7.
ἀκόνα, Ol. VI 82.
ἀκούειν (εὖ), 'to be praised,' Pyth. I 99.
ἀκρόθινα: ἀκροθίνια, Ol. II 4.
ἀλέγων, 'honoring,' Ol. XI 15.
ἀλιπλάκτου, Pyth. IV 14.
Ἄλκαϊδᾶν [Ἄλκειδῶν], Ol. VI 68.
ἄλλων used appositively, Ol. VI 74.
ἄλσος, Isth. I 57.
Ἄλφεὸν οἰκεῖν, Ol. VI 34.
ἀμαιμάκετον, Pyth. I 14.
ἀμβολὰς τεύχειν, Pyth. I 4.
ἀμείφθη, Pyth. IV 102.
ἀμεύσασθαι, Pyth. I 45.
ἀμπέλου δρόσῳ, Ol. VII 2.
ἀμπνοᾶν ἔστασαν, Pyth. IV 199.
Ἄμυθᾶν, Pyth. IV 126.
ἀμφί, 'because of,' Pyth. I 12, II 62.
ἀμφικτιόνων, Pyth. IV 66.
ἀμφότερα, adverbial, Ol. I 104.
ἄν omitted in relative and conditional clauses, Pyth. I 47, Isth. I 50, fr. 75: 15.
ἀνά: apocopated forms preferred in composition, Pyth. IV 54.
ἄν' Ἑλλάδα, Pyth. II 60.
ἄν' ἡμιόνοις, Pyth. IV 94.
ἄν' ἵπποις, Ol. I 41.
ἀνέειπε, Pyth. I 32.
ἀνεῖσθαι [ἀνανεῖσθαι], Nem. II 12.
ἀνέρι εἰδόμενος, Pyth. IV 21, cf. 28.
ἄνθεα, 'victor's crowns,' Ol. II 50.
ἄνθος ἦβας, Pyth. IV 158.
Ἄξεινος πόντος, Pyth. IV 203.
ἀπό, 'far from,' Pyth. IV 290.
ἄποινα πυγμᾶς, Ol. VII 16.
ἀρετάν, 'excellence and the praise for it,' Ol. VII 89, Isth. I 41.
ἀριστεύουσιν χθονός, Nem. I 14.
Ἄρκεσίλῃ, indicted acc. to the α-declension, Pyth. IV 2.
ἀρχεδικάν, Pyth. IV 110.
ἀσχολίας ὑπέρτερον, Isth. I 2.
ἄταν, Ol. I 57.
αὐάταν [ἄταν], Pyth. II 28.
αὐτομάτῳ, 'spontaneous,' Pyth. IV 60.
ἀφάτων, 'unspeakably great,' Nem. I 47.
ἀφθόνητος, Ol. XI 7.
ἀψευδεῖ ἄκμοι, Pyth. I 86.
ἰώτῳ, Ol. I 15, Isth. I 51.
βαθυπολέμου, Pyth. II 1.
βαρυγδοῦπῳ πατρί, Ol. VI 81.
βοῦς, instead of γυνή, Pyth. IV 142.

- γαμβρῶ: *συμφίω*, Ol. VII 4.
 γάμον δάσαντα, Nem. I 71.
 γαρεύν [γηρεύειν], Ol. I 3.
 γεγάκειν [γεγονέναι], Ol. VI 49.
 γένειο οἶος ἑσσί, Pyth. II 72.
 γέρας, 'prize of victory,' Ol. II 49.
 γῆρας ἔψοι, Ol. I 83.
 γνώμαι, 'judge,' Ol. VI 89.
- δαιμονίαν, 'fateful,' Pyth. IV 37.
 δάμον γεραίρων, Pyth. I 70.
 δέ, where the English idiom requires 'for,' Ol. VII 30, Pyth. II 17.
 δέσποτα ποντόμεδον, Ol. VI 103.
 Δί: Δεί, Nem. I 72.
 διαιβολιάν [διαβολῶν], Pyth. II 76.
 διδοί [δίδωσι], Pyth. IV 265.
 διδοί [δίδου], Ol. I 85.
 Διὸς ὄδόν, Ol. II 70.
 Διὸς ὄρνιχα, Ol. II 88.
 δονέοι, of love's agitation, Pyth. IV 219.
 δόρυ, synecdoche for 'ship,' Pyth. IV 27.
 δός implied in address to Zeus, Pyth. I 68.
 δρέπων, Ol. I 13.
 δυσφρονῶν: *δυσφροσυνῶν*, Ol. II 52.
 δυωδεκαδρόμων, Ol. II 50.
- ἐγκύρησθ, Pyth. I 100.
 ἐθελήσω, Ol. VII 20.
 εἰ with subj., Ol. VI 11, Pyth. IV 264, 274. Cf. the omission of ἄν in relative clause, Isth. I 50, fr. 75: 15.
 εἴη, 'may it be that,' Ol. I 115.
 ἐν [εἰς], fr. 75: 1.
 ἐκτράπελον, Pyth. IV 105.
 ἐκπομφολυξαν δάκρυα, Pyth. IV 121.
 ἐκτὸς ἔχειν πόδα, Pyth. IV 289.
 ἐλπίδες, 'expectations,' Nem. I 32.
- ἐμφύλιον αἷμα, Pyth. II 32.
 ἐν ᾧ κέχυμαι, Isth. I 4.
 ἐναγώνιος, Pyth. II 10.
 ἔνδον νέμα, 'boards,' Isth. I 67.
 ἐντί [εἰσί], Ol. II 84.
 ἑόλαι, plur. from εἶλω, Pyth. IV 233.
 ἑξαπίνας [ἑξαίφνης], Pyth. IV 273.
 ἑξάρχετε, Nem. II 25.
 ἑπακοοῦτε, Ol. XIV 14.
 ἐπεὶ αὐτίκα: ἐπεὶ τάχιστα, Nem. I 35.
 ἐπεὶ πάμπρωτον, Pyth. IV 111.
 ἐπέσποντο, 'they approved,' Pyth. IV 133.
 ἐπέτοσσε [ἐπέτυχε], Pyth. IV 25.
 ἐπί, 'adds to,' Ol. II 11.
 ἑπιβδαν, Pyth. IV 140.
 ἐπτακτύπου φόρμιγγος, Pyth. II 70.
 ἑπταξαν σιωπᾶ, Pyth. IV 57.
 ἔρανον, Ol. I 38.
 ἔραται [ἔρηται], from ἔραμαι, Pyth. IV 92.
 ἔρεισμ' Ἀκράγαντος, Ol. II 6.
 ἔρω in Doric dialect, Ol. VII 52.
 ἔρχεται, 'is given,' Ol. I 100.
 ἔς τρίς, Ol. II 68, Pyth. IV 61.
 ἐσθάτος ἀμφίς, Pyth. IV 253.
 ἔσσαντο, 'they consecrated,' Pyth. IV 204.
 ἐτοῖμον, 'appointed,' Ol. I 69.
 εὐχονται (Homeric use), Ol. VII 23.
- ζαμένης, 'inspired,' Pyth. IV 10.
 Ζήτην [Ζα-αφ-ητης], Pyth. IV 182.
 ζωθαλμος, Ol. VII 11.
- ἦρῶας, Pyth. I 53.
 ἦσυχία θιγέμεν, Pyth. IV 296.
- θαλος, 'scion,' Ol. II 45.
 θάμα: ἄμα, Ol. VII 12.
 θανάτῳ πόρεν, Ol. II 82.
 θανματά, Ol. I 28.
 θεοδράτας, Ol. VI 59.
 θεῶν ὄρκον, Ol. VII 65.

θραύσοι, Ol. VI 97.
 θυμὸν ἐκδόσθαι, Pyth. IV 295.
 ἰδοῖσα, 'beholding with favor,' Ol. XIV 15.
 ἴδριν, with gen., Ol. I 104.
 ἱερέα κτίλον, 'cherished priest,' Pyth. II 17.
 ἰοπλοκάμων (of the Muses), Pyth. I 1.
 ἰοχέαιρα, Pyth. II 9.
 ἰππίω νόμῳ, Ol. I 101.
 ἵπποδρόμιον, Isth. I 54.
 ἵπποι, 'chariot,' Ol. I 41.
 ἵπποχάρμαν [ἵππιόχάρμην], Ol. I 23.
 ἴσαμι [οἶδα], Pyth. IV 248.
 Ἰσθμός, feminine, Ol. VII 81.
 ἴνυγα, Pyth. IV 214.
 ἴων, 'pansies,' Ol. VI 55.
 κᾶδος θηκάμενοι, Pyth. IV 112.
 καθ' Ἑλλανας, Ol. I 117.
 καί in a comparison, Ol. VII 7; in protasis and apodosis, Nem. II 1; separates preposition and noun, Ol. VII 26.
 καιρόν, 'opportunately,' Pyth. I 81.
 κακαγόρος [κακηγόρους], Ol. I 53.
 καλά, 'athletic contests, poetry,' etc., Ol. I 104.
 κάλος, Pyth. II 72.
 κάλιδα, Ol. VI 40.
 καλῶν ἄμμορος, Ol. I 84.
 καμ, apocope for κατά, Pyth. IV 264.
 καρπὸν φρενός, Ol. VII 8.
 Καστόρειον, Pyth. II 69.
 κατὰ μέλη: μελεῖστί, Ol. I 49.
 κατ' οἶκον: οἴκοι, Pyth. I 72.
 κατὰ Φοίνισσαν ἔμπολάν, Pyth. II 67.
 καταβολὰν δέδεκται, Nem. II 4.
 καταίθυσσον πλόκαμοι, Pyth. IV 83.
 καταπέψαι, Ol. I 55.

κατασχόμενος, Pyth. I 10.
 κέλης, 'saddlehorse,' Ol. I *int.*
 κέν with fut. inf., Ol. I 110.
 κισσοφόρος (Dionysus), Ol. II 27.
 κίων οὐρανία, Pyth. I 19.
 κλέπτουσα: κρύπτουσα, Ol. VI 36.
 κνώσσω, Pyth. I 8.
 κόρος, Ol. I 56, II 95.
 κορυφὰν κτεάνων, Ol. VII 4.
 Κρανααῖς, Ol. VII 82.
 κράτος, 'victory,' Ol. I 22.
 κροκόεν, Pyth. IV 232.
 Κρόνιε παῖ, Ol. II 12.
 Κρονίων, Pyth. IV 23.
 Κρόνου τύρσιν, Ol. II 70.
 λέγοντι [λέγουσι] with indefinite subject (cf. φαντι), Ol. II 28.
 λέλογχε, Nem. I 24.
 λευκαῖς πιθήσαντα φρασίν, Pyth. IV 109.
 λευκίππων, Pyth. IV 117.
 Λιβύας σπέρμα, Pyth. IV 42.
 λιπαράν, Pyth. II 3, fr. 76.
 λοίσθιον, 'at last,' Pyth. IV 266.
 λύκοιο δίκαν, 'like a wolf,' Pyth. II 84.
 μαντεύσατο, Ol. VII 31.
 μαστῶ, 'hill,' Pyth. IV 8.
 ματρομάτωρ, Ol. VI 84.
 μεγαλοπόλιες, Pyth. II 1.
 μέλαν γένειον, Ol. I 68.
 μελίσσας Δελφίδος, Pyth. IV 60.
 μερίμναισιν, Ol. I 108.
 μέτωπον, Pyth. I 30.
 Μήδειοι, Persians, Pyth. I 78.
 ναυσιφορήτοις, Pyth. I 33.
 Νεῖλοιο τέμενος, Pyth. IV 56.
 νέκταρ χυτόν, of the poet's song, Ol. VII 7.
 νεύσον, Pyth. I 71.
 νεώτερον, 'worse,' Pyth. IV 155.

ξυόν [κοιόν], Isth. I 46.

ὄγε gives emphasis to whole clause, Pyth. II 41.

οἶα, exclamatory, 'how,' Isth. I 24.

οἰκοθεν οἰκαδε, Ol. VI 99.

οὐ τί που, in surprise, Pyth. IV 87.

ὀχέοντι [ὀχέουσι], Ol. II 67.

ὀνύμαξε [ὀνόμασε], Pyth. II 44.

ὄρνις, 'omen,' 'augury,' Pyth. IV 19.

ὄσσα δέ, adverbial, Nem. II 17.

ὄφειλει, impers., 'it is due,' Nem. II 6.

ὀφθαλμός Σικελίας, Ol. II 9.

ὄχθαις: ὄχθοις, Pyth. I 64.

παίδων ὄαροισι, Pyth. I 98.

παλίγλωσσον, Nem. I 58.

παλιντράπελον, Ol. II 37.

παντᾶ, 'round and round,' Pyth. II 23.

παρὰ Κρονίδαις, Pyth. II 25.

πάταν ὄργάν, 'with all his heart,' Isth. I 41.

πεδάμειψαν [μετήμειψαν], Ol. XII 12.

πεισιχάλινα, Pyth. II 11.

πελάγει ποντίῳ, Ol. VII 56.

Πέλλανῶ, Ol. VII 86.

πεπαρεῖν: ἐνδείξει, Pyth. II 57.

περί suffers elision, Ol. VI 38.

πετοῖσαι [πεσοῦσαι]. Ol. VII 69.

-πετραέσσας ἐκ Πυθῶνος, Ol. VI 48.

πίομαι, as present, Ol. VI 86.

πλειστόμβροτον, Ol. VI 69.

πλέκων, of the composition of an ode, Ol. VI 86.

πόι, Pyth. II 17.

ποιμαίνειν, 'guide and cherish,' Ol. XI 9.

πολεῖς [πολλούς], Pyth. IV 56.

πολύβοσκον: πουλυβότειραν, Ol. VII 63.

πονεί, transitive, Pyth. IV 151.

πορσαίνειν, 'to cherish,' Ol. VI 33.

πόρσιον, comp. of πόρσω, Ol. I 114.

πόσις Ἀμφιτρίτας, Ol. VI 104.

ποτί [πρός] suffers elision, Ol. VII 90.

ποτὶ κέντρον λακτισδέμεν, Pyth. II 94.

ποτιστάξῃ, Ol. VI 76, Pyth. IV 137.

πράξις, 'success,' Ol. I 85.

πρὶν ὥρας, Pyth. IV 43.

προοιμίων, Pyth. I 4.

προμαθέος αἰδώς, Ol. VII 44.

προπίνων, Ol. VII 4.

πρός, 'towards,' Ol. I 67.

προφέρει, 'is better,' Pyth. II 86.

πρύτανι, Pyth. II 58.

πτεροῖσι ἀέθλων, Ol. XIV 24.

πτυχαῖς Πέλοπος, Nem. II 21.

ράπτων ἐπέων, Nem. II 2.

ῥιπαῖσι, Pyth. I 10.

σεσωπαμένον, Isth. I 63.

σθένος ἡμίονων, Ol. VI 22.

σθένος ἵππιον, Pyth. II 12.

σιδαροχαρμάν, Pyth. II 2.

σκοποί, 'guardians,' Ol. I 54.

σκυτάλα, Ol. VI 91.

σοφοί, 'poets,' Ol. I 9.

σπέρμα φλογός, Ol. VII 48.

στάθμας περισσᾶς, Pyth. II 90.

στεφανωσάμενον, Ol. VII 15.

στρατόν, 'people,' 'folk,' Ol. XI 17.

σύν, instrumental, Isth. V 35.

σὺν θεῷ, Pyth. IV 260.

σὺν τιμᾷ θεῶν, Pyth. IV 51.

σύνδικον, 'common possession,' Pyth. I 2.

σφετέρας: ἔας, Pyth. IV 83.

τά τε καὶ τά, Ol. II 53.

τεθμοῖσιν, Pyth. I 64.

τεκμαίρει ἕκαστον, Ol. VI 73.

τέλος, 'prize,' Isth. I 27.

τέρας προσιδέσθαι, Pyth. I 26.

τετράκναμον, Pyth. II 40.

τηλαυγέσιν, Pyth. II 6.
 τίς, antecedent of plur. rel., Ol. I 82.
 τίς to be supplied, Isth. I 41.
 τίς γάρ introduces a story, Pyth. IV 70.
 τό [διὰ δ], Ol. VI 56.
 τὸ πᾶν, 'the general,' Ol. II 85.
 τράφεν [τρέφειν], Pyth. IV 115.
 τρεῖς τε καὶ δέκα, Ol. I 79.
 Τυρσανῶν ἀλατοῦς, Pyth. I 72.
 τυχεῖν: νικῆσαι, Ol. II 51.
 ὕβρις, Ol. VII 90.
 ὑπό, 'to the sound of,' Ol. VII 13.
 φαντί [φασί] with indef. subj., Pyth. I 52.
 φανσίμβροτος, Ol. VII 39.
 φέλλος ὡς, Pyth. II 80.
 Φερσεφόνα, Nem. I 14.
 Φῆρ θεῖος, Pyth. IV 119.

φοινικανθέμου ἦρος, Pyth. IV 64.
 φοινικόπεξαν Δάματρα, Ol. VI 94.
 φράξαι χεῖρα ἔρρσι, Isth. I 66.
 φρίσσοντας, causative, Pyth. IV 81.
 φυᾷ: φύσει, Nem. I 25.
 φυγόξενον, Ol. XI 17.

χαῖρε, 'all hail!' Pyth. II 67.
 χαίρετε, 'farewell,' Isth. I 32.
 χορεύων, transitive, Isth. I 7.
 χρυσαλακάτιο Ἄμφιπρίτας, Ol. VI 104.
 χρυσέας, because of honor and worth, Ol. XI 13.
 χρῦστος, Pyth. IV 144.
 χρυσοστεφάνιο Ἦβας, Ol. VI 57.
 Ὀαρίωνα, tetrasyllabic, Nem. II 12.
 ὡς ὅτε introduces comparison, Ol. VI 2.
 ὦτε: ὥστε, Pyth. IV 64.

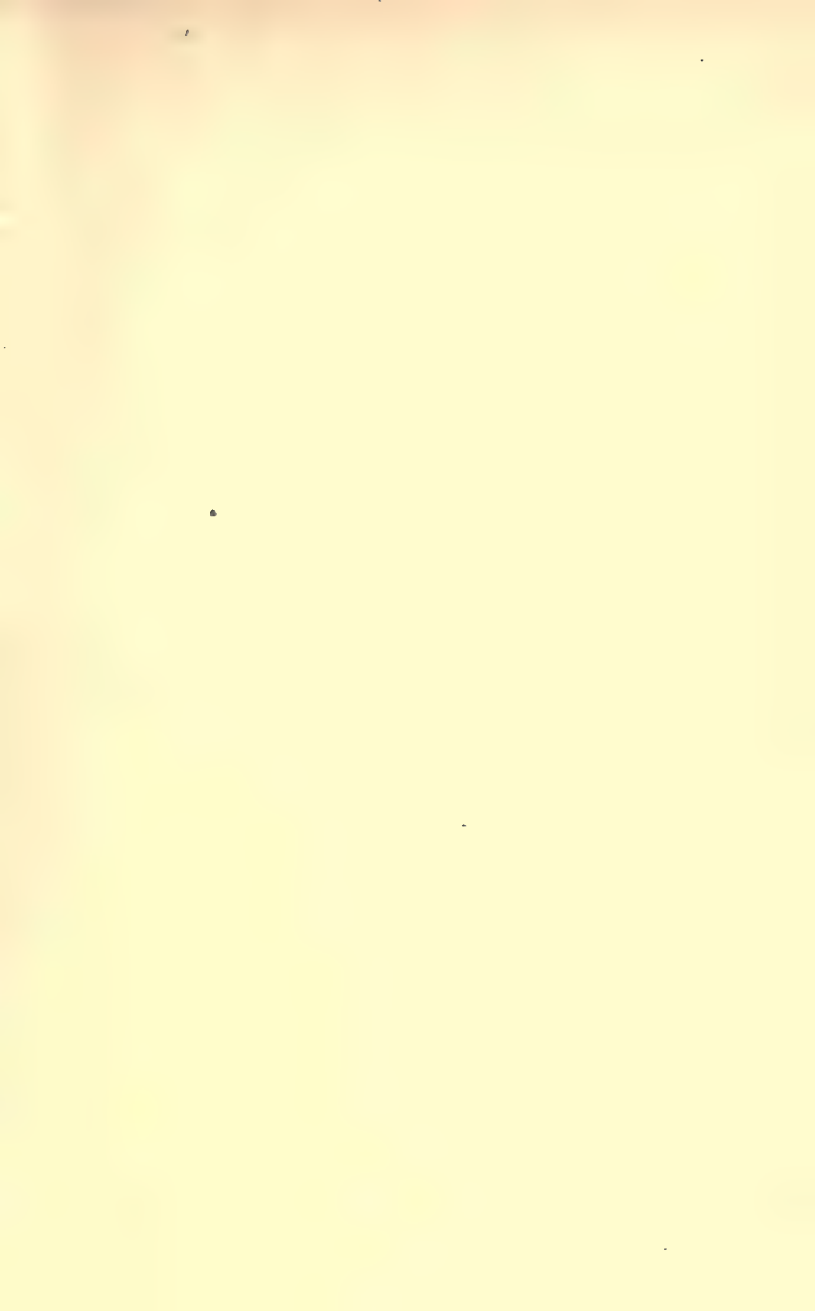
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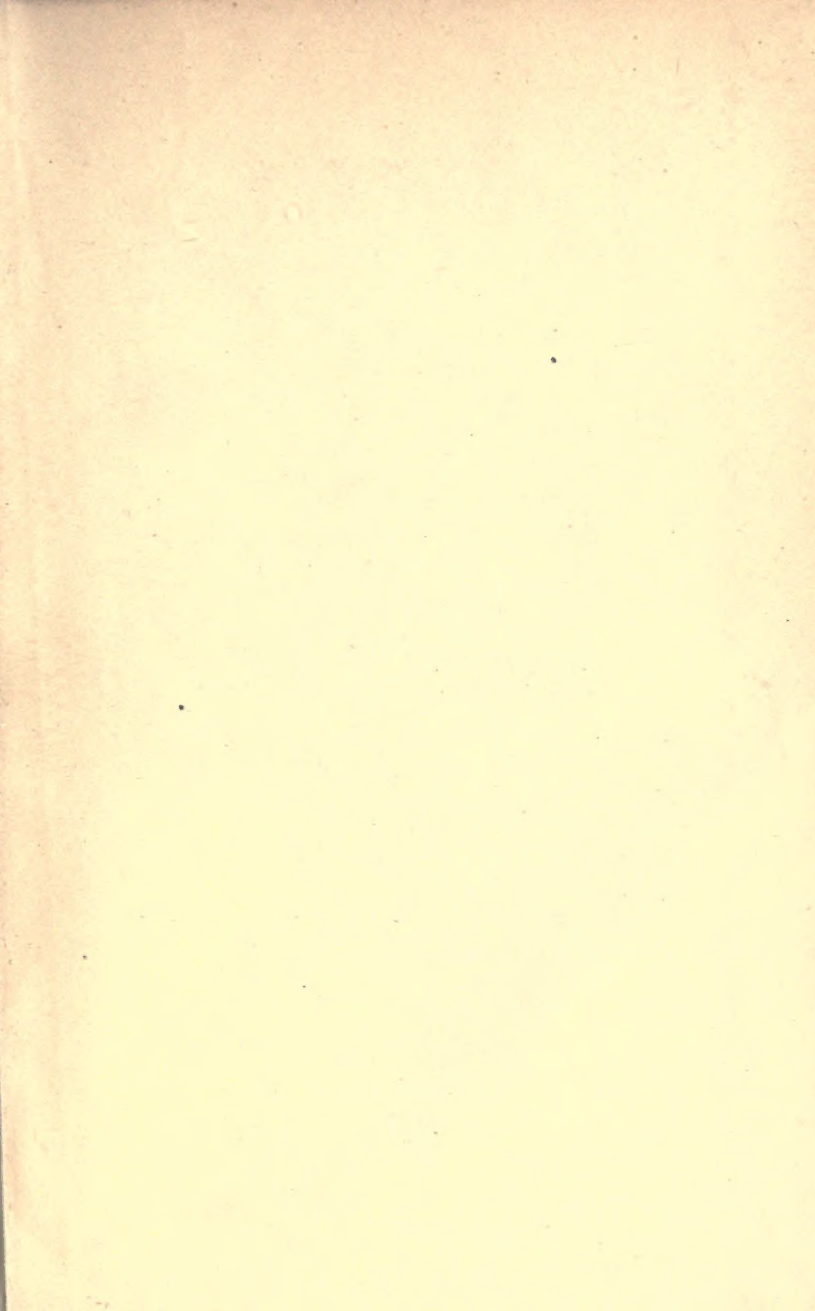
Aeolian scale, Ol. I 102.
 Aeolic retraction of accent, Ol. XIV 19.
 Allotment to the gods, Ol. XIV 1.
 Altar of Zeus at Olympia, Ol. VI 70.
 Anaphora of ὡς, Nem. I 37.
 Aorist, gnomic, Ol. I 31, II 58, VII 6, XII 10; inceptive, Ol. I 25, II 9; aor. inf. after verb of expectation, Pyth. I 35, 45.
 Apostrophe to poet's heart, Ol. II 89; to hero, Pyth. IV 89.
 Arrows, metaphor for the poet's thoughts, Ol. I 112.
 Asyndeton, Ol. I 53, Pyth. I 71, IV 271, 276.

Centaurs, Pyth. II 46.
 Cock (fighting-cock), on coins of Himera, Ol. XII 14.
 Comparatio compendiaría, Ol. I 7, XII 14.
 Condition with causal force, Ol. I 18, VI 77.
 Confusion of epithets applied to city and goddess, Nem. I 4.
 Correlation of particles: μὲν . . . ἀλλά, Isth. V 34; μὲν . . . αὐτε, Pyth. II 89; μὲν . . . καί, Pyth. II 58; μὲν . . . τέ, Ol. VII 69, 88, Pyth. II 31, IV 249; τε ἀλλά, Ol. I 104; τε . . . δέ, Pyth. IV 80, 297; τὸ μὲν . . . τέ, Isth. I 14.

- Dative** of interest, Nem. I 46; in the sense of *παρά* with gen., Pyth. IV 21; of instrument with verbal substantive, Pyth. I 95; with adjective, Pyth. I 33; of manner (*φρασί*), Pyth. II 57; after verbs of touching, Ol. I 86.
- Dead** receive tidings from this world, Ol. XIV 21.
- Dolphin**, Pyth. II 51.
- Dorian** scale, Ol. I 102.
- Doric** genitive, Pyth. IV 33.
- Dreams**, to be noticed, Pyth. IV 164.
- Eagles** of Zeus at Delphi, Pyth. IV 4.
- Eclipse**, fr. 107.
- Envy** better than pity, Pyth. I 85.
- Epithet** transferred from the person to the part, Ol. VI 8.
- Equal** days and nights, Ol. II 61.
- Etymological** fancies of the ancients, Ol. VI 56, Nem. I 14, II 2.
- Fate** attends a family, Isth. I 39.
- Flute** accompanies dithyramb, fr. 75·19.
- Fortune's** instability, Ol. VII 95.
- Future** life, Ol. II 57 fg., fr. 129-133.
- Future** ind. in a final clause, Ol. VI 24; gnomic, Ol. VII 3; with *μή*, Ol. I 7; opt. to express a wish, Ol. VI 97.
- Games** compared in glory with war, Isth. I 50.
- Genitive** absolute with omitted subject, Pyth. I 26; with omitted participle of *εἶμι*, Pyth. IV 5; gen. after *ἐπέγνω*, Pyth. IV 280; of material, Pyth. IV 206, 225; objective, Ol. II 6, VII 44, Pyth. II 64, IV 185; of part touched, Nem. I 44; of place whence, Ol. I 58; of place and cause with *ὑπό*, Ol. VI 43; of place where, Ol. VI 100; of source (in the sense of dat. of agent), Nem. I 8.
- God** approached in his element, darkness, and solitude, Ol. I 71; humbles the proud and exalts the lowly, Pyth. II 51.
- Gold**, Ol. II 72, Isth. V 3, fr. 222.
- Hendiadys**, Isth. VIII 1.
- Hero's** (Homeric) equipment, Pyth. IV 79.
- Honey**, symbol of inspiration, Ol. VI 45.
- Honors** paid to heroes, Ol. VII 79.
- Infin.** with *τό*, depends on *θέλων*, Ol. II 97.
- Instruments** are to accompany the voice, Ol. II 1.
- Island** of the Blest, Ol. II 71.
- Libations** before undertaking a voyage, Pyth. IV 193.
- Lots** used to ascertain divine will, Pyth. IV 190.
- "**Love** thy friend and hate thine enemy," Pyth. II 84.
- Lyre** and flute as accompaniment of chorus, Ol. VII 12.
- Lyric** distinguished from epic, Pyth. IV *int.*
- Marriage** season, Isth. VIII 47.
- Metempsychosis**, Ol. II 68.
- "**Milky way**," fr. 30.
- Milton's** copy of Pindar, Ol. VI 16.
- Mule-races**, Ol. VI *int.*
- Music** calms anger, Pyth. I 5.
- Myrtle** wreath for victor, Isth. VIII 74.
- Myths**, their treatment by Pindar, Ol. VI 34.

- Nectar** gives immortality, Ol. I 63.
- Neuter** plur. with impersonal verbs, Ol. I 52.
- Noun** used as attributive, Ol. VI 78.
- Ode** is the crown twined for victor, Ol. I 100; is nectar, Ol. VII 1.
- Optative** without *ἄν* in apodosis, Ol. XI 21.
- Oxymora**, Ol. VI 43, Pyth. II 37, 54.
- Parechesis**, Ol. VI 79, VII 95, Pyth. II 78, Nem. I 44.
- Paronomasia**, Nem. II 12.
- Partitive** apposition, Pyth. I 8, IV 73.
- Pentathlon**, Isth. I 26.
- Perfect** with present ending, Ol. VI 49, Pyth. IV 179.
- Personification** of cities, Isth. I 1; of earth, Pyth. I 17; of instruments, Pyth. I 44; of *χρόνος*, Ol. II 17, VI 97, Pyth. I 46.
- Picturesque** enumeration of victories, Ol. VII 80, Nem. II 19.
- Plural** referring to one person, fr. 75. 11.
- Poesy**, the road of, Ol. VI 23.
- Poet's** duty to praise victor, Ol. I 100.
- Poet** identified with his ode, Ol. VII 13.
- Praise** essential to happiness, Isth. I 51, 68.
- Preposition** placed with its second noun, Pyth. I 14; between two nouns, Ol. II 34.
- Present** participle to express purpose, Ol. VII 14, Pyth. II 63.
- Prolepsis**, Ol. XIV 22.
- Proleptic** present, Pyth. IV 49.
- Relative** placed after two or more words of its clause, Ol. II 5, VI 27, Pyth. I 74, II 5.
- Sacrificial** rites, peculiarities explained from circumstances of first celebration, Ol. VII 48.
- Schema Alcmænicum*, Pyth. IV 179.
- Schema Pindaricum*, fr. 75: 19.
- Sea-life**, metaphors from, Ol. XII 5, Pyth. I 91, IV 2.
- Separation** of adjective and noun, Ol. VII 13, XIV 22-24; of possessive and noun, Ol. XII 13; of preposition and verb, Ol. VII 24, of preposition and its noun, by *καί*, Ol. VII 26, Pyth. I 69.
- Song** needed by victor, Ol. XI 1, Isth. I *fin.*
- Statues** in Rhodes in mythical times, Ol. VII 52.
- Subjunctive** with *εἰ*, Pyth. IV 263; for fut. ind. (as in Homer), Pyth. IV 51; not with short vowel, Ol. I 7.
- Suffixes** accumulated, Ol. VI 15, VII 39.
- Sun**, the mother of our eyes, fr. 107. 1.
- Supply** negative from following clause, Ol. XI 18, cf. Pyth. IV 78.
- Talebearers** at Syracuse, Pyth. I 92.
- Transition** to myth, by *ἐγὼ κτλ.*, Isth. I 14; by a relative, Ol. I, 25, VI 29.
- Tripods**, prize of victory, Isth. I 19.
- Verb** belonging to both members of a sentence, found at the beginning of the second, Ol. VI 42, cf. Pyth. I 14.
- Verb** of hindering followed by infinitive without *μή*, Isth. I 60.
- Vocative** expression placed at the head of the sentence, Ol. VI 12.
- Volcanic** eruption, Pyth. I 21 fg.
- Zeugma**, Ol. I 88, Pyth. IV 104, 225.







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