To J. Rodome
from

Anton Charles Regis
1928.
CONTEMPORARY CARICATURE OF ARKESILAS IV.(?) AS THE MERCHANT-KING.

The picture, in four colors on a whitish ground, the inner surface of a large vase found at Vulci (published Monumenti dell' Instituto I. Tav. xlvii.; Annali 1833, p. 56), represents a king, ARKESILAS, superintending from his throne under an awning the activity of five menials in short tunics or aprons, seen busied about a balance, (ΣΤΑΟΜΟΣ). One is intent upon the weighing of a white, fleecy substance, apparently wool. The stuffing of a frail with the same merchandise has just been completed by two others, ΣΑΙΦΟΜΑΧΟΣ and ΙΡΜΟΦΟΡΟΣ. The king, who is asked in "visible speech," ΟΡΥΞΙ, to authorize the storing of the bale underground, joins his overseer, ΙΟΦΟΡΤΟΣ, and the baler in keeping tally of the same. A slave in the background is carrying a bale. The underground storehouse or vault is seen in the exergue. Two slaves are hurrying to pile their bales on the stack to the right; an admonition to haste, vulgarly couched in the (Doric) inf. pres., ΜΑΕΝ, issues from the mouth of the faster runner. The entrance is guarded by a diminutive figure, ΦΥΛΑΚΟΣ, wrapped in a tribon. A Cyrenaic fauna enlivens the principal scene with local color; satirical intention reveals itself in the fantastic, barbarian attire of King Arkesilas, and in the amusingly un-Caucasian features of master and slaves, no less than in the absurdity of the subject. It is on the unpopularity of the sovereign and his monopolies that the artist has erected the fabric of his fun.

ALFRED EMERSON.
PINDAR

THE OLYMPIAN AND PYTHIAN ODES

WITH

AN INTRODUCTORY ESSAY, NOTES, AND INDEXES

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PREFACE.

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 of his unpublished Pindar.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

Basil L. Gildersleeve.

Johns Hopkins University, Baltimore,
January 1, 1885.

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

B. L. G.

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

I.

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

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

¹ Of course it may be said that Pindar was a Boeotian only in name, not in blood—belonging, as he did, to the old pre-Boeotian stock; but as he himself accepts the name with the responsibility (Βοιωτία ὑπερ), we need go no further.
parents are said to have come to the city from an outlying northwestern deme, Kynoskephalai, a high hill overlooking the swamp Hylike. Of his infancy we know nothing. The tale that bees distilled honey on his lips is told over and over of the childhood of poets and philosophers. *Non sine dis animosus infans*, we are as ready to believe to be true of him as of any other great man. Of course he enjoyed the advantage of an elaborate training. Perhaps Boeotians trained even more than did the Athenians. The flute he learned at home, and it is supposed that at a later period he enjoyed the instructions of Lasos of Hermione, the regenerator of the dithyramb; although it must be noted that the Greeks have an innocent weakness for connecting as many famous names as possible in the relation of teacher and pupil. The statement imposes on nobody. One goes to school to every great influence. It is only honest to say, however, that if Pindar studied under Lasos he was either an ungrateful scholar or underrated his indebtedness to his master. Unfortunately the jibbing pupils are sometimes the best, and the teacher's fairest results are sometimes gained by the resistance of an active young mind. At all events, Pindar has very little to say about training in his poems, much about native endowment, which was to him, as an aristocrat, largely hereditary. We may therefore dismiss Pindar's teachers—Skopelinos, Apollodoros, Agathokles. It is enough for us to know or to divine that he was carefully trained, and had to submit to the rude apprenticeship of genius. First a drill-master for others, then a composer on his own account, he had to work and wait. His great commissions did not come until he had won a national name. Goethe has commended, as others had done before and others have done since, the counsel of noble women to all who seek the consummation of art, the *caput artis, decere*. Korinna—the story is at least well invented—Pindar's fellow-student, not his teacher, gave him a great lesson. In his first poem, he had neglected to insert myths. Admonished of this omission by Korinna, and remembering that his monitress was herself fa
mous for her handling of the myth, he crowded his next hymn with mythological figures—the fragment is still preserved (II. 1, 2)—whereupon she said, with a smile: "One ought to sow with the hand, not with the whole sack" (τῇ χειρὶ δὲ ἐν σπείρειν ἀλλὰ μὴ ὄλυ τῷ θυλάκῳ). It is unnecessary to emphasize the feminine tact of the advice. On another occasion Korinna is said to have blamed Pindar for having used an Attic word. This, also, is not a bad invention. It accords with the conservative character of woman; it accords with the story that Korinna won a victory over Pindar by the familiar charm of her Boeotian dialect as well as by the beauty of her person, a beauty not lost in the picture at Tanagra, which represented her in the act of encircling her head with a fillet of victory. Aelian, an utterly untrustworthy scribbler, adds that Pindar, in the bitterness of his heart, called his successful rival a swine. If Pindar used the phrase at all, it must be remembered thatBowria ῥή (O. 6, 90) was a common expression—half spiteful, half sportive—and that the moral character of the swine stood higher with the Greeks than it stands with us. The swine-woman of Phokylides, who was neither good nor bad, was not the sow of the Old Testament or the New. The Greeks were brotherly to the lower animals. Bull, cow, heifer, cock, ass, dog, were at all events not beneath the level of the highest poetry.

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

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

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

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

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

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

"What is sharper than a saw? Calumny."
"What wilt thou sacrifice to the Delphic god? A paean."
"Why dost thou, who canst not sing, write songs? The shipbuilders make rudders but know not how to steer."
"Simonides has gone to the courts of the Sicilian tyrants. Why hast thou no desire to do the same? I wish to live for myself, not for others."

These expressions at least reproduce the temper of the man as conceived by antiquity. Such a self-contained personage could never have made himself loved by a wide circle. Admired he was without stint, often without true insight. The reverence paid his genius was manifested in many ways. Familiar to all is the story that when Thebes was pillaged and destroyed by the Macedonian soldiery, the house of Pindar was spared by the express order of Alexander the Great, whose ancestor he had celebrated in song (fr. VIII. 3).

II.

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

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

But a rapid enumeration must suffice here. The Pindaric fragments are arranged under the following heads: 1. "Ὑμνοι,

1. ὑμνοί. The fragment of the ὑμνοί that called forth the counsel of Korinna suggests a κλέος in every line. 2. Παιὰνες. The Doric name (Παιάν = Παιῶν) shows a Doric origin, and the rhythms were Dorian (τεταγμένη καὶ σώφρων Μύδσα, says Plutarch). The theme is either petition or thanksgiving. Pindar’s paeanes are mainly on Apollo, to whom, with his sister Artemis, the paean originally was exclusively addressed. The paean seldom had orchestic accompaniment, and so forms a contrast to 3. ὑπορχήματα, in which the dancing is prominent, and in which there is a close correlation between the theme and the orchestic movement. The greatest master of this mimetic composition was Simonides of Keos, αὐτὸς αὐτοῦ κράτιστος. The hyporchemata were more secular than the paean, and represented the exuberant joy of the festival. Pindar composed a hyporchema in honor of Hieron, of which we have fragments; and famous is the passage also from the hyporchemata touching the eclipse of the sun. 4. Of προσόδια,

4. προσόδια. or processional songs with flute accompaniment, Pindar composed two books, the most considerable fragment of which was prepared for a πομπή to Delos, the others for a πομπή to Delphi. 5. Παρθένες, with flute accompaniment in the Dorian mood for chorus-es of virgins in honor of gods, as Apollo or Pan, in the fragments of Pindar; or of men, as Hieron (P. 2, 19).
INTRODUCTORY ESSAY.

6. 'Εγκώμια are laudatory poems in the widest sense. In a narrower sense they are songs sung at the Dorian κώμος in honor of distinguished men, and evidently it would often be difficult to tell an ἐπικός from an ἐγκώμιον. 7. Παροίνια, or "drinking-songs," of which the skolía, σκολία, or rather σκολία, were sung by individuals at banquets. The name is puzzling, and has been variously explained in ancient and in modern times; the "obliquity" of the σκολίον being referred now to the zigzag way in which the song was passed on from singer to singer, now to the character of the rhythm. Engelbrecht, the most recent investigator, maintains that it was a generic name for the lighter Αιολικ (Terpandrian) composition in contradistinction to the gravity of the epic. As developed in literature the skolia were brief, pithy songs, almost epigrammatic. The themes were love, wine, the philosophy of life, the stirring scenes of history. Clement of Alexandria compares them oddly, but not ineffectively, with the psalms. The most famous of all the Greek σκολία is that of Kallistratos in honor of Harmodios and Aristogeiton, the slayers of Hipparchos (ἐν μιρτον κλαδὶ τὸ ξύφος φορῆσω). Böckh thinks that Pindar developed the σκολίον and put it into a chorall form, the chorus dancing while the singer was singing. All which is much disputed. 8. The fragments that we have are dactylo-epitrite. One of them is referred to in the introduction to O. 13. 8. The dithyramb (διθύραμβος) — a half-dozen etymologies might be given, each absurder than the other — is a hymn to Iakchos (Bakchos), the mystic god, whose more mundane side is expressed by the name Dionysos. It is a fragment of one of Pindar's dithyrambs that preserves to us the memorable encomium of Athens:

δε ταῖ λυπαραί καὶ λοστέφανοι καὶ ἀοίδιμοι,
'Ελλάδος ἔρεισμα, κλειναὶ Ἀθάναι, δαμόνιον πτολεθρον.

1 See A. G. Engelbrecht, De Scoliorum Poesi, Vienna, 1882, p. 20.
2 Engelbrecht, l. c. p. 96.
9. Yet one more department must be mentioned—one in which Pindar attained the highest excellence. Simonides, his rival, touched tenderer chords in the ἑλέος, or "lament," and the fragment that tells of Danaë’s lullaby to Perseus, the noble tribute of those who died at Thermopylae, are among the most precious remains of Greek poetry. But Pindar’s ἑλεον struck a higher key, and at the sound of his music the gates of the world beyond roll back. The poet becomes a hierophant.

III.

A song of victory is as old as victory itself, and only younger than strife, "the father of all things." The unrenowned ἐπινικίον of Simonides, spoken by Pindar, chanted his own ἐπινικίον before the flood. Old songs of victory are familiar to us from the Bible—Miriam’s song, Deborah’s song, the chorals of virgins that sang “Saul hath slain his thousands, but David his ten thousands.” Pindar himself mentions the old μέλος of Archilochus, a hymn on the heroes of the games, Herakles and Iolaos, the τοιελλὰ καλλίνικος, the “See the conquering hero comes,” which was chanted by the victor’s friends in default of any special ἐπινικίον. No one who has read the close of the Acharnians of Aristophanes is likely to forget it.

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

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

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

It is evident, then, that the theme was no narrow one, that all that was best, highest, most consecrated, all the essential Hellenism in Pindar had ample scope. And now, even to
INTRODUCTORY ESSAY.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

IV.

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

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

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\(^2\) A. Croiset, Pindare, pp. 162–291, has treated these matters in the right spirit, because he has kept the setting for the most part.
miliar world of Greek divinities. The poet's attitude towards the gods is that of his people, and a study of all the odes would only confirm the impression of the first. Nearly every ode is full of gods. Not one of the shining forms of the great divinities is lacking, not even Hestia, who has a large space in N. 11. Pindar's world of the gods is an organized state, won by the victory of Zeus over the Titanic brood. In the first Olympian, as in all the Olympians, Zeus rules serenely. It is true that his throne, Aitna, rests on the violent hundred-headed Typhoeus (O. 4, 6), but we do not feel the stirrings of the revolted spirit as in P. 1, 15, or in P. 8, 16, for the Pythians magnify the office of Apollo, who is the Word of Zeus, the god that bids harmony and measure reign in state and man. The being of Apollo is much more deeply in-wrought with the Pythian odes than that of Zeus with the Olympian.

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

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

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

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

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

Another point also discernible in the first Olympian is the lofty self-consciousness of genius. This Pindar shows in all his poems, and strikingly here. His theme is high, but he is level with his high theme. If higher come, he can still ascend. A more glorious victory shall receive a still sweeter song. The arrow shot has reached the lone ether, but the Muse has still her strongest bolt in reserve for him, and in his closing prayer he wishes a lofty career for Hieron, and side by side with the prince let the poet stand, προφαντον σοφία καθ’ ἔλλανας ἐόντα παντά. The proud self-assertion is hardly veiled by the prayer. In the second Olympian there is the same maintenance of high pretension. In the first Olympian it is the Muse that keeps her strongest bolt in reserve. In the second it is the poet himself that keeps his arrow within his quiver (v. 92). He seems, as has been said, to rise to the stature of Apollo himself in his proud scorn of the Python brood. How, then, is this to be reconciled with the self-control, the freedom from boasting, which Hellenic ethic enjoins? It is because of the source of genius—God himself. Pindar looks down on lesser poets as eagles
on ravens (O. 2, 96), on daws (N. 3, 82). Contempt, scorn, superciliousness are hardly the words. It is a sublime looking over the heads of his rivals with at most a faint consciousness of their cawing far below. This is a dangerous assumption, an attitude that may be nothing but a posture, and we resent it in inferior poets, who take on Pindaric airs. But Pindar at his greatest height does not forget by whom he is borne up, the limits of his god-given power. χρή δὲ κατ’ αὐτὸν αἰεὶ παντὸς ὄραν μέτρον (P. 2, 34). The little that he has to say about training bears on the games rather than on his art. In O. 8, 59 he is speaking expressly of a trainer,¹ and there the meaning is disputed. Mild enough is O. 10 (11), 22.² But elsewhere Nature is praised—often blended with God and Fortune—to the exclusion of mere learning, of the διδάκται ἅρται of O. 9, 108. τὸ δὲ φυά κρατίστων ἄπαν is his motto. If Pindar cultivated a choice garden of the Graces, it is by a skill that Fate has allotted him (O. 9, 27). If men are good and wise, it is in accordance with a δαίμων (v. 28), and as if never weary of the theme, he comes back to it in v. 100. Again it sounds forth in O. 11 (10), 10: “wisdom is of God.” When he longs for the good and the beautiful it must come from God (P. 11, 50). Part and parcel of this belief in nature, in God, is his belief in heredity. This comes out more crudely, as might be expected, in his earliest poem—which is an arrangement in God and Blood (P. 10), but it is no less fundamental in that which some consider his latest (P. 8), when he intimates, not obscurely, that the hope of Aigina rests on the transmitted virtues of her noble stock.

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

¹ τὸ διδάκται δὲ τοι | εἰδότει ρήτερον ἀγνωμον δὲ τὸ μὴ προμαθεῖν | κοινῷτερας γὰρ ἀπειράτων φρενες.
² θέσαις δὲ κε φύντ’ ἅρτᾳ ποτὶ πελώριον ὀρμάσαι κλίος ἀνήρ θεοῦ σὺν παλάμφ.
belief is found everywhere in Greek religion, especially in the Bacchic cycle, and in the mysteries of the Twain Deities, Demeter and Persephone. The second Olympian shows his creed in part as to the future world. Such a creed, it may be noted, is of a piece with the aristocratic character of his mind, the continuation of the proper distinction between Good and Bad, in the Doric sense, not a system of revenges for the inequality of present fortune, as too many consider it. The grave is not all silence to Pindar; the ghost of sound, Echo, may visit the abode of the dead, and bear glad tidings to those who have gone before (O. 14, 21). Immortality has not been brought to light, but the feeling hand of the poet has found it in the darkness of Persephone’s home.

V.

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

1 See note on v. 62.
2 Dionys. Hal., De compos. verborum, p. 150 (R.).
3 In the treatise just cited Dionysios gives an analysis of one of Pindar’s dithyrambs (fr. IV. 3), but his comments turn on phonetics. Another characteristic of Pindar may be found in his Veterum scriptorum censura, p. 224, which, though not free from professional cant, is worth quoting: ζηλωτός δὲ καὶ Πίνδαρος ὄνομάτων καὶ νομιμάτων ἕινε καὶ μεγαλοπρεπείας καὶ τόνου καὶ περιφοιτίας καὶ κατασκέψεως καὶ δυνάμεως καὶ πείρας καὶ συνοίνης καὶ σεμνότητος καὶ γνωριμίας καὶ θυρείας καὶ σχηματισμῶν καὶ ὑβοποιίας καὶ αὐξήσεως καὶ δεινώσεως· κάλλιστα δὲ τῶν εἰς σωφρόσυνην καὶ ἐνσίβειαν καὶ μεγαλοπρι-πείαν ἡθῶν.
The famous characteristic of Horace\(^1\) emphasizes the opulence of Pindar, the wealth and movement of his poetry. But in many respects Pindar does not in the least resemble a mountain-torrent, and if we accept the views of those who systematize his course of thought into the minutest channels, we should sooner think of comparing the Pindaric poems with the σεμνοὶ ὄχετοι of the Hipparis (O. 5, 12), than with the headlong course of the Aufidus, which Horace evidently has in mind. Pindar’s peculiar accumulation of para-tactic sentences, clause following clause with reinforcing weight, may indeed be compared with the ever-increasing volume of the mountain-stream as it is fed from hillside and gorge, and there are many passages in which the current runs strong and fast, and needs the large utterance of the profundum os, but the other figure of the Dirkaian swan rising above the din of the torrent of poetry, his wings filled with the strong inspiration of the Muse,\(^2\) yet serene and majestic in his flight, is not to be forgotten. Quintilian (10, 1, 61) echoes Horace, as usual: *Novem lyricorum longe Pindarus princeps spiritus magnificentia, sententiis, figuris, beatissima rerum verborumque copia.*

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

\(^1\) *Od. 4, 2:* $\text{Monte decurrens velut annis imbris quem super notas aluere ripas, fervet immensusque ruit profundo Pindarus ore.}$

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

1 P. 4, 248: πολλοίσι δ' ἄγημαι σοφίας ἐτέρους.
the sun. The fame of Hieron is resplendent, and the shoulder of Pelops gleams. No light like the light of the eye, thought the Greek, and the ancestors of Theron were the eye of Sicily, and Adrastos longs for the missing eye of his army. So the midmonth moon in her golden chariot flashed full the eye of evening into the face of Herakles. Wealth is not enough. It must be picked out, set off. It is not the uniform stare of a metallic surface, it must be adorned with the tracery that heightens the value of the background. Pindar delights in elaboration. His *epinikion* itself, as we have seen, combines the two moral elements of the games *πόνος* δαπάνα τε. His lyre has a various range of notes, his quiver is full of arrows, and at times such is the shower of notes, such the rain of arrows, such the sparkle and flash and flame of the lights, such the sweet din and rumble and roar of the music of earth and the music of heaven, that the poet himself, overcome by the resources of his own art, confesses his defeat, and by one strong impulse of his light feet, swims out of the deluge of glory with which he has flooded the world of song. It requires strength to carry this opulence of splendor, but Pindar's opulence is the opulence of strength as well. He does not carve his bow with curious figures so deeply cut that at the drawing of the string the weapon snaps. His is not a sleepy but a vivid opulence, not a lazy but a swift opulence. Everything lives in his poems, everything is personified. Look at the magical way in which he lights up this great lamp of the architecture of his Odeon in the first Pythian. "O Golden Lyre, joint heirloom of Apollo and the Muses

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

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

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

Matthew Arnold's is not unfamiliar:

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

But to begin to cite is never to stop.

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

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\(^1\) Bräuning, De adjectivis compositis apud Pindarum, Berlin, 1881.

\(^2\) Hor. Od. 4, 2, 10, 11: Seu per audaces nova dithyrambos | verba devolvit.
PINDAR'S STYLE AND ART.

(O. 10 [11], 103). Lions acquire something of a human ostentation by βαρύκομποι (P. 5, 57). The majestic chambers of Zeus are μεγαλοκενθείς (P. 2, 33), and hide awful shapes of doom to punish the intruder. ὀπισθόμπροσον αὐχήμα (P. 1, 92) resounds as if the words of themselves echoed down the corridors of Time. There are no ρήματα γομφοπαγή, the rivets are hidden. We have festal splendor here also, not fateful sublimity.

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

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

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

The formal leisurely comparison Pindar seldom employs, though he uses it with special effect in the stately openings of two of his odes, O. 6 and O. 7. In O. 12 the comparison takes the place of the myth, and others are found here and there. But instead of “as” he prefers the implied comparison, which is conveyed by parallel structure such as we find in the beginning of O. 1, of O. 17 (10). In the metaphor, with its bold identification of object and image, Pindar abounds as few poets abound. Every realm of nature, every sphere of human life, is laid under contribution. The sea is his with its tossing waves (O. 12, 6) and its shifting currents (O. 2, 37). The ruler is a helmsman, whether a prince (P. 1, 86; 4, 274), an order (P. 10, 72), Tyche (O. 12, 3), or the mind of Zeus himself (P. 5, 122). To be liberal is to let the sail belly to the wind (P. 1, 91). His song is a flood that sweeps away the pebble counters of a long arrear of debt (O. 10 [11], 11). Rebellious insolence is scuttled as a ship is scuttled (P. 8, 11); a favoring breeze prospers the course of song (P. 4, 3). An eagle, as he calls himself, he loves to dwell in the air (O. 2, 97; N. 3, 80), to wing his song (P. 8, 34). An archer, like his master Apollo, he delights to stretch his bow, to speed his dart (O. 1, 97; 2, 91. 99; 9, 5. 12; 13, 93; P. 1, 12. 44; 6, 37). Of light and
PINDAR'S STYLE AND ART.  xliii

flame, as has been said already, he is never weary. Wealth is a bright and shining star (O. 2, 58); fame shines forth (O. 1, 23), fame looks from afar (O. 1, 94); joy is a light that lights up life (O. 10 [11], 25); his songs in their passionate dance blaze over the dear city of the Opuntians (O. 9, 22); the feet of the victor are not beautiful merely, they are radiant (O. 13, 36). The games themselves furnish welcome figures—the chariot-race, reserved for grand occasions (O. 6, 22; 9, 87; P. 10, 65), the hurling of the dart, the wrestling-match (O. 8, 25; P. 2, 61). Nor does he disdain the homely range of fable and proverb and every-day life.\(^1\) The bee, it is true (P. 4, 60), was a consecrated emblem before his time; the cow, for a woman (P. 4, 142), is as old as Samson. The cock (O. 12, 14) was to the Greek the Persian bird, and more poetic than he is to us, even as Chanticleer;\(^2\) but the fox figures in Pindar, not only as known in higher speech (O. 11 [10], 20; I. 3 [4], 65), but by the fabulistic nickname κεφδῶ (P. 2, 48). He is not shy of trade and commerce, ledger (O. 11 [10], 2) and contract (O. 12, 7). Dante has, in his Inferno, the figure of an old tailor threading his needle; Pindar is not afraid of a metaphor from adjusting clothes (P. 3, 83). Aischylos speaks of the net of Ate; the figure is grand, but Aischylos sees poetry in the cork as well (Choëph. 506), and so does Pindar (P. 2, 80). A glance at the list of the figures used even in the Olympians and Pythians\(^3\) is sufficient to show that life is not sacrificed to elevation.

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

\(1\) A homely figure seems to underlie P. 1, 81: πείρατα συντανύσας. Of this the commentators have made nothing satisfactory, though the general drift is clear enough, “summing up the chief points of many things in brief compass.” The metaphor of a rope-walk would explain συντανύσας, πείρατα being the ropes or strands.

\(2\) Yet see Ar. Ran. 935: εἰτ ἐν τραγῳδίαις ἔχῃν κάλεκτρυνα ποιῆσαι;

\(3\) See Index of Subjects, s. v. Metaphors.
INTRODUCTORY ESSAY.

The number of metaphors properly called mixed is not so large in Pindar as is supposed; nor, in any case, are we to count as mixed metaphor a rapid shifting of metaphors. This is to be expected in the swift movement of Pindar's genius. The disjointedness of Emerson's style has been ingeniously defended on the ground that each sentence is a chapter. And so Pindar's metaphors are slides that come out in such quick succession that the figures seem to blend because the untrained eye cannot follow the rapid movement of the artist. A notorious passage occurs in the first Pythian (v. 86 foll.), in which Pindar touches in quick succession various strings. "Let not fair chances slip. Guide thy host with a just helm. Forge thy tongue on an unlying anvil. If it so chance that ought of import light escapes thee, it becomes of magnitude in that it comes from thee. Of many things thou art steward. Many witnesses are there to deeds of both kinds," and so on, with a shift in every sentence. In such passages the absence of conjunctions is sufficient to show that no connection was aimed at, and it is the fault of the reader if he chooses to complain of an incongruous blending of things that are left apart.

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

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

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

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

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

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

I. \(\overbrace{3.2.3.}^{11} \) II. \(\overbrace{44.2.44.}^{12} \) III. \(\overbrace{33.33.33.4.}^{11} \) 4 epod.

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

I. \(\overbrace{32.3.}^{11} \) II. \(\overbrace{4.24.}^{12} \) III. \(\overbrace{44.43.3.}^{11} \) IV. \(\overbrace{33.3.3}^{11} \) V. \(\overbrace{44.}^{12} \)

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

\[A \ 6 \ 4 \ 4 \ 4 \ 6 = 20. \ B \ 4 \ 4 \ 4 \ 4 = 16. \ A' \ 6 \ 6 \ 4 \ 4 = 20.\]

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

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

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

¹ De Metris Pindari, p. 182.
² Prolegomena zu Aeschylus Tragödien, p. 76, Leipzig, 1869.
³ Moriz Schmidt, Pindar’s Olympische Siegesgesänge—Griechisch und Deutsch, Jena, 1869.
⁴ Terpandrian composition has found no favor with J. H. H. Schmidt, Kunstformen iv. p. 635 fgg., or Croiset, Pindar, p. 126 sqq.
served certain laws of structure, certain recurrences, certain symmetrical responses. Thiersch proved the triple division προκώμιον, μέσον τοῦ ἄσματος, ἐπικώμιον: but it was reserved for Westphal to set forth and establish the proposition that Aischylos, in the composition of his choruses, and Pindar, in that of his epinikia, followed the νόμος of Terpander with its sevenfold division. This Mezger considers Westphal to have made evident for all the forty-four odes except eight, at least so far as the three principal parts are concerned; and these principal parts are—beginning, middle, and end. But the establishment of these principal parts does not carry us beyond Thiersch. What we want is the normal number seven,¹ as,

I. προοίμιον.
II. ΑΡΧΑ.
III. κατατροπά.
IV. ΟΜΦΑΛΟΣ.
V. μετακατατροπά.
VI. ΣΦΡΑΓΙΣ.
VII. ἐπιλογος or ἐξόδιον.

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

¹ The organism is so elastic that Mezger makes eight parts, retaining the ἐπαρχα rejected by Westphal.
² ὀμφαλόψυχοι dicti primum Bogomili; deinde ita appellati per ludi- brium a Barlamo Calabro monachi aetatis istius qui se ἡσυχαστάς vocabant, a modo quo preces fundebant, κινοῦντες nempe τὸν αἰσθητὸν ὄφθαλμον σὺν ὅλῳ νοτι ἐν μέσῳ τῆς κοιλίας ἤγουν κατὰ τῶν ὀμφαλῶν, etc. —Ducange.
the Terpandrian νόμος seldom has its full number. The name ὀμφαλὸς is not only mystic and Delphic, it has indirectly a Platonic warrant. Plato demands of every λόγος that it shall be a ζῷον, that it shall lack neither head nor foot,¹ and if neither head nor foot, why should it lack the central navel? The ὀμφαλὸς, then, is the organic centre of the poem, and contains a myth. True, "there is no myth in the ὀμφαλὸς of P. 1 and 9, Ν. 1 and 10, Ι. 2 and 6," but the rule is not rigid² at any rate, and we must be satisfied with an approximation. As a rule, then, the ὀμφαλὸς contains a myth, while the beginning (ἀρχά) and the close (σφραγίς) contain the praises of the victor and his house. Then there are transitions between the ἀρχά and the ὀμφαλὸς, just as in oratory the προκατάστασις prepares the way for the διήγησις: there are transitions between the ὀμφαλὸς and the σφραγίς. But in this way Terpandrian compositions might be made out of Demosthenes' Philippi, and it is hard to see what has been gained except two or three quaint names for familiar relations.

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

¹ Phaidr. 264 c: ἀλλὰ τῶδε γε οἴμαι σε φάναι ἂν, δεῖν πάντα λόγον ὥσπερ ζῷον συνεστάναι σῶμα τί ἔχοντα αὐτὸν αὐτῶν ὡστε μήτε ἀκέφαλον εἶναι μήτε ἄπονον ἀλλὰ μέσα τε ἐχεῖν καὶ ἀκρα, πρέποντι ἀλλήλως καὶ τῷ ὀλυγ γεγραμένα.

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

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

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

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

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True, it may be said that the inner organism of a Pindaric ode need not correspond to the outer form, and that the five triads of the third Pythian may be chopped up into seven

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1 Only a few examples can be cited: O. 7, 20 (Τλασολίμου), 77 (Τλασολίμψ), 18 (τρίπολιν), 75 (τρίχα δασσάμενοι); P. 1, 43 (ἐλπομαι), 83 (ἰλπίδας). The exact position is not always insisted on, as O. 1, 23. 96 (ἐλίς ... Πίλοσίως). Nothing so evident as the threefold stelle of Dante, at the end of Inferno, Purgatorio, and Paradiso.

2 Bulle cites, l. c., O. 1, 21. 39 (παρέχων), 67. 80 (γάμον); O. 2, 4. 48 (πολίμου), 3. 77 (Διώς), 19. 85 (πάντων), 66 (φράσις), 110 (φράσις); O. 6, 77. 98 ('Αγγέλια), 52 (ἀκούσαι), 66 (ἀκούειν); P. 1, 20 (Αίπνα), 60 (Αίπνας); P. 3, 5. 74 (ποτε), 4 (Κρόνου), 57 (Κρόνιων), and others.
Terpandrian parts—chopped up, for the knife does not come down on the rhythmical joints. But where shall we find anything like this in Greek literature? The further we penetrate into Greek poetry, the greater reason have we to acknowledge the reign of symmetry. Violation of symmetry, of correspondence, may be referred in every instance either to defective tradition or to designed disturbance. As in Greek architecture, so in Greek poetry, departures from symmetry are not only suffered, but enjoined, for the sake of a higher symmetrical effect, for the maintenance of the feeling of life. The straight line of mechanics becomes the curved line of art. The entasis of the Doric column, the flexure of the Doric stylobate, are familiar illustrations of the law of visual effect. The Greek artist had regard to the position that his work was to occupy, to the angle in which it would present itself to the eye of the beholder. So in Greek poetry we must consider the law of higher symmetry, the principle of artistic unity, the calculated effect on the hearer—and we must remember that we have to do with the hearer, not with the reader. Στριχομυθία is well, but when passionate utterance gives two verses the time of one, we must not heedlessly apply the knife because the passage looks out of balance. But these interferences apart, we expect a symmetry in contents corresponding to symmetry in form, and we cannot admit a logical division which shall ruthlessly run across all the lines of the artistic structure. We must seek the symmetry of thought, where the symmetry of the form is revealed, in strophe, in triad. Each strophe has its office, each triad its function. The only concessions that must be made to logical distribution are those that must be made in the same department of art. We must simply allow the strophe and the triad the same play that we allow foot and series in the verse.¹

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

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

Kunstformen (III. p. 350), has shown that Pindar has paused about twice as often at the end of the strophe as at the end of the antistrophe. The object of this, as Schmidt thinks, is to break up the mechanical balance of strophe and antistrophe, or, as he puts it, $a+(a+b)$ is more common than $a+a+(b)$. This is, of course, a reinforcement of the position taken here.
Dissen has gone through all the odes and reduced them to schemes, for which he claims great simplicity and beauty. Furtwängler\(^1\) has selected a few, and expended on them a great wealth of fancy. It cannot be said of him that he is indifferent to the claims of symmetry. To him the Pindaric odes are so many temples, and he sees ground-plans and elevations, and rows of columns, and groups of figures in the rhythmical structures of Pindar. Most persons will consider Furtwängler's book a waste of fancy and ingenuity, and yet it has not been written all in vain. Temple and ode are both built on a plan, both obey the laws of symmetry, and so one may serve to illustrate the other. But the manifestations are different. The temple is to be developed from the cell, the ode from the rhythm. Regard the ode as a great verse and much of the difficulty in finding symmetry in the Pindaric poems will disappear.

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

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

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

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\(^1\) W. Furtwängler, Die Siegesgesänge des Pindaros, Freiburg, 1859.
PINDAR'S STYLE AND ART.

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

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

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

Most of them are in triads:

One triad: O. 4, 11 (10), 12; P. 7.
Three triads: O. 3, 5; N. 5, 6, 8, 11; I. 2, 4, 5, 6.
Four triads: O. 1, 8, 9; P. 2, 5, 10, 11; N. 1, 3; I. 1.
Five triads: O. 2, 6, 7, 10 (11), 13; P. 1, 3, 8, 9; N. 7, 10; I. 3.
Thirteen triads: P. 4.

It is evident that the single-strophe poems will admit of greater freedom of handling, and I shall take those up after discussing the triadic poems.

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

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

Two-triad poems do not occur.1 The only two-strophe poem, O. 14, is suspicious, and cannot be cited to prove that two triads would give ample room. If we are to have introduction, myth, and conclusion, it would be hard to distribute them properly through two triads. Three triads give a natural division, and so we find that it is used nearly as often as five, though the number five suggests a better proportion logically. Each triad has its dominant theme. O. 5 occupies an exceptional position among the Pindaric poems, but the distribution forms no exception. There is no overlapping in it.

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

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

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

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

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

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

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

VI.

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

The life of Pindar gives scarcely any clue to his development. After his encounter with Korinna there is almost a dead silence from without. Those who have ears to hear—and every modern critic is a Fine-ear—may detect the sound of growth from within. Besides, we have the advantage of a certain number of fixed points. We know the dates of a fair proportion of Pindar’s forty-four odes, and we may construct the curve of his rise, and, if it must be said, of his decline. The department, too, seems to favor such a study, for Pindar was a lyric poet; and a lyric poet, it is thought, would be the first to show the traces of personal experience. But antique lyric is not modern lyric. Even Roman lyric is not Greek lyric. The Horace of the Odes is not the same as the Horace of the Odes.
Epodes; but it does not follow irresistibly that we can as easily distinguish between the Pindar of the tenth Pythian and the Pindar of the fourth Olympian. It may be going too far to say that the law of the department, the lyric τεθυμός, was so much stronger than the individual that the personal development does not count. The personal development does count, and it is a legitimate and fascinating study, but the danger of importing into the result a priori conclusions is manifest. Once fix in the mind the characteristic stages, and the inevitable tendency is to force the phenomena, no matter how stubborn they may be, into the places which they are supposed to fit. Of youth we expect exuberance of language, unassimilated wealth of thought, rashness of imagery, a technic that betrays, both by its mechanical adherence to rule and by its violation of principle, the recent influence of the school, and the rebellion against it. Of matured power we expect a balance of forces; the imagination is steadier, the thought deeper, the interpenetration of form and matter is more complete, the plan is organic, the poem grows symmetrically up to its full height; there are fewer surprises, and the technic has become a second nature without the dulness of routine. The man is at his best. The closing stage shows perfect mastery of form still, but the effects are produced with less expenditure of power, there is not the same joy of surplus vitality, the word "dexterity" comes in too often when we applaud, the plan is a scheme. Now while some such course may be laid down in general for the track of lyric genius, the very essence of genius, which is the unforeseen, disappoints calculation at every turn. There are some minds in which there is no trace of crudeness at any age. There are revivals of youth in poetry as in life, revivals that scandalize critics of art as well as critics of morals. Of all students of Pindar, Leopold Schmidt¹ has bestowed most attention on this sub-

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

8. Period III. (Ol. 81 and Ol. 82), O. 9; I. 6; O. 4 and 5; P. 8. The dates of the rest are not fixed, according to Schmidt, and must be excluded from a rigid calculation. They are all Nemean and Isthmian.
Unfortunately the relation of myth to theme is not yet put on an impregnable basis, and what Schmidt says of the earlier poems has been said by others of the ripest. It is easy to say that there is no interpenetration of myth and thought, that the actual present is not yet merged in the mythic past, that we have only striking situations, no development, and hence no psychological interest. The trouble is to vindicate perfection for the others. The handling of the metres in the different periods is another matter that leaves ample margin for varying judgment. Schmidt maintains that the metre shifts from logaoedic to dactylo-epitrite without discernible reason, that the logaoedic is more freely handled as the poet develops, and that the dactylo-epitrite is not thoroughly mastered until the close of the period. Here, again, the basis of induction is too narrow, the ἀλογος αἰσθησις is too potent an element.

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

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

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

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

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

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

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

VII.

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

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

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

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

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

it is given in the Introduction to Jebb’s Oedipus Tyrannus. The summary presented here rests chiefly on what I have learned from Westphal, and especially from Schmidt, and the phraseology is adapted from my Latin Grammar.

1 τοίςιν δ’ ἐν μίσσαιι πάις φόρμιγγι λυγίγ
 ἐμερóεν κιθάριζες λίνον δ’ ὑπὸ καλὸν άειδεν
 λεπταλὲγ φωνὰς τοι δὲ ρήσοντες ἀμαρτύ
 μολπὺ τ’ ἤγμῳ τε ποσὶ σκαίροντες ἐποντο.

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

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

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

Rhythm when represented in language is embodied in metre. A metre is a system of syllables that stand in a determined order. Of course only those metres are of importance that embody the principal rhythms. The unit of measure is the short syllable, \( \chiρόνος, \) mora \( \frac{3}{8} \) note. The long, \( \), is double the short and \( \frac{3}{4} \) (\( \frac{4}{4} \) note).

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

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

\[
\text{The dactyl } \quad \stackrel{3}{-} \quad \begin{array}{c}
\text{or } \quad \begin{array}{c}
\end{array}
\end{array}
\]

\(^1\) Bars having five quavers are said to be used in the Combat des lutteurs, a part of Les Troyens à Carthage, by Berlioz.
II. Unequal Class \((\gamma\nu\nu\nu\varepsilon \, \delta\iota\pi\lambda\alpha\sigma\iota\iota)\), in which the arsis is double of the thesis. Represented in Pindar by

\[
\begin{array}{c}
\text{The trochee} \\
\text{or by resolution, the tribrach}
\end{array}
\]

III. Quinquepartite or Sescuple or Five-eighths Class \((\gamma\nu\nu\nu\varepsilon \, \hat{\eta}\mu\omicron\omicron\lambda\iota\omicron\nu)\), in which the arsis is to the thesis as \(3 : 2\) \((1\frac{1}{2} : 1)\). Represented in Pindar by the various forms of the paionian measure.

\[
\begin{array}{c}
\text{The Cretic} \\
\text{First Paeon} \\
\text{Fourth Paeon} \\
\text{Resolved Cretic} \\
\text{Bacchius}
\end{array}
\]

So far we have considered the value of syllables as limited to the simple relations of the short and the long, \(\text{in notes and } \frac{1}{2}\) notes and \(\frac{1}{4}\) notes. But if we assume, as we have to assume, the equality of the bars, it is impossible to restrict the range of the elements to these two proportions, nor was it so restricted. The long syllable may be drawn out beyond its normal quantity. This is called \(\tau\omicron\nu\nu\nu\nu\) or protraction, and serves to make up for the omission of one or more theses. When this protraction fills up a whole bar it is called \(\sigma\nu\gamma\kappa\omicron\pi\nu\nu\nu\), and the verse is a syncopated verse.

\[
\begin{array}{c}
\:\\ \\
\: = \:\:\:\:\:\:: = \:\nu
\end{array}
\]

Sometimes two shorts occupy only the time of one. This is called correction, and instead of writing \(\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\\%
\]

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

The rhythm always begins with stress. The unstressed syllable or syllables preceding do not count as a part of the rhythm, but as an \(\alpha\nu\alpha\kappa\rho\omicron\omicron\sigma\omicron\varsigma\) or signal-beat, marked off thus :. The value of the anacrusis must not exceed that of the regular thesis.

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

- denotes a pause of one eighth-note
- denotes two eighth-notes
- denotes three eighth-notes
- denotes four eighth-notes

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

O. 12, 1: \(\Lambda\iota\sigma\sigma\sigma\ \mu\alpha\iota\ \pi\alpha\iota\ \iota\nu\nu\omicron\varsigma\ \iota\ \lambda\epsilon\upsilon\theta\epsilon\rho\iota\ \omicron\nu\).

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

- - - - - - - - -

Measured by this system, we have

- - - - - - - - -

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

O. 10 (11), 6: \(\epsilon\nu\nu\pi\alpha\nu\ \alpha\lambda\iota\tau\omicron\zeta\epsilon\nu\nu\).

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

- - - - - - - -

with utter disregard of rhythm. It is now read

\(\begin{align*}
\text{a:} & \quad \text{b:} \quad \text{c:} \quad \text{d:} \\
\frac{2}{3} & \quad \frac{1}{2} & \quad \frac{1}{2} & \quad \frac{1}{2}
\end{align*}\)

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

\[
\begin{array}{c|c|c|}
\text{or} & 1 & 1 \\
\end{array}
\]

\[
\begin{array}{c|c|c|}
\text{or} & 1 & 1 \\
\end{array}
\]

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

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

We have προφθικά in the following:

<table>
<thead>
<tr>
<th>προφθικά</th>
<th>O. 2,</th>
<th>Ep. I. 3. πρ.</th>
<th>3 2. 3 2.</th>
</tr>
</thead>
<tbody>
<tr>
<td>προφθικά</td>
<td>O. 9,</td>
<td>Str. I. 3. πρ.</td>
<td>4 4.</td>
</tr>
<tr>
<td>προφθικά</td>
<td>O. 11 (10),</td>
<td>Ep. I. 5. πρ.</td>
<td>3 4 3.</td>
</tr>
</tbody>
</table>

¹ In conformity with a hint from Dr. Schmidt himself, I have omitted in this edition the graphical designation of the responses. It is hoped that the recurrent numbers will suffice to impress upon the student the principle of symmetry.
INTRODUCTORY ESSAY.

O. 13, Str. I. 3. πρ. 6. 5. 5. 6.
Ep. I. 3. πρ. 3. 2. 2. 3.
O. 14, I. 3. πρ. 6. 6.
P. 5, Str. I. 2. πρ. 3. 2. 3.

ἐπωδικά are far more common in Pindar.

O. 2, Str. I. 3. 3 2 ἴπ.

ἐπωδικά.

II. 3. 3. 2 ἴπ.

Ep. II. 2 2. 2 2. 4 ἴπ.

O. 4, Str. I. 4 4. 4 4. 4 4. 5 ἴπ.

Ep. I. 4 4. 4. 5 ἴπ.

O. 5, Ep. 5 4. 5 4 4 4 ἴπ.

O. 6, Ep. III. 4 4. 4 3 ἴπ.

O. 7, Ep. II. 4 3 2. 2 4 3. 4 ἴπ.


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

a a

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

Stichic periods.

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

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

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

It is palinodic when a group is repeated, as

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

**Antithetic.**

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

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

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

**Palinodic-antithetic.**

1. O. 6, Str. I. 4 3 5 5 4 3.
2. O. 7, Ep. II. 4 3 2 2 4 3.
4. P. 9, Str. II. 3 3 5 5 3 3.
INTRODUCTORY ESSAY.

When the antithetic period has a solitary κωλον in the middle it is mesodic:

Mesodic.

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

1. O. 1, Str. II. 4 3 4; Ep. I. 4 2 4.

O. 5, Str. I. 3 2 3.

O. 6, Ep. I. 3 2 3; II. 4 2 4.

O. 7, Str. II. 2 4 2; V. 3 2 3; Ep. III. 3 2 3.

2. O. 3, Str. I. 5 3 5 3 5; Ep. I. 4 3 2 3 4.

O 8, Str. II. 2 3 3 3 2.

P. 5, Ep. II. 6 5 2 5 6 4 πn.

P. 7, Str. I. 6 2 3 2 6.

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

Palinodic-

Mesodic. a b a b becomes a b c a b.

On this principle are constructed such periods as:

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

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

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

1. The Dactylo-epitrite measures receive the name from the combination of the dactyl, — — —, with the so-called Dactylo-epitrite, — — — —, epitrite meaning 1 1 2 = 3, and supposed to be a rhythm in which arsis is to thesis as 4 to 3. — — — — would be divided thus a a a a. The name is retained for convenience’ sake; the true measure is, as we have seen, — — | — — |.
The model dactylo-epitrite rhythm is shown in O. 3.

About half the extant odes of Pindar are composed in these rhythms, which are also called Dorian. They are elevated, well-balanced, equable, and present a marked contrast to the lively, lilting, excited logaoedic measures, and the still more stirring cretic. There is a thorough correspondence between the sense and the rhythm. The Dorian odes are much easier to follow, the development is, as a rule, much more regular, the forms are not so puzzling, even the tenses sympathize with the rhythm, and the leisurely unfolding of the imperfect is more common in the dactylo-epitrite than in the logaoedic.

2. The Logaoedic rhythm is a \( \frac{3}{2} \) rhythm, the basis of which is the trochee, but not the trochee with the ordinary ictus,

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

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

In what relation do these rhythms stand to the "moods" made so familiar to us by our own poets—by Milton, who says, "Lap me in soft Lydian airs," who speaks of the "Dorian mood of flutes and soft recorders;" by Gray, who cries, "Awake, Aeolian lyre, awake"? These three moods are all mentioned by Pindar himself.¹ O. 3 is designated as Dorian in v. 5: Δωρίς ἰφ ψωνᾶν ἐναρμόζαι πεδίλω. The Dorian harp of O. 1, 17 is generally understood to refer to the instrument and not to the mood of the poem, which is called Aiolian in v. 102: ἐμὲ δὲ στεφανῶσαι κεῖνον ἵππειψ νόμῳ. Αἰολικά μολύφ | χρή. "Aiolian chords" are mentioned in P. 2, 69, "the Aiolian breathings of flutes" in N. 3, 79. As these poems are logaoedic and O. 3 is dactyl-o-epitrite, it would seem natural to identify Dorian with dactyl-o-epitrite and Aiolian with logaoedic, but the Lydian mood introduces a disturbing element. Lydian measures appear in O. 5, 19: Λυδίς ἰσ ἀπόσων ἐν αἰλοῖς, 14, 17: Λυδίς ἰφ ἐν τρόπῳ, and N. 4, 45: Λυδίς κυν ἀρμονία, three odes which are essentially logaoedic, and in N. 8, 15: Λυδίς μίταν καναχηδά τεποικελμέναν, dactyl-o-epitrite. But the logaoedic odes that are composed in the Lydian mood are all of very simple construction and popular character, and the only Lydian dactyl-o-epitrite shows marked peculiarities of periodology, so that for Pindar

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

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

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

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

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

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

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

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

VIII.

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

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

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

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

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

In the following exhibit only those points are dwelt on that
INTRODUCTORY ESSAY.

might give the student trouble as to the recognition of forms. The more familiar facts are briefly stated.¹

Vowels.—ā for Epic η. So where η comes from an original a, as in the sing. of the Α- declension, ἀφχά, ἀφχάς, ἀφχά, ἀφχάν: in fut., aor., perf. of verbs in -άω as αὐδάσομαι (O. 2, 101), ἐτόλμασαν (O. 2, 75), τετόλμακε (P. 5, 117). So also τεθνακότων. But forms from κτάμαι retain η as κτησάμε
nαι (N. 9, 52), Φιλοκτήταο (P. 1, 50), and also those from χράω, χράομαι, as χρήσεν (P. 4, 6), χρησθέν (O. 2, 43), χρησμός (P. 4, 60). On a in the augment see p. lxxxv. Derivatives of the Α- declension and of verbs in -άω have a, as νικαφορία (P. 1, 59), κυβερνάσιας (P. 10, 72), μναμοσύναν (O. 8, 74). So in compounds of which the second part usually begins with η, as κακαγορίαν (P. 2, 53), εἰάνορι (O. 1, 24). The personal endings -μην and -σθην (3 p. dual) are in Pindar -μαν and -σθαι, as Ικύμαι (P. 4, 105), κτισσόσθαι (O. 9, 49). For -ηηι we find -άνα, as Κυλλάνας (O. 6, 77), Κυράνας (P. 4, 279). Whether we are to read εἰρήνα or εἰράνα (O. 13, 7), 'Αθήναι or 'Αθάναι (P. 7, 1), is disputed. In this ed. 'Αθάναι has been preferred to 'Αθηναί, and 'Αλκμήνα to 'Αλκμάνα. Feminine abstracts in -ης show a as ταχυτάς (O. 1, 95), κακότατα (P. 2, 35). So adverbs in -ά and in -δήν, as κρυφά (O. 1, 47), κρύβδαν (O. 3, 13). The others cannot be reduced to classes and must be watched. Doric is η for a in 'Αμφιάρης (P. 8, 56), 'Αμφιάρης (O. 6, 13 al.).

η is retained in verb forms and verbals from verbs in -έω, as δήσεν (P. 4, 71), αἰτήσων (O. 5, 20), εἰδίνηθην (P. 11, 38), though many have εἰδινάθην, as ικνήταν (O. 9, 35), κρατησίμαχος (P. 9, 93). There are a few exceptions, as φώνατε from φωνέω (O. 13, 67); a few variations, now η, now a. So the MSS. vary between θεόδρυμον and θεόδρυμον (O. 3, 7). η remains in the augment of verbs, beginning with

¹ The ensuing pages are abridged from the dissertation of W. A. Peter, De dialecto Pindari, Halle, 1866, with corrections and adaptations. Use has also been made of E. Mucke, De dialectis Stesichori, Ibyci, Simonidis, Bacchylidis aliorumque poetarum chorici cum Pindarica comparatis. Leipzig, 1879.
ε as ἥλπετο (P. 4, 243), in the subjunctive endings as βάλη (O. 3, 13), the opt. in -ην as εἰδεῖν (O. 13, 46), in the aor. pass. φάνη (O. 1, 74), λείψθη (O. 2, 47). Nominatives of the 3d. decl. in -ηρ and -ης are unchanged. So is ἀλώπης. So words in -τηρον as χρηστήριον (O. 9, 7), compounds the second part of which goes back to an initial ε, as δολιχήρετμος (O. 8, 20), εὐρήπατος (O. 6, 98), ἀρματηλάτας (P. 5, 115). Substantives of the 3d decl. in -ημα, as πήμα (O. 2, 21), οἴκημα (O. 2, 10). Adj. in -ήρος and -ηλος that are not related to α- stems. So ψηλός (O. 2, 24), λαυψηρός (O. 12, 4). Words ending in -ας, -ας, as γήρας (O. 1, 83), ρήςις (O. 7, 55), κρητίς (O. 4, 138). A noteworthy exception is μάνις (P. 4, 159). Adjectives in -ήσως, as ἀρμής (O. 2, 46), adverbs in η, and their compounds, η, δή, μή, μηδέ, μήτε, τήλε (P. 11, 23), adjectives compounded with ημι-, numerals in -ηκοντα, as ημίθεος (P. 4, 12), έξηκοντάκε (O. 13, 99). Verbs generally retain a penultimate η. So ἀρηγω (P. 2, 63), λήγω (P. 4, 292). θανάτω, κάδομαι, and forms from πλήσω and πάγνυμι are the main exceptions. Other retentions of η than those mentioned cannot be reduced to rule.

α for ε. This also is Doric. So σκιερός (O. 3, 14. 18) for σκιερός. Still Pindar does not say ιαρός nor Ιάρων. τάμων is Ionic and Epic as well as Doric, τάμνουσαι (O. 12, 6), τράφοισα = τρέφοσα (P. 2, 44), τράφεν = τρέφειν (P. 4, 115), τράχον = τρέχον (P. 8, 32).

Under ε note that Pindar has κενέος (or κεινός), ἀδελφεύς, never κενός, ἀδελφός. ε is rejected in ἀφνεός, as ἀφνεάν (O. 1, 10), ἀφνεαῖς (P. 11, 15). For κεινός, φαίνοντος, κελαδείνος, we find also the Aeolic form in -εννος. So κλεεννας (P. 5, 20, etc.), κελαδεννών (P. 3, 113 al.), φαεννόν (O. 1, 6, etc.).

οὖν in Pindar is always όν (O. 1, 111 al.). Οὐλυμπός (O. 3, 36 al.) varies with "Ολυμπός (O. 1, 54 al.), but the 'Ολ. form is far more common (more than 4:1). μόνος is more common than μοῦνος, νόσος than νοῦσος, κοῦρος alone is used, but κώρα outnumbers κώρα. We find ὁουρί (O. 6, 17) as well as ὁπί (I. 4 [5], 42), ὅφος less frequently than ὅρος. Διώκνυσος is the normal form for Pindar. Syracuse is
INTRODUCTORY ESSAY.

Συράκοσαι (P. 2, 1) or Συράκοσσει (O. 6, 6), never Συράκοσαι. So the derivatives. The Aiolic ὄνυμα has expelled both ὄνυμα and οὖνομα, the Aiolic -οισα (for -οινία) in the present participle has taken the place of -οισα. So φέροισα (P. 3, 15), Κρείσσεια (P. 9, 17), Μοῦσα (for Μοῦται). Aiolic -οισι is used as well as Doric -οινθ, περιπνέοισιν (O. 2, 79). See p. Ixxxv.

Consonants.—γλέφαρον for βλέφαρον (O. 3, 12 al.), but ἐλικοβλεφάρον (P. 4, 172). ἐσλός for ἐσθλός is Boeotian. So everywhere (O. 1, 99 al.). The first syllable is short, O. 2, 19; P. 3, 66; N. 4, 95. αὐτίς for αὐθίς everywhere (O. 1, 66), δέκεσθαι for δέχεσθαι (O. 4, 8 al.). For τότε is found the Doric form τόκα (O. 6, 66). Noteworthy are ὄκχος = ὄχος (O. 6, 24), and ὄκχεοντι = ὄχέοντι (O. 2, 74), and πετοῦσαι = πεσοῦσαι (O. 7, 69), πετώντεσσι = πεσοῦσι (P. 5, 50), ἐμπετες = ἐνέπεσες (P. 8, 81), κάπετον = κατέπεσον (O. 8, 38).

Pindar has ὤσος (O. 9, 100 al.) as well as ὤσος (O. 2, 75 al.), τοσσάδε (O. 1, 115) as well as τόσα (O. 13, 71), μέσος (P. 4, 224) as well as μέσος (P. 11, 52 al.), ὧτε, after the Doric fashion (O. 10 [11], 86 al.), as well as ὧστε (O. 9, 74), though in different senses.

Φήρ for θήρ is Aiolic, and is used of the Centaur. Φερσέ-φόνα (P. 12, 2) is familiar from the Iliad (1, 268; 2, 143). δ is not changed before μ in κεκαδήνον (O. 1, 27), τεθμός is a Doric form for θεσμός (O. 8, 25 and often). Metathesis and other slight variations explain themselves.

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

1 Against the introduction of the digamma, see Mucke, p. 39.
meric. Φοῖ, Φέ, Φόν (= ι' ον), orig. σΦοῖ, σΦέ, σΦεόν. οῖδα and ιδον (comp. ωιλ and ωιλ) have the digamma: πολλὰ Φειδώς (O. 2, 94), πάντα Φίσαντι νῷ (P. 3, 29), ἐπεὶ Φίδον (P. 5, 84), and yet ουτ' ιδείν (O. 6, 53), ὄφρ' ιδοίτ' (O. 14, 22). Add Φειδος (O. 8, 19), Φειδομαι (P. 4, 21). Φανδάνειν (fr. σΦάνδανειν) is found (P. 1, 29), Φαδόντι (P. 6, 51). Φέργον and its congeners, μέγα Φέργον (P. 1, 29), Φειπείν (O. 13, 68 al.), yet ειπείν (O. 1, 52 al.), Φέτος (O. 6, 16; P. 2, 16; 3, 2; N. 7, 48), but ετος is more common, though some examples may be got rid of by emendation. Φοίκος (P. 7, 4) occurs, but also οίκος (P. 1, 72), οίκείν is certain (P. 11, 64), not so Φοικείν: Φάναξ, and Φανάσσω, once ἀνάκτων (O. 10 [11], 54). Φειλπις (O. 13, 83), but ἔλπις (O. 12, 6), as often. Φέτος (O. 2, 102). Φείκσοι (N. 6, 67). Φεσπέρα (I. 7 [8], 44), but ἐσπερον (O. 10 [11], 82), Φίδιος (O. 13, 49). There are examples of Φίσος in Nemeans and Isthmians; ἴσον (O. 4, 22). τὰ Φεικότα occurs (P. 3, 59), ἐυκός everywhere else, Φέκατι (O. 14, 20), Φηθός (O. 11 [10], 21), Φιώπλοκον (O. 6, 30), but ἵπποκάμων (P. 1, 1). In proper names Φαχόι (O. 14, 21), ἐς δὲ Φιώλκόν (P. 4, 188), Φιλίαδα (O. 9, 120), Φιώλαον (P. 9, 85 al.), Φιάλυσον (O. 7, 76) [?]. In the Isthmians Φισθμός, elsewhere Ἰσθμός (O. 8, 48). Probably Φώανιν (O. 5, 11). The digamma in the middle of a word, ἄΦελπτια (P. 12, 31), ἄΦιδρις (P. 2, 37), is seldom indicated in this edition, e.g. ἄΦάταν (P. 2, 28; 3, 24), as the chief object of the insertion is the very practical one of avoiding the perpetual explanation of hiatus, to which the young student of Greek should be made as sensitive as possible.

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

Hiatus.

Ahrens writes Ὀρθωσίας. The shortening of a long vowel before a vowel is not hiatus, as ἄβουλία ύστατος (O. 10 [11], 45), ἐν Πίσι Ἑλσας (O. 10 [11], 47). In the case of a diphthong it would seem that ι and ν may be semi-consonant. Notice especially η short in Pindar before a vowel, e.g. ἵππείον (O. 13, 68 al.). ηύ- is short in ἀνάταν (P. 2, 28), but in this ed. ἄΦάταν is preferred. ἐύ- is short in ἰχνεύων (P. 8, 35).
Crasis.—The ordinary crases, such as those with και, τό, τοῦ, belong to the grammar. Some read ὀραξ (P. 8, 67). ὀριστό-μενες (P. 8, 80), is Ἀρβαερεσίς rather than crasis. Bergk goes so far as to write ἄρχη ἱκέατο (P. 4, 70), and ὀλβω νοἶειατο (P. 4, 256).

Elision.—α is sometimes elided in 1 s. perf. act., ἐπιλέαθ' (O. 10 [11], 4); αι in 1 s. midd., μέμφομ' αίσαν (P. 11, 53), ψεύσμο' ἀμφί (O. 13, 52); in 3 pl. (often), κυλίνδοντ' ἐλπιδές (O. 12, 6); in inf., ἀποθέσθ' ἀποφρον (O. 10 [11], 44). emonic' is elided in 1 s., ἁφιμ' ἀγροῦς (P. 4, 149); in 3 pl. (Doric), ἀγαπάζουντ' αὐτικά (P. 4, 241). Also περ for περί (see p. lxxxvii.). 0 is elided in τοῦτο (O. 6, 57 al.), κείνο (P. 9, 74), δεύρο (O. 8, 51), even in δύν (O. 6, 101; 9, 86), in 3 pl. midd.; 2 s. opt. midd., γένοις οἶς (P. 2, 72), and in the gen. s. 0- decl. in -ωο, a non-Homeric freedom, Δάλοι 'ανάσσων (P. 1, 39).

Synizesis and Diaeresis.

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

First Declension.—Pindar usually follows the Doric dialect here. Notice, however, the Aiolic shortening of Πέλλανδα for Πελλήγη (O. 7, 86; 13, 109), Νέμεϊα (O. 13, 24), Κυκνεῖα (O. 10 [11], 17), Μινύεια (O. 14, 17). Comp. the Aiolic form 'Οδύσσεια, retained in standard Greek. Also χρυσοξαίτα (P. 2, 16), ἐπιβδαν (P. 4, 140), and words in -τρίανα (O. 1, 40, 70; O. 8, 48; P. 2, 12). G. s. masc. -αο (Aiolic), Κρονίδαο (P. 4, 171), more commonly -ά (Doric), Κρονίδα (O. 8, 43). G. pl. -ἄν (Doric), the only form: ἀρετᾶν ἄπο πασᾶν (O. 1, 14). So the adj. ἄλλαν (O. 6, 25), etc., with the accent on the last syllable, not ἄλλων. Dat. pl. -ας far more frequently than -αισ, as -οις far more frequently than -οιτι. Acc. pl. -ας, but also the Aiolic -ας (I. 1, 24), as Aiolic -οις is suspected by Bergk (O. 2, 82). Proper names in -λαος become -λας (Doric), and follow the A- declension 'Αρκεσίλας (P. 4, 65), 'Αρκεσίλα (P. 4, 2), voc. 'Αρκεσίλα (P. 4, 250. 298), but 'Ιόλαος usually retains the open form (O. 9, 105; P. 9, 85 al.).
SECOND DECLENSION.—The gen. ends in -οιο or -ου, -ου being susceptible of elision, as is noted p. lxxxii. The Second Doric acc. pl. in -οις is favored by the metre (O. 2, 78), where, however, the best MSS. have νάσοι: the metre does not require κακαγόρος (O. 1, 53).

THIRD DECLENSION.—The dat. pl. ends in -ει, more frequently in -εσι, sometimes (in σ- stems) we find -εσσι, πα-

Third Declension. — there is a good deal of variation, but nothing puzzling. So ποσι (O. 10 [11], 71 al.), ποσί (O. 10 [11], 62 al.), ποδέσσιν (N. 10, 63). φρασι has better warrant than φρεσι. Gen. -εσι and -εσν are never contracted, but do admit synizesis. -ει is more common than -ει. In the nom. acc. pl. -εα is seldom contracted. From words in -κλης we find N. Ἡρακλέης, G. Ἡρακλέος, D. Ἡρακλεῖ and Ἡρακλῆ, A. Ἡρακλέα, V. Ἡράκλεες. From words in -ες, G. Εὐρυσθέος (O. 3, 28), rarely Εὐρυσθός (P. 9, 86), D. βασιλεῖ (P. 1, 60), βασιλεί (I. 3, 18), βασιλῆ (P. 4, 2), βασιλέα (P. 4, 32), βασιλὴ (O. 1, 23), Οὐδοσή (N. 8, 26). N. pl. βασιλῆς (O. 9, 60), βα-

silees (P. 5, 97). Acc. βασιλῆς (P. 3, 94), ἀριστέας (I. 7 [8], 55). Words in -ις retain -ι, πράξιος (P. 12, 8), ὑβριος (O. 7, 90). θυγάτηρ has θυγατέρι (P. 2, 39) as well as θυγατρί, θυγα-

tρα (O. 9, 62) as well as θυγατέρα, and always θυγατρες (P. 3, 97). Δαματρης has Δαματρα (O. 6, 95). πατέρος (O. 7, 36 al.) occurs as well as πατρός, ματέρος (P. 4, 74 al.) and ματρός, μα-

tέρι (N. 9, 4), and ματρί. άνήρ, besides the usual forms which are more common, has άνερ (P. 4, 21), άνερα (O. 9, 110), άνε-

reς (P. 4, 178), άνερων (O. 1, 66). From Ζεύς Άιως is far more common than Ζηνός, Ζηνί is nearly as common as Δι (Δι). Ζήνα occurs twice (P. 4, 194; 9, 64), Δια once. Ποσειδάνωv contracts αιw into α, Ποσειδάνν, or keeps open, and so all the cases except the dat., which is always Ποσειδάννι. A variant is Ποσειδάνος (O. 13, 5, 40).

The termination -θεν (-θε) occurs frequently. σεθεν takes the prepositions of the genitive ἐκ and παρά. -θεν, -θε, -θε. The local -θε (whither) is not common, -θε except in πόθε, τόθε, occurs only thrice.
INTRODUCTORY ESSAY.

**Gender.**—\( \text{Tάρταρος} \) (P. 1, 15) is fem. So is \( \text{Ἰσθμός} \) always (O. 7, 81; 8, 48 al.), \( \text{κών} \), commonly fem. in the Od., is always fem. in Pindar. \( \text{Μαραθών} \) is fem. (O. 13, 110), \( \text{αἰών} \) varies (fem. P. 4, 186; 5, 7), \( \text{αἰθήρ} \) is sometimes fem., as in Homer (O. 1, 6; 13, 88), sometimes masc. (O. 7, 67 al.).

**Adjectives.**—Pindar, like other poets, sometimes uses adjectives of two terminations instead of three, \( \text{σῶν} \) \( \text{μοιράδικος} \) \( \text{παλάμης} \) (O. 9, 28), \( \text{σιγαλών} \) \( \text{άμαχανίαν} \) (P. 9, 100); more commonly and more poetically adjectives of three terminations instead of two: \( \text{άθανάτα} \) \( \text{Θέτις} \) (P. 3, 100), \( \text{Δάλον} \) \( \text{θεοδιμάς} \) (O. 6, 59), \( \text{άκινήταν} \) \( \text{ράβδων} \) (O. 9, 35), \( \text{παρμούμιμα} \) \( \text{ειδαιμονίαν} \) (P. 7, 15). Of the less common forms of \( \text{πολύς} \) note \( \text{πολλόν} = \text{πολύ} \) (O. 10 [11], 40), \( \text{πολέες} = \text{πολλόες} \) (P. 4, 56), \( \text{πολέαν} = \text{πολλοῦς} \) (O. 13, 44). The old accentuations—\( \text{όμοίας} \), \( \text{ἐρήμος} \), \( \text{ἐτοίμος} \)—are retained.

**Comparison.**—Pindar is fairly regular in his comparison. Eustathios says that he has a leaning to the endings \( -\varepsilon \sigma \tau \varepsilon \rho \sigma s \), \( -\varepsilon \sigma \tau \tau \alpha \tau o s \), as \( \text{ἄφθονέστερον} \) (O. 2, 104), \( \text{ἄπονέστερον} \) (O. 2, 68), \( \text{αιδωνέστατον} \) (O. 3, 42). \( \text{ταχυτάτων} = \text{ταχύστων} \) (O. 1, 77) is peculiar to Pindar. \( \text{πόρσω} \) forms \( \text{πόρσιον} \) (O. 1, 114). \( \text{μακρός} \) forms \( \text{μάσσων} \) (O. 13, 114) as well as \( \text{μακρότερος} \).

**Pronouns, Personal.**—N. \( \text{ἔγὼν} \) once before a vowel (P. 3, 77). \( \text{σύ} \) or \( \text{τύ} \). Gen. \( \text{σέ} \), \( \text{σεύ} \), \( \text{σέθεν} \). D. \( \text{ἐμοί} \) or \( \text{μοί} \) (the latter being far more common), \( \text{σοί} \), \( \text{τοί} \), \( \text{τίν} \), of which \( \text{τοί} \) is always enclitic, while \( \text{τίν} \) like \( \text{τύ} \) is emphatic. \( \text{ἀfoil} \) is common. I have not ventured to write \( \text{ἐνίν} \) with Hermann and Böckh (P. 4, 36). (See G. Meyer, Gr. Gram. §§ 411, 414.) Acc. \( \text{ἐμέ} \) and \( \text{μέ} \), \( \text{σέ} \), \( \text{fé} \) (O. 9, 15). In the plural N. \( \text{άμμες} \). D. \( \text{άμμιν} \), \( \text{άμμι} \), \( \text{ύμιν} \) (once), \( \text{ύμμι} \), \( \text{ύμμι} \), \( \text{σφίσι} \), \( \text{σφίσιν} \), \( \text{σφί} \), \( \text{σφίν} \). Acc. \( \text{άμμε} \), \( \text{ύμμε} \), \( \text{σφί} \). \( \text{νίν} \) (Doric) is preferred by recent editors to the Epic \( \text{μίν} \), which is found not infrequently in the MSS. There are no reflexives. The emphatic forms of \( \text{αὐτός} \) suffice. Of the possessives note \( \text{ἄμως} = \text{ἡμέτερος} = \text{ἴμως} \) (P. 3, 41; 4, 27); \( \text{τῆς} \) (Doric) is far more common than \( \text{σός} \), \( \text{ὁς} \) is nearly four times as common as common as \( \text{δς} \): for \( \text{ἡμέτερος} \) we
find ὑμὸς (P. 7, 15; 8, 66), σφός occurs once (P. 5, 102), σφή-
tepos = αὐτῶν (P. 10, 38; I. 2, 27) twice, σφήτερος usually be-
ing = ἐος, while ἐος is once used for the possessive of the pl.
(P. 2, 91). The article has Doric α in the fem. So has the
relative. Notice ταί = αί, ὡ = ὡς (P. 1, 74 al.).

Verb.—The augment is often omitted, both syllabic and
temporal, but it is safer to read α before two consonants long;

hence ἀρχε (O. 10 [11], 51), ἱπαρχεν (P. 4, 205).

Augment. αἰ, αὐν, εὐ, εἶ are unchanged.

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

Termina-
tions. ν ἐφελκυστικόν, and hence -οσιν must be used before
vowels. On the so-called short subjunctive,

see note on O. 1, 7.

-μεν is more common than -εν in the inf. στάμεν = στὴναι
(P. 4, 2), βάμεν = βῆναι (P. 4, 39), whereas a long vowel be-
fore -μεν would not be allowed in Homer. ἐμεναι occurs,
but ἐμεν is nearly twice as common. The Doric γαρύνεν
(O. 1, 3), τράφεν (P. 4, 115) has the authority of the MSS., not
the cogency of metre. ¹ γεγάκειν (Doric) is from a theoretical
γεγάκω, and is = γεγονέναι (O. 6, 49).

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

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

So in the active ἔβαιν (O. 2, 38), ἐγιν (P. 4, 120).

Many verbs in -ιω form the future and aor. in ι instead of

the ordinary σ (see G. Meyer, Gr. Gram. § 529).

Classes. κλέειν (O. 1, 110), εὐκλείσαι (P. 9, 99), κατεφάμικεν
(O. 6, 56), ἀποφλαυρίζομαι (P. 3, 12). ἰεν (P. 4, 237), a

¹ Impugned by Christ, Philol. XXV. p. 628; Mucke, p. 29.
Pindaric word, simply follows the analogy of onomatopoetic verbs in ζω, which regularly have ξ as ὠλάλαξεν (O. 7, 37).

**Verbs in -εω.** Others vary. κωμάζω forms κωμάζατε (N. 2, 24) and κωμάζατι (O. 11, 28); κομίζω, κόμισον (O. 2, 16) and κομίζας (P. 5, 51); ὑπαντίάζω, ὑπαντίασεν (P. 4, 135) and ὑπαντίαξαισα (P. 8, 11); ἄρπάζω, ἄρπασε (P. 3, 44) and ἄρπάξας (P. 4, 34); ἄρμωσαν (P. 3, 114), but in the compound ἐκάνηξαι (O. 3, 5). Only a few verbs in -ζω double ζ in the ζ- forms, as θεμισσάμενος (P. 4, 141), whereas future and aor. ζ, preceded by a short vowel, are often doubled: ἐρασαστο (O. 1, 25), ἐκάλεσον and ἀνυσεν (O. 12, 11). This so-called gemination is a reappearance (G. Meyer, Gr. Gram. § 224).

Pindar uses the Homeric ἐδόκησεν (P. 6, 40), but also the common ἐδοξαν (O. 5, 16); once he uses ἐκδίδασκησεν (P. 4, 217); αἰνέω increases in η except three times; verbs in -αῖνω have -αιω in the aor.

**Contract Verbs.** Pindar contracts regularly the verbs in -αιω. ναμετάω, an Epic verb, is the only one left open, ναιε- 

**Contract** in -εω. -εοι and -εη into -ει, but -εοι, -εηλ, -εω are never contracted. Verbs in -εω contract.

**Verbs in -εβις.** τιβείς (P. 8, 11), δίδοι (P. 4, 265), are found as from verbs in -ω, but τιβης (P. 2, 10) and διδωσι (P. 5, 65) also occur. There is much dispute about the reading in P. 4, 155 (where see the notes). διδοι (Aiolic) is the only form used for the imperative. The short forms, τίβεν (P. 3, 65), παρείσταν (O. 10 [11], 58), κατείσταν (P. 4, 135) = είτεθεν, παρείστησαν, κατείστησαν may be noticed. δούναι occurs once (P. 4, 35), otherwise δομεν is the rule (see p. lxxxv.). The passive forms require no special exhibit. The first aorist middle of τίθημι balances the second, each occurring four times, θηκάμενος (P. 4, 29), θέμεναι (O. 14, 9). Notice ἐράται, 3 s. pres. subj. midd. from ἐραμαι (P. 4, 92).

PINDAR'S SYNTAX.

φαμι has for its third pers. pl. φαντι. ἵσμι is a Doric verb = οἶδα.

Prepositions.—παρά, ἀνά, κατά are apocopated when apocope is needful. ἀμβασεῖ (P. 4, 54) = ἀναμβασεῖ, so ἀμβασέειν (P. 1, 47). καν νόμον (O. 8, 78) = κατὰ νόμον, κατέπον (O. 8, 38) = κατέπον. Comp. Alkm. fr. 38: καβαῖνων. ποτί (Doric) = πρός. It is elided once ποτ’ ἀστῶν (O. 7, 90), and rarely used in compounds ποτιστάζων (P. 4, 137), and in five other words. The regular πρός is far more common.

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

περί is elided περ’ ἀτλάσον (O. 6, 38), περ’ αὐτάς (P. 4, 265), περάττων (P. 3, 52). For μετά. Aiol.-Dor. πέδα is found (P. 5, 47; 8, 74). In comp. πεδάμειψαν (O. 12, 12). ἕν occurs only three times, once alone (N. 4, 25), twice in composition.

IX.

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

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

The scarcity of the dual is also noteworthy. The dual is preserved chiefly by Homer and the Attic writers. In the Attic orators, even, it dies out as we come down. It is not found in the Ionic of Herodotos. It is a

1 Erdmann, De Pindari usu syntactico, Halle, 1867.
INTRODUCTORY ESSAY.

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

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

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

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

¹ The dual is claimed as Boeotian on slight evidence, Meister, Gr. Dial. I. p. 272.
PINDAR’S SYNTAX.

gree his genius for vivid presentation.¹ His free use of the accusative is a return to the original sweep of the case. What is called the outer object is really an extension of the inner object. ἀνδρα κτείνειν is ἀνδροκτασίαν ποιεῖσθαι or else ἀνδροκτόνον εἶναι. The countless number of outer objects is apt to obscure the inner object, in which almost all the variety of the accusative lies. In Pindar the inner object has its wide poetic, its wide popular sweep.

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

An old use of the accusative of the outer object is the combination with passives, intransitives, adjectives, verbal nouns, not otherwise felt than such loose English compounds as “hoof-bound,” “shoulder-shotted,” “foot-sore,” “heart-sick.” In Pindar these accusatives refer chiefly to the body and its parts, either as such or as the seat of thought and emotion, seldom to abstracts. σῶμα, μέλη, χρώτα, κύρα, πρόσωπα, νῶτα, ἤτορ, κέαρ, φρένας, ὄργαν, ψυχάν, θυμόν, νόον, φύσιν, τάχος, μῆτιν, ἀρετάν. εἶδος and ὄψιν are hardly felt as abstracts.

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

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

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

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

With the genitive proper is blended the ablative. The signi-
nfications of the two cases often meet in languages 
in which the forms are quite distinct. Of special 
uses of the genitive in either direction there is not much to 
ote. Possession, origin, cause, material, are familiar every-
where. The genitive of material varies with the 
adjective. λίθινος is the rule, but Παρίνο λίθον (N. 
4, 81) is a necessity, as in prose.² ἀδαμάντινος is used once 
(P. 4, 224), ἀδαμάντος once (P. 4, 71), ἐξ ἀδάμαντος once (fr. 
IX. 2, 3). χρυσεος, which, however, is often used figuratively, 
is far more common than χρυσοῦ.

Quality is everywhere in the language expressed by the 
adjective, and there is no example of a genitive of quality in 
Pindar.³ The appositive genitive is rare, as ὁρακόντων φόβαι 
(P. 10, 47), where ὁρακόντειοι φόβαι might have been used. 
Κάστορος βία (P. 11, 61), Αἰαντος ἄλκα (I. 3 [4], 53), θένος 
ἱμιόνων (O. 6, 22), Λήμα Κορωνίδος (P. 3, 25), are familiar 
idioms. Pindar can even say, P. 6, 35: Μεσσανίον γέροντος 
ζωνθείσα φρήν βόσαε παῖδα Φόν, and the boldness of P. 1, 73: 
Τυρσανὼν ἀλαλατὸς . . . ἰδὼν, is exemplary. Cf. N. 3, 60.

The genitive in the predicate is common. So after εἶναι

¹ Bergk, G. L. G. I. p. 57. Possession: σὺν Ἁγαμεμνονίᾳ ψυχα (P. 11, 20), Νεστόρειον ἀρμα (P. 6, 32), ἀνθέο 'Αφροδίσια (N. 7, 53). Time: ἐσπε-
ριος φλέγειν (N. 6, 43), μελπομενείν εἰνύχοι (P. 3, 78), ἐσπεριαίας ἀοιδαῖς (P. 
3, 19), ἐφαμεριάν οὐδὲ μετὰ νύκτας (N. 6, 7), πεμπταίον γεγενημένον (O. 6, 
53). The Hebrew says "the son of five days." Place: εὐαλιαν βάμεν 
(P. 4, 39), εἰπγουνίδιον βρέφος (P. 9, 67).
² For an application of this in criticism, see P. 4, 206.
³ It is almost incredible that scholars should have been found to com-
bine δόμους ἀβρότατος = δόμους ἀβρούς (P. 11, 34).
INTRODUCTORY ESSAY.

(O. 9, 57; P. 3, 60). φυτεύεσθαι has the privilege of γίγνεσθαι (P. 4, 256), κεκλήσθαι is an extension of εἶναι (P. 3, 67). On the genitive with πεμφθέν, see O. 8, 43, and consult further the note on O. 4, 10.

The comparative genitive, which is an ablative, allows the well-known brachylogy, hardly felt in English. 'Ολυμπίας \textit{Comparatio compendiaria.} \[\text{\textgreek{a}gōnā φέρτερον} (O. 1, 7) = (τοῦ) \text{\textgreek{O}λυμπίας} (\text{\textgreek{a}gōνος}) \text{\textgreek{a}gōnā φέρτερον}, where I have not thought it worthy of a note. A remarkable comparative is πρὶν with the gen., πρὶν ὥρας (P. 4, 43), where it is quasi-prepositional.

Of the verbs of hitting and touching the most remarkable deviations are in the direction of the dative, for which see p. xciv. An unusual construction is ὑμνὸν ἀρχὲ (N. 3, 10), where we should expect the genitive. The ἀρχὴ is the ὑμνὸς, ἀρχὲ is ἀρχομένη ὑμνεῖ or ἀναβάλλον.

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

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

The genitive absolute will be taken up under the participle, but it may be said here that Pindar seems to go somewhat beyond the Homeric limits.
The dative case in Pindar shows the three elements—the dative proper, or personal dative (Latin dative), the local dative, and the instrumental, or, better, comitative.

**Dative.**

The personal dative is a locative *plus* sensibility; the locative is limited in its range; the comitative has a personal as well as a local character, and this is brought out especially when it is reinforced by σὺν.

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

The conception often seems to be in suspense between the personal dative and the local. The dat. of inclination is a personal dative. So the dat. with κλίνεσθαι, N. 4, 15: τρόδε μέλει κλιθεῖς, but in O. 1, 92: Ἀλφεοῦ πόρφ κλιθεῖσα, it would
INTRODUCTORY ESSAY.

seem to be rather instrumental, as in P. 10, 51: ἔρεισσον χθονί. In O. 6, 58: Ἀλφεὺς καταβᾶς μέσαφ, it is better to personify.

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

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

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

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

The comitative, or, as it is more usually called, the instrumental dative, is common enough in Pindar, as O. 1, 49: μαχαίρα τάμον, but he often uses the more personal σῶν, as σῶν ἐντεσί (P. 12, 21), the more concrete ἐν, as ἐν χεραί (P. 2, 8). As the verbal noun has much of the verbal motion in Pindar, we are prepared for such extensions as I. 2, 13: Ἰσθμίαν ἰπτομαι νίκαν. Instrument, manner, cause, run into one another. They are all common in Pindar, and need not be cited. The causal
Jative construction, however, it may be noted, is not so common in Homer. Whether the dative as the measure of difference is instrumental or local is open to discussion. The local conception has simplicity in its favor. We can say διαφέρειν ἐν, we can say ἐν βασάνῳ. So πάλα κρατέων (O. 8, 20) is "wherein" rather than "whereby," though local and instrumental are not far apart. The descriptive dative, or dat. of manner, ἀλαθεῖ νῷ (O. 2, 101), ἔλευθερᾳ φρεί (P. 2, 57), ἀσθενεί χρωτι (P. 1, 55), is common, and there are a few dative adverbs varying with prepositional combination. τὺχα is less common than σὺν τὺχα, δίκα than σὺν δίκα, ἰνάγκα than σὺν ἰνάγκα.

From the local dative must be separated the locative proper, such as ἵσθιμοι and Πιθοῖ. Whatever rights the local dative may have, Pindar does not exercise them freely. When the simple dative is followed by ἐν with the dat., as P. 5, 70: Λακεδαίμονι | ἐν "Ἀργεὶ τε, we have every reason to suppose that the ἐν was forefelt just as the ὦ may be forefelt when ὦτε follows. Some examples may be construed personally, as P. 3, 4: βάσσαισι(ν) ἄρχειν Παλίου, or instrumentally, as O. 6, 31: κρύψε δὲ παρθενίαιν ὠδίνα κόλποις.

Nor is the temporal dative very common. χρόνῳ by itself is not temporal, but comitative or instrumental. It means, as in prose, "at last," e. g. O. 10 [11], 93; P. 4, 258. For the active side see N. 1, 46. Yet χρόνῳ has a temporal sense with an adjective, as P. 4, 55: χρόνῳ | ἑστέρθρφ, though we find P. 10, 17: ἑστέραϊσιν | ἐν ἀμέραις. So O. 1, 43: ἕστερῳ χρόνῳ, O. 2, 41: ἅλλῳ χρόνῳ. In ἀμέραϊσιν (P. 1, 22) the ἐν of ἐν ὃφναισιν is forefelt. νυκτί occurs only in O. 1, 2. The dative of time of sacred festivals and games is claimed by some for O. 5, 5; N. 2, 24, but even these are doubtful. The explanation of Pindar's limited use of the dat. of place and time is to be sought in his liking for the preposition, which in his hands is potent.

The suffix -θέν is freely used by Pindar, and sometimes takes the place of the ablative genitive, ἀνεν σέθεν (N. 7, 2), πάρ σέθεν (P. 1, 88), ἐκ σέθεν (I. 3 [4], 5), and
so of the possessive, σεθεν ὅπα (N. 3, 5), σεθεν παίδας (I. 1, 55), not that the whence force is lost. The local -δε is little used. We find it in οἰκαδε, Ποθωνάδε, Τροιάνδε.

The limits of this outline make it impossible to go into the details of the use of the prepositions in Pindar. A few illustrations must serve to show the plastic power he puts forth. The local signification is seldom effaced; we feel the motion in space, the rest in space, everywhere. ἐς γένος—the MSS. have ἐς γενεάς—(N. 4, 68) is not simply γένει, there is an element of purpose moving to an end. In O. 6, 12: τιν ὃ ἄνος ἐσόμος ὄν ἐν ἐκα | ἀπὸ γλώσσας Ἀδραστος μάντιν Οἰκλείδαν ποὺ ἐς Ἀμφίαρηνον | φθέγξατο, each preposition is used in its full force. The word moves roundly off the tongue, the praise is not simply about Amphiaraos, but goes out towards the lost στρατιάς ὀφθαλμός. Compare the festal picture, O. 7, 1: ἀφειας ἀπὸ χειρᾶς ἑωρήσεται. Another passage where the ἀπὸ of time is also the ἀπὸ of space is P. 5, 114: ποτανὸς ἀπὸ ματρὸς φίλας, “a winged soul from his mother’s lap,” “from the time he left his mother’s lap.” ἐς is to ἐν as ἀπὸ is to ἐπὶ, and while ἀπὸ and ἐς occur in similar combination, ἐς largely outnumbers ἀπὸ. In N. 5, 7: ἐκ ἐς Κρόνου ἦρως φυτευθέντας καὶ ἀπὸ Νηρηϊδῶν, it would be unwise to insist on the difference, but ἀπὸ θεοῦ would not satisfy us for ἐκ θεοῦ in O. 11 (10), 10: ἐκ θεοῦ ὁ ἄνήρ σοφαῖς ἀνθεὶ πρατίδεσσιν. ἐς in the sense of “outside of,” “beyond,” “above,” occurs once in O. 6, 25. Pindar’s favorite preposition is ἐν. Every one who has watched the behavior of ἐν in composition, where the original force best shows itself, is acquainted with its realistic touch. Compare, for instance, even in prose, ἀποδείκνυμι, ἐπιδείκνυμι, and ἐνδείκνυμι. Pindar uses it adverbially. So O. 13, 22 and O. 7, 5. He uses it occasionally in Aiolic odes for ἐις with the acc., P. 2, 11. 86; 5, 38; N. 7, 31. Especially noteworthy is what is called the instrumental use of ἐν, a use which is especially familiar to us

1 BOSSLER, De praepositionum usu apud Pindarum, Darmstadt, 1862.
from the Greek of the New Testament, although there it is
the result of Semitic influences. Everywhere in this so-called
instrumental ἐν we can trace the local ἐν, the seat of the mani-
festation, the abode of the power. In many of the examples
English itself would tolerate the local “in” as well as the
instrumental “with.” We can understand N. 11, 28: ἀνδησά-
μενος κύμαν ἐν πορφυρέοις ἔρνεσιν, as well as I. 1, 28: ἀνδησά-
μενοι ἔρνεσι χαίτας. So N. 1, 52: ἐν χερί τινάσσων φάσγανον,
P. 2, 8: ἀγανάκτιν ἐν χεροὶ ποικιλανίνος ἐδάμασσε πῶλονς, which
brings before us the image of the reins in the hands of the
tamer. O. 5, 19: ἀπέων ἐν αἰλοῖς is a perfectly comprehen-
sible combination to any one who considers the nature of that
wind-instrument. The combination of ἐν with νόμῳ gives the
limits, the environment (P. 1, 62; N. 10, 28; I. 2, 38). ἐν
δικα is not a stranger to prose. The proleptic use of ἐν with
the dat., instead of εἰς with the acc., is common everywhere
with τιθέναι, and common in Pindar, who, however, extends it.
The anticipation of the result has the same effect of resist-
lessness that thrusts the local διά with the acc. out of prose
in favor of διά with the gen. In some of the Pindaric pas-
sages ἐν has been made adverbial, or, in other words, tmesis
has been assumed, but the image often loses by it. There
can be no tmesis in O. 7, 69: λόγων κορυφαὶ | ἐν ἀλαθείᾳ πετοῖ-
σαι = ἀλαθείας γενόμεναι.

σόν is an intensely personal preposition. In standard prose
its use is limited to consecrated phrases of religion (σόν θεῷ)
and business. The comparatively frequent use of it
in Xenophon and in later Greek has made scholars
regardless of its infrequency in model prose. Thukydides
does not use it often, Isokrates never. Pindar, as a poet,
has σόν very often, μετὰ with the gen. very rarely. The use
of σόν where we should have expected the simple dative has
already been touched. It serves to personify, to make the
tool an accomplice. To bring this to our consciousness we
sometimes do well to translate “with the help of,” as “with”
by itself has become faint to us. P. 12, 21: ὀφρα σόν ἐντεσι
μιμήσαι ἐρυκλάγκταν γόον, N. 9, 48: νεοθαλίς δ’ αὐξεται |


INTRODUCTORY ESSAY.

The σὺν of time is not infrequent, P. 11, 10: κελαδόσετ' ἀκρα σὺν ἐσπέρᾳ, P. 8, 7: καὶρὸ 

σὺν ἀτρεκεῖ, but it is well to remember that the Greek considers time as an attendant (cf. ὁ χρόνος μακρὸς συνῶν) and not as a medium merely.

With διά in a local sense, the genitive is more common, as it is the exclusive use in prose. With the genitive the passage is already made, or as good as made. With 

the accusative διά is 'along' as well as 'through' (comp. ἀνά and κατά), but it is not safe to insist. He who says πέτεται δ' ἐπί τε χθόνα καὶ διά θαλάσσας (N. 6, 55), says also ἐπὶ χθόνα καὶ διὰ πόντον βίβακεν (I. 3, 59). In a transferred sense, διά with the acc. is "owing to," never "by means of." So N. 7, 21: διὰ τὸν ἀνδυτῆ "Ομηρον, is "thanks to," "because of;" so διὰ δαίμονας (I. 4, 11).

ὑπέρ in Pindar with the gen. is "above," both literally and metaphorically; once "beyond" (N. 3, 21), where ὑπέρ with 

acc. would be more common. He who stands over 

stands to protect, hence ὑπέρ is "in behalf of;" only once "by reason of" (I. 5 [6], 29); with the acc. it is "be- 

yond" (O. 1, 28); "above" (P. 2, 80).

κατά occurs only once with the gen., O. 2, 65: κατὰ γάς. With the acc. the perpendicular motion is transformed into hori-

zontal motion, "along," and then, to extent, po-

sition. κατ' οἶκον (P. 1, 72), is "at home," κατ' 

"Ολυμπον (N. 10, 17), of the abode of Hebe, κατ' ἀκραν (O. 7, 36), of the head of the Olympian, the stage of Athena's first appearance. The transferred meaning of κατά, "according to," "in accordance with," needs no illustration. κατά, "after the likeness of," is found in P. 2, 67: κατὰ Φοίνισσαν ἐμπολάν. In P. 4, 125, κατὰ κλέος, κ. is "following hard."

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

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

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

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

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

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

πρός, not unfrequently in the form ποτί, once in the form ποτι (O. 7, 90), is a favorite preposition with persons and seems sometimes to personify slightly. Hence P. 4, 295: θυμον ἐκδοσθαι προς ἡβαν πολλάκες, we feel ἡβαν almost as a person, and the difference from the personal dative is not great. So πρός με in prose is almost μου. Even with designations of time, προς ἄω (P. 9, 27), προς γηρας (N. 9, 44), the coming of dawn, of old age, is felt as the approach of an enemy. πρός with the dat. is seldom used.

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

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

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

The free position of the relative and its equivalent article belongs under another head. Especially worthy of note is the use of the relative in transitions.1

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

1 Stein, De articuli apud Pindarum usu, Breslau, 1868, p. 34.
2 See Index of Subjects under Relative.
INTRODUCTORY ESSAY.

causative than the active, and it is a mistake to apply the causative formula as the key wherever the conception seems remote to us. Difficult is βάλεθ’ ἀλκίαν (P. 1, 74), and the causative explanation may be the true one there, though βαλέσθαι as a nautical term may have been extended. The middle has more color, more feeling, than the active, and we might be tempted to see in Pindar’s use of εἰρέων, where we might expect εὐρέσθαι (P. 2, 64), a certain aristocratic contempt of effect, but we find the fut. middle of κελαδῶ (O. 10 [11], 79) and of γαρῶ (I. 1, 30) where it is worth while to notice the analogy of ἀσομαί, βοήσομαί, and the rest.1 In ἀναδησαντες κόμας (P. 10, 40), κόμας takes the place of the reflexive pronoun as corpus does in Latin, and so does χάιαν in ἐστεφάνως χάιαν (O. 14, 24). On the passive use of κατασχόμενος, see P. 1, 10. Pindar has no future passive apart from the future middle (see note on O. 8, 45: ἄφεται).

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

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

1 See the list in RUTHERFORD’s New Phrynichus, p. 383.
use of the imperfect and aorist in Pindar, and it has been shown that the aorist, preponderating as it does in lyric narrative, is used, as a rule, with more frequency in the logaoedic poems than in the dactylo-epitrite. An interchange of tenses is not to be conceded. \( \lambda \varepsilon \pi \varepsilon \) is not equivalent to \( \varepsilon \lambda \varepsilon \pi \varepsilon \), but means “had to leave” (O. 6, 45), \( \tau \kappa \tau \varepsilon \), “she was a mother” (O. 6, 85). The negatived aor. of a negative notion has for its pendant a positive imperfect in P. 3, 27: \( \circ \nu \circ \varepsilon \lambda \alpha \theta \varepsilon \sigma \kappa \circ \tau \circ \circ \circ \circ \circ \varepsilon \). The conative imperfect is Panhellenic. The perfect has originally nothing to do with completed action as such. Completed action is only the result of intense action. The perfects of the senses, such as \( \delta \varepsilon \delta \delta \rho \varepsilon \) (O. 1, 94), of emotion, \( \gamma \varepsilon \gamma \alpha \theta \varepsilon \) (N. 3, 33), like the perfects of sound, \( \kappa \varepsilon \kappa \alpha \gamma \alpha \gamma \alpha \), \( \tau \tau \tau \tau \gamma \alpha \gamma \alpha \gamma \), are not perfects in the ordinary sense. The perfect of the result of action requires no notice. The pluperfect, the perfect of the past, is of rare occurrence in Pindar (O. 6, 54) as in Aischylos. The picturesque Homeric use is not found. The aorist abounds in sharp summaries, and is used with full consciousness. The gnomic aorist, either as the aorist of the typical action, or as the aorist of experience (empiric aorist), with a negative as \( \circ \nu \circ \pi \circ \tau \varepsilon \varepsilon \zeta \varepsilon \varepsilon \gamma \varepsilon \circ \varepsilon \) (O. 12, 8), or with \( \pi \circ \tau \varepsilon \) as \( \varepsilon \nu \varepsilon \alpha \varepsilon \pi \alpha \circ \pi \circ \circ \circ \circ \circ \circ \circ \varepsilon \) (P. 2, 35), has many examples in Pindar. In combination with the universal present it sometimes produces the effect of sharp, incisive action (see note on P. 2, 90); but we must not overstrain the point.

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

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

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

The indicative mood requires little comment. In one place the future takes ἀν, N. 7, 68: μαθὼν ἐτε τις ἄν ἔρει, where ἁνερεῖ is possible. The large use of the indic. in the conditional sentence is especially characteristic of Pindar’s love of the concrete.¹

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

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

a few examples, and hardly one of these beyond cavil. The clearest is O. 11 (10), end: ovτ' αἰθων ἀλώτης | ovτ' ἐριβρομοι λέοντες διαλλάξαυτο ηθὸς, where Hartung reads διαλλάξαυτ' ἄν ηθὸς despite digamma, Schroeder, διαλλάξαυτο (gnomic aor.).

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

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

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

The Homeric form of oratio obliqua is also the Pindaric. The reigning form is the infinitive. So with λέγοντι, O. 2, 31; Oration 9, 53; φαντι, O. 7, 54; P. 4, 88; φα, O. 6, 49; φάτο, P. 4, 33; εὐχοντο, O. 6, 54; φθέγχομαι, O. 1, 36. Even with εἰπε (against the rule), O. 7, 62. (Cf. J. Mart. Ap.I. 12, 32.)

1 For particulars see American Journal of Philology, III. pp. 446-455; B. Breyer, Analecta Pindarica, p. 12 foll.
INTRODUCTORY ESSAY.

The ind. with ως (N. 1, 35) or ὅτι (O. 1, 48) is occasionally used. Notice the prolepsis in O. 14, 22: νιῶν ἐπις ὅτι...

For... ἐπιστάνωσε χαῖταν.

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

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

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

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

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

The generic condition proper is put in the old form of this hypothesis, \( \varepsilon \iota \) with the subj., chiefly, perhaps exclusively the aorist subj., for in I. 4 (5), 12: \( \varepsilon \iota \; \acute{\alpha} \kappa \omega \upsilon \sigma \eta \), almost forces itself on the reader. Pindar knows nothing of \( \varepsilon \iota \; \kappa \varepsilon, \eta \nu, \varepsilon \iota \; \acute{\alpha} \nu \).

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

The relative sentence follows the lines of the first two classes of the condition, except that it admits \( \kappa \varepsilon \nu \) and \( \acute{\alpha} \nu \) in generic sentences with the subj. \( \kappa \varepsilon \nu \), N. 4, 7 (acc. to the Schol.), \( \acute{\alpha} \nu \), P. 1, 100; 5, 65; 10, 23; N. 4, 91; pure subj., O. 3, 11; 6, 75; 8, 11; N. 3, 71; 9, 44; I. 1, 50; 6 (7), 18. The Homeric \( \kappa \varepsilon \nu \) with subj. of a more exact future occurs in the most epic of all the odes, P. 4, 51. Opt. with \( \acute{\alpha} \nu \) occurs in P. 9, 129: \( \delta \zeta \; \acute{\alpha} \nu \; \psi \alpha \nu \sigma \varepsilon \epsilon \iota \), for which see the passage.

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

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

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

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

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

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

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

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

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

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

Instead, then, of the formal sentences of time, cause, adversative relation, condition, purpose, we often find the participle, although in many cases it is best not to analyze. The temporal relation is of course that which is rooted in the participle, and all the others come from that. Ordinarily the aorist part. precedes in time the finite verb with which it is associated. O. 1, 71: ἐλθὼν ... ἀπευν, O. 6, 37: πιέσας χύλον ... φοχτε' ἰὼν, O. 13, 86: ἀναβὰς ... ἐπαιζεν, P. 4, 112: κάδος ... θηκάμενοι ... πέμπον, v. 149: ἀπούραις ... νέμεαι, P. 9, 32: σεμινὸν ἀντρον ... προλεπῶν θυμὸν ... θαῦμασον, N. 1, 43: πειράτο ἐς πρώτον μάχας ... δοιοὺς ... μάρψας ... ὀφίας. The tenses are often so combined that the durative tense of the participle accompanies and colors the leading verb in the aor. The effect of this is to hold the balance between the tenses. Any descriptive passage will give examples.1 So O. 6, 46: ἐθρέψαντο ... καδόμενοι, v. 48: ἐλάύνων ἵκετο, P. 4, 95: ἵκετο σπεῦδων, v. 135: ἐσόμενοι ... κατέσταν. The action is often coincident. O. 10 (11), 53: ἐθηκε δόρπον λύσιν | τιμάσας πόρον 'Αλφεοῦ, I. 5 (6), 51: εἴπεν τε φωνῆςας ἅτε μάντις ἀνήρ, P. 3, 35: ἐς κακὸν τρέψας ἔδαμασσάτο νῦν. So with the durative tenses, P. 4, 271: χρῆ μαλακάν χέρα προσβάλλοντα τρώμαιν ἐλκεος ἀμφιτολεῖν. The coincidence is sometimes disguised by the negative. So O. 8, 29: τοῦτο πράσσων μὴ κάμοι (= καρτεροῖ), O. 6, 36: οὐδ' ἐλαθε (= φανερὰ ἤν) ... κλέπτοισα.

The participle is used after verbs of perception (intellectual and actual) as usual. O. 6, 8: ἵστω ... ἐχων, I. 6 (7), 27: ἵστω ... αὐξών, O. 14, 16: ἱδοίσα τόνδε κῶμον ... κοῦφα βιβδώντα, P. 2, 54: εἴθον ... 'Αρχίλοχον ... πιανήμενον, N. 11, 15: θνατὰ μεμιάσθω περιστέλλων μέλη, O. 10 (11), 3: ὕφείλων ἐπιελέαθα. Actual perception is

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1 See American Journal of Philology, IV. p. 165.
seldom put in the aor. part., usually in pres. or perf., P. 5, 84: κατωθείσαν πάτραν . . . ἰδον, P. 10, 23: ὡς ἀν . . . νίον ἰδή τυχὼν τετεφάνων, I. 7 (8), 36: νίον εἰςιδέτω θανόντι ἐν πολέμῳ.

Causal is an inference from temporal. So often with verbs of emotion. So P. 1, 13: ἀτύχοντα . . . ἀίοντα, P. 4, 112: δείσαντες ύβριν . . . πέμπον, v. 122: γάθησεν . . . γόνων ἰδῶν, N. 3, 33: γέγαθε . . . ταμῶν. For a remarkable construction, where the participle is treated exactly as ὅτε with a finite verb, see P. 7, 15.

The adversative relation is expressed in Greek chiefly by the participle. The language is sometimes kind enough to give warning of this by καἰπερ and ὅμως, but often no notice is given, and failure to understand it is charged to stupidity. I. 7 (8), 5: καἰπερ ἀχνύμενος, N. 6, 7: καὶπερ οὐκ εἰδότες, P. 4, 140: τραχεῖαν ἔρποντων πρὸς ἐπιβδαν ὅμως, O. 1, 46: μαίρεμεν, N. 4, 85: κείμεθ ἀμφ' Ἀχέροντι ναιετάνον ἐμῶν | γλώσσαν εὐφρέτω κελαδήτων. So P. 1, 64: ναιοντες, P. 4, 180: ναιετάοντες.

Pindar has a number of participles, which, if analyzed, would yield a conditional precipitate. This analysis is sometimes forcibly suggested by κε. So O. 6, 7: ἐπικύροσας = εἰ ἐπικύροσες, O. 10 (11), 22: θήξας = εἰ θῆξες, P. 10, 29: ἰὼν = εἰ ἰοῦς, v. 62: τυχῶν = εἰ τύχους, N. 4, 93: αἰνέων = εἰ αἰνοῖς, N. 9, 34: ύπαστίζων = εἰ ύπαστίζες. But it is often best to let analysis alone. Given, εὑρίσκεις ἐρευνῶν (O. 13, 113), and causal and conditional meet. The Attic would resolve: ἐὰν ἐρευνᾶς, εὑρίσκεις, not so Pindar.

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

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1 ἰσομένας amounts to an adj. (O. 12, 8), like the Lat. futurus. An extension of the use is seen in N. 5, 1: ἐλινύσοντα ἑφραγμοῦ οὐκ ἀγάλματα. I. 2, 46: ὡς ἐλινύσοντας αὐτοὺς εἰργασάμαν.
After verbs of motion Pindar has the future participle, e. g. O. 6, 38: ὁχεῖτων μαντευόμενος, O. 5, 19: ἔρχομαι αἰτήσων: but the present participle occurs so often with verbs of motion that it is not worth while to change ἀγκομίζων (P. 4, 105) into ἀγκομίζων. P. 2, 3: φέρων μέλος ἔρχομαι, N. 5, 3: στείχε... διαγγέλλοντα, N. 10, 16: αἰλών ἐσθὴθεν... φέρων, v. 66: ἡλθε... διώκων, N. 11, 34: ἐβα... ἀνάγων. There is of course a difference, as appears O. 5, 19: ἔρχομαι Λυδίως ἀποῦν ἐν αἴλοις αἰτήσων, but the two blend, as is seen O. 8, 49: ἀρμα θοῦν τάνυν ἀποτέμπων... ἐποιφόμενος.

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

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

¹ Classen, Beobachtungen über den homerischen Sprachgebrauch, p. 180.
² N. 1, 41: οὐχθεισάν πυλᾶν. Fennell in his note admits the possibility of the dragons having opened the gates. This would have been naturally οἰκεῖντες πύλας. In Latin the first inference with the passive form of the abl. absol. is the identity of the agent with the subject of the sentence; in Greek with the passive form of the gen. absol. it is the last, and, to say the least, rare.
PINDAR'S SYNTAX.

The participle differs from the infinitive, from the verbal noun in concreteness, and concreteness is one of the marks of Pindar's style; so that it is not surprising to find him using the participle instead of the infinitive, instead of the abstract noun. We are so used to this in certain Latin authors that we overlook its rarity in Greek, and yet we are startled when we meet such a specimen as O. 9, 111: ἀνεν δὲ θεόν σεσιγαμένον | οὗ σκαίτερον χρημί ἐκαστον, where the participle has a much more cogent effect than σεσιγάσθαι. An analysis into ἐὰν σεσιγαμένον ἓ would weaken the sentence hopelessly. P. 11, 22: πότερον νῦν ἄρ 'Ιφιγένει' ἐπ' Εὐρίπῳ | σφαχθείσα τῆλε πάρας ἐκκισεν; P. 3, 102: [Ἀχιλλεὺς] ὄρσεν πυρὶ καϊόμενος | ἐκ Δαναῶν γόνον. See note on O. 3, 6. In like manner interpret P. 2, 21: Ἰξίωνα φαντὶ ταῦτα βροτοῖς | λέγειν ἐν πτερόειντι τροχῷ | παντὰ κυλινδόμενον. Ixion does not preach; he gives an object lesson.

The few examples of the participle in the predicate fall under the rule. They are either adjectives or are dissociated from the copulative verb.¹ Comp. note on P. 6, 28, and notice the parallelism, N. 9, 32: ἐντὶ τοι φιληπποὶ τ᾽ αὐτόθι καὶ κτεάνων ἔχοντες κρέσσονας ἀνδρας.

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

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

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

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

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

1 See Index of Subjects under Position.
2 More stress might have been laid on the regular interposition of the preposition between attribute and substantive or substantive and attribute. See notes on O. 1, 37; 5, 22; P. 8, 88.
ΠΕΛΟΠΣ ΚΑΙ ΟΙΝΟΜΑΟΣ.
East Pediment of the Temple of Zeus at Olympia. (Grüttner’s restoration.)

ΟΛΥΜΠΙΟΝΙΚΑΙ.

ΟΛΥΜΠΙΟΝΙΚΑΙ Α’

ΙΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩΙ

ΚΕΛΝΤΙ.

Στρ. α΄.

"Αριστον μὲν ὕδωρ, ὁ δὲ χρυσός αἰθόμενον πῦρ
άτε διαπρέπει νυκτὶ μεγάνορος ἔξοχα πλοῦτον·
ei ὀ άεθλα γαρύεν
έλδεαι, φίλοι ἦτορ,
5 μυκέτ’ ἄελιον σκόπτει
ἀλλο θαλπνότερον ἐν ἀμέρα φαεννὸν ἀστρον ἐρήμας δι’
αἰθέρος
μηδ’ Ὀλυμπιᾶς ἀγώνα φέρτερον αὐδάσομεν·
ὡθεν ὁ πολύφατος ὕμνος ἀμφιβάλλεται
σοφών μητίσσι, κελαδεῖν
10 Κρόνου παῖδ’, ἐσ ἀφνεᾶν ἰκομένους
μάκαιραν Ἰέρωνος ἔστιαν,

ΣΤΡΟΦΑΙ.

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<thead>
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<th>I.</th>
<th>4</th>
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A
'Αντ. α'.

θεμοστείον ὃς ἀμφέτει σκάπττον ἐν πολυμάλῳ
 Sigma, δρέπων μὲν κορυφὰς ἄρετὰν ἀπὸ πασᾶν
 ἀγλαίζεται δὲ καὶ
15 μονσικάς ἐν ἀώτῳ,
 οὐ παίξομεν φίλαν
 ἄνδρες ἀμφὶ θαμὰ τράπεζαν. άλλα Δωρίαν ἀπὸ φόρ-
 μγγα πασσάλου
 λάμβαν' εἰ τί τοι Πίσας τε καὶ Φερενίκου χαρίς
 νόμῳ ὑπὸ γλυκυτάτας ἐθηκε φροντίσιν,
20 ὡτε παρ’ Ἀλφεων σύτο δέμας
 ἀκέντητον ἐν δρόμοις παρέχον,
 κράτει δὲ προσεμίξῃ δεσπόταιν,

'Επ. α'.

Συρακόσιου ὑποχάρμαν βασιλῆα. λάμπεστε δὲ Φοικλέως
 ἐν εὔαρι Δυνδοῦ Πέλοπος ἀποικία.
25 τοῦ μεγασθενῆς ἐράσαστο γαϊάοχος
 Ποσειδᾶν, ἐπεὶ νῦν καθάρον λέβητος ἐξελε Κλωθῶ
 ἐλέφαντι φαίδημον ὄμοιν κεκαδμένον.
 η θαυματά πολλά, καὶ ποῦ τι καὶ βροτῶν | φάτις ὑπὲρ
 τὸν ἀλαθή λόγον
 δεδαίδαλμένοι ψεύδεσί ποικίλοις ἑξαπατῶντι μύθοι. 45

Στρ. β'.

30 Χάρις δ’, ἀπερ ἀπαντὰ τεύξει τὰ μείλεχα θνατοῖς,
 ἐπιφέροισα τιμᾶν καὶ ἀπιστοῦν ἐμῆσατο πιστῶν

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"ΟΛΥΜΠΙΟΝΙΚΑΙ Α'.

35 ἔστι δ' ἀνδρὶ φάμεν ἐοικὸς ἄμφὶ δαμόνων καλὰ· μεὶὼν γὰρ αἰτία. 

υἱὲ Ταυτάλου, σὲ δ' ἀντίλα προτέρον φθέγξομαι, ὁπότ' ἐκάλεσε πατὴρ τὸν εὐνομώτατον ἐξ ἔρανον φίλαν τῷ Σίπυλον, ἀμοίβαία θεοῖσι δεῖπνα παρέχων,

40 τὸτ' Ἀγλαστρίαναν ἀρπάσαι

'Ἀντ. β'.

δαμέντα φρένας ἰμέρῳ χρυσέασιν ἀν' ὑποὺς ὑπατον εἰρμητίμοι ποτὶ δῶμα Δίος μεταβάσαι, ἐνθα δευτέρῳ χρόνῳ ἡλθε καὶ Γανυμήδης

Ζηνὶ τωῦτ’ ἐπὶ χρέος.

ως δ' ἀφαντὸς ἔπελε, οὐδὲ ματρὶ πολλὰ μαίόμενοι φῶτες ἀγαγον·

ἐννεπε κρυφά τις αὐτικὰ φθονερῶν γειτόνων, ὕδατος ὅτι σε πυρὶ ξέοισαν εἰς ἀκμὰν μαχαίρα τάμον κατὰ μέλη,

50 τραπεζαίσι τ' ἄμφὶ δεύτατα κρεῶν σέθεν διεδάσαντο καὶ φάγον.

'Ἐπ. β'.

ἐμοὶ δ' ἀπορὰ γαστρίμαργον μακάρων τιν’ εἰπεῖν. ἀφι-σταμαι.

ἀκέρδεια λέπογχεν θαμίνα κακαγόρος.

ἐι δ' ἰδ’ τιν’ ἀνδρα θυατόν 'Ολυμποῦ σκοποῖ

55 ἐτίμασαν, ἣν Τάνταλος οὕτος· ἀλλὰ γὰρ καταπέψαι μέγαν ὄλβον οὐκ ἐδυνάσθη, κόρῳ δ' ἐλευ ἄταιν ὑπέροπλον, ἄν Φοι πατήρ ὕπερ | κρέμασε καρτερῶν αὐτῷ λίθον,

τὸν αἰεὶ μενοικῶν κεφαλάς βαλεῖν εὐφροσύνας ἀλὰται.


"Αντ. γ'.

70 Πισάτα παρὰ πατρὸς εὔδοξον Ἰπποδάμειαν σχεθέμεν. ἐγγὺς ἐλθὼν πολιάς ἀλὸς οἶς ἐν ὀρφιᾷ ἀπευν βαρύκτυπον
Εὔτριαναν· ὁ δ' αὐτῷ πάρ ποδὶ σχέδου φάνη.

75 τῷ μὲν εἶπε· Φίλια δῶρα Κυπρίας ἀγ' εἰ τι, Ποσείδανοι,
ὲς χάριν τέλλεται, πέδασον ἐγχος Οἰνομάου χάλκεον,
ἐμὲ δ' ἐπὶ ταχυτάτων πόρευσον ἀρμάτων
ἐς Ἀλιν, κράτει δὲ πέλασον.
ἐπεὶ τρεῖς τε καὶ δέκ' ἄνδρας ὀλέσαις
80 μναστήρας ἀναβάλλεται γάμον

"Επ. γ'.

θυγατρός. ὁ μέγας δὲ κίνδυνος ἄναλκιν οὗ φῶτα λαμβάνει.

θανεῖν δ' οἶς ἄνάγκα, τά κέ τις ἄνοιγμα
γῆρας ἐν σκότῳ καθήμενου ἐψιοι μάταιν,
ἀπάντων καλῶν ἀμμορος; ἀλλ' ἐμοὶ μὲν οὕτος ἄεθλος.
85 υποκείσεται: τ' δὲ πράξιν φίλαν δίδοι.

δις εὐνεπεν: οὐθ' ἀκράντοις ἐφάγατο | Φέπεσι. τὸν μὲν ἀγάλλων θεός

ἐδωκεν δίφρον τ' χρύσεων πτεροῖσιν τ' ἀκάμαντας ἵππους.

Στρ. δ'.

86 Ἐλευ δ' Οἶνομάου βλαν παρθένον τ' σύνεννον.

ὦ τέκε λαγέτας ἐξ' ἀρεταίσι μεμαότας νιόντως.

90 νῦν δ' εὖν αἰμακουρίαις

ἀγλααισί μέμικται,

Ἀλφεοῦ πόρῳ κλιθεῖς,

τύμβον ἀμφίπολον ἔχων πολυξενωτάτῳ παρά βωμῇ.

tὸ δὲ κλέος

τηλόθεν δέδορκε τ' Ὀλυμπιάδ' ἑν' ὁδόμοις

95 Πέλοπος, ἵνα ταχυτὰς ποδῶν ἔριζεται

ἀκμαὶ τ' ἱσχὺσ θρασύπονοι.

ὁ νικών δὲ λοιπῶν ἀμφὶ βίοτον

ἐχει μελιτόεσσαν εὐδίαν

'Αντ. δ'.

96 ἀέθλων γ' ἑνεκεν. τὸ δ' αἰεὶ παράμερον ἐσὸλον

100 ὑπατον ἔρχεται παντὶ βροτῶν. ἐμὲ δὲ στεφανώσαι

κείνου ἵππείῳ νόμῳ

Ἀἰοληίδι μολπᾷ

χρή: πέποιθα δὲ ἔσων

μὴ τῖν ἀμφότερα καλῶν τ' Φίδριν ἀμμὲ καὶ δύναμιν

κυριώτερον

105 τῶν γε νῦν κλυταίσι δαίδαλωσέμεν ὑμνον πτυχαῖς,

θεὸς ἐπίτροπος ἑων τεαίσι μὴ δεται

ἔχων τούτῳ καὶς, Ἴερων,

μερίμνασιν: εί δὲ μὴ ταχὺ λίποι,

ἐτι γλυκυτέραν κεν ἐλπομαι.
110 σὺν ἄρματι θοῶ κλείξειν ἐπίκουρον εὐρὼν ὁδὸν λόγων, 
παρεὗδεὶελον ἐλθὼν Κρόνιον. ἐμοὶ μὲν ἂν 
Μοίσα καρτερώτατον βέλος ἀλκὰ τρέφει. 
ἐπ' ἄλλοιςι δ' ἄλλοι μεγάλοι. τὸ δ' ἐσχατον κορυφοῦται 
βασιλεύσι. μηκέτι πάπταυεν πόρσιον. 
115 εἰη σὲ τε τοῦτον ὕψοι χρόνον πατεῖν, | ἐμὲ τε τοσσάδε 

νικαφόροις 

ὅμιλεῖν, πρόφαντον σοφία καθ' Ἐλλανας ἐόντα παντα.

ZEUS LAUREATE
(Coin of Elis.)
ΟΛΥΜΠΙΟΝΙΚΑΙ Β’

ΘΗΡΩΝΙ ΑΚΡΑΓΑΝΤΙΝΩι.

ΑΡΜΑΤΙ.

Στρ. α’.

'Αναξιφόρμηγες ύμνοι,
tίνα θεόν, τίν’ ἧσσα, τίνα δ’ ἀνδρα κελαδήσομεν;
ήτοι Πίσα μὲν Δίος: 'Ολυμπιαάδα δ’ ἔστασεν Ἡρα-
κλέης
ἀκρόθινα πολέμου.

5 Ὡθηρωνα δὲ τετραμηλας ἕνεκα νικαφόρου
γεγωντέον, ὅπιων δίκαιον ξένων,
ἐρεισμὺ 'Ακράγαντος,
ἐνωνύμων τε πατέρων ἀντων ὤρθόπολιν.

'Αντ. α’.

καμόντες οἱ πολλὰ θυμὼ

10 ἱέρων ἔσχον οἴκημα ποταμόθ, Σικελίας τ’ ἔσαν
ὄφθαλμος, αἰών δ’ ἐφευ μόρσιμος, πλοιτὸν τε καὶ χάριν
ἀγαν

20

STROPHAE.

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γυναικεῖαι ἐπ’ ἀρεταῖς.
ἀλλ’ ὁ Κρόνιος παῖς Ρέας, ἔδως Ὄλυμποι νέμων ἀέθλων τε κορυφᾶν πόρον τ’ Ἀλφεοῦ,
15 ἱαυθεὶς ἀοιδαῖς
eὐφρων ἀρουραν ἔτι πατριάν σφίσιν κόμισον

'Επ. α’.

λοιπῷ γένει. τῶν δὲ πεπαγμένων εῦν δίκα τε καὶ παρὰ δίκαιον ἄποιητον οὐδ’ ἂν χρόνος ὁ πάντων πατήρ δύνατο θέμεν ἔργων τέλος.
20 λάθα δὲ πότῳ σὺν εὐδαιμονι γένοιτ’ ἂν. ἔσλὼν γὰρ ὑπὸ χαρμάτων πήμα θνάσκει παλιγκοτον δαμασθέν,

Στρ. β’.

στανθεοῦ Μοῖρα πέμψῃ ἀνεκάς ὀλβον ὑψηλον. ἔπεται δὲ λόγος εὐθρόνωι 25 Κάδμοιο κούρασι, ἐπαθον αἰ’ μεγάλα, πέθανος δὲ πτυνεὶ βαρῦ
κρεσσόνων πρὸς ἀγαθῶν. ζωεὶ μὲν ἐν Ὀλυμπίου ἀποθανοῖσα βρόμῳ κεραυνοῦ ταυρείφαρα Σεμέλα, φιλεὶ
dὲ μιν Πάλλας αἰεὶ 30 καὶ Ζεὺς πατήρ μάλα, φιλεὶ δὲ παῖς ὁ κισσοφόρος.

'Αντ. β’.

λέγοντι δ’ ἐν καὶ θαλάσσα
μετὰ κόραισι Νηρήνος ἀλλοῖς βλοτον ἀφθιτον

EPODI.

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| I. 3.3.3.2.3.2. | II. 2.2.2.2.4 (chorei). |
'Ινοι τετάχθαι τὸν ὁλον ἀμφὶ χρόνον. ἦτοι βροτῶν γε 55
κέκριται
πείρας οὗ τι θανάτου,
35 οὔδ' ἑσύχιον ἀμέραν ὑπότε, παιδ' ἀελίου,
ἀτειρεῖ σὺν ἀγαθῷ τελευτάσομεν·
ροάι δ' ἄλλοτ' ἄλλαι
εὑθυμιάν τε μέτα καὶ πόνων ἐς ἄνδρας ἐβαν.

'Επ. β'.

οὔτω δὲ Μοῖρ', ἀ τε πατρώιον
40 τῶν ἔξει τὸν εὐφρονα πότμον, θεόρτω σὺν ὀλβῷ
ἔπι τι καὶ τῇ ἄγει παλιντράπτειν ἄλλῳ χρόνῳ:
ἐξ οὕτερ ἐκτείνει Δᾶνον μόριμος νῦϊς
συναντόμενος, ἐν δὲ Πυθώνι χρησθέν
παλαιφατον τέλεσσεν.

Στρ. γ'.

45 ἵδοισα δ' ὕξει' Ἐρυνὺς
ἐπέφυγε Φοι σὺν ἄλλαλοφονίᾳ γένος ἄρην.
λείψθη δὲ Θέρσανδρος ἐρπέντι Πολυνείκει, νέοις ἐν
ἀέθλοις
ἐν μάχαις τε πολέμοι
τιμώμενος, Ἀδραστιδᾶν θόλος ἄρωγον δόμοις.
50 ὅθεν σπέρματος ἕχοντα ρίζαν πρέπει
τῶν Διήνησιδάμου
ἐγκωμίοι τε μελέων λυράν τε τυγχανέμεν.

'Αντ. γ'.

'Ολυμπιὰ ἡν γὰρ αὐτὸς
γέρας ἑδέκτο, Πυθώνι δ' ὀμόκλαρον ἐς ἀδελφέον
55 Ἰσθμοὶ τε κοιναὶ Χάριτες ἄνθεα τεθρίππων δυοδεκα-
δρόμοιν
ἀγαγον. τὸ δὲ τυχεῖν
πειρώμενον ἀγωνίας παραλύει δυσφρονᾶν.
ὁ μᾶς πλούτος ἄρεταις δεδαιδαλμένοσ

Α 2
φέρει τῶν τε καὶ τῶν
60 καρόν, βαθείαν ύπέχων μέριμναν ἀγροτέραν,

Ἑπ. γ'.

ἀστήρ ἀριζηλος, ἐτυμωτατον
ἀνδρὶ φέγγος· εἰ δὲ νῦν ἔχων τις οἴδειν τὸ μέλλον,
ὅτι θανόντων μὲν ἐνθάδ' αὐτίκ' ἀπάλαμμοι φρένες
ποινᾶς ἔτισαν, τὰ δ' ἐν ταῦτε Δίως ἀρχὰ
65 ἀλτρὰ κατὰ γᾶς δικαζεῖ τις ἐξθρα
λόγου φράσαις ἀνάγκα.

Στρ. δ'.

ἰσαῖς δὲ νῦκτεσσιν αἰεί,
ἰσαῖς δ' ἀμέραις ἄξιων ἔχοντες ἀπονέστερον
ἐσλοὶ δέκονται βίοτον, οὐ χθόνα ταράσσοντες ἐν χερὸς
ἀκμῇ
70 οὐδὲ πόντιον ύδωρ
κεινάν παρὰ διάιταν· ἀλλὰ παρὰ μὲν τιμίους
θεῶν, οὖτις ἔχαιρον εὑροξίοις,
ἀδάκρυν νέμονται
ἀῖώνα· τοῖ δ' ἀπροσόρατον ὄκχεοντι πόνον.

'Αντ. δ'.

75 ὃσοι δ' ἐτόλμασαν ἐστρέσ
ἐκατέρωθι μείναντες ἀπὸ πάμπαν ἀδίκων ἔχειν
ψυχὰν, ἔτειλαν Δίως ὁδὸν παρὰ Κρόνου τύρσιν· ἐνθα
μακάρων
νάσος ὥκεαινίδες
ἀυραὶ περιπνέοισιν, ἀνθεμα δὲ χρυσοῦ φλέγει,
80 τὰ μὲν χεροσθέν ἀπ' ἀγλαῶν δεινδρέων,
ὕδωρ δ' ἀλλὰ φέρθη, ὁρμοὶς τῶν χερας ἀναπλέκοντι καὶ στεφάνοις,

'Επ. δ'.

βουλαίς ἐν ὀρθαίσι 'Ραδαμάνθυος,
ὅν πατήρ ἔχει [Κρόνος] ἐτοίμον αὐτῷ πάρεδρον,
85 πόσις ὁ πάντων Ἡρας υπέρτατον ἐχοίσας θρόνον.  
Πηλεύς τε καὶ Κάδμος ἐν τοῖσιν ἀλέγρυνται.  
'Αχιλλέα τ' ἔνεικ', ἐπει Ζηνὸς ἤτορ  
lιταῖς ἐπεισε, μάτηρ.  

Στρ. 'ε.  

δ' Ἕκτορ' ἐσφαλε, Τροίας  
90 ἀμαχὸν ἀστραβὴ κίονα, Κύκνον τε θανάτῳ πόρεν,  
'Αοὶς τε παῖδ' Ἀἰθίοπα. πολλά μοι ὑπ' ἀγκώνος ὁκέα  
béλη  
ἐνδὸν ἐντὲ φαρέτρας  
φωνάεντα συνετοίσιν· ἐς δὲ τὸ πᾶν ἐρμηνέων  
χατίζει. σοφὸς ὁ πολλὰ Φείδως φυὰ.  
95 μαθόντες δὲ λάβρου  
pαγυλωσία κόρακες ὑς, ἀκραντα γαρύετον  

'Αντ. 'ε.  

Διὸς πρὸς ὀρυχα θεῖον.  
ἐπεξε νῦν σκοπῷ τόξου, ἀγε θυμέ, τίμα βάλλομεν  
ἐκ μαλθακᾶς αὕτε φρενῶς εὐκλέας ὁιστούς ἰέντες; ἐπὶ  
τοι  
100 Ἀκράγαντι ταῦτά σας  
ἀυδάσομαι ἐνόρκιον λόγον ἀλαθεί νώς,  
tεκείν ἥ τιν ἔκατον γε Φετέων πόλιν  
φίλοις ἄνδρα μᾶλλον  
ἐυεργετὰν πραπίσιν ἀφθονέστερον τε χέρα  

'Επ. 'ε.  

105 Θηρώνος. ἀλλ' ἄινον ἐπέθα κόρος  
oὐ δίκα συναύτόμενος, ἀλλὰ μάργων ὑπ' ἄνδρῶν,  
τὸ λαλάγησαι θέλων κρύφον τε θέμεν ἐσλῶν καλοῖς  
ἐργοῖς. ἐπεὶ ψάμμος ἀριθμὸν περιπέφευγεν,  
ἐκεῖνος ὡσα χάρματ' ἄλλοις ἔθηκεν,  
110 τίς ἄν φράσαι δύναιτο;
ΟΛΥΜΠΩΝΙΚΑΙ Γ'.

ΘΗΡΩΝΙ ΑΚΡΑΓΑΝΤΙΝΩΙ

ΕΙΣ ΘΕΟΣΕΝΙΑ.

Στρ. α',

Τυνδαρίδαις τε φιλοξείνοις ἀδείων καλλιπλοκάµοι θ'
'Ελένα
κλείναν Ἀκράγαντα γεραιρῶν εὐχόμαι,
Θήρωνος Ὀλυμπιονίκαιν ὕμων ὁρθόσαις, ἀκαμαντο-
πόδων ἑπτὼν ἀωτον. Μοῖσα δ' οὖτῳ μοι παρεστάκοι νεο-
σίγαλον εὐφόρτι τρόπον
5 Δωρίῳ φωνᾷ ἐναρμόξαι πεδίλῳ

'Αντ. α'.

ἀγλαόκωμον. ἐπεὶ χαίταισι μὲν ζευχθέντες ἐπὶ στέ-
φανοι πράσσοντι με τοῦτο θεόδματον χρέος,
φόρμιγγα τε ποικιλόγαρυν καὶ βοᾶν αὐλῶν ἐπέων τε
θέσιν
Αἰνησιδάμου παϊδὶ συμμίξαι πρεπόντως, ἂ τε Πίσα με
10 γεγονεῖν· τὰς ἀπό 

10 θεόμορφοι νίσοντ' ἐπ' ἀνθρώπως ἀοίδαι,

STROPHAΕ.

I.  5 3 5 3 5 5.

II.  2 4 5 2 4.
"Επ. α'.

ἀ τινι, κραίνων ἐφετμᾶς Ἡρακλέος προτέρας,
ἀτρεκὴς Ἐλλανοδικάς γλεφάρων Αἰτωλὸς ἀνήρ ὕψιθεν ἀμφὶ κόμαισι βάλῃ γλαικόχροα κόσμον ἐλαίαις· τὰν ποτε
'Ιστρον ἀπὸ σκιαρὰν παγαῖν ἐνείκεν Ἀμφιτρυωνιάδας,

15 μνᾶμα τῶν Οὐλυμπίας κάλλιστον ἄεθλων,

Στρ. β'.

δάμον 'Ὑπερβορέων πείσαις Ἀπόλλωνος θεράποντα λόγῳ
πιστὰ φρονέων Δίὸς αἴτει πανδόκω
ἀλσει σκιαρὸν τε φύτευμα ξυνὸν ἀνθρώποις στέφανον τ' ἀρέταν.

ηδὴ γὰρ αὐτῷ πατρὶ μὲν βωμῷ ἀγιοθέντων διχόμηνς
δὸλον χρυσάρματος
20 ἐσπέρας ὀφθαλμὸν ἀντέφθεξε Μήνα,

'Αντ. β'.

καὶ μεγάλων ἄεθλων ἀγνὰν κρίσιν καὶ πενταετηρίδ'
ἀμὰ
θῆκε ξαθεοῖς ἐπὶ κρημνοῖς Ἀλφεοῦ·
ἀλλ' οὐ καλὰ δένδρε' ἔθαλλεν χώρος ἐν βάσσαις Κρονίου
Πέλησος.

τούτων ἐδοξεῖν γημνὸς αὐτῷ κάποις ὄξειαῖς ύπακουέμεν
αὐγαῖς ἄελιόν.
25 δὴ τότ' ἐς γαῖαν πορεύειν θυμὸς ὕρμα

ΕΡΟΔΙ.

I.  4 3 2 3 4.

II. 3 5 5 3.

III. 2 2 2.
'Ιστρίαν νυν ἔρθαν Δατοὺς ἵπποσόα θυγάτηρ
dέξατ' ἐλθόντ' 'Αρκαδίας ἀπὸ δειρᾶν καὶ πολυγνάμπτων
μυχάν,
eὑτὲ νυν ἀγγελίαις Εὐρυσθέος ἐγντὺ ἀνάγκα πατρόθεν
χρυσόκερων ἐλαφον θήλειαν ἡξονθ', ἀν ποτὲ Ταὐγέτα
30 ἀντιδεῖον Ὀρθωσίᾳ ἐγγραψεν ἑρᾶν.

'Επ. β'.

Στρ. γ'.

τὰν μεθέπων ἴδε καὶ κείναν χόλαν πυώλας ὅπιθεν Βορέα
ψυχροῖ. τόθι δὲνδρεα θάμβαινε σταθεῖς.
56 τῶν νυν γλυκοῦς ἕμερος ἐσχεν δωδεκάγναμπτων περὶ
τέρμα δρόμου
ἀππών φυτεύσαι. καὶ νυν ἐς ταῦταν ἐορτὰν Ἰλαος ἀντι-
θέουσιν νύσται
35 σὺν βαθυζώνοι διδύμνοις παισι Λήδας.

'Αντ. γ'.

τοῖς γὰρ ἐπέτραπεν Οὐλυμπόνδ' ἱὼν θαητὸν ἀγώνα
νέμειν
ἀνδρῶν τ' ἀρετᾶς πέρι καὶ ῥιμφαρμάτου
dιφρηλασίας. ἐμε δ' ὄν παρ ἥμος ὀτρύνει φάμεν
'Εμμενίδαις
Θήρων τ' ἐλθεῖν κυίδος, εὐππων διδύτων Τυνδαρείδαν,
ὁτι πλείσταις βροτῶν
40 ξενίαις αυτοὺς ἐποίχονται τραπέζαις,

'Επ. γ'

εὐσεβεῖ γυνώμα φυλάσσοντες μακάρων τελετάς.
ἐἰ δ' ἀριστεύει μὲν ὕδωρ, κτεάνων δὲ χρυσὸς αἰδοεστα-
tον,
75 νῦν δὲ πρὸς ἐσχατιὰν Θήρων ἄρεταῖσιν ἰκάνων ἀπτεται
οίκοθεν Ἡρακλέος σταλάν. τὸ πόρσω δ' ἔστι σοφοῖς
ἀβατον
45 κασάφοις. οὐ νυν διώξω· κείνος εἶην.
ΟΛΥΜΠΙΟΝΙΚΑΙ Δ'

ΨΑΥΜΙΔΙ ΚΑΜΑΡΙΝΑΙΟΙ

ΑΠΗΝΗΕ.

Στρ.

'Ελατήρι υπέρτατε βροντάς ἀκαμαντόποδος Ζεὺς· τεαὶ γὰρ ὄραι ὑπὸ ποικιλοφόρμιγγος ἀοιδᾶς ἐλισσόμεναι μὲ ἐπεμψαν ὑψηλοτάτων μάρτυρ' ἀέθλων.

ζείνων δ᾽ εὐ πρασσόντων, ἐσαναν αὐτίκα ἁγγελίαν ποτὶ γλυκείαν ἐσλοὶ.

ἀλλ᾽, ὥσπερ Κρόνον παῖ, ὤς Αἰτίναν ἔχεισ, ἢπον ἀνεμόεσσαν ἐκατογκεφάλα Τυφώνος ὀβρίμου, Ὀυλιμπιονίκαν δέκεν
Χαρίτων ἐκατε τόνδε κόμοιν,

Αντ.

χρονιώτατον φᾶσι εὐρυπθενέων ἀρετάν. Ψαῦμος γὰρ ἤκει ὀχέων, ὥς ἐλαία στεφανωθεῖς Πισάτιδι κύδος ὄρσαι

Στροφαὶ.

I. ω: — | — | — | — | — | — | — | — | — | —
II. ω: — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — |
III. — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — |
IV. — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — |

I. 333. II. 444. 444. 445. III. 333. IV. 44.
σπεύδει Καμαρίνα. θεὸς εὐφρων
εἰη λοιπάισ εὐχαίσ· ἐπεῖ νυν αἰνέω μάλα μὲν
τροφαῖς ἐτοίμου ὕππων,
15 χαλρωτὰ τέ ξενίαις πανδόκοις
καὶ πρὸς Ἡσυχίαν φιλόπολιν καθαρὰ γνώμα τετραμ.
μένον.
οὐ ψεύδει τέγξω λόγον·
διαπειρὰ τοι βροτῶν ἐλεγχος·

ἀπερ Κλημένοιο παῖδα
20 Δαμνιάδων γυναικῶν
ἐλυσεν ἐξ ἀτημίας.
χαλκέοις δὲ ἐν ἐντεσι νικῶν δρόμον
ἐειπεν Ὡψιτυλεία μετὰ στέφανον ἱῶν.
Οὕτος ἐγὼ ταχυτάτη· χεῖρες δὲ καὶ ἢτορ ἴσον.
25 φύνυται δὲ καὶ νέοις ἐν ἀνδράσι
πολιαῖ θαμὰ καὶ παρὰ τοῦ ἀλκίας ἐφικότα χρόνον.
ὉΛΥΜΠΙΟΝΙΚΑΙ Ἔ'

ΨΑΥΜΙΔΙ ΚΑΜΑΡΙΝΑΙΩΙ

ΑΠΗΝΗΙ.

Στρ. α'

Τψηλάν ἀρετάν καὶ στεφάνων ἀωτὸν ὑλικῶν
tῶν Οὐλυμπίας, Ὡκεανοῦ θύγατερ, καρδία γελάνει
ἀκαμαντόποδος τ' ἀπήνας δέκευ Ψαύμιος τε δῶρα·

Ἤσ τὰν σὰν πόλιν αὐξῶν, Καμάρινα, λαστρόφον
βομμοὺς ἐξ διδύμους ἐγέραρεν ἐορταῖς θεῶν μεγίσταις
ὑπὸ βουθυσίαις ἀέθλων τε πεμπταμέρους ἀµῖλλαις,

Ἐπ. α'

Ἱπποῖς ἡμίόνοις τε μοναμπυκία τε. τὸν δὲ κύδος
ἀβρὸν
νικάσας ἀνέθηκε, καὶ ὅπε πατέρ' Ἀκρῶν ἐκάρυξε καὶ
tὰν νέικον ἔδραν.

STROPHAЕ.

I. 

II. 

ω:

I. 323.       II. 54.54.

ΕΠΟΔΙ.

54.54.54.
ΟΛΥΜΠΙΑ V.

Στρ. β'.

"κων δ' Οίνομάου καὶ Πέλοπος παρ' εὐηράτον
10 σταθμῶν, ὡ πολιάσχε Παλλάς, ἀείδει μὲν ἄλσος ἁγνὸν
tὸ τεὸν, ποταμὸν τε Ὄμυν, ἐγχωρίαν τε λίμναν,

Ἄντ. β'.

καὶ σεμνοὺς ὀχετοὺς, "Ἰππαρις ὤσιν ἄρδει στρατόν,
κολλᾶ τε σταδίων θαλάμων ταχέως ὑψίγυιον ἄλσος,
ὑπ' ἀμαχανίας ἁγών ἐς φάος τόνδε δάμον ἀστῶν

Ἑπ. β'.

15 αἰεὶ δ' ἀμφ' ἁρεταῖσι πόνος δαπάνα τε μάρναται πρὸς
ἐργον
κινδύνῳ κεκαλυμμένον· ἥν δ' ἔχοντες σοφοὶ καὶ πολι-
tαίς ἐδοξαν ἐμμέν.

Στρ. γ'.

Σωτήρ ὑψινεφες Ζεῦ, Κρόνιον τε ναίων λόφον
τιμῶν τ' Ἀλφεῦν εὐρὺ βέοντα Φίδαιον τε σεμνὸν ἄντρον,
ἰκέτας σέθεν ἐρχομαι Λυδίοις ἀπύων ἐν αὐλοῖς,

Ἄντ. γ'.

20 αἰτήσων πόλιν εὐανόραιοι τάνδε κλυταῖς
dαιδάλλεων, σὲ τ', Ὁλυμπιώνικε, Ποσείδανίαισιν ἱπ-
tοις
ἐπιτερπόμενον φέρειν γῆρας εὐθυμον ἐς τελευτάν,

Ἑπ. γ'.

νίων, Ψαῦμι, παρισταμένων. ὑγίεντα δ' εἰ τεῖς ὀλβον
ἄρδει,
ἐξαρκέων κτεάτεσσι καὶ εὐλογίαν προστιθείς, μὴ ματεύ-
ση θεὸς γενέσθαι.
ΟΛΥΜΠΙΟΝΙΚΑΙ ζ'
ΑΓΗΣΙΑ ΣΥΡΑΚΟΣΙΩΙ
ΑΠΗΝΗ.

Στρ. α'.

Χρυσέας ὑποστάσαντες εὔτείχει προβύρφο θαλάμον
cίονας, ὡς ὅτε θαφτόν μέγαρον,
πάξομεν· ἀρχομένον δ' ἔργον πρόσωπον
χρή θέμεν τηλαγγές· εἰ δ' εἶν μὲν Ὄλυμπιονίκας,
6 βωμῷ τε μαντείῳ ταμίας Δίως ἐν Πίσα,
συνοικιστήρ τε τάν κλεινᾶν Συρακοσσάν, τίνα κεν φύγοι
ὑμνον
κεῖνος ἀνήρ, ἐπικύρσαις ἀφθόνων ἀστῶν ἐν ἰμερταῖς
ἀοιδάις;
10

'Αντ. α'.

ιστὼ γὰρ ἐν τούτῳ πεδίῳ δαμόνιον πόδ' ἐχών
Σωστράτου νιός. ἀκλίνδυνοι δ' ἄρεται
10 οὕτε παρ' ἀνδράσιν οὕτ' ἐν ναυωί κοίλαις

Strophae.

I. 4 3. 5. 5. 4 3.
II. 2 2 2.
III. 4 2 3. 3 2 4.
τίμιαι· πολλοί δὲ μέμνανται, καλὸν εἶ τι ποναθῇ.
'Αγησία, τίν δ' αἴνος ἐτοίμος, ὃν ἐν δίκα
ἀπὸ γλώσσας 'Αδραστὸς μάντιν Ὀἰκλείδαν ποτ' ἐς
'Αμφιάρην
φθεγξατ', ἔπει κατὰ γαῖ' αὐτὸν τέ νυν καὶ φαινίμας
ὕππους ἔμαρψεν.

'Επ. α'.
15 ἐπτὰ δ' ἔπειτα πυρὰν νεκρῶν τελεσθέντων Ταλαίουνδας
ἐπεν ἐν Ὀῆβασι τοιοῦτον τι Φέπος. Ποθέω στρατιῶν
ὁφθαλμὸν ἐμᾶς, 25 ἀμφότερον μάντιν τ' ἁγαθὸν καὶ δουρὶ μάρνασθαί. τὸ
καὶ ἀνδρὶ κόμον δεσπότα πάρεστι Συρακοσίῳ.
οὐτε δύσηρις ἑών οὔτ' φῶν φιλόνεικος ἁγαν,
20 καὶ μέγαν ὀρκὸν ὠμόσσαίς τοὐτό γέ Φοι σαφέως
μαρτυρήσω· μελιφθογγοὶ δ' ἐπιτρέψωμι Μοῖσαι.

Στρ. β'.
'Ω Φίντις, ἀλλὰ ζεύξον ἣδη μοι σθένος ἡμῶν,
ἀ τάχος, ὄφρα κελεύθω τ' ἐν καθαρὰ
βάσομεν ὁκχον, ἰκωμαί τε πρὸς ἀνδρῶν
25 καὶ γένος· κείναι γὰρ εὗ ἀλλὰν ὀδὸν ἁγεμονεύσαι

ΕΠΟΔΙ.

I. —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | 1
II. —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | 1
III. —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | 1
V. —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | 1
ταύταν ἐπίστανται, στεφάνους ἐν Ὀλυμπίᾳ ἐπεὶ δέξαντο. χρή τοῖς πυλαῖς ὑμνῶν ἀναπτυνάμεν αὐταῖς.

πρὸς Πιτάναν δὲ παρ' Ἑυρώτα πόρον δεὶ σάμερον ἐλθεῖν ἐν ὁρᾷ·

'Ἀντ. β'.

ἀ τοῖς Ποσειδάωνι μιχθεῖσα Χρονίῳ λέγεται

30 παιδα Φιόπλοκον Ἐνάδναν τεκέμεν.

κρύψε δὲ παρθενίαν ὁδίνα κόλπος·

κυρίω δ' ἐν μηνὶ πέμποισ' ἀμφιπόλους ἐκέλευσεν ἦρωι πορσαίνειν δόμεν Εἰλατίδα βρέφος,

δ' ᾿Αρκάδων ἄνασσε Φαυσάνα λάχε τ' ᾿Αλφέων οίκειν·

35 ἐνθα τραφείσ' ὑπ' ᾿Απόλλωνι γλυκείας πρότου ἐψαυσ' ᾿Αφροδίτας.

'Επ. β'.

οὔδ' ἐλαθ' ᾿Αἰπτυον ἐν παντὶ χρόνῳ κλέπτοισα θεοῖο γόνων·

ἄλλ' ὃ μὲν Πυθώναδ', ἐν θυμῷ πιέσαις χόλου οὐ φατόν ὀξεία μελέτα,

⌜ψχετ' τῶν μαντευσόμενος ταύτας περ' ἀτλάτου πάθας. 65

ἄ δὲ φοινικόκροκον ζώαν καταδηκαμένα

40 κάλπιδα τ' ἀργυρέαυ, λόχιας ὑπὸ κυνάες τίκτε θεόφρονα κοῦρον. τὰ μὲν ὁ Χρυσοκόμας πραφημίν τ' ᾿Ελείθυιαν παρέστασέν τε Μοῖρας·

Στρ. γ'.

ἡλθεν δ' ὑπὸ σπλάγχνων ὑπ' ὁδίνος τ' ἐρατᾶς ᾿Ιαμος ἐσ φάος αὐτικα. τὸν μὲν κνίζομένα

45 λεπτο χαμαί' δ' δ' ᾿Ηλαυκώπτες αὐτῶν δαμάμων βουλαίσιν ἐθρέψαντο δράκοντες ἀμεμφεῖ ἰῷ μελισσάν καδόμενοι. βασιλεὺς δ' ἐπεὶ
πετράδεσσας ἔλαυνων ἰκετ’ ἐκ Πυθώνος, ἀπαντας ἐν οὐκῳ
ἐρετο παιδα, τὸν Εὔάνα τέκοι. Φοίβοι γὰρ αὐτὸν φᾶ
γεγάκειν

50 πατρός, περὶ θνατῶν δ’ ἐσεσθαι μάντιν ἐπιχθονίως
ἐξοχον, οὐδὲ ποτ’ ἐκλείψειν γενεάν.
ὡς ἄρα μάνυε. τοι δ’ οὔτ’ ὄν ἀκούσαι
οὔτ’ ἰδεῖν εὐχρωτο περπταῖον γεγενημένον. ἀλλ’ ἐν
κέκρυπτο γὰρ σχοῖνῳ βατεία τ’ ἐν ἀπειράτῳ,
55 ἵνον ξανθαίσι καὶ παμπορφύρους ἀκτίσι βεβρεγμένοις
ἀβρόν
σῶμα· τὸ καὶ κατεφάμιξεν καλεῖσθαι νῦν χρόνῳ σύμ·
pαντι μάτηρ

τούτ’ ὃνυμ’ ἄθανατον. τερπνὰς δ’ ἐπεὶ χρυσοστεφάνωι
λάβειν
καρπὸν Ὡςβας, Ἀλφεῷ μέσσῳ καταβᾶς ἐκάλεσσε Πο·
σείδᾶν’ εὐρυβιαν,
ὅν πρόγονον, καὶ τοξοφόρον Δάλου θεοδμάτας σκοπόν,
60 αἰτεών λαστρόφον τιμάν τιν’ ἐὰν κεφαλᾷ,
υπερθείριος. ἀντεθεύγγατο δ’ ἀρτιεπῆς
πατρία ὁσσα, μετάλλασέν τε νῦν· ὁρσο, τέκοι,
δεύσο πάγκοιον ἐς χώραν ῥμεν φάμας ὀπισθεν.

Στρ. δ’.

ὃκυντο δ’ υψηλοῦ πέτραν ἀλίβατον Κρονίον.

65 εὐθα Φοὶ ὀπάσε θησαυρόν δίδυμον
μαντοσύνας, τόκα μὲν φωνάν ἀκούειν
ψευδεῶν ἀγνωστον, εὖτ’ ἄν δὲ θρασυμάχανος ἐλθὼν
Ἡρακλῆς, σεμνὸν θάλος Ἀλκαίδαν, πατρὶ
ἐφράξαν τε κτίσῃ πλειστόμβροτον τεθμὸν τε μέγιστον
ἀέθλων,
70 Ζηνός ἐπ' ἀκροτάτῳ βωμῷ τὸτ' αὖ χρηστήριον θέσθαι κέλευσεν.

'Αντ. 8'.

ἐξ οἷς πολύκλειτον καθ' Ἕλλανας γένος Ἰαμιδάν.

75 τοῖς, οἷς ποτε πρῶτοι περὶ δωδέκατον ὄρομον

ναμνίστησαν θεῶν κάρυκα λιταῖς θυσίαις

πόλλα δὴ πολλαῖσιν Ἐρμᾶν εὐσεβέως, δὴ ἄγὼνας ἔχει

μοιράν τ' ἄλλοι

'Επ. 8'.

80 Ἀρκαδίαν τ' εὐάνορα τιμᾶ· κεῖνος, ὃ παῖ Σωστράτου,

οὐν βαρυγοντωποί πατρὶ κραίνει σέθεν εὐτυχίαν.

ἀντὶ ἔχει τιν' ἐπὶ γλώσσα ἀκόνας λυγρᾶς,

ματρομάτωρ ἐμὰ Στυμφαλίας, εὐανθῆς Μετώπα,

Στρ. ε'.

85 πλαξίππον ὃ Θήβαιν ἐτικτευν, ταῖς ἐρατεινῶν ὕδωρ

πίσοι, ἄνδρασὶν αἰχματαίσι πλέκων

ποικίλου ὕμνον. ὁτρυύνον μὴν ἐταῖρος,

Ἀινέα, πρῶτοι μὲν Ὁραν Παρθένιαν κελαδήσαι,

μνώνα τ' ἔπειτ', ἀρχαίον οὐείδος ἀλαθέσιν

90 λόγοις εἰ φεύγομεν, Βοιωτίαν ὑπ. ἔσσι γὰρ ἄγγελος ὅρθος,

ήμικόμων σκυτάλα Μοισάν, γλυκὺς κρατήρ ἀγαφθέγκτων ἀοιδῶν.
είπον δὲ μεμνάσθαι Συρακοσσάν τε καὶ Ὄρτυνιάς·
tὰν Ἔρων καθαρῷ σκάπτει διέπων,
ἀρτια μηδόμενος, φωικόπεταν

15 ἀμφέτει Δάματρα, λευκόπποτο το θυγατρὸς ἔφτάν,
καὶ Ζηνός Αἰτναίου κράτος. ἀδύλογοι δὲ νῦν
λύραι μολπαί τε γινώσκοντι. μὴ θράσσοι χρόνος ὀλβον
ἐφέρπων.

σὺν δὲ φιλοφροσύναις εὐηράτοις Ἀγησία δέξαιτο κῶ·


'Αντ. ε'

οἶκοθεν οἴκαδ' ἀπὸ Στυμφαλίων τείχεων ποτινισόμενον,
100 ματέρ' εὐμήλῳ λείποντ' Ἀρκαδίας. ἕγαθαί δὲ πέλοντ'
ἐν χειμερία
νυκτὶ θοᾶς ἐκ ναὸς ἀπεσκίμφθαι δῦ' ἀγκυραὶ. θεῶς
tῶν δὲ κείνων τε κλυτῶν αἴσαν παρέχοι φιλέων. 170
δέσποτα ποντόμεδον, εὐθὺν δὲ πλόον καμάτων
ἐκτὸς ἐώτα δίδου, χρυσαλακάτου πόσις
106 Ἀμφιτρίταις, ἐμῶν δ' ὑμνῷν ἄεξ' εὐτερπῆς ἄνθος.

'Επ. ε'

OLYMPIA VI.

ARTEMIS.

Coin of Stymphalos.
ΟΛΤΜΠΙΟΝΙΚΑΙ Ζ’

ΔΙΑΓΩΡΑΙ ΡΟΔΙΩΝ

ΠΤΚΤΗ.

Φιάλαν ὡς εἰ τις ἀφειαῖς ἀπὸ χειρὸς ἐλῶν ἔνδον ἀμπέλου καχλάζοισαν δρόσῳ δωρήσεται

νεάνια γαμβρῷ προπίνων οἰκοθεν οἰκάδε πάγχρυσον κορυφὰν κτεάνων

5 συμποσίων τε χάριν κάδός τε τιμάσας ἐόν, ἐν δὲ φίλων παρεῴντων θήκε νῦν ζαλωτών ὁμόφρονος εὐνᾶς. 10

'Αντ. α’.

καὶ ἐγὼ νέκταρ χυτὸν, Μοισαῖν δόσιν, ἀεθλοφόροις ἀνδράσιν πέμπτων, γλυκῶν καρπῶν φρενός, ἱλισκομαι

10 'Ολυμπία Πυθοὶ τε νικώντεσσων. ὁ δ’ ὀλβιος, ὅν φᾶμαι κατέχοντ’ ἄγαθαι.

Strophae.

I. u u:—| u u |—:|—:—|—:u u|:u u|—v:]

II. u u:—|:—:|—:|—:u u|:u u|:u u|:v:]

III. ≥:u u |—:|:u u|:v:—|—:—|u u|u u|:—|—:—|u u|—: v:]

IV. ≥:u u |—:|:u u|:v:—|—:—|u u|u u|:—|—:—|u u|—: v:]

v. —u u|:u u|:—:|—:—|u u|:—:—|u u|—:—|u u|—: v:]

VI. u u:—| u u |—:|:—:—|:u u|:u u|:v:]

I. 3 3. II. 2 4. 2. III. 2 2. IV. 3 3. V. 3 2 3. VI. 3 3.
ἀλλοτε δ' ἄλλον ἐποπτεύει Χάρις ζωθάλμιος ἀδυμελεῖ 20 θάμα μὲν φόρμιγγι παμφώνοισι τ' ἐν ἐντεσίν αὐλῶν.

'Επ. α'.

καὶ νῦν ὑπ' ἀμφοτέρων σὺν Διαγόρα κατέβαν, τὰν πνοτίαν ὑμνέων παῖδ' Ἀφροδίτας Ἀελίοιο τε νύμφαν, Ῥόδον, 25 εὐθυμάχαν ὀφρα πελώριον ἄνδρα παρ' Ἀλφεῖῳ στεφανω- σάμενον αἰνέσω πυγμᾶς ἀποινα
καὶ παρὰ Κασταλία, πατέρα τε Δαμάγγητον ἄδοντα Δίκα,
'Ασίας εὐρυχόρου τρίτολον νᾶσον πέλας ἐμβόλῳ ναιοτας 'Ἀργεία σὺν αἱχμᾶ.

Στρ. β'.

20 ἐθελήσῳ τοῖς εἰς ἄρχας ἀπὸ Τλαπολέμου ἔμνον ἀγγέλλων διορθώσαι λόγον,
'Ἡρακλέος εὐρισθενεὶ γέννα. τὸ μὲν γὰρ πατρόθεν ἐκ Δίως εὐχον-
tαῖ. τὸ δ' 'Αμυντορίδαι
ματρόθεν 'Αστυδαμείας ἀμφὶ δ' ἀνθρώπων φρασῖν ἀμπλακίαι
41 25 ἀναρίθμητοι κρέμανται. τοῦτο δ' ἀμάχανον εὐρεῖν,

ΕΡΩΤΙ

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ο τι νῦν ἐν καὶ τελευτᾷ φέρτατον ἄνδρὶ τυχεῖν. καὶ γὰρ Ἀλκμήνας κασίγνητον νόθον 50
σκάπτω θενῶν
σκήπτας ἐλαίας ἑκατενεῖν Τίρηνθι Δικύμινιον ἔλθοντ’ ἐκ
θαλάμων Μιδέας
30 τάσσε ποτε χθονὸς οἰκιστὴρ χωλωθείς. αἱ δὲ φρενῶν
ταραχαὶ
παρέπλαγξαν καὶ σοφόν. μαντεύσατο δ’ ἐσθὲν ἔλθὼν.

Ἐπ. β’.
τῷ μὲν ὁ Χρυσοκόμας εὐφέδεος ἐξ ἀδύτου ναὼν πλόουν
εἴπε Δερναίας ἀπ’ ἀκτᾶς εὐθὺν ἐς ἀμφιθάλασσαν νο-
μόν,
ἐνθα ποτὲ βρέχε θέων βασιλεὺς ὁ μέγας χρυσέας νυφά-
δεσσι πόλιν,
35 ἀνίχ’ Ἀφαίστου τέχναισιν
χαλκελάτῳ πελέκει πατέρος Ἀθαναία κορυφὰν κατ’
ἀκραν
ἀνορούσαιο’ ἀλάλαξεν ὑπερμάκει βοᾶ.
Οὐρανὸς δ’ ἐφριξὲ νιν καὶ Γαῖα μάτηρ.

Στρ. γ’.
τότε καὶ φαυσίμβροτος δαίμον ’Ττεριονίδας
40 μέλλουν ἐντειλεῖν φυλάξασθαι χρέος
παισίν φίλοις,
ὡς ἄν θεά πρῶτοι κτίσαιειν βωμὸν ἐναργεία, καὶ σεμνὰν
θυσίαν θέμενοι
75
πατρὶ τε θυμὸν ἱάναιειν κόρα τ’ ἐγχειβρόμω. ἐν δ’
ἀρετῶν
ἐβαλεν καὶ χάρματ’ ἀνθρώποισι Προμαθέος Αἰδώς.

’Αντ. γ’.
45 ἐπὶ μὰν βαῖνει τι καὶ λάθας ἀτέκμαρτα νέφος,
καὶ παρέλκει πραγμάτων ὅρθαν ὦδὸν

’Αντ. β’.
έξω φρενῶν.
καὶ τοὶ γὰρ αἰθοίσας ἔχουτες σπέρμα ἀνέβαν φλογὸς
οὐ· τεῦξαν δὲ ἀπύρως ἱερὸς
ἀλὸς ἐν ἀκροτόλει. κείνοις ο λὲν ξανθὰν ἅγαγὼν
νεφέλαν
50 πολὺν ὤσε χρύσον· αὐτὰ δὲ σφίσιν ὤπασε τέχναν

Ἐπ. γ'.

πᾶσαν ἐπιχθονίων Γλαυκώπτις ἀριστοπόνοις χερσὶ κρα-
τεῖν.

ἐργα δὲ ξωοίσιν ἐρπόντεσσι θ' ὁμοία κέλευθοι φέρον. 95
ἡν δὲ κλέος βαθύ. δαέντι δὲ καὶ σοφία μείζων ἄδολος
tελέθει.

φαντὶ δ' ἀνθρώπων παλαιαὶ
55 ἡςιες οὕτω, ὅτε χθόνα δατέοντο Ζεὺς τε καὶ ἄθάνατοι,
φανερὰν ἐν πελάγει Ἡρόδον ἐμμεν ποντίφιρ,
ἀλμυρὸς δ' ἐν βένθεσιν νάσον κεκρύφθαι.

Στρ. δ'.

ἀπεόντος δ' οὕτης ἐνδείξει λάχος Ἀελίου·
καὶ βάντι χώρας ἀκλάρωτον λίπον,
60 ἀγνὸν θεόν.

μνασθέντι δὲ Ζεὺς ἀμπαλον μέλλειν θέμεν. ἀλλὰ νυν
οὐκ εἰςσεν, ἐπεὶ πολιᾶς

εἰπέ τιν' αὐτὸς ὅραν ἐνδον θαλάσσας αἰξομέναν πεδόθεν
πολύβοσκον γαῖαν ἀνθρώποις καὶ εὐφρονα μῆλοις.

'Αντ. δ'.

ἐκέλευσεν δ' αὐτίκα χρυσάμπυκα μὲν Λάχεσιν
65 χείρας ἀντείναι, θεῶν δ' ὅρκον μέγαν
μὴ παρφάμεν,
ἀλλὰ Κρόνου σὺν παιδὶ νευσαι, φαενων ἐς αἴθέρα νυν
πεμφθείςαν ἐὰν κεφαλὰ
ἐξοπίσω γέρας ἐσσεσθαί. τελεύταθεν δὲ λόγων κο-
ρυφαι
ἐν ἀλαβεία πετοίσαι. Βλάστε μὲν ἐξ ἀλὸς ύγρᾶς
ΟΛΥΜΠΙΩΝΙΚΑΙ Ζ.

70 νάσος, ἔχει τὲ νῦν ὀξειάν ὁ γενέθλιος ἀκτίνων πατήρ,
πῦρ πνεύνων ἀρχὸς ἱππῶν· ἔνθα 'Ρόδω ποτὲ μιχθεὶς
τέκεν.
ἐπτὰ σοφότατα νοήματ' ἐπὶ προτέρων ἀνδρῶν παρα-
δεξαμένους
παῖδας, ὠν εἰς μὲν Κάμιρον
πρεσβύτατον τε 'Ἰάλυσον ἐτεκεν Λύνδον τ'. ἀπάτερθε
δ' ἔχον,
75 διὰ γαῖαν τρίχα δασσάμενοι πατριών,
ἀστέων μοῖραν, κέκληται δὲ σφιν ἔδραι.

Στρ. ε'.

tόθι λύτρον σμφορὰς οἰκτρὰς γλυκὺ Τλαπολέμῳ
ζιστατι Τιμυνθίων ἀρχαγέτα,
ἀσπερ θεοῖ,
80 μῆλαν τε κυνάσεσα σωματὰ καὶ κρίσις ἀμφ' ἡθλοῖς.
τῶν ἁνθεσι Διαγόρας
ἐστεφανώσατο δις, κλεινὰ τ' ἐν 'Ἰσθμό τετράκις εὐτυ-
χέων,
Νεμέα τ' ἄλλαν ἐπ' ἄλλα, καὶ κραναῖς ἐν 'Αθάναις. 150

' Ἀντ. ε'.

ὁ τ' ἐν 'Αργεὶ χαλκὸς ἐγών νῦν, τά τ' ἐν 'Ἀρκαδία
ἔργα καὶ Θήβαις, ἀγωνές τ' ἔννομοι
85 Βοιωτίων,
Πέλλανά τ' Ἀἰγίνα τε νικῶνθ' ἔξακις· ἐν Μεγαροσίν τ'
οὐχ ἔτερον λιθίνα
ψάφος ἔχει λόγον. ἄλλ' ὁ Ζεὺς πάτερ, νώτοισιν Ἀτα-
βυρίου
μεδεῶν, τίμα μὲν ὑμνον τεθμὸν Ὀλυμπιονίκαν.

' Ἐπ. ε'.

ἲνδρα τε πῦξ ἀρετὰν εὐρόντα, δίδοι τέ Φοι αἴδοιαν
χάριν.
καὶ ποτ' ἀστῶν καὶ ποτὶ ξείνων· ἔπει ὤμριος ἐχθρὰν ὄδὸν

ἐὐθυντορεῖ, σάφα δαέις ἀ τε Φοι πατέρων ὀρθαὶ φρένες ἐξ ἀγαθῶν

ἐχρεον. μὴ κρύπτε κοινὸν

σπέρμα ἀπὸ Καλλιάνακτος· Ἐφατίδαν τοι σὺν χαρίτεσσιν ἔχει

θαλίας καὶ πόλις· ἐν δὲ μιὰ μοῖρα χρόνου

ἀλλοτ' ἄλλοιαὶ διανθύπσοισιν αὐραῖ.

90 καὶ ποτ' ἀστῶν καὶ ποτὶ ξείνων· ἔπει ὤμριος ἐχθρὰν ὄδὸν

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θαλίας καὶ πόλις· ἐν δὲ μιὰ μοῖρα χρόνου

ἀλλοτ' ἄλλοιαὶ διανθύπσοισιν αὐραῖ.
Mατερ ό χρυσοστεφάνων ἀέθλων Οὐλυμπία,
δέσποιν' ἀλαθείας· ἵνα μάντιες ἀνδρεῖς
ἐμπύροις τεκμαίρομενοι παραπειρώνται Δίδος ἄργικεραύνον,
εἰ τιν' ἔχει λόγον ἀνθρώπων πέρι
5 μαθημένοι μεγάλαν
ἀρετὰν θυμῷ λαβεῖν,
tῶν ἐν μόχθων ἀμπυκοιάν.

Ανεται δὲ πρὸς χάριν εὐσεβείας ἀνδρῶν λιταις.
ἀλλ' ὃ Πήσας εὐδειδρον ἔπ' Ἀλφεοῦ ἄλσος,
10 τόνδε κῶμον καὶ στεφαναφορίαν δέξαι· μέγα τοι κλέος
ἀιεί,

**Strophae.**

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ΟΛΥΜΠΙΑ Β. Χ.

φτινι σὸν γέρας ἑσπητ' ἁγλαὸν.
ἀλλα δ' ἐπ' ἀλλού ἔβαν
ἀγαθῶν, πολλαὶ δ' ὀδοὶ
σὺν θεοῖς εὐπραγίαις.

15 Τιμόσθενε, ὑμείς δ' ἐκλάρωσεν πότμος
Ζηνὶ γενεθλίῳ· ὅσ σὲ μὲν Νεμέα πρόφατον,
'Αλκιμέδουντα δὲ πάρ Κρόνου λόφῳ
θηκεν Ὀλυμπιονίκαν.

ην δ' ἐσορὰν καλὸς, ἐργῷ τ' οὐ κατὰ Φειδος ἐλέγχουν
20 ἐξένευτε κρατέων πάλα δολιχόρητμον Αὔγουν πάτραν·
ἐνθα Σώτερα Δίὸς ἔξευον
πάρεδρος ἀσκεῖται Θέμις

Στρ. β'.

ἐξοχ' ἀνθρώπων. οὖθι γὰρ πολὺ καὶ πολλὰ ῥέπη,
ὁρθὰ διακρίνειν φρειν μὴ παρὰ καιρὸν,
25 δυσπαλές, τεθμὸς δὲ τις ἀθανάτων καὶ τάνδ' ἀλιερκέα
χώραν
παντοδαποίσιν ὑπέστασε ἔξευοι
κίονα δαμονίαν·
ὁ δ' ἐπαντέλλων χρόνος
τοῦτο πράσσων μὴ κάμοι.

ἐποδι.

I. " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " " 

I. 5.33.5.3. II. 33.332. III. 23.22.
30 Δωρεῖ λαῷ ταμευομέναν ἐξ Αἰακοῦ.
τὸν παῖς ὁ Δατοὺς εὑρημέδων τε Ποσειδᾶν,
Ὑλῷ μέλλοντες ἐπὶ στέφανον τεῦξαι, καλέσαντο συνεργόν
τείχεος, ἢν ὅτι μιν πεπρωμένον
ορυμένων πολέμων.
35 πτολιπόρθοις ἐν μάχαις
λάβρον ἀμπνεύσαι καπνόν.

'Επ. β'.

γλαυκοὶ δὲ ὅρακοντες, ἔτει κτίσθη νέον,
πύργον ἐσαλλόμενοι τρεῖς, οἳ δύο μὲν κάπτετον,
αὐθίν καὶ ἄτυχομένω ψυχῶς βάλον.
40 εἴς δὲ ἐσορουσε βοάσαις.
ἐννέπτε δ' ἀντίον ὅρμαινον τέρας εὐθὺς Ἀπόλλων.
Πέργαμος ἀμφὶ τεαῖς, ἡρῴς, χερὸς ἐργασίαις ἀλίσκεται.
ὡς οὖν φάσμα λέγει Κρονίδα
πεμφθεῖν βαρυγδούποι Διός.

Στρ. γ'.

45 οὐκ ἀτερ παιδὼν σέθεν, ἀλλ' ἀμα πρώτοις ἀρξεται
καὶ τετράτοις. ὡς ἄρα θεὸς σάφα Φείταις
Ξάνθου ἤπειρος ἢ καὶ Ἄμαζώνας εὐπποιοὺς καὶ ἔσ Ἰστρον
ἐλαύνων.
'Ορσοτριάων δ' ἐπ' Ἰσθμῷ ποντίᾳ
ἀρμά θοῦν τάννεν,
50 ἀποπέμπτων Αἰακοῦ
δεῖρ' ἀν' ἦπποις χρυσέαις,
καὶ Νεμέα γὰρ ὁμώς
ἐρέω ταῦταν χάριν,
τὸν δ’ ἐπειτ’ ἀνδρῶν μάχαν

Ἐπ. γ'.

ἐκ παγκρατίου. τὸ διδάξασθαι δὲ τοι
60 εἰδότι βάτερον ἀγνομον δὲ τὸ μὴ προμαθεῖν.
κουφότεραι γὰρ ἀπειράτων φρένες.
κεῖνα δὲ κεῖνος ἀν εἴποι
ξύρα περαιτέρον ἄλλων, τίς τρόπος ἀνδρα προβάσει
ξέ ιερῶν αέθλων μέλλυταν ποθεινοτάταν δόξαν φέρειν. 85
65 νῦν μὲν αὐτῷ γέρας Ἀλκιμέδων
νίκαν τριακοστὰν ἐλῶν.

Στρ. δ'.

ὁς τύχα μὲν δαίμονος, ἀνορέας δ’ οὐκ ἄμπλακὼν
ἐν τέτρασιν παίδων ἀπεθήκατο γυίοις
60 νόστον ἔχθιστον καὶ ἀτιμοτέραν γλῶσσαν καὶ ἐπίκρυ-

καὶ νόμον ἐνεπυνευσέν μένος
γήρας ἀντίπαλον.
'Αἶδα τοι λάθεται
ἀρμενα πράξαις ἀνήρ.

'Αντ. δ'

ἄλλ’ ἐμὲ χρὴ μυαμοσύναν ἀνεγείροντα φράσαι
75 χειρων ἀστον Βλεψίαδας ἐπίνικον,
ἐκτὸς οἷς ήδη στέφανος περίκειται φυλλοφόρων ἀπ’
ἀγώνων.
70 ἐστι δὲ καὶ τι θανῶντεσσιν μέρος
καὶ νόμον ἐρδομένων.
κατακρύπτει δ’ οὐ κόνις
80 συγγόνων κεδναν χάριν.
'Ερμᾶ δὲ θυγατρὸς ἀκούσας Ἰφίων
'Αγγελιάς, ἐνέποι κεν Καλλιμάχω λυπαρὸν
κόσμον Ὀλυμπία, οὐ σφι Ζεὺς γένει
ὁπασεν. ἔσλα δ’ ἐπ’ ἐσλοῖς
85 ἑργ’ ἑθέλοι δόμεν, ὅσεῖς δὲ νόσους ἀπαλάλκοι.
εὐχομαι ἀμφὶ καλῶν μοίρᾳ Νέμεσιν διχόβουλον μὴ
θέμεν.
ἀλλ’ ἀπημαντον ἅγων βίοτον
αὐτοὺς τ’ ἄεξοι καὶ πόλιν.

OLYMPIOIKAI Η’.

'Επ. δ’.

85 ἑργ’ ἑθέλοι δόμεν, ὅσεῖς δὲ νόσους ἀπαλάλκοι.

NYMPH OLYMPIA.

Coin of Elis.

EAGLE IN WREATH.
ΟΛΥΜΠΙΟΝΙΚΑΙ Θ'

ΕΦΑΡΜΟΣΤΩΙ ΟΠΟΥΝΤΙΩΙ

ΠΑΛΑΙΣΘΗ.

Στρ. a'.

Τὸ μὲν Ἀρχιλόχου μέλος
φωναίεν Ὀλυμπία, καλλίστος ὁ τριπλός κεχλαδώς,
ἀρκεσε Κρόνιον παρ' ὁχθον ἄγεμονεύσαι
κομάζοντι φίλοις Ἐφαρμόστωι σὺν ἐταίροις.

5 ἀλλὰ νῦν ἐκαταβόλων Μοισάν ἀπὸ τόξων
Δία τε φωνικοστερόταν
σεμνὸν τ’ ἐπίνειμαι
ἀκρωτήριον Ἀλίδος
tοιοῦτο βέλεσσιν,

10 τὸ δὴ ποτε Λυδὸς ἠρως Πέλοψ
ἐξάρατο κάλλιστον ἔδυν τ’ ἱπποδαμελας.

STROPHAE.

I. o: — | — | — | — [ a ]
    ≥: — | — | — | — | — | — | — |

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

III. — ≥ | — | — | — | — [ a ]
    >: — | — | — | — |
    — ≥ | — | — | — | — | — [ a ]
    >: — | — | — |

10. IV. ≤: — | — | — | — | — | — | — | — | — [ a ]
    >: — | — | — | — | — | — | ≥ | — | — | — |

I. 3 4 4. II. 4 2 4 2 4 2. III. 4 2 4 2. IV. 5 2 5.
πτερόεντα δ’ έιν γλυκὺν
Πυθώναδ’ οἰστόν· οὔτοι χαμαίϕετέων λόγων ἐφάψεαι
ἀνδρός ἀμφὶ παλαίσμασιν φόρμιγγ’ ἐλελίξων 20
15 κλεινᾶς εξ’ Ὀπόεντος, αἰνήσας ἐ καὶ υἱόν·
ἀν Θέμις θυγάτηρ τε Φοι Ἔωτειρα λέλογχεν
μεγαλόδοξος Εὐνομία,
θάλλει δ’ ἀρεταίσιν
σὸν τε, Κασταλία, πάρα
20’ Ἀλφεύ τε ρέεθρον·
ὁδει κτεφάνων ἀωτοί κλυτὰν
Δοκρῶν ἐπταείρωτι ματέρ’ ἀγλαόδενδρον.

ἐγὼ δέ τοι φίλαν πόλιν
μαλερᾶς ἐπιθέλεγων ἀοίδαίς,
25 καὶ ἀγάνορος ἤπτοι
θάσσον καὶ ναός ὑποπτέρου παντᾶ
ἀγγελίαν πέμψω ταύταν,
εἰ σὺν τυι μοιριδίῳ παλάμα
ἐξαίρετον Χαρίτων νέμομαι κάποιον· 30
30 κεῖναι γὰρ ὀπασαν τὰ τέρτιν’ ἀγαθοῖ δὲ καὶ σοφοῖ
κατὰ δαίμον’ ἀνδρεῖς

Στρ. Β’.

ἐγένοντ’. ἐπεὶ ἀντῖον
πῶς ἄν τριόδοντος Ἡρακλέως σκύταλον τίναξε χερσίν, 40

ΕΠΟΔΗ.

I.  4  4  2
II.  5  4  4  5
III.  4  2  4.
ἀνίκ’ ἀμφί Πύλον σταθεῖς ἤρειδε Ποσειδᾶν, ἤρειδεν δὲ νῦν ἄργυρεῖ τόξω πολεμιζόν
35 Φοῖβος, οὐδ’ Ἀίδας ἄκινήταν ἔχε ράβδον, βρότεα σώμαθ’ ἂ κατάγει κοίλαν ἐς ἄγνιαν
θυσικόντων; ἀπὸ μοι λόγον τοῦτον στόμα ῥίσον.
40 ἐπεὶ τὸ γε λοιδορῆσαι θεοὺς ἐξωρά σοφία καὶ τὸ κανχάσθαι παρὰ καἰρὸν

'Αντ. β'.

μανίασιν ύποκρέκει.
μὴ νῦν λαλάγει τὰ τοιαῦτ’· ἐὰν πόλεμον μάχαν τε πά-

χωρίς ἀθανάτων· φέροις δὲ Πρωτογενείας
45 ἀστεὶ γλῶσσαν, ἵν’ αἰολοβρόντα Δίὸς αἰσα
Πύρρα Δευκαλίων τε Παρνασοῦ καταβάντε
dόμον ἑθεντο πρῶτον, ἀτερ δ’
eῦνάς ὀμόδαμον
κτισσάσθαι λίθων γόνον.
50 Δαοὶ δ’ ὅνύμασθεν.
ἔγειρ’ ἐπέων σφιν οἰμον λυγν’,
aἰνεὶ δὲ παλαίων μὲν οἴνον, ἀνθεα δ’ ύμνων

'Επ. β'.

νεωτέρων. λέγοντι μᾶν
χθόνα μὲν κατακλύσαι μέλαιναν
55 ὕδατος σθένος, ἀλλὰ
Ζηνὸς τέχναις ἀνάπωτιν ἔξαίφνας
ἀντλον ἐλεῖν. κεῖνων δ’ ἔσσαν
χαλκάσπιδες ύμέτεροι πρόγονοι,
ἀρχάθεν 'Ιαπετούίδος φύτλας
60 κοῦροι κορᾶν καὶ φερτάτων Κρονίδᾶν, ἐγχώριοι βασιλής
aiei.
πρὶν Ὁλυμπίους ἀγεμῶν
θύγατρ' ἀπὸ γάς Ἐπειῶν ὁ Οπόθυντος ἀναρτᾶσαι ἐκα-
λος
μέχρι Μαυνάλιασιν ἐν δειράς καὶ ἐνεικεν
Δοκράδ, μὴ καθέλοι νῦν αἰών πότμον ἐφάυγαίς
ὁρφανῶν γενεᾶς. ἦχεν δὲ σπέρμα μέγιστον
ἀλοχος, εὐφράνθη τε Φιδῶν
ήρως θετόν νῦν,
μάτρωος δ' ἐκάλεσσέ νυν
ἰσόνυμον ἐμμεν,
70 ὑπέρφατον ἄνδρα μορφᾶ τε καὶ
ἔργοις. πόλιν δ' ὑπάσεν λαὸν τε διαίταν.

'Αντ. γ'.

άφικοντο δὲ Φοι ξένοι
ἐκ τ' Ἄργεος ἐκ τε Θηβᾶν, οἱ δ' Ἀρκάδες, οἱ δὲ καὶ
Πισᾶται·
νῦν δ' Ἀκτόρος ἐξόχως τίμασεν ἐποίκων
75 Αἰγίνας τε Μενοίτου· τοῦ παῖς ἀμ' Ἀτρείδαις
Τευθράντος πεδίον μολῶν ἐστα σὺν Ἀχιλλεῖ
μόνος, ὀτ' ἀλκάευτας Δαναοῦς
τρέφαις ἀλλαίσιν
πρύμναις Τήλεφος ἐμβάλεν·
80 ὥστ' ἐμφρονι δεῖξαι
μαθεῖν Πατρόκλου βιατὰν νῦν.
ἐξ οὗ Θέτιος γ' ἠν ὀὐλίῳ νῦν ἐν 'Ἄρει

'Επ. γ'.

παραγορεῖτο μὴ ποτε
σφετέρας ἀπερθε ταξιοῦσθαι
85 δαμασιμβρότον αἰχμᾶς.
εἶν εὐρησιεπῆς ἀναγείσθαι
πρόσφορος ἐν Μοισᾶν δόφρῳ
τόλμα δὲ καὶ ἀμφιλαφής δύναμις
εσποιτο. προξενία δ' ἁρετᾶ τ' ἥλθον
90 τιμάρος Ἰσθμίασι Λαμπρομάχου μίτραις, ὅτ' ἄμφοτεροι κράτησαν

Στρ. δ'.

μίαν ἔργου ἀν' ἀμέραν.
.aliasi δὲ δ' ἐν Κορίνθου πῦλαις ἐγένοντ' ἐπείτα χάρμαι,
ταῖ δὲ καὶ Νεμέας Ἑφαρμόστω κατὰ κόλπον.
"Ἀργεί τ' ἐσχεθε κύδος ἄνδρῶν, παῖς δ' ἐν Ἀθάναις.
95 οἴον δ' ἐν Μαραθῶι συλαθεῖς ἄγενείον
μένεν ἄγώνα πρεσβυτέρων
ἀμφ' ἀργυρίδεσσιν·
φῶτας δ' ὄξυρετεί δόλῳ
ἀπτότι δαμάσσαις
100 δήρχετο κύκλον ὅσσα βοᾶ,
ὅραίος ἐὼν καὶ καλὸς κάλλιστά τε ῥέξαις.

'Αντ. δ'.

τὰ δὲ Παρρασίῳ στρατῷ
θαμμαστὸς ἑών φάνη Ζηνὸς ἀμφὶ πανάγυριν Λυκαίου,
καὶ ψυχρὰν ὁπότ' εὐδιανὸν φάρμακον αὐράν

105 Πελλάνα φέρε· σύνδικος δ' αὐτῷ Ἰολάου
τύμβους εἰναλία τ' Ἐλευσίς ἀγγαίασιν.
τὸ δὲ φυα κράτιστον ἀπαν·
πολλοὶ δὲ διδακταῖς
ἀνθρώπων ἀρεταῖς κλέος
110 ὄρονσαν ἄρεσθαι.
ἄνευ δὲ θεοῦ σεσιγμένον
οὐ σκαῖτερον χρῆμ' ἐκαστὸν. ἐντὶ γὰρ ἄλλαι

'Επ. δ'.

όδων ὁδὸι περαλτεραι,
μία δ' οὐ' ἄπαντας ἄμμε θρέψει
115 μελέτα· σοφίαι μὲν
αἰπειναι· τοῦτο δὲ προσφέρον ἄεθλον,
ορθιον ἄρυσαι θάρσέων,
tόνδ' ἄνερα δαίμονια γεγάμεν
eὐχείρα, δεξιόγυιον, ὀρὼντ' ἀλκάν,
165
120 Αἰαντείον τ' ἐν δαίτι Φιλίαδα νικῶν ἐπεστεφάνωσε βω-
μόν.
ΟΛΥΜΠΙΟΝΙΚΑΙ Ι (ΙΑ')

ΑΓΗΣΙΔΑΜΩI ΔΟΚΡΩI ΕΠΙΖΕΦΥΡΙΩI

ΠΑΙΔΙ ΠΥΚΤΗ.

Στρ. α'.

Τὸν 'Ολυμπιονίκαν ἀνάγνωτέ μοι
'Αρχεστράτου παῖδα πόθη φρενὸς
ἐμὰς γέγραπται. γλυκὺ γὰρ αὐτῷ μέλος ὁφείλων
ἐπιλέλαθ'. Ὁ Μοίσ', ἀλλὰ σὺ καὶ θυγάτηρ
5 Ἀλάθεια Δίος, ὀρθὰ χερὶ
ἐρύκετον ψευδέων
ἐνιπαν ἀλτόξευνον.

'Αντ. α'.

ἐκαθεν γὰρ ἐπελθὼν ὁ μέλλων χρόνος
ἐμὸν καταίσχυνε βαθὺ χρέος.
10 ὅμως δὲ λύσαι δυνατὸς ὀξείαν ἐπιμομφαν
tόκος. ὃρατ' ὁν νῦν ψάφον ἐλισσομέναν
ὅπα κύμα κατακλύσσει ρέον
ὅπα τε κοινὸν λόγον
φίλαν τίσομεν ἐς χάριν.

Στροφαὶ.

I. 6.5.6. II. 6.6. III. 4.4.
OLYMPIONIKAI I (IΛ').

15 νέμει γὰρ Ἀτρέκεια πόλιν Δοκρῶν Ζευφρῶν, μέλει τέ σφισι Καλλιόπα καὶ χάλκεος Ἀρης. τράπε δὲ Κύκνεια μάχα καὶ ὑπέρβιον

19 Ἦρακλέα· πύκτας δ’ ἐν Ὀλυμπιάδι μικῶν Ἰλα φερέτω χάριν

20 Ἀγησίδαμος, ὡς Ἀχιλέως Πάτροκλος, θῆξας δὲ κε φύντ’ ἀρετὰ ποτ’ πελάριον ὀρμάσαι κλέος ἀνήρ θεοῖς σὺν παλάμα.

Στρ. β’.

ἀπονοῦ δ’ ἔλαβον χάρμα παύροι τινες,

25 ἐργὼν πρὸ πάντων βιότω βάσις.

ἀγώνα δ’ ἐξαιρέτων ἀείσα τέμπες ὁρσαν Διός, ἀν ἀρχαῖον σάματι πὰρ Πέλαπος

βωμῶν ἔξαρμιθμον ἐκτίσσατο, ἐπε’ Ποσειδάνιον

30 πέφυε Κτέατον ἀμύμωνα,

'Ἀντ. β’.

πέφυε δ’ Εὐρυτοῦν, ὡς Ἀυγέαν λάτριον ἀέκονθ’ ἐκὼν μυσθὸν ὑπέρβιον

ΕΠΟΔΙ.

| Ι. 43.4 | ΙΙ. 54.5.4 (ἐπ.) | ΙΙΙ. 4.2.4 | ΙV. 323 |
| Ι. 43.4 | ΙΙ. 54.5.4 (ἐπ.) | ΙΙΙ. 4.2.4 | ΙV. 323 |
πράσσομεν· λόγχμαις δὲ δοκεύσαις ὑπὸ Κλεωνάν
dάμασε καὶ κείνοις Ὀρακλέης ἐφ᾽ ὀδῷ,
35 ὅτι πρόσθε ποτὲ Τιρύνθιον
ἐπερσαν αὐτῷ στρατὸν
μυχοῖς ἦμενοι Ἀλιδος

Μολίσσες ὑπερφιάλοι· καὶ μᾶν ξεναπάτας
Ἐπείδον βασιλεὺς ὤπιθεν
40 οὐ̣ πολλὸν ὦν ἰδε πατρίδα πολυκτέανον ὑπὸ στερεῷ πυρὶ
πλαγαίς τε σιδάρου βαθοῦ εἰς ὄχετον
ἀτας ἱζοισαν ἐὰν πόλιν.
νείκος δὲ κρεσσώνων
ἀποθέσθ᾽ ἄπορον.
45 καὶ κείνος ἄβουλια ὑστατὸς
ἀλόγιος ἀντάσαις θάνατον αἰπτὺν οὐκ ἔξεφυγεν.

ὁ δ᾽ ἁρ᾽ ἐν Πίσα ἕλσας ὄλον τε στρατὸν
λαίαν τε πᾶσαν Διὸς ἀλκίμως
νῦς σταθμᾶτο ξάθεων ἄλογος πατρὶ μεγίστῳ.
50 περὶ δὲ πάξαις Ἀλτίν μὲν ὦν ἐν καθαρᾷ
διέκρινε, τὸ δὲ κύκλῳ πέδου
ἐθηκε δόρποι λύσιν,
tιμάσαις πόρον Ἀλφέου

μετὰ δῴδεκα ἀνάκτων θεών. καὶ πάγου
55 Κρόνου προσεθῆγαζόντο· πρόσθε γὰρ
νῶμυμοι, ἀς Οὐλόμαος ἀρχε, βρέχετο πολλά
μφαδί. ταύτα δ᾽ ἐν πρωτογόνῳ τελετὰ
παρέσταν μὲν ἄρα Μοῖραι σχεδὸν
ὁ τ᾽ ἔξελέγχων μόνος
60 ἀλάθειαν ἐντήμυμον
Χρόνος. τὸ δὲ σαφανὲς ἰῶν πόρσῳ κατέφρασεν, ὅτα τὰν πολέμου δόσιν ἀκρόθυνα διελών ἔθνε καὶ πενταετηρίδ ὅπως ἀρα ἐστασαν ἐορτάν σὺν Ὄλυμπιάδι

65 πρώτα νικαφορίαισι τε·
tὶς δὴ ποταίνιον ἔλαχε στέφανον
χείρεσσι, ποσίν τε καὶ ἄρματι,
ἀγώνιον ἐν δόξα θέμενος εὐχός, ἔργῳ καθελὼν; 70

70 στάδιον μὲν ἀρίστευσεν, εὐθὺν τόνον ποσεῖ τρέχον παῖς ὁ Λικυμνίου
Οἰονός· ἵκεν δὲ Μιδέαθεν στρατὸν ἐλαύνων· ὁ δὲ πάλα κυδαῖνων Ἑσχέμος Τεγέαν·
Δόρυκλος δ᾽ ἐφερε πυγμᾶς τέλος
75 Τίρυμβα ναίιν πόλιν·
ἀν᾽ ἵπποις δὲ τέτρασιν

ἀπὸ Μαντινέας Σάμος ὀλίροθλον·
ἀκοντι Φράστωρ δ᾽ ἐλασε σκοπόν· 80
μᾶκος δὲ Νικεύς ἐδικε πέτρῳ χέρα κυκλώσας
80 ύπὲρ ἀπάντων, καὶ συμμαχία θόρυβον
παραίθυξε μέγαν. ἐν δ᾽ ἐσπερον
ἐφλεξεν εὐφότιδος
σελάνας ἐρατὸν φάος.

άειδετο δὲ πάν τέμενος τερπναίσι θαλλαὶς

85 τὸν ἑγκώμιον ἁμφὶ τρόπον.
ἀρχαὶς δὲ προτέραις ἐπόμενοι καὶ νυν ἐπωνυμιάν χά-

90 νίκας ἀγερόχου, κελαδησόμεθα
βροντάν καὶ τυρπάλαμον βέλος

95
ορσικτύπου Δίος,
90 εν άπαντι κράτει
αίθωνα κεραυνὸν ἀραρότα.
χλιδώσα δὲ μολπὰ πρὸς κάλαμον ἀντιάξει μελέων,

trak' εὔκλει Δίρκα χρόνῳ μὲν φάνεν·
άλλ', διὰ παῖς έξ ἀλόχον πατρί
95 ποθεινὸς ἱκοντι νέωτατος τὸ πάλιν ἡδη.
μάλα δέ Φοι θερμαίνει φιλότατι νόου·
ἐπεὶ πλοῦτος ὁ λαχὼν ποιμένα
ἔπακτον ἀλλότριον,
θυάσκουτι στυγερώτατος.

100 καλ ὅταν καλὰ Φέρξαις ἄοιδᾶς ἄτερ,
'Αγησίδαμ', εἰς 'Αίδα σταθμὸν
ἀνὴρ ἰκηταί, κενεὰ πνεῦσαι ἐπορε μόχθῳ
βραχὺ τι τερπνοῦ. τὸν δ' ἀδυνησὶς τε λύρα
γλυκῆς τ' αὐλὸς ἱναπάσσει χάριν.
105 τρέφοντι δ' εὐρ' κλέος
cόραι Πιερίδες Δίος.

ἐγὼ δὲ συνεφαπτόμενος σπουδᾶ, κλυτὸν ἔθνος
Δοκρῶν ἀμφέπεσον μέλιτι
εὔανόρα πόλιν καταβρέχων· παῖς' ἔρατον δ' 'Αρχε-
στράτου
110 αὖνησα, τὸν εἶδον κρατέοντα χερὸς
ἀλκά βωμὸν παρ' 'Ολύμπιον
κείνου κατὰ χρόνου,
ιδέα τε καλὸν
όρα τε κεκραμένον, ἅ ποτε
115 ἀναιδέα Γανυμήδει μόρον ἄλαλκε σὺν Κυπρογενεῖ.
"Εστιν ἀνθρώποις ἀνέμων ὅτε πλείστα
χρήσις, ἐστιν δ' οὐρανίων ὕδατων,
οὐβρίων παιδῶν νεφέλας.
εἰ δὲ σὺν πόνῳ τις εὖ πράσσει, μελιγάρνες ὕμνοι
5 ὑστέρων ἀρχαὶ λόγων
tέλληται καὶ πιστῶν ὄρκιων μεγάλαις ἀρεταῖς.

ἀφθόνητος δ' αἶνος Ὀλυμπιονίκαις
οἶτος ἀγκειταί. τὰ μὲν ἀμετέρα
γλώσσα ποιμαίνειν ἑθέλει.
10 ἐκ θεοῦ δ' ἀνὴρ σοφαῖς ἀνθεῖ πραπίδεσσίν ὁμολογοί
ἰσθε νῦν, Ἀρχεστράτου
παι, τεῖς, Ἀγνοίδαμε, πυγμαχίας ἑνεκεν

κόσμον ἐπὶ στεφάνῳ χρυσέας ἐλαίας
ἀδυμελῆ κελαδήσω,
15 τῶν Ἐπιζευρίων Λακρῶν γενεὰν ἀλέγων.
ἐνθα συγκωμάξατ᾽ ἐγγυάσομαι
ἔμμιν, ὁ Μοῦσας, φυγόξεινον στρατὸν
μηδ' ἀπειρατον καλῶν,
ἀκρόσοφον δὲ καὶ αἰχματὰν ἀφίξεσθαι. τὸ γὰρ
20 ἐμφυές οὔτ᾽ αἰθῶν ἀλώτηξ
οὔτ᾽ ἐρίβρομοι λέοντες διαλλάξαντο Ἐθνος.

Epodus.

COIN OF KNIDOS.
ΟΛΥΜΠΙΩΝΙΚΑΙ ΙΒ'  
ΕΡΓΟΤΕΛΕΙ ΙΜΕΡΑΙΩΙ
ΔΟΛΙΧΕΙ.  

Στρ.  

Δίσσομαι, παῖ Ζηνός 'Ελευθερίου,  
'Ιμέραν εύρισθενε' ἀμφυτόλει, Σώτειρα Τύχα.  
τὴν γὰρ ἐν πόντῳ κυβερνῶνται θοαὶ  
νάες, ἐν χέρσῳ τε λαίψηροι πόλειοι.  
5  
κάγοραι Βουλαφόροι. αἳ γε μὲν ἀνδρῶν  
pόλλ' ἀνω, τὰ δ' αὐτ κάτω ψεῦδη μεταμόνια τάμνοισαι  
kυλίνδοντ' ἐλπίδες.'  

'Αντ.  

σύμβολον δ' οὗ πό τις ἐπιχθονίων  
πιστὸν ἀμφὶ πράξιος ἐσσομένας εὖρεν θεόθεν,  
τῶν δὲ μελλόντων τετύφλωνται φραδαί.  
10 πόλλα δ' ἀνθρώποις παρὰ γνώμαν ἐπεσεν,  
ἐμπαλίων μὲν τέρψιος, οἱ δ' ἀνιαραῖς  

ΣΤΡΟΦΗΑΙ.  

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

I. 5 5 2.  II. 4 2 4 2.  III. 5 2 5 4.  
C
άντικύρσαντες ζώνες ἐσολὼν βαθὺ πῆματος εὖ μικρῷ πεδάμειψαν χρόνῳ.

"Επ.

νυὲ Φιλάνορος, ἦτοι καὶ τεά κεν,
ἐνυδομάχας ἀτ' ἀλέκτωρ, συγγόνῳ παρ' ἑστίᾳ
15 ἀκλένης τιμὴ κατεφυλλορόησε ποδῶν,
εἰ μὴ στάσις ἀντιάνειρα Κυνσίας σ' ἀμερεὶ πάτρας.
γὺν δ' Ὀλυμπία στεφάνωσάμενος
καὶ δίς ἐκ Πυθώνος ἴσθμοι τ', Ἐργότελες,
θερμὰ Νυμφάν λουτρὰ βαστάζεις, ὦμιλέων παρ' οἴκειαις
ἀροῦραις.

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I. ||< || < ||< ||<
II. || < ||< ||< ||<||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< ||< |
ΟΛΥΜΠΙΟΝΙΚΑΙ ΙΙ'  

ΕΝΟΦΩΝΤΙ ΚΟΡΙΝΘΙΩ: 
ΣΤΑΔΙΟΔΡΟΜΩ: ΚΑΙ ΠΕΝΤΑΘΛΩ." 

Στρ. α'.

Τρισολυμπιονικαν 
επαινεων οίκου ἀμερον ἀστοῖς, 
ξένοις δὲ θεράποντα, γνώσομαι 
τὰν ὀλβίαν Κόρινθου, Ἰσθμίου 
5 πρόθυρον Ποτειδάνος, ἀγλαόκουρν.
ἐν τῷ γὰρ Εύνομία ναίει, κασιγνήτα τε, βάθρον πολίων 
ἀσφαλές,
Δίκα καὶ ὁμότροφος Εἰρήνα, ταμίαι ἀνδράσι πλοῦτον, 
χρύσεαι παιδεῖς εὐβούλου Θέμιτος.

'Aντ. α'.

ἐθέλοντι δ' ἀλέξειν 
10 Τβρίν, Κόρον ματέρα θρασύμυθον.
ἐχὼ καλά τε φράσαι, τόλμα τε μοι 
εὐθεία γλῶσσαν ὄρνυει λέγειν.

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**Strophae.**

<table>
<thead>
<tr>
<th>Strophe</th>
<th>meter</th>
<th>feet</th>
<th>notes</th>
</tr>
</thead>
<tbody>
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<td>I.</td>
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<td><img src="image" alt="feet" /></td>
<td><img src="image" alt="notes" /></td>
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<tr>
<td>II.</td>
<td><img src="image" alt="meter" /></td>
<td><img src="image" alt="feet" /></td>
<td><img src="image" alt="notes" /></td>
</tr>
<tr>
<td>III.</td>
<td><img src="image" alt="meter" /></td>
<td><img src="image" alt="feet" /></td>
<td><img src="image" alt="notes" /></td>
</tr>
</tbody>
</table>

I. 3.6.5.5.6.  II. 5.5.  III. 3.3.6.
62

62

OLYMPIA XIII.

άμαχον δὲ κρύψαι τὸ συγγενὲς ἠθος.

υμμυν δὲ, παιδεῖς Ἀλάτα, πολλὰ μὲν νικαφόρον ἀγιαίαν ὁπασαν

15 ἀκραις ἀρεταῖς ὑπερελθόντων ἱεροῖς ἐν ἀέθλοις, πολλὰ δὲ ἐν καρδίαις ἀνδρῶν ἐβαλον

"Επ. α'.

ταῖ Διωνύσου πόθεν ἐξέφανεν

σὴν βοηλάτα χάριτες διθυράμβω;

20 τὴς γὰρ ἑπτεῖοι ἐν ἑντεσσιν μέτρα,

η θεὸν ναοῖσιν οἰωνῶν βασιλέα διδυμον ἐπέθηκ'; ἐν δὲ Μοῖοι ἀδύπνοος,

ἐν δ' Ἀρης ἀνθεὶ νεὼν οὐλίαις αἰχμαίσιν ἀνδρῶν.

Στρ. β'.

ὑπατ' εὐρυ Φανᾶσσων

25 Ολυμπίας, ἀφθόνητος ἑπεσσιν

γένοιο χρόνου ἄπαντα, Ζεὺς πάτερ,

καὶ τόνδε λαὸν ἄβλαβη νέμων

Ξενοφόντος εὐθυμε δαίμονος οὐρον.

dέξαι τὲ Φοι στεφάνων ἐγκώμιον τεθρόν, τὸν ἀγεὶ πεδίων ἐκ Πίσας,

30 πενταέθλοις ἀμα σταδίου νικῶν δρόμον ἀντεβολήσεν τῶν ἀνήρ θυατός οὐπω τὶς πρότερον.

ΕΠΟΔΙ.

| I. | > | ~ | ~ | L | ! | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |
| II. | = | = | | | | | | | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |
| III. | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |
| IV. | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

I. 3 3 2. 2 3. II. 6 6. III. 4 3. 4 2. IV. 4 4.
"Αντ. β'.

δύο δ' α'τόν ἔρεψαν
πλόκοι σελίνων ἐν Ἰσθμιάδεσσιν
φανέντα. Νέμεα τ' οὖκ ἀντιξεῖν.

35πατρὸς δὲ Θεσσαλοῖς' ἐπ' Ἀλφεοῦ
ρέεθροισιν αὖγλα ποδῶν ἀνάκειται,
Πυθός τ' ἔχει σταδίου τιμῶν διαύλου τ' ἀελίῳ ἀμφ' ἐνί,
μηνὸς τ' Φοι

τωντοῦ κραναῇς ἐν Ἑλὴναίης τρία Φέργα ποδαρκῆς
ἀμέρα θήκε κάλλιστ' ἀμφὶ κόμαις,

"Επ. β'.

40Ελλώτια δ' ἐπτάκις. ἐν δ' ἀμφιάλουσί Ποτειδάνος
tεθμοίσιν
Πτοιοδώρῳ σιν πατρὶ μακρότεραι
Τερψία θ' ἐμφον' Ἑριτίμω τ' ἀοίδαι.

δ' σασα τ' ἐν Δελφοῖσιν ἀριστεύσατε
ἡδὲ χόρτος ἐν λέοντος, δηρίομαι πολέσων

45περὶ πλήθει καλῶν, ὡς μᾶν σαφῆς
οὐκ ἄν εἰδείην λέγειν ποντιάν ψάφων ἀριθμόν.

"Στρ. γ'.

ἐπεται δ' ἐν ἐκάστῳ
μέτρου νοῆσαι δὲ καιρὸις ἀριστοῖς.

ἐγα δὲ Φίδιος ἐν κοινῷ σταλεῖς

50μῆτιν τε γαρύφων παλαυγῶν
πόλεμον τ' ἐν ἠρωίαις ἀρεταῖσιν
οὐ ψεύσομι ἀμφὶ Κορώνθῳ, Σίσυφον μὲν πυκνότατον
παλάμαις ὡς θέων,
καὶ τὰν πατρὸς ἀντία Μηδειὰν θεμέναν γάμον αὐτά, τ' ἐν

55τὰ δὲ καὶ ποτ' ἐν ἀλκά
πρὸ Δαρδάνου τειχέων ἐδόκησαν
ἐπ’ ἀμφότερα μαχαῖν τάμνειν τέλοις,
τοι μὲν γένει φίλῳ σὺν Ἀτρέος
'Ελέναν κομίζοντες, οἱ δ’ ἀπὸ πάμπαυν
60 εἰργοῦντες· ἐκ Δυκιάς δὲ Γλαῦκον ἐλθόντα τρόμεον
Δαμαίω. τοῖς μὲν
ἐξεύχετ’ ἐν ἀστεί Πειράνας σφετέρου πατρὸς ἀρχὰν
καὶ βαθὺν κλάρον ἔμμεν καὶ μέγαρον.

"Επ. γ'.

δὲ τὰς ὀφίωδεος νίφον ποτὲ Γοργώνος ἡ πόλλ' ἀμφὶ κρου-
νοῖς
Πάγασον ζεύξαι ποθέων ἐπαθεῖν,
65 πρίν γέ Φοι χρυσάμπυκα κούρα χαλινῶν
Παλλὰς ἤνεγκ’· ἐξ ὀνείρου δ’ αὐτικά
ἡν ὑπάρ. φῶνασε δ’. Εὔδειος, Αἰολίδα βασιλεῖον;
ἄγε φίλτρον τὸδ’ ὕππειον δέκευ,
καὶ Δαμαίω νυν θύων ταῦρον ἀργάεντα πατρὶ δεῖξον.

Στρ. δ'.

70 κυνάγιας ἐν ὠρφίᾳ
κυώσοντι Φοι παρθένοις τόσα Φευτεῖν
ἐδοξεῖν· ἀνὰ δ’ ἐπαλτ’ ὀρθῷ ποδὶ.
παρκείμενον δὲ σγαλαβὼν τέρας,
ἐπιχώριον μάντιν ἀσμενὸς εὗρεν,
75 δεῖξεν τε Κοιρανίδα πάσαν τελευτὰν πράγματος, ὡς τ’
ἀνὰ βωμῷ θεᾶς
κοιτάξατο νῦκτ’ ἀπὸ κείνου χρήσιος, ὡς τὲ Φοι αὐτὰ
Ζηνὸς ἐγχεικεράνου παῖς ἐπορευ.

'Αντ. δ'.

δαμασίφρονα χρυσόν.
ἐνυπνίω δ’ ὁ τάχιστα πιθέσθαι
80 κελήστατο νυν, ὅταν δ’ εὐρυσθευεὶ
kαρταίποδ’ ἀναρύγ Γαίαδχῳ,
θέμεν Ἡππεία βωμὸν εὔθὺς Ἀθάνα.
τελεί δὲ θεῶν δύναμις καὶ τὰν παρ’ ὀρκον καὶ παρὰ
Fedpida κούφαν κτίσιν.

ητοὶ καὶ ὁ καρτερὸς ὀρμαίνων ἔλει Βελλεροφόντας,
85 φάρμακον πρότεινον ἁμφὶ γέννη,

Ἐπ. 8′.

"ππον πτερόεντ’ ἀναβᾶς δ’ εἰθὺς ἐνόπλια χαλκωθεῖς
ἐπαιζεν.

σὺν δὲ κείνω καὶ ποτ’ Ἀμαζόνιδων
αιθέρος ψυχρᾶς ἀπὸ κόλπων ἐρήμων
τοξόταν βάλλων γυναικείοιν στρατόν,
90 καὶ Χίμαιραν πῦρ πνέοισαν καὶ Σολύμοις ἐπεφνεν.

dιασωπᾶσομαι Φωι μόρον ἐγὼ.

τὸν δ’ εὖ Οὐλύμπῳ φάτναι Ζηνὸς ἀρχαῖα δέκονται.

Στρ. 6′.

ἐμε δ’ εἰθὺν ἄκοντων

ἐντα ρόμβου παρὰ σκοπὸν οὐ χρῆ

95 τὰ πολλὰ βέλεα καρτύνειν χεροῖν.

Μοίσαις γὰρ ἀγλαοθρόνοις ἐκὼν
‘Ολυγαίθδαισίν τ’ ἔβαν ἐπίκουρος.

‘Ισθμοὶ τὰ τ’ ἐν Νεμέα παύρῳ γ’ ἔπει θῆσῳ φανέρ’ ἀθρο’,

135 ἀλαθῆς τε μοι

ἐξορκὸς ἐπέσσεται ἐξηκοντάκι δὴ ἀμφοτέρωθεν

100 ἀθύγλωσσος βοὰ κάρυκος ἐσλοῦ.

Ἀντ. 6′.

τὰ δ’ Ὁλυμπία αὐτῶν

ἐοικεν ἥδη πάροιθε λελέχθαι.

τὰ τ’ ἐσόμενα τὸτ’ ἀν φαίην σαφές.

νῦν δ’ ἔλπομαι μὲν, ἐν θεῶ γε μᾶν

105 τέλος: εἰ δὲ δαίμων γενέθλιοι ἔρποι,

Δι τούτ’ Ἐνυαλίῳ τ’ ἐκδόσομεν πράσσειν. τὰ δ’ ὑπ’ ὀφρύν Παρνασσία,
εξ. Ἄργει τ' ὀσσα καὶ ἐν Θῆβαις. ὀσα τ' Ἀρκάς ἀνάσσων
μαρτυρήσει Λυκαίου βωμὸς ἀνάξ,

Πέλλανα τε καὶ Σικυῶν καὶ Μέγαρ Αἰακίδαν τ' εὐρέκες
ἀλσος,

110 ἃ τ' Ἐλευσίς καὶ λιπαρά Μαραθών,
ταί θ' ὑπ' Αἰτνας ψυλόφου καλλιπλουτοι
πόλεις, ἃ τ' Εὔβοια. καὶ πᾶσαν κατὰ
'Ελλάδ' εὐρήσεις ἐρευνῶν μᾶσον ἡ ὡς ἰδέμεν.
ἀνα, κοιφείσειν ἐκνεύσαι ποσίν·
115 Ζεὺ τέλει', αιδῶ δίδοι καὶ τύχαν τερπνῶν ἀλυκείαν.
ΟΛΥΜΠΙΟΝΙΚΑΙ ΙΔ'.

ΑΣΩΠΙΧΩΙ ΟΡΧΟΜΕΝΙΩΙ

ΠΑΙΔΙ ΣΤΑΔΙΕΙ.

Στρ. α'.

Καφρισίων ύδάτων

λαχοίσαι αύτε ναίετε καλλιπόωλον ἐδραν,

οἷς τοπαράς ἀοίδιμοι βασίλειαι

Χάριτες 'Ορχομενού, παλαιγόνων Μινυᾶν ἐπίσκοποι,

5 κλυτ', ἐπεὶ εὐχομαί. σὺν γὰρ ὕμμιν τὰ τε τερπνὰ καὶ
tὰ γλυκὲ ἀνεταῖ πάντα βροτοῖς,
eἰ σοφός, εἰ καλὸς, εἰ τοῖς ἀγυλαῖς ἀνήρ.

οὔδὲ γὰρ θεοὶ ἀγνῶν Χαρίτων ἄτερ
κοιρανέουσιν χοροῦς οὕτε δαίτας· ἀλλὰ πάντων ταμίαι

10 ἔργων ἐν οὐρανῷ, χρυσότοξον θέμεναι παρὰ

Πύθιον 'Απόλλωνα θρόνους,

ἀνασον σέβοντι πάτρος 'Ολυμπίου τιμάν.

STROPHAE.

I. > : ~ ~ | ~ ~ | ~ ~ ||

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

III. ~ ~ | ~ ~ | ~ ~ | ~ ~ || ~ ~ | ~ ~ | ~ ~ ||

IV. ~ ~ | ~ ~ | ~ ~ | ~ ~ || ~ ~ | ~ ~ ||

V. ~ ~ | ~ ~ | ~ ~ | ~ ~ || ~ ~ | ~ ~ ||

VI. ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ || ~ ~ | ~ ~ ||

VII. > : ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ || ~ ~ | ~ ~ ||

VIII. > : ~ ~ | ~ ~ | ~ ~ | ~ ~ || ~ ~ | ~ ~ | ~ ~ ||

I. 3. 6. 6. II. 4 4. III. 3 2 3. IV. 5. 5. V. 3 3.

VI. 4 4 2. VII. 3 2 3. VIII. 4 3 4.

C 2
ὁ πότυν Ἀγαλαία
φιλησίμολπε τ' Ἐυφροσύνα, θεῶν κρατίστου
15 παιδεῖς, ἐπακοοίτε νῦν, Θαλία τε
ἐρασίμολπε, Φιδοίσα τόνδε κώμον ἐπ' εὑμενεὶ τύχα
κούφα βιβώντα. Λυδῖα γὰρ Ἀσωπίχου ἐν τρόπῳ
εἰν μελέταις τ' αἰείδων ἔμολον,
οὔ νεκ' Ὀλυμπιώνικος Ἀ Ὑμύεια
20 σεὶ Φέκατι. μελαντειχέα νῦν δόμον
Ферсевφόνας ἐλθέ, Φαχοῖ, πατρὶ κλυτὰν φέροιο' ἀγ.
γελίαν,
Κλεύδαμον ὁφρ' ἴδοιο' νῦν εἴπης, ὃτι Φοί νεάν
κόλποις παρ' εὐδόξοις Πίσας
ἔστεφάνωσε κυμίμων ἀέθλων πτεροῖσι χαίταν. 35

Persephone.
Coin of Orchomenos.
ΠΤΟΙΩΝΙΚΑΙ.

ΠΥΘΙΟΝΙΚΑΙ Α'.

ΙΕΡΩΝΙ ΑΙΤΝΑΙΩ

АРМАΤИ.

Στρ. α^

χρυσάεφόρμμαξεν Ἀπόλλωνος καὶ ἱπποκάμπων σύνδικον Μουσάν κτέανον τὰς ἀκούει μὲν βάσις, ἁγλαίας ἀρχάς, πείθοντος δ' ἀoidoί σάμασιν, ἀγησιχόρων ὡπόταν προσμιών ἁμβολαὶ τεῦχης ἐλεύσομένα.

καὶ τὸν αἰχματῶν κεραυνὸν σβεννύεις ἁρενάου πυρὸς. εὔδει δ' ἀνὰ σκάπτῳ Διὸς αἰετός, ὥκειαν πτέρνυ' ἁμφοτέρωθεν χαλάξαις,

Strophae.

I. ἔτη | --- || ἔτη | --- | --- | --- | --- | --- || ---
     | --- || --- | --- | --- | --- | --- | --- || ---
     | --- || --- | --- | --- | --- | --- | --- || ---
     | --- || --- | --- | --- | --- | --- | --- || ---
     | --- || --- | --- | --- | --- | --- | --- || ---

II. ὡ | ὡ | ὡ | --- || ὡ | --- || --- || --- || --- || --- || --- || --- || --- || ---
     | --- || --- | --- | --- | --- | --- | --- || --- || --- || --- || --- || --- || --- || --- || ---
     | --- || --- | --- | --- | --- | --- | --- || --- || --- || --- || --- || --- || --- || --- || ---
     | --- || --- | --- | --- | --- | --- | --- || --- || --- || --- || --- || --- || --- || --- || ---

III. --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | ---

I. 25. 452. II. 42. 343. 42. III. 5345.
Ἀρχὸς οἰωνῶν, κελαίνωτιν δ' ἐπὶ Φοι νεφέλαν
ἀγκύλῳ κρατὶ, γλεφάρων ἄδυ κλαίστρον, κατέχενας· ὃ
ἀνευθει λιπῶν
γηρῶν νότον αἰωρεῖ, τεαῖς
10 ῥιπαίσι κατασχόμενοι. καὶ γὰρ βιατὰς Ἀρης, τραχεῖαν
έγχεων ἀκμᾶς, ιαίνει καρδίαν
κώματι, κῆλα δὲ καὶ δαμόων θέλγει φρένας, ἀμφὶ τε
Δατοίδα σοφία βαθυκόλπων τε Μοισάν.

Ἑπ. α'.
ὡσσα δὲ μὴ πεφίληκε Ζεὺς ἀτύξονται βοῶν
Πιερίδων αἴοντα, γὰν τε καὶ πόντον κατ' ἀμαμάκετον,
15 ὡς τ' ἐν αἰνὰ Ταρτάρῳ κεῖται, θεών πολέμιος,
Τυφώς ἑκατοντακάρανως· τὸν ποτε
Κιλίκιον θρέψεν πολυώνυμον ἄντρον· νῦν γε μᾶν
tαι θ' ὑπὲρ Κύμας ἄλιρκείες ὥχθαι
Σικελία τ' αὐτοῦ πιέζει στέρνα λαχνάεντα· κλων δ' ὁ
οὐρανία συνέχει,
30 νιφόεσσ' Αἰτνα, πάνετες χίωνος ὄξειας τιθήνα.
ΠΥΘΙΟΝΙΚΑΙ Α'.

Στρ. β'.

τάς ἑρεύγονταί μὲν ἀπλάτον πυρὸς ἁγνόταται
ἐκ μυχῶν παγαί· ποταμῷ δ' ἀμέραισιν μὲν προχέοντι
ρόου καπνοῦ
αἰθῶν'· ἀλλ' ἐν ὀρφναίσιν πέτρας
φοινίσσα κυλινδομένα φλὸξ· ἐς βαθείαν φέρει πόντον
πλάκα σὺν πατάγῳ.

25 κείμον δ' Ἀφαίστοιο κρονιοῦς ἐρπετὸν
dεινοτάτους ἀναπέμπει· τέρας μὲν θαυμάσιοι προσιδέ-
σθαι, θαύμα δὲ καὶ παρεόντων ἀκούσαι,

'Αντ. β'.

οἱον Λίτνας ἐν μελαμφύλλοισ δέδεται κορυφαῖς
καὶ πέδῳ, στρωμά δὲ χαράσσου’ ἀπαν νότον ποτικε-
κλυμένον κεντεῖ.

εἰ, Ζεῦ, τίν εἰς Φανδάνειν,

30 δὲ τούτ’ ἐφέπεις ὅρος, εὐκάρπτοι γαῖας μέτωπον, τοῦ μὲν
ἐπωνυμίαν
κλεινὸς οἰκιστήρ ἐκύδανεν πόλιν
γειτονα, Πυθιάδος δ' ἐν δρόμῳ καρφί ἀνέειπε νυν ἀγγέλ-
λών Ἰέρωνος ὑπὲρ καλλινίκου

'Επ. β'.

ἀρμασί. ναυσιφορίτοις δ' ἀνδράσι πρώτα χάρις
ἐς πλὸν ἀρχομένοις πομπαῖοι ἐλθεῖν οἷρον· ἐοικότα
γάρ

35 καὶ τελευτᾷ φερτέρου νόστου τυχεῖν. ὃ δὲ λόγος
tαύταις ἐπὶ συντυχίαις δόξαν φέρει
λοιπὸν ἐσσεθαί στεφάνοις νυν ὑποίες τε κλυτὰν
καὶ σὺν εὐφώνοις θαλίαις ὀνυμαστάν.
Λύκια καὶ Δάλοι' ἀνάσσων Φοῖβε, Παρνασσοῦ τε κράναν
Κασταλίαν φιλέων,

40 ἐθελήσαις ταῦτα νόφ τιθέμεν εὐανδρὸν τε χώραν.

Στρ. γ'.

ἐκ θεῶν γὰρ μαχανεῖ πᾶσαι βροτέαις ἀρεταῖς.
καὶ σοφοὶ καὶ χερσὶ βιαται περιγλωσσοί τ’ ἐφυν.
ἀνδρὰ δ’ ἐγὼ κείνον
ἀνήσαι μενοινῶν ἔλπομαι
μὴ χαλκοπάρασον ἁκοῦθ’ ὡσεὶ’ ἀγῶνος βαλεῖν ἔξω πα-
λάμας δονέων,
45 μακρὰ δὲ ρίψαις ἀμεῦσασθ’ ἀντίοις.
εἰ γὰρ ὁ πᾶς χρόνος ὀλβον μὲν οὕτω καὶ κτεάνων δόσιν
εὐθύνοι, καμάτων δ’ ἐπίλασιν παράσχοι.

'Αντ. γ.

ἡ κεν ἀμνάσειεν, οἷας ἐν πολέμοισι μάχαις
τλάμονι ψυχὰ παρέμειν, ἀνίχ’ εὐρίσκοντο θεῶν παλά-
μαις τιμάν,
οίλαν οὔτις Ἑλλάνων δρέπειν,
50 πλούτου στεφάνῳ’ ἄγερωχον. νῦν γε μᾶν τὰν Φιλοκτή-
tαο δίκαι έφέπων
ἐστρατεύθη. σύν δ’ ἀνάγκα μην φίλον
καὶ τις ἐων μεγαλάνωρ ἔσανεν. φαντὶ δὲ Λαμβόθεν
ἔλκει τειρόμενον μεταβάσκοντας ἔλθεῖν

'Επ. γ’.

ἵρωας ἀντιθέους Πολάντος νῦν τοξόταν.
δς Πριάμοιο τόλιν πέρσεν, τελεύτασεν τε τόνους Δανα-
οῖς,
55 ὁσθενεὶ μὲν χρατὶ βαίνων, ἄλλα μοιρίδιον ἤν.
οὔτω δ’ Ἱέρωνι θέσι ὀρθοτήν πέλου
τὸν προσέρπουτα χρόνον, δὴ ἔρειται καὶ ἰρὰThrowable
Μοίσα, καὶ πὰρ Δεινομείνει κελαδήσαι
πίθεο μοι ποιών τεθρίππων. χάρμα δ’ οὐκ ἀλλότριον
νικαφορία πατέρος,
60 ἂν’ ἐπεὶ’ Αἴτνας βασιλεῖ φίλιον ἐξεύρομεν ὑμνον.

Στρ. δ’.

tὸ πόλιν κείναν θεόδματω σὺν ἐλευθερίᾳ
’Τελλίδος στάθμας Ἱέρων ἐν νόμοις ἐκτίσον’. ἐθέλοντι
dὲ Παμφύλου

62

PYTHIA I.
καὶ μάν Ἡρακλείδαν ἐκγονοί ὀχθαὶς ὑπὸ Ταυγήτου ναϊώντες αἰεὶ μένειν τεθροῖσιν ἐν Ἀἰγιμιοῦ

65 Δωρίεις. ἔσχον δ' Ἀμύκλας ὀλβιοῖς,
Πυρόθεν ὀρνύμενοι, λευκοπόλων Τυνδαρίδαν βαθύδοξοι
γείτονες, ὄν κλέος ἀνθησεν αἰχμᾶς.

'Αντ. δ'.

Ζεῦ τέλει, αἰεὶ δὲ τοιαύταν Ἀμένα παρ’ ὑδῷρ
ἀῖραν ἁστοῖς καὶ βασιλεύσιν διακρίνειν ἐτύμοιν λόγον
ἀνθρώπων. 

σὺν τοι τίν κεν ἄγητήρ ἄνήρ,

70 νιὼ τ’ ἐπιτελλόμενος, δάμον γεραιρῶν τράποι σύμφωνον
ἐς ἡσυχίαν.

λίσσομαι νεῦσον, Κρονίων, ᾧ μερον
ὄφρα κατ’ οἴκον ὁ Φοίνιξ ὁ Τυρσανός τ’ ἀλαλατὸς ἔχη,

ναυσίστονον ὑβριν ἱδῶν τῶν πρὸ Κύμας.

'Επ. δ'.

οία Συρακοσίων ἀρχῇ δαμασθέντες πάθον,
ὁκυπόρον ἀπὸ ναϊῶν ὁ σφίν ἐν πόντῳ βάλεθ’ ἄλικιαν,

75 Ἐλλάδ’ ἐξέλκων βαρείας δούλειας. ἀρέομαι

πάρ μὲν Σαλαμίνος Ἀθαναίων χάριν

μισθόν, ἐν Σπάρτα δ’ ἔρεω πρὸ Κιθαιρώνος μάχαν,

ταῖσι Μήδειοι κάμον ἀγκυλότοξοι,

παρὰ δὲ τῶν εὔνυδρον ἀκτάν Ἐμέρα παζδεσσιν ὑμνον

Δεινομένος τελέσαις,

80 τὸν ἐδέξαντ’ ἀμφ’ ἀρετᾷ, πολεμίων ἀνδρῶν καρόντων.

Στρ. ε’.

καίρόν εἰ φθέγξαιο, πολλῶν πείρατα συντανύσας
ἐν βραχεῖ, μεῖων ἐπεται μᾶρμος ἀνθρώπων. ἀπὸ γὰρ

κόρος ἀμβλύνει

160

ἀιανῆς ταχείας ἔλπιδας.

ἀστῶν δ’ ἀκοὰ κρύφιον θυμὸν βαρύνει μάλιστ’ ἐσλοίσων

ἐπ’ ἀλλοτρίους.
\[85 \text{ ἀλλ' ὅμως, κρέσσων γὰρ οἰκτιρμοῦ φθόνος,} \\
\text{μὴ παριεῖ καλὰ. νῶμα δικαίῳ περὶδαλίῳ στρατὸν: ἀφευ-} \\
\text{δεῖ δὲ πρὸς ἀκμοὺν χάλκειε γλῶσσαν.} \]

'Αντ. ε'.

\[eύ τι καὶ φλαύρων παραιθύσσει, μέγα τοι φέρεται \]
\[πάρ σέθεν. πολλῶν ταμίας ἔσσι. πολλοὶ μάρτυρες \]
\[ἀμφότεροι πιστοί. \\
eὐανθεῖ δ' ἐν θρᾶγα παρμένων, \]
\[90 ἔπερ τι φιλείς ἀκοαν ἀδείαν αἰεὶ κλύειν, μὴ κάμνε λίαν \]
\[δαπάναις. \\
éξεῖ δ' ὅσπερ κυβερνάτας ἀνὴρ \]
\[ἵστιον ἀνεμόν. μὴ δολωθῆς, ὦ φίλος, εὐτραπέλους \]
\[κέρδεσο' ὀπιθόμβροτον αὐχεμιά δόξας \]

'Επ. ε'.

\[οῖον ἀποιχομένων ἀνδρῶν διαίταν μανύει \]
\[καὶ λογίοις καὶ ἀοίδοις. οḅ φθίνει Κρόλσον φιλόφρων \]
\[ἀρετά. \]
\[95 τὸν δὲ ταύρον χαλκέῳ καυτήρα νηλεὰ νῶν \]
\[ἐχθρῷ Φάλαιρι λατεῖς παντὰ φάτις, \]
\[ὀυδὲ νῦν φόρμιγγες ἑπιστροφίαν κοινωνίαν \]
\[μαθακαί παῖδων ὀρασοι δέκονται. \]
\[τὸ δὲ παθεῖν εὐ πρῶτον ἄεθλων. εὐ δ' ἀκουέιν δευτέρα \]
\[μοῦρ'. ἀμφότεροι δ' ἀνὴρ \]
\[100 ὅς ἀν ἔγκυρσῃ, καὶ ἐλη, στέφανον ὑψιστὸν δέδεκται. \]

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**HEAD OF NIKE.**

Demareteion of Gelon I., B.C. 480.

**VICTORIOUS QUADRIGA.**

Coin of Syracuse.
ΠΥΘΙΟΝΙΚΑΙ Β'

ΙΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩ.

ΑΡΜΑΤΙ.

Στρ. α'.

Μεγαλοπόλεις ὁ Συράκοσαι, βαθυπολέμου τέμενος Ἄρεος, ἀνδρῶν ἵππων τε σιδαροχαρμᾶν δαμό-
νια τροφοί,

υμμίν τὸ δὲ τάν λιπαρᾶν ἀπὸ Ἡθῆναν φέρων
μέλος ἔρχομαι ἁγιελίαν τετραορίας ἔλελιçθονος,

τηλαγεῖσιν ἀνέδησεν Ὀρτυγίαν στεφάνοις, 10

ποταμίας ἔδος Ἀρτέμιδος, ὡς οὐκ ἄτερ

κείμης ἀγαναίσιν ἐν χερσὶ ποικιλανίους ἐδάμασσε πώ-

λους.

"Αντ. α'.

ἐπὶ γὰρ ἥσχειρα παρθένος χερὶ διδύμα

ὁ τ' ἐναγωγός Ἐρμᾶς αἰγιλάντα τίθησι κόσμου, ξεστὸν

ἐπεὶ δὴν ἔδρανον

Strophae.

I. 43. 3 4 3.

II. 6 3 4 5. 6 3 4.

III. 3 3 3.
ἐν θ’ ἀρματα πεισιχάλινα καταΞεγνύη
σθένος ἵππειον, ὀροστριάιαν εὐρυβιαν καλέων θεόν.
ἀλλοι δὲ τις ἐτέλεσσεν ἀλλος ἀνήρ
eὐαχέα βασιλεύσιν ἕμνον, ἀποιν’ ἀρετᾶς.
15 κελαδέωντι μὲν ἀμφὶ Κινύραν πολλάκις
φᾶμαι Κυπρίων, τὸν ὁ χρυσοχαίτα προφρόνως ἐφίλησ’
Ἀπόλλων,

Ἐπ. α’.

ἱερέα κτίλον Ἀφροδίτας· ἄγει δὲ χάρις φίλων ποίνιμος
ἀντὶ Φέργων ὀπιζομένα·
σὲ δ’, ὁ Δεινομένεις παῖ, Ζεσφρία πρὸ δόμων

Δοκρίς παρθένος ἀυπνεῖ, πολεμίων καμάτων ἕξ ἀμαχάνων
20 διὰ τεαυ δύναμιν δρακεῖσι’ ἀσφαλέας.
θεβὸν δ’ ἐφετμαίς Ἰξίνα φαντὶ ταῦτα βρότοις
λέγειν ἐν πτερόειντι προχῷ
παντὰ κυλινδόμενον·
τὸν εὐφρεγέταν ἀγανάξις ἀμοιβαίς ἐποιχομένους τίνεσθαι.

Στρ. β’.

25 ἐμαθε δὲ σαφές. εὐμενέσσι γὰρ παρὰ Κρονίδαις
γλυκὸν ἐλῶν βιοτον, μακρὸν οὐχ ὑπέμεινεν ὄλβον, μακρο-
μέναις φρασὶν
"Ἡρας ὁτ’ ἐράσσατο, τῶν Δίος εὐναῖ λάχον

ΕΠΟΔΙ.

I. II. 1111 | 111 | 1111 | 111 | 111 | 111 | 111 | 1111 | 1111 | 1111 | 1111
III. || | 111 | 111 | 111 | 111 | 111 | 111 | 111 | 111 | 111
IV. 111 | 111 | 111 | 111 | 111 | 111 | 111 | 111 | 111 | 111 | 111
V. 111 | 111 | 111 | 111 | 111 | 111 | 111 | 111 | 111 | 111 | 111
VI. 111 | 111 | 111 | 111 | 111 | 111 | 111 | 111 | 111 | 111 | 111

I. 44. II. 33. III. 43. 433. IV. 42. 242. V. 32. 3. VI. 424.
πολυγαθεῖς· ἀλλὰ νῦν ὑβρις εἰς ἡθανοῦ ὑπεράφανον ὤρσεν· τάχα δὲ παθῶν ἐυκότ' ἀνήρ
30 εξαιρετον ἔξε μόχθον. αὐ δύο δ' ἀμπλακίαι 
φερέπονοι τελέοντι· τὸ μὲν ἦρως ὅτι
ἐμφύλιον αἴμα πρῶτιστος οὐκ ἄτερ τέχνας ἐπέμιξε θνα-
toὶς·

'Αντ. β'.

ὅτι τε μεγαλοκευθέσσιν ἐν ποτε θαλάμοις
Διὸς ἄκοιτιν ἐπειράτο. χρή δὲ κατ' αὐτὸν αἰεί παντὸς ὀραὶν μέτρον.
35 εὔναι δὲ παράτροποι ἐς κακότατ' ἀθρόον
ἐβαλὸν ποτε καὶ τὸν ἐλόντα, ἔπει νεφέλα παρελέξατο,
ψευδὸς γολυκὴ μεθέπτων, ἁίδρις ἀνήρ·
εἴδος γὰρ ὑπεροχώτατα πρέπειν Οὐρανίδᾶν
θυγατέρι Κρόνου· ἀντε δὸλον αὐτὸ θέσαν
40 Ζηνὸς παλάμαι, καλὸν πήμα. τὸν δὲ τετράκναμον
ἐπραξε δεσμόν,

'Επ. β'.

ἐδώ ἀθλοθοῦν ὅγ'· ἐν δ' ἀφύκτοισι γνωστέδαις πεσὼν τὰν
πολύκοινον ἀνδέξατ' ἄγγελιαν.
ἀνέψ Φοι Χαρίτων τέκεν γόνων ὑπερφίαλον,
μόνα καὶ μόνου, οὔτ' ἐν ἀνδράσι γερασφόρον οὔτ' ἐν
θεῶν νόμοις·
τὸν ὅνυμαξε τράφισα Κένταυρον, δε
45 ὑπ' ομοίσι Μαγνητίδεσσι ἐμίγνυτ' ἐν Πάλιον
σφυροῖς, ἐκ δ' ἐγένοντο στρατὸς
θανυαστός, ἀμφοτέροις
ὀμοίοι τοκεῦσι, τὰ ματρόθεν μὲν κάτῳ, τὰ δ' ὑπερθε πα-
τρός.

Στρ. γ'.

θεὸς ἀπαν ἐπὶ Φελπίδεσσι τεκμαρ ἀνύεται,
50 θεὸς, δ' καὶ πτερόεντ' αἰετόν κίχε, καὶ θαλασσαίοιν παρα-
μείβεται
δελφίνα, καὶ υψιφρόνων τιν’ ἐκαμψε βροτῶν, ἐτέροσι δὲ κύδως ἁγήραν ταρέδωκ’. ἐμὲ δὲ χρεών, φεύγειν δάκος ἁδινόν κακογοριάν. έίδον γὰρ ἐκάς ἐων ταπόλλα’ ἐν ἀμαχανία
55 ψυχερούν Ἀρχίλοχον βαρυλόγοις ἐχθεσίν πιαμόμενον· τὸ πλουτεῖν δὲ σὺν τὰ χα πότμοι σοφίας ἀριστον.

'Αντ. γ'.

τὐ δὲ σάφα νυν ἔχεις, ὑλευθέρα φρενὶ πεπαρεῖν, πρῦταν κύριε πολλάν μὲν εὐστεφάνων ἀγνιᾶν καὶ στρατοῦ. εἰ δὲ τις ἤδη κτεάτεσσι τε καὶ περὶ τιμᾶ λέγει
60 ἐτέρον τιν’ ἄν’ Ἐλλάδα τῶν πάροιδε γενέσθαι ὑπέρτερων, χαύνη πραπέδι παλαιμονεῖ κενεᾶ. εὐανθέα δ’ ἀναβάσομαι στόλον ἀμφ’ ἀρετὰ κελαδέων. νεότατι μὲν ἀρήγει θράσος
dεινῶν πολέμων· ὀθεν φαμὶ καὶ σὲ τὰν ἀπείρονα δόξαν εὐρεῖν,

'Επ. γ'.

65 τὰ μὲν ἐν ὑποσοάισιν ἀνδρεσσὶ μαρνάμενον, τὰ δ’ ἐν πεζόμαχαισι· βουλαὶ δὲ πρεσβύτεραι ἀκίνδυνον ἐμοὶ Φέτος σὲ ποτὶ πάντα λόγον ἐπάμειν παρέχοντι. χαίρε. τὸδε μὲν κατὰ Φοίνισσαν ἐμπολὰν
μέλος υπὲρ πολιᾶς ἀλὸς πέμπτεται· τὸ Καστόρειον δ’ ἐν Αἰολίδεσσι χωρδαῖς θέλων
70 ἀθρησον χάριν ἐπτακτύπου φόρμιγγος ἀντόμενος.
γένοι οἶος ἐσσὶ μαθῶν· καλὸς τοι πίθων παρὰ παισίν, αἰεί

Στρ. δ’.

καλὸς. ὁ δὲ Ραδάμανθὺς εἰ πέπραγεν, ὅτι φρενῶν
ἐλαχε καρπόν ἀμώμητον, οὐδ' ἀπάταισι θυμὸν τέρπεται ἐνδοθεν,
75 οίρα θυθύρων παλάμαις ἐπετ' αἰει βροτῶν.
ἀμαχων κακῶν ἀμφότεροις διαβολιάν ὑποφάτιες,
ὄργας ἀτενεῖς ἀλωπέκων ἵκελοι.
κερδοὶ δὲ τί μάλα τούτο κερδαλέουν τελέθει;
ἀτε γάρ εἰνάλιον πόνον ἐχοίσας βαθὺ
80 σκευᾶς ἐτέρας, ἀβάπτιστος εἶμι φελλὸς ὡς ὑπὲρ ἔρκος ἀλμας.

'Αντ. δ'.

ἀδύνατα δ' ἔτος ἐκβαλείν κραταίον ἐν ἁγαθοίς
δόλιον ἀστόν· ὦμος μᾶν σαίνων ποτὶ πάντας, ἁγάν
πάγχυν διαπλέκει.
οὗ Φοι μετέχων θράσεος. φίλων εἰς φιλείν·
potὶ δ' ἐχθρῶν ἀτ' ἐχθρός ἐὼν λύκῳ δίκαι ὑποθεύσο-

μαι,
85 ἀλλ' ἄλλοτε πατέων ὁδοίς σκολιαῖς.
ἐν πάντα δὲ νόμον εὐθύγλωςος ἀνὴρ προφέρει,
παρὰ τυραννῆι, χωπτόταν ὁ λάβρος στρατῶς,
χώταν πόλιν οἱ σοφοί τηρέωντι. χρή δὲ πρὸς θεον οὐκ
ἐρίζειν,

'Επ. δ'.

ὅς ἀνέχει ποτὲ μὲν τὰ κείνων, τῶτ' άυθ' ἐτέροις ἐδωκεν
μέγα κύδος. ἀλλ' οὐδὲ ταῦτα νόουν
90 ιαίνει φθονερῶν· στάθμας δὲ των ἐλκόμενοι
περισσάς ἐνέπαξαν ἐλκοι ὀδυναρον ἐὰ πρόσθε καρδία,
πρὶν ὁσα φροντίδι μητίονται τυχεῖν.
φέρειν δ' ἐλαφρῶς ἐπαυχέων λαβόντα ξυγὸν
ἀρήγει· ποτὶ κέντρου δὲ τοι
95 λακτιζέμεν τελέθει
ὁλοσθηρὸς ὦμος. ἀδύνατα δ' εἴη με τοῖς ἁγαθοῖς ὀμι-

λείν.

175
ΠΥΘΙΟΝΙΚΑΙ Γ'.

ΙΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩΝ

ΚΕΛΗΤΙ.

Στρ. α'.

'Ήθελεν Χείρωνά κε Φιλυρίδαν,
εἰ χρεῶν τοῦθ' ἀμετέρας ἀπὸ γλώσσας κοινῶν εὐξασθαί
Εἶπος,
ζώειν τὸν ἀποιχόμενον,
Οὐρανίδα γόνον εὐρυμέδοντα Κρόνου, βάσσασι τ' ἀρχεῖν
Παλιόν Φηρ' ἀγρότερον,

5 νοῦν ἔχοντ' ἀνδρῶν φιλον· οἶος ἔων θρέψειν ποτὲ
tέκτονα νωδυνίας ἀμερον γυιαρκέος Ἀσκλαπίον,
ήρα παντοδαπὰν ἀλκτήρα νοῦσων.

'Αντ. α'.

τὸν μὲν εὐίππου Φλεγύα θυγάτηρ
πρὶν τελέσσαι ματροπόλῳ σὺν 'Ελειθυίᾳ, δαμεῖσα χρυ-
σέως

15

STROPHAE.

ΠΥΘΙΟΝΙΚΑΙ Γ'.

30 τὸξοισιν ὑπ’ Ἀρτέμιδος
ἐν θαλάμῳ, δόμου εἰς Ἀίδα κατέβα τέχνας Ἀπόλλωνος.
χόλος δ’ οὐκ ἀλήθιος
γίνεται παϊδών Δίως. ἀ δ’ ἀποφλαυρίζαισά νιν
ἀμπλακιάσι φρενών, ἄλλου αἰνήσει γάμου κρύβδαν
πατρός,
pρόσθεν ἀκειρεκόμα μιχθεῖσα Φοίβῳ,

15 καὶ φέροισα σπέρμα θεοῦ καθαρόν.
οὐκ ἔμειν’ ἐλθεῖν τρύπεζαν νυμφίαν,
οὐ δὲ παμφώνων ἰαχὰν ὑμενίων, ἄλκες
οἷα παρθένοι φιλέοισιν ἑταῖραι
ἐσπερίαις ὑποκουρίζεσθ’ ἀοιδαῖς· ἀλλὰ τοι

20 ἤρατο τῶν ἀπεόντων· οί καὶ πολλοὶ πάθον.
ἐστὶ δὲ φύλον ἐν ἀνθρώποις ματαιότατον,
ὦστε αἰσχύνων ἐπιχώρια παπταίνει τὰ πόρσω,
μεταμφώνια θηρεύων ἀκράντοις ἐλπίσιν.

Στρ. β’.

ἐσχε τοιαύταν μεγάλαν ἄΦάταν
25 καλλιπέτπλου λήμα Κορωνίδος. ἐλθόντος γὰρ εὐνάσθη
ξένου

ΕΡΩΝ

| I. | I | I | — | — — — — — | — | — | — | — |
| II. | — | — | — — — — — — — — — — | — | — |
| III. | — | — — — — — — — — — — | — | — | — | — | — | — | — |
| IV. | — | — | — — — — — — — — — — | — | — | — | — | — | — |

I. 5.2.2.5.2. II. 23.3.2.2. III. 52.3.3.25. IV. 2.2.2.
λέκτροισιν ἀπ’ Ἀρκαδίας.

οὐδ’ ἔλαθε σκοπόν· ἐν δ’ ἄρα μηλοδόκῳ Πυθώνι τόσσαις
ἀιεν ναοῦ βασιλεὺς
Δοξίας, κοινᾶν παρ’ εὐθυτάτῳ γνώμαν πιθών,
πάντα Φίσαντι νόῳ· ψευδέων δ’ οὐχ ἀπτεται· κλέπτει
τε νυν
30 οὐθεὸς οὐ βροτὸς ἔργος οὔτε βουλαῖς.

'Αντ. β'.

καὶ τότε γνοὺς Ἰσχυος Εἰλατίδα
ξεύλεαν κοίταν ἀθεμίν τε δόλον, πέμψεν κασιγνήταν
μένει
θύουσαι ἀμαιμακέτω
ἐς Δακέρειαν. ἐπεὶ παρὰ Βοιβιάδος κρημνοίςιν ὄκει
παρθένοις. δαίμον δ’ ἔτερος
35 ἐς κακὸν τρέψας ἐδαμάσσατο νυν· καὶ γειτόνων
πολλοὶ ἐπαύρον, ἀμά δ’ ἐφθαρεν. πολλὰν ὀρεὶ πῦρ ἐξ
ἐνὸς
σπέρματος ἐνθορὸν ἀἴστωσεν ὅλαν.

'Επ. β'.

ἀλλ’ ἐπεὶ τείχει θέον ἐν ξυλίνῳ
σύγγονοι κούραν, σέλας δ’ ἀμφεδραμεν
40 λάβρον Ἀφαίστου, τότ’ ἐείπεν Ἀπόλλων. Οὐκέτι
τλάσομαι ψυχὰ γένος ἀμὸν ὀλέσσαι
οἰκτροτάτῳ θανάτῳ ματρὸς βαρείᾳ σὺν πάθα.
(descends)
45 καὶ ρά νυν Μάγνητι φέρων πόρε Κενταύρῳ διδάξαι
πολυπήμονας ἀνθρώποισιν ἴαοθαί νόσους.

Στρ. γ’.

τοῦς μὲν ὡς, ὀσσοὶ μόλον αὐτοφύτων
ἐλκέων ξυνάονες, ἡ πολιὼ χαλκῷ μέλη τετρωμένοι
ἡ χερμαδι τηλεβόλω.
50 ἡ θερινῷ πυρὶ περθόμενοι δέμας ἡ χειμώνι, λύσας ἄλλον ἀλλοίων ἄχεων
ἔξαγεν, τόσο μὲν μαλακαῖς ἐπαοιδαῖς ἄμφητων,
tοὺς δὲ προσανέα πίνοντας, ἡ γυνίοις περάπτων πάντοθεν
φάρμακα, τοὺς δὲ τομαῖς ἐστάσεν ὀρθούς.

ἀλλὰ κέρδει καὶ σοφία δέδεται.

55 ἐπιταπευ καὶ κείσον ἀγάνοροι μισθῷ χρυσὸς ἐν χερσὶν
φανεῖς ἀνδρὸς ἐκ θανάτου κομίσαι
ἡδή ἀλοκότα· χερσὶ δ᾽ ἄρα Κρονίων βίψαις δὲ ἄμφοιν
ἀμπυοαῖ στέρνων καθέλεν
فشέως, αἰθὼν δὲ κεραυνὸς ἐνέσκιμψεν μόρον.
χρῆ τὰ Φειοκότα πὰρ δαμόνων μαστεγμέναν θναταῖς
φρασίν,
60 γνώντα τὸ πὰρ ποδὸς, οἷας εἰμὲν αἴσας.

Ἐπ. γ᾽.

μὴ, φίλα ψυχή, βίον ἀθάνατον
σπεύδε, τὰν δ᾽ ἐμπρακτόν ἀντλεί μαχανάν.
εἰ δὲ σώφρων ἄντρον έναί ἐπὶ Χείρων, καὶ τί Φοι
φιλτρον ἐν θυμῷ μελιγάριες ὕμνοι
65 ἀμέτεροι τίθεν· ἱατηρά τοῖ κέν νυν πίθον
καὶ νυν ἐσολοίᾳ παρασχεῖν ἀνδράσιν θερμὰν νόσων
ἡ τινα Δατοίδα κεκλημένον ἦ πατέρος.
καὶ καὶ ἐν ναυσίν μόλον Ἰονίαν τέμνων θάλασσαν
'Αρέθουσαν ἐπὶ κράναν παρ' Ἀιτναῖον ξένου,

Στρ. δ᾽.

70 ὁς Συρακόσσασι τέμει βασιλεὺς
πραῖὼς ἀστότος, οὐ φθονέων ἀγαθωὶς, ξεῖνοις δὲ θαυμαστὸς
πατήρ,
tῷ μὲν διδύμας χάριτας
eἰ κατέβαν ύγίειαν ἁγῶν χρυσέαν κόμῳ τὸ ἀέθλων
Πιθίων αὐγήνας στεφάνοις,
τοὺς ἄριστεύων Φερένικος ἔλθεν Κίρρα ποτέ,
75 ἀστέρος οὐρανίου φαμὶ τηλαυγέτερον κεῖνῳ φάος
ἐξικόμαν κε βαθὺν πόντου περάσαις.

'Ἀντ. δ'

ἀλλ᾽ ἐπεύξασθαί μὲν ἔγων ἔθελω
Ματρί, τὰν κοῦρα παρ᾽ ἐμὸν πρόθυρον σὺν Πανὶ μέλ.
pονται θαμὰ
σεμνὰν θεὸν ἐννύχαι.
80 εἴ δὲ λόγον συνέμεν κορυφάν, Ἰέρων, ὀρθὰν ἐπίστα,
μανθάνου ὦσθα προτέρων
ἐν παρ᾽ ἐσόλον πήματα σύνδυο δαίονται βροτοῖς
ἀθάνατοι· τὰ μὲν ὄν ὅπον νῦν κύποι κόσμῳ δέρειν,
ἀλλ᾽ ἀγαθοὶ, τὰ καλὰ τρέψαντες ἐξω.

'Επ. δ'.

τιν δὲ μοῖρ᾽ εὐδαιμονίας ἐπεται.
85 λαγέταν γάρ τοι τύραννον δέρκεται,
eἴ τιν ἀνθρώπων, ὁ μέγας πότμος. ἀλὼν δ᾽ ἀσφαλῆς
οὐκ ἔγεντ᾽ οὖν᾽ Αἰακίδα παρὰ Πηλεῖ
οὐτε παρ᾽ ἀντιθέως Κάδμῳ· λέγονται μᾶν βροτῶν
ἀλβον ὑπέρτατον οὐ σχεῖν, οὔτε καὶ χρισαμπύκων
90 μελπομενῶν ἐν ὅρει Μοισάν καὶ ἐν ἐπταπύλοις
ἀιὸν Θῆβαίς, ὁπόθ᾽ Ἀρμονίαν γὰμεν βωῶτιν,
ὁ δὲ Νηρέος εὐβούλου Θέτιν παῖδα κλυτάν.

Στρ. ε'.

καὶ θεοὶ δαίσαντο παρ᾽ ἀμφοτέροις,
καὶ Κρόνου παιδὰς βασιλῆας ὦδον χρυσέας ἐν ἐδραῖς,
ἐδύνα τε

95 δέξαντο· Δίως δὲ χάριν
ἐκ προτέρων μεταμεθάμενοι καμάτων ἐστάσαν ὅρθὰν
καρδίαν. ἐν δ᾽ αὐτὲ χρόνῳ
τὸν μὲν ὀξεῖας θύγατρες ἐρήμωσαν πάθαις.
εὐφροσύνας μέρος αἰ τρεῖς· ἀτὰρ λευκωλένῳ γε Ζεὺς
πατὴρ
ήλυθεν ἐς λέχος ἵμερτὸν Θυώνα.

'Ἀντ. ε'.

100 τοῦ δὲ παις, ὄντερ μόνον ἀθανάτα
tίκτεν ἐν Θῆλα Θέτις, ἐν πολέμῳ τόξος ἀπὸ ψυχῶν
λυπών
ὡρσεν πυρὶ καϊμένος
ἐκ Δαναῶν γόνον. εἰ δὲ νῦν τις ἔχει θνατῶν ἀλαθείας
όδον, χρὴ πρὸς μακάρων
τυγχάνουτ' εὗ πασχέμεν. ἄλλοτε δ' ἄλλοιαί πυνοί
105 ψυπτετάν ἀνέμων. ὄλβος οὐκ ἔσε μακρὸν ἀνδρῶν ἔρχεται,
pάμπολυς εὗτ' ἄν ἐπιβρίσας ἐπηται.

'Ἐπ. ε'.

σμικρὸς εὖ σμικροῖς, μέγας εὖ μεγάλοις
ἐσσομαι· τοῦ ἁμφέπουν' αἰεὶς φρασὶν
δαίμον' ἁσκήσω κατ' ἐμὰν θεραπεύων μαχανάν.

110 εἰ δέ μοι πλούτων θεὸς ἄβρον ὀρέξαι,
ἐλπίδ' ἐχω κλέος εὐρέσθαι κεν ψυχον πρόςω.
Νεστορα καὶ Δύκιον Σαρπηδόν', ἀνθρόπων φάτις,
ἐξ ἐπέων κελαδευνών, τέκτονες οἰα σοφοὶ
ἀρμοσαν, γινώσκομεν. ἀ δ' ἀρετὰ κλειναὶς ἀοιδαῖς
115 χρονία τελέθει. παύροις δὲ πράξασθ' εὔμαρες.
ΠΥΘΙΟΝΙΚΑΙ Δ'.

ΑΡΚΕΣΙΛΑΙ ΚΥΡΗΝΑΙΩ

ΑΡΜΑΤΙ.

Σάμερον μὲν χρή σε παρ' ἀνδρὶ φίλῳ
στὰμεν, εὐίππου βασιλῆι Κυράνας, ὄφρα κωμάξωντι σὺν
'Αρκεσίλα,
Μοίσα, Δατοίδασιν ὀφειλόμενον Πυθώνι τ' αὐξῆς οὐρὸν
ὕμνων,
ἐνθα ποτὲ χρυσέων Διὸς αἰήτῳ πάρεδρος
οὐκ ἀποδάμου 'Απόλλωνος τυχόντος ἱεα
χρῆσεν οἰκιστήρα Βάττον καρποφόρον Διβύας, ἰερὰν
νάσον ὡς ἡδη λιπῶν κτίσσειεν εὐάρματον
πόλιν ἐν ἀργινῷντι μαστῷ,

καὶ τὸ Μηδείας ἐποσ ἀγκομίσαι

'Αντ. α'.

ΣΤΡΟΦΗΔΗ."
10 ἔβδομα καὶ σὺν δεκάτα γενεὰ Θήραυν, Αἰήτα τὸ ποτε ἐκεῖνης
παῖς ἀπέτυνεος ἀθανάτου στόματος, δέσποινα Κόλχων.
εἴπε δ' οὕτως
ἡμιθεοίσιν Ἰάσωνος αἰχματάτο ναῦτας·
Κέκλυτε, παίδες ὑπερθύμων τε φωτῶν καὶ θεῶν·
φαμὶ γὰρ τάσδ' ἐξ ἀληθλάκτου ποτὲ γὰς Ἑπάφου κό-φαν

15 ἀστέων ρίζαν φυτεύσεσθαι μελησίμβροτον
Δίὸς ἐν Ἁμμωνος θεμέθλοις.

'Επ. α'.

ἀντὶ δελφίνων δ' ἐλαχυπτερύγων ὑπούς ἀμείψαντες
θόας,
ἀνία τ' ἀντ' ἔρετρων δίφρους τε νωμάσοισιν ἄελλόποδας.
κείνος ὀρνις ἐκπελευτάσει μεγαλὰν πολύν

20 ματρόπολιν Θήραν γενέσθαι, τὸν ποτὲ Τριτώνίδος ἐν
προχοῖς
λίμνας θέως ἀνέρι Φειδομένῳ γαῖναν διδόντι
ζεινία πρὸφαθεῖν Εὐφαμος καταβὰς
δέξατ'. αἰδεῖον δ' ἐπὶ Φοι Κρονίων Ζεὺς πατὴρ ἐκλαγέε
βροντάν·

40

Εποδί.

Ε. 252. Π. 323. Γ. 43. 243. Δ. 42 Β. 252.
γάρ νόστον πρόφασις γλυκεροῦ κάλυτοι μείναι. φάτο δ' Εὐρύτυλος Ταϊάνχου παῖς ἀφθίτον Ἐνυσίδα ἐμμεναι· γίνωσκε δ' ἐπενεγμένους· ἄν δ' εἰδος ἄρταξας ἀροῦρας
35 δεξιτερὰ προτυχὸν ξένων μάστεψε δῶναι. οὐδ' ἀπίθησέ νυν, ἀλλ' ἦρως ἐπ' ἀκταίσιν θορῶν χειρὶ Φοι χειρ' ἀντερείσαις δέξατο βώλακα δαιμονίαν. 65 πεύθομαι δ' αὐτῶν κατακλυσθείσαν ἐκ δούρατος ἐναλίαν βὰμεν σὺν ἁλμα

'Επ. β'.
40 ἐσπέρας, ὑγρῷ πελάγει σπομέναν. ἦ μᾶν νυν ὀτρυνον θαμά

λυσιπόνους θεραπόντεσσιν φυλάξαι· τῶν δ' ἐλάθοντο φρένες·
καὶ νυν ἐν ταῖς ἀφθίτον νᾶσῳ κέχυται Διβύς 70
εὐρυχόρου σπέρμα πρὶν ὄρας. εἰ γὰρ οἶκοι νυν βάλε πᾶρ χθόνιον

"Αίδα στόμα. Ταῖναρον εἰς ἑράν Ἐυφάμος ἐλθών,
45 ύδας ὀπτάρχου Ποσειδάνιον ἄναξ,
τῶν ποτ' Εὐρώπη Τιτνοῦ θυγάτηρ τίκτε Καφισοῦ παρ' ὄχθαις.
τετράτων παιδών κ’ ἐπιγεινομένων
αἰμά Φοι κείναν λάβε σὺν Δαναοῖς εὐρεῖαν ἀπειρον.
τότε γάρ μεγάλας ἐξανίστανται Δακεδαίμονος Ἀργεῖος τε κόλπου καὶ
Μυκηνᾶς.

50 νῦν γε μὲν ἀλλοδαπῶν κριτῶν εὐρήσει γυναικῶν
ἐν λέχεσιν γένος, οὐ κεν τάνδε σὺν τιμᾶ θεῶν
νάσον ἐλθόντες τέκωνται φῶτα κελαινεφέων πεδίων
dεσπόταν· τὸν μὲν πολυχρύσῳ ποτ’ ἐν δώματι
Φοῖβος ἀμνάσει θέμισσιν

'Αντ. γ.

55 Πύθιον ναὸν καταβάντα χρόνῳ
ὑστέρῳ νάσσι πολείς ἀγαγέν Νείλοιο πρὸς πῖον τέμενος
Κρονίδα.

ἡ ῥὰ Μηδείας ἐπέων στίχες. ἐπταξαν δ’ ἀκίνητοι
σιωπά
ἡρωες ἀντίθεου πυκνῶν μῆτιν κλύνουτες.
ὁ μάκαρ νιὲ Πολυμνάστοι, σὲ δ’ ἐν τούτῳ λόγῳ

60 χρησμὸς ὠρθωσεν μελίσσας Δελφίδος αὐτοματῶ κε-
λάδῳ·
ἀ σε χαίρειν ἐς τρὶς αὐδάσασα πεπρωμένον
βασιλε’ ἀμφανεν Κυράνα,

'Επ. γ.

δυσθρόου φωνάς ἀνακρινόμενον ποινα τίς ἐσται πρὸς
θεῶν.

ἡ μάλα δὴ μετὰ καὶ νῦν, ὅτε φοινικανθέμου ἦρος ἄκμα,

65 παισὶ τούτοις ὄγδουν θάλλει μέρος Ἀρκεσέλας·
tῷ μὲν Ἀπόλλων ἃ τε Πυθὸ κύδος ἐξ ἀμφικτιόνων
ὑπορευ
ὑπποδρομίας. ἀπὸ δ’ αὐτὸν ἐγὼ Μοίσαισι δόσω
καὶ τὸ πάγχρυσον νάκος κριοῦ· μετὰ γὰρ
κεῖνο πλευσάντων Μινῶαν, θεότομποι σφισι τιμαὶ φύ-
tευθεν.
70 Τίς γὰρ ἀρχὰ δέξατο ναυτιλίας;
τίς δὲ κίνδυνος κρατεροῖς ἀδάμαντος δῆσεν ἀλοις; Ὁξί
σφατον ἦν Πελιάν
ἐξ ἀγανῶν Διώλιδᾶν θανέμεν χείρεσσιν ἢ βουλαῖς ἀκάμ-
πτοις.
ἠλθε δὲ Φοι κρυόεν πυκνῶ ὑμνημα θυμῷ,
πᾶρ μέσον ὀμφαλὸν εὐδένδρῳ ῥηθὲν ματέρος.
75 τὸν μονοκρήπτιδα πάντως ἐν φυλακᾷ σχεθέμεν μεγάλα,
ἐντ' ἄν αἰπεινῶ ἀπὸ σταθμῶν ἐς εὐδέξελον
χθόνα μόλη κλειτᾶς Ἡσολκοῦ.

'Ἀντ. δ'.

ζεῖνος αὖτ' ὁν ἀστός. ὁ δ' ἀρα χρόνῳ
ἶκετ' αἰχμαισιν διδύμαισιν ἀνήρ ἐκπαγγος. ἐσθὰς δ'
ἀμφότερον νῦν ἑξεν,
80 ὁ τε Μαγνητῶν ἐπιχῶροι ἀρμόζοισα θαπτοῖσι γυῖοι,
ἀμφὶ δὲ παρδαλέα στεγετο φρίσσοντας ὀμβροὺς;
οὐδὲ κομᾶν πλάκαμοι κερθέντες ὕχοντ' ἀγάλαοι,
ἀλλ' ἀπαν νῦτον καταίθυσον. τάχα δ' εὐθὺς ἰὼν
σφετέρας
ἐστάθη γνώμας ἀταρβάκτοι πειράμενος
85 ἐν ἀγορᾷ πλήθουσος ὄχλοι.

'Επ. δ'.

tὸν μὲν οὐ γινώσκον· ὁπίζομένων δ' ἐμπας τις εἰπεν καὶ
tόδε.

'Οὐ τι πον οὕτος Ἀπόλλων, οὐδὲ μὰ ν χαλκάρματος ἐστι
tόσι

'Αφροδίται· ἐν δὲ Νάξῳ φαντὶ θανεῖν λυπαρά
'Ιφιμεδέλας παίδας, Ἡμοῦν καὶ σέ, τολμάεις Ἑφιάλτα
Φάναξ.

90 καὶ μᾶν Τιτυνυ βέλος Ἀρτέμιδος θήρευσε κραυτνόν,
ἐξ ἀνικάτου φαρέτρας ὀρνύμενον,
ὀφρα τις τὰν ἐν δυνατῷ φιλοτάτων ἐπιψαύειν ἔραται.
ΠΥΘΙΟΝΙΚΑΙ Δ'.

Στρ. ε'.

τοι μὲν ἀλλάλοισιν ἀμειβόμενοι
γράμνοι τοιαύτ’ ἀνὰ δ’ ἡμιόνοις ἔστά ἡ ἀπήν προτρο-
pάδαν Πελίας
95 ἵκετο σπεύδων; τάφε δ’ αὐτίκα παπτάναις ἀρίγνωτον
πέδιλον
dεξιτερῷ μόνον ἄμφι ποδὶ. κλέπττων δὲ θυμῷ
δείμα προσένεπε. Ποίαν γαίαν, ὃ ξεῖν’, εὐχεῖαι
πατρίδ’ ἐμμεν; καὶ τίς ἀνθρώπων σε χαμαγγενέων
πολιᾶς
ἐξανήκειν γαστρός; ἐχθρίστοισι μὴ ψεύδεσιν
100 καταμιᾶναι εἰπὲ γένναν.

'Ἀντ. ε'.

τῶν δὲ θαρσήσας ἀγανοίσι λόγοις
ὡδ’ ἀμειβθῆ. Φαμὶ διδασκαλίαν Χεῖρωνος οἴσειν. ἂν-
τροθε γάρ νέομαι
παρ Χαρκλοῦς καὶ Φιλύρας, ἱνα Κενταύρου με κοῦραι
θρέφαν ἀγναί.
ἐῖκοσι δ’ ἐκτελέσας ἐνιαυτοὺς οὔτε Φέργον
105 οὔτ’ ἐπος ἐντράπελον κείνοισιν εἰπὼν ἵκόμαι
οἴκαδ’, ἀρχὰν ἀγκομίζων πατρὸς ἐμοῦ βασιλευομένον
οὐ κατ’ αἰσαν, τὰν ποτὲ Ζεὺς ὑπάσειν λαγέτα
Ἀμόλω καὶ παῖσι, τιμάν.

'Επ. ε'.

πεύθοραι γάρ νυν Πελίαν ἀθεμιν λευκαῖς πιθήσαντα
φρασίν
110 ἀμετέρων ἀποσυλάσας βιαίως ἀρχεδικάν τοκέων.
tοῖ μ’, ἐπεὶ πάμπρωτον εἶδον φέγγος, ὑπερφιάλου
ἀγεμόνος δείσαντες ὑβριν, κάδος ὡσείτε φθιμένου δυοφε-
ρόν
ἐν δόμασι θηκάμενοι μύγα κωκυτῶ γυμναίκῶν
κρύβα πέμπουν σπαργάνοις ἐν πορφυρέοις,
115 νυκτὶ κοινάσαντες ὦδον, Κρονίδα δὲ τράφεν Χεῖροι
δῶκαν.
άλλα τούτων μὲν κεφάλαια λόγων
'ίστε. λευκίππων δὲ δόμους πατέρων, κεδνοὶ πολίται,
φράσσατέ μοι σαφέως.
Αἴσονος γὰρ παῖς ἐπιχώριος οὗ ξείναν ἵκολμαν γαίᾳν
ἀλλων.
Φήρ δὲ μὲ θείος Ἰάσωνα κικλήσκων προσηῦδα.
120 ὑς φάτο. τὸν μὲν ἐσελθόντ' ἔγγον ὀφθαλμοὶ πατρός.
ἐκ δ' ἄρ' αὐτοῦ πομφόλυξαν δάκρυα γηραλέων γλεφά-
ρων.
ἀν περὶ ψυχαί ἐπεὶ γάθησεν ἐξαίρετον
γόμον ἰδὼν κάλλιστον ἀνδρῶν.

"Ἀντ. s'.

καὶ κασίγνητοι σφισιν ἀμφότεροι
125 ἡλυθον κείνου γε κατὰ κλέος․ ἐγγὺς μὲν Φέρης κράναν
Τεπερήδα λιπῶν,
ἐκ δὲ Μεσσάνας Ἀμυθάν. ταχέως δ' "Ἀδματός ἤκεν καὶ
Μέλαμπος
eμενενότες ἀνεψιον. ἐν δαιτὸς δὲ μολρα
μειλυχλοισι λόγοις αὐτοῖς Ἰάσων δέμενος,
ξείνυ ἀρμόζοντα τεύχων, πάσαν ἐνφροσύναν τάννεν,
130 ἀθρόαις πέντε δραπών νύκτεσσιν ἐν θ' ἀμέραις
ἰερὸν εὐξιῶας ἂωτον.

"Επ. s'.

ἀλλ' ἐν ἐκτα πάντα, λόγον θέμενος σπουδαῖον, ἓς ἄρχαῖς
ἀνήρ
συγγενέσιν παρεκοιναθ'. οἱ δ' ἐπέσπουτ'. ἀλητα δ' ἀπὸ
κλισιῶν
ἀρτο σὺν κείνουσι. καὶ ἤλθον Πελία μέγαρον,
135 ἐσσύμενοι δ' εἰσῳ κατέσταν. τῶν δ' ἀκούσαις αὐτὸς
ὑπαντίασεν
Τυρώοις ἐρασινπλοκάμου γενεά. πραγὴν δ' Ἰάσων
μαλθακά φωνᾶ ποτιστάξων ἄραν

Στρ. s'.

82  PYTHIA IV.
βάλλετο κρηπίδα σοφῶν ἐπέων. Παῖ Ποσειδάνος Πε- 

345 

τραίον,

Στρ. ζ'.

ἐντὶ μὲν θυατῶν φρένες ὀκύτεραι
140 κέρδος αἰνήσαι πρὸ δίκας δόλιον, τραχείαν ἐρπόντων
πρὸς ἐπιβδαν ὀμῶς:
ἀλλ' ἐμὲ χρῆ καὶ σὲ θεμισσαμένους ὀργὰς ύφαίνειν
λοιπὸν ὀλβον.

200 

εἰδότι τοι τε Φερέως· μία βοῦς Κρηθεὶ τε μάτηρ
καὶ θρασυμήδει Σαλμωνεὶ· πρῖταισιν δ' ἐν γοναῖς
ἀμμες αὐ τεινών φυτευθέντες σθένους ἀελίου χρυσέου
145 λείςσομεν. Μούραι δ' ἀφίσταντ', εἰ τις ἕχθρα πέλει
ὁμογόνοις, αἴδῳ καλύψαι.

250 

Ἀντ. ζ'.

ὁ' πρέτει νῶν χαλκοτόροις ἕφεσιν
οὐδ' ἄκοντεσσιν μεγάλαν προγόνων τιμὰν δάσασθαι.

μῆλα τε γάρ τοι ἐγὼ
καὶ βοών ξανθαὶς ἀγέλας ἀφίμην ἀγρούς τε πάντας, τοὺς
ἀπούραις

266 

150 ἀμετέρων τοκέων νέμεαι, πλοῦτου πιαίνων·
κοῦ με πονεὶ τεὼν οἰκον ταῦτα πορσύνοντ' ἄγαν,
ἀλλὰ καὶ σκάπτου μόναρχον καὶ θρόνος, φ' ποτε Κρη-

270 

θείδας

ἐγκαθίζων ἵπποτας εὐθυνε λαιὸς δίκας,
τὰ μὲν ἄνευ ξυνᾶς ἀνίας

Ἐπ. ζ'.

155 λύσον ἄμμων, μὴ τι νεώτερου εξ αὐτῶν ἀναστήθη κακῶν.

275 

ὡς ἄρ' ἔειπεν. ἀκὰ δ' ἀνταγόρευσεν καὶ Πελίας.

Ἐφομαι

tοίος. ἀλλ' ἢδη με γηραιῶν μέρος ἀλκίας

280 

ἀμφίπολεῖ· σὸν δ' ἄνθος ἡβας ἄρτι κυμαίνει· δύνασαι

δ' ἀφελείν
μάνων χθονίων. κέλεται γὰρ ἕαυ ὤνξαν κομίζαι
385
160 Φρίξους ἐλθόντας πρὸς Αἴητα θαλάμους,
δέρμα τε κρισθα βαθύμαλλαν ἁγείν, τῷ ποτὲ ἐκ πόντου
σαώθη

Στρ. η'.

ἐκ τε ματριώας ἀθέων βελέων.
ταῦτα μοι θαυμαστὸς ὄνειρος ἰών φωνεῖ. μεμάντευμαι
δ' ἐπὶ Κασταλίαν,
εἰ μετάλλατον τι. καὶ ὡς τάχος ὀτρύνει με τεύχειν ναὶ
πομπάν.
165 τούτων ἄεθλον ἐκῶν τέλεσον· καὶ τοί μοναρχεῖν
καὶ βασιλεύεμεν ὁμνυμὶ προῆσειν. καρτερόσ
ὁρκος ἀμμιν μάρτυς ἐστοι Ζείς ὁ γενέθλιος ἄμφοτέρωι.
σύνθεσιν ταὐτὰν ἐπαινήσαντες οἱ μὲν κρίθειν·
ἀτὰρ Ἰάσων αὐτὸς ἤδη

'Αντ. η'.

170 ὀρνυνεν κάρυκας ἐόντα πλόον
φανέμεν παντά. τάχα δὲ Κρονίδαο Ζηνὸς νῦοι τρεῖς
ἀκαμπτομάχαι
390 ἡλθοῦν Ἀλκμήνας θ' ἐλικοβλεφάρου Δήδας τε, δοιοὶ δ'
ὑψιχαίται
ἀνέρες, Ἑννοσίδα γένοι, αἰδεσθέντες ἀλκάν,
ἐκ τε Πύλου καὶ ἄπ' ἄκρας Ταυμάρου. τῶν μὲν κλέος
175 ἐσολὸν Εὐφάμου τ' ἐκράνθη σὸν τε, Περικλύμεν' εὐρυβία.
ἐξ Ἀπόλλωνος δὲ φορμάκτας ἀοιδὰν πατὴρ
ἐμολέν, εὐαίνητος Ὀρφεύς.

'Ἐπ. η'.

πέμπε δ' Ἑρμᾶς χρυσόραπις διδύμους νῦοις ἐπ' ἀτρυτου
πόνου,
τὸν μὲν Ἐχίονα, κεχλάδοντας ἦβα, τὸν δ' Ἐρυτου.
ταχέες
180 δ' ἀμφί Παγγαίου θεμέθλοις ναμετάοντες ἦβαν·
καὶ γὰρ ἐκών θυμῷ γελανεὶ θᾶσσον ἐντυνεὶ βασιλεὺς ἀνέμων
Ζήταν Κάλαιν τε πατὴρ Βορέας, ἀνδρᾶς πτεροῖσιν 325
νῶτα πεφρικοντας ἀμφω πορφυρέοις.
τὸν δὲ παμπειθῆ γυλικῶν ἡμιθέουσιν πόθον ἐνδαίην Ἡρα

Στρ. θ'.

185 νὰδος Ἀργοῦς, μὴ τίνα λειτόμενον
ταῦ ἀκίνδυνον παρὰ ματρὶ μένειν αἰώνα πέσσοντ', ἀλλ',
ἐπὶ καὶ θανάτῳ
φάρμακον κάλλιστον ἐὰς ἀρετὰς ἁλιξων εὐρέσθαι σὺν
ἀλλοῖς.
ἐς δὲ Φιωλκὸν ἐπεὶ κατέβα ναυτὰν ἀώτος,
λέξατο πάντας ἐπαινήσας Ἰάσων. καὶ ρά Φοῖ
190 μάντις ὀρνίχεσσι καὶ κλάροις θεοπροπέων ἑροῖς
Μόψος ἁμβασε στρατὸν πρόφρων. ἐπεὶ δ' ἐμβόλου
κρέμασαν ἀγκύρας ὑπερθεν,

'Αντ. θ'.

χρυσέαν χείρεσσι λαβῶν φιάλαν
ἀρχὸς ἐν πρύμνα πατέρ' Οὐρανιδᾶν ἐγχεικέραυνον Ζήνα,
καὶ ὀκυπόρους
195 κυμάτων ρυπᾶς ἀνέμων τ' ἐκάλει, νύκτας τε καὶ πόντων
κελεύθους
ἀματὰ τ' εὐφρονα καὶ φίλιαν νόστοιο μοὴραν·
ἐκ νεφέων δὲ Φοῖ ἀντάνσε βροντᾶς αἴσιον
φθέγμα· λαμπραί δ' ἥλθον ἀκτῖνες στεροπᾶς ἀπορηγύ-μεναι.
ἀμπυνα ὃς τ' ἱρως ἐστασαν θεοῦ σάμασιν
355
200 πιθόμενοι· κάρυξε δ' αὐτοῖς

'Επ. θ'.

ἐμβαλεῖν κῶπαισι τερασκόπος ἀδείας ἐνίπτων ἐπιπίδας·
eĩrēsia δ τ' ὑπεχώρησεν ταχείαν ἐκ παλαμᾶν ἀκορος. 365
σὺν Νότου δ' αὖρας ἐπ' Ἀξείνου στόμα πεμπόμενοι
ἡλυθον· ἐνθ' ἀγνὸν Ποσειδάωνος ἔσσαντ' εἰναλίου τέµενος,
205 φοίνισσα δὲ Ὄρηκίων ἁγέλα ταύρων ὑπάρχειν καὶ νεόκτιστον λίθων βωμοῖ θέναρ.
εἰ δὲ κίνδυνον βαθὺν ζέμενοι δεσπόταν λίσσοντο ναὸν,

Στρ. ἵ.

συνιδράμων κινηθμον ἀμαιμάκετον ἐκφυγεῖν πετρᾶν. δίδυμαι γὰρ ἔσαν ξωαὶ, κυλινδέσκον-

τὸ το κραϊτπνότεραι

210 ἢ βαρυγδούτων ἀνέμων στίχες. ἀλλ' ἥδη τελευτῶν κεῖνος αὐτὰς ἢμιθέων πλῶσ ἁγαγεν. ἐς Φάσιν δ' ἐπεστὶν 375

ἡλυθον. ζήθα κελαινώπεσσι Κόλχοισι βίαν μῖξαν Αἰήτα παρ' αὐτῷ. πότνια δ' ὠκυτάτων βελέων 380

ποικίλαν ἵγγα τετράκυμα ό οὐλυμπόθεν 215 ἐν ἀλύτῳ ζεῦξαισα κύκλῳ

'Αντ. ἵ.

μαινάδ' ὄρυν Κυπρογένεια φέρεν πρῶτον ἀνθρώποις, λιτάς τ' ἐπαιδάς ἐκδιδάσκησεν σοφὸν Λισονίδαν. 385

ὀφρα Μηδείας τοκέων ἀφέλοιτ' αἴδῳ, ποθευνὰ δ' Ἔλλας αὐτὰν ἐν φρασὶ καιομέναν δονέοι μάστρη Πειθοῦς. 390

220 καὶ τάχα πείρατ' ἀέθλων δείκνυεν πατριών. σὺν δ' ἐλαῖῳ φαρμακώσαιον ἀντίτομα στερεᾶν δδυνῶν δῶκε χρίεσθαι. καταινήσαν τε κοινὸν γὰμον 395

γλυκῶν ἐν ἀλλάλοιςι μῖξαι.

'Επ. ἵ.'

ἀλλ' οτ' Αἰήτας ἀδαμάντινων ἐν μέσσοις ἀροτρον σκίμ-

φατο 396

225 καὶ βῶας, ο' φλόγ' ἀπὸ ξανθῶν γενόμην πνέων καιομένου πυρὸς,
χαλκέαις δ' ὁπλαῖς ἀράσσεσκοι χθὸν’ ἀμειβόμενοι·
τούς ἀγαγὼν ζεύγλα πέλασσεν μοῦνος. ὄρθας δ' αὐλα-
κας ἑντανύσαις

ήλαυν, ἀνὰ βωλακίας δ' ὅρόγυναν σχίζε νῶτον
γὰς. ἐσπεν δ' ὅδε· Τοῦτ’ ἐργον βασιλεύσις,
230 ὅστις ἀρχεύ ναός, ἐμοὶ τελέσαις ἀφθιτον στρωμνὰ
ἀγέσθω,

καὶ αἰγλάεν χρυσέω θυσάνῳ.
ὡς ἄρ’ αἰδάσαντος ἀπὸ κροκόεν ῥίψαις Ιάσων εἶμα θεῷ
πύσυνος
εἰχετ’ ἐργον· πῦρ δέ νυν οὐκ ἑδέι παμφαρμάκων ξείνας
ἐφετμαίς.

σπασσάμενος δ’ ἄροτρον, βοέους δήσαις ἀνάγκας·
235 ἐντεσιν αἰχένας ἐμβάλλων τ’ ἐριπλεύρῳ φυῇ
κέντρον αἰλέεις βιατᾶς ἐξεπόνασ’ ἐπιτακτῶν ἀνὴρ
μέτρον. ἦνεξεν δ’ ἀφωνήτῳ πέρ ἔμπας ἄχει
δύνασιν Αἰήτας ἀγασθεῖς.

'Ἀντ. ἡ'

πρὸς δ’ ἐταῖροι καρτερῦν ἄνδρα φίλας

240 ὧρεγον χείρασ, στεφάνοις τε νυν ποῖας ἐρεπτον, μειλι-
χίοις τε λόγοις
ἀγαπάζουτ’. αὐτίκα δ’ Ἐκλίου θαυμαστὸς ύδος δέρμα
λαμπρὸν
ἐννεπεν, ἐνθὰ νυν ἐκτάνυσαν Φρίξου μάχαιρα·

ἡλπετο δ’ οὐκέτι Φοι κεῖον γε πράξεσθαι πόνων.
κεῖτο γὰρ λόχαμα, δράκοντος δ’ εἰχετο λαβροτατῶν
γενύων,

245 ὅσ πάχει μάκει τε πεντηκόντορον ναύν κράτει,
τελεσαν ἄν πλαγαί σιδάρον.

'Eπ. ἡ'

μακρά μοι νείσθαι κατ’ ἀμάξιτον· ὦρα γὰρ συνάπτει
καὶ τίνα

435
οἵμον ἵσαμι βραχὺν· πολλοῖσι δ' ἀγημαῖ σοφίας ἐτέρους.

κτεῖνε μὲν γλαυκῶπα τέχναις ποικιλόνωτον ὁφίν,
250 ὡ' ῥκεσίλα, κλέψευ τε Μήδειαν σὺν αὐτâ, τὰν Πελίαιον φόνον·

ἐν τῷ Ὀκεανοῦ πελάγεσσι μύγαν πόντω τ' ἐρυθρά
Δαμνήαν τ' ἔθνει γυναικῶν ἀνδροφόνων·
ἐνθα καὶ γυνῖν ἄεθλοις ἐπεδείξαντο Ειν' ἐσθάτος ἀμφίς,
255

καὶ συνεύνασθεν. καὶ ἐν ἀλλοδαπαῖς
255 στέρμα ἀροῦρας τουτάκις υμετέρας ἀκτίνος ὀλβοῦ δέξατο μοιρίδιον
ἀμαρ ἡ νύκτες; τόθι γὰρ γένος Εὐφάμοιον φυτευθὲν λοιπόν αἰεὶ
tέλλετο· καὶ Δακεδαμουλίων μιχθέντες ἄνδρῶν
ῆθεςιν ἐν ποτε Καλλισταν ἀρφικῆσαν χρόνῳ
νὰσον· ἐνθεν δ' ἕμμι Δατοίδας ἐστορεν Διβύας πεδίον
260 σύν θεῶν τιμαῖς ὀφέλλειν καστὶν χρυσοθρόνου διανέμειν θεῶν Κυράνας

'Αντ. ἤβ'.

ὁρθόβουλον μῆτιν εἶφευρομένοις·
γνώθι νῦν τὰν Οἰδίπόδα σοφίαν. εἰ γὰρ τις ὦξους
ἀξιότομος πελεκεί
ἐξερείψῃ μὲν μεγάλας δρυῶς, αἰσχύνῃ δὲ Φοι θαττὸν

εἴδος·

265 καὶ φθινόκαρπος ἑοίσα διδοὶ ψάφοι περ' αὐτâς,
eἰ ποτε χειμέριον πῦρ ἐξίκηται λοίσθιον,
η σὺν ὀρθαῖς κιόνεσιν ∆εσποσύναισιν ἐρειδομένα
μόχθουν ἄλλοις ἀμφίτοτο δύστανον ἐν τείχεσιν, ἐὼν ἐρημώσασισα χόρον.

'Επ. ὸβ'.

270 ἐσαί δ' ἱατῆρ ἑπικαιρότατος, Παιὰν τε σοι τιμά φᾶος.
χρή μαλακὰς χέρα προσβάλλοντα τρώμαν ἔλκεος ἀμ- 
φιπολεῖν.

ράδιον μὲν γὰρ πόλιν σεῖσαι καὶ ἀφαυροτέροις · 485
ἀλλ' ἐπὶ χώρας αὕτης ἔσσαι δυσπαλές δὴ γίνεται, ἐξα-
πίνας
eἰ μὴ θεὸς ἀγεμόνεσσι κυβερνατήρ γένηται.

275 τίν δὲ τούτων ἐξυφαίνονται χάριτες.

τλάθι τὰς εὐδαίμονοι ἀμφὶ Κυράνας θέμεν σπουδὰν 
ἀπάσαν.

Στρ. ὦγ'.

τῶν δ' 'Ομήρου καὶ τόδε συνθέμενος
ῥήμα πόρσυν' ἀγγελον ἔσλον ἐφα τιμὰν μεγίσταν 
πράγματι παντὶ φέρειν. 495

αὐξεται καὶ Μοίσα δι' ἀγγελίας ὀρθᾶς. ἐπέγνω μὲν 
Κυράνα

280 καὶ τὸ κλεεννότατον μέγαρον Βάττου δικαίαν
Δαµοφίλου πραπίδων. κείνος γὰρ ἐν παισίν νέος, 500
ἐν δὲ βουλαίς πρέσβυς ἐγκύρασις ἐκατονταετεῖ βιοτῆ,
ὀρφανίζει μὲν κακὰν γλώσσαν φαεννάς ὁπός,
ἔμαθε δ' ὑβρίζοντα μισεῖν,

'Αντ. ὦγ'.

285 οὐκ ἔριξων ἀντίλα τοῖς ἀγαθοῖς,
οὐδὲ μακάνων τέλος οὐδέν. ὁ γὰρ καίρὸς πρὸς ἀνθρώ-
πων βραχὺ μέτρον ἔχει.

ἐὰν νῦν ἔγνωκεν· θεράπων δὲ Φοι, οὐ δράστας ὀπαδεῖ.

φαυτὶ δ' ἔμμεν 510
τοῦτ' ἀναροτατον, καλὰ γυνώσκοντ' ἀνάγκα
ἐκτὸς ἔχειν πόδα. καὶ μὰν κεῖνος ὁ Ἄτλας οὐρανῷ

290 προσπαλαιεῖ νῦν γε πατρίφας ἀπὸ γᾶς ἀπὸ τε κτεάνων·
λῦσε δὲ Ζεὺς ἀφθιτος Τιτάνας. ἐν δὲ χρόνῳ 
μεταβολαὶ λήξαυτος οὐροῦ 520

'Επ. ὦγ'.

ἰστίων. ἀλλ' εὗχεται οὐλομέναν νοῦσον διαντλήσαις 

ποτὲ
οἶκον ἰδεῖν, ἐπ’ Ὄλυμπον ἔκδοσθαι πρὸς ἡβαν πολλάκις, ἐν τε σοφοῖς
dαιδαλεαν φόρμιγγα βαστάζων πολίταις ἡσυχία θυγέ-
μεν,
μήτ’ ὧν τινα πήμα πορών, ἀπαθῆς δ’ αὐτὸς πρὸς
ἀστῶν.
καὶ κε μνθήςαθη’ ὀποίαν, Ἀρκεσίλα,
eὑρε παγὰν ἄμβροσίων ἐπέων, πρόσφατον Ἡβα ξενὸ
θεῖς.

ΖΕΥΣ ΑΜΜΟΝ.

SILPHION.

Coin of Kyrene.
ΠΥΘΟΝΙΚΑΙ Ε

ΑΡΚΕΣΙΛΑΙ ΚΥΡΗΝΑΙΩΙ

ΑΡΜΑΤΙ.

Στρ. α

'Ο πλοίτος εὕρησθενής,
ὅταν τις ἀρετᾶς κεκραμένοι καθαρὰ
βροτήσιος ἀνὴρ πότμου παραδόντος αὐτὸν ἀνάγη
pολύφιλον ἐπέταν.

5 ὁ θεόμορ' Ἀρκεσίλα,
σὺ τοι ὑπὶ κλυτᾶς
αἰῶνος ἀκρᾶν βαθμίδων ἀπὸ
σὺν εὐδοξίᾳ μετανίσεαι
ἐκατὶ χρυσαρμάτου Κάστορος,
10 εὐδίαν ὅσ μετὰ χειμέριον ὅμβρον τεῖν
κατασκύποις μάκαραν ἐστίαν.

'Αντ. α'.

σοφοὶ δὲ τοι κάλλιον
φέροντι καὶ τὰν θεόσδοτον δύναμιν.

ΣΤΡΟΦΗΛΕ.

I.  ... | ... | ... ||
II. ... | ... | ... | ... |
III. ... | ... | ... | ... | ... | ... | ... | ... |
IV. ... | ... | ... | ... | ... | ... | ... | ... |
10. ...

1. 2. 3. 23.  II. 2. 2. 2.  III. 5. 5.  IV. 6. 4 4. 6.
σὲ δ’ ἐρχόμενον ἐν δίκα πολὺς ὀλβος ἀμφινέμεται.

15 τὸ μὲν ὅτι βασιλεὺς
ἔσσι μεγαλάν πολίων,
ἐξείς συγγενῆς
ἀφθαλμὸς αἰδοιότατον γέρας,
tεὰ τοῦτο μυγνύμενον φρενὶ.

20 μάκαρ δὲ καὶ νῦν, κλεεννᾶς ὅτι
εὐχός ἤδη παρὰ Πυθιάδος ὑπτοῖς ἐλῶν
dέδεξαι τόνδε κῶμον ἀνέρων,

'Επ. α'.

'Απολλώνιον ἀθυρμα. τῷ σὲ μὴ λαβέτω
Κυράναυ γλυκών ἀμφὶ κατὸν Ἀφροδίτας ἀειδόμενον
25 παντὶ μὲν θεὸν αἰτιον ὑπερτιθέμεν,
φιλεῖν δὲ Κάρρωτον ἔξοχ’ ἐταίρων,
ὅς οὐ τὰς Ἐπιμαθέος ἄγαν
ἀψινοῦν θυγατέρα Πρόφασιν Βαττιδᾶν
ἀφίκετο δόμοις θεμισκρεόντων.

30 ἀλλ’ ἀρισθάρματον
ўδατι Κασταλίας ξενῳδέως γέρας ἀμφέβαλε τεαισὶν
κόμαις

Στρ. β’.

ἀκηράτοις ἀνίαις
ποδαρκέων δώδεκα δρόμων τέμενος.

45

Εποδι

I. 3 3 3 3 3 3 3
II. 6 5 2 5 6 4
III. 4 4 2
κατέκλασε γὰρ ἐντέων σθένος οὐδέν· ἄλλα κρέμαται, 35 ὁπόσα χεριαράν  
tεκτόνων δαίδαλ’ ἀγών 
Κρισαῖον λόφον  
ἀμείβετε ἐν κοιλότειν νάπος  
θεοῦ· τοῦ σφ’ ἔχει κυπαρίσσιον  
40 μέλαθρον ἄμφω ἄνδριάντι σχεδόν,  
Κρήτης ὑπὸ τοξοφόροι τέγει Παρνασίῳ  
kάθεσαν τὸν μονόδρομον φυτόν.

'Αντ. β',

ἐκόντι τούπην πρέπει  
nῦῳ τὸν ἐνεργώταν ὑπαντιάσαι.

'Επ. β',

πόνων δ’ οὐ τῆς ἀπόκλαρος ἔστιν οὔτ’ ἐστει·

55 ο Βάττων δ’ ἐπεται παλαιός ὀλβος ἐμπάν τὰ καὶ τὰ  
nέμων,  
πύργος ἀστεος ὀμμα τε φαεννότατον  
ξένοισι. κεῖνον γε καὶ βαρύκομποι  
λέουτες περὶ δείματι φύγον,  
γλῶσσαν ἐπεί σφιν ἀπένεικεν ὑπερποντίαν·

60 ο δ’ ἁρχαγέτας ἐδωκ’ Ἀπόλλων  
θηρας αἰνὼ φόβω,  
ὁφρα μὴ ταμία Κυράνας ἀτελῆς γένοιτο μαντεύμασιν.
δ καὶ βαρείαν νόσων
ἀκέσματ' ἀνδρεσσι καὶ γυναιξὶ νέμει,
65 τόρεν τε κιθαρίν, δίδῳ τε Μοῖσαι οἷς ἂν ἔθελη,
ἀπόλεμον ἀγαγών
ἐς πραπίδας εὐνομίαν,
μυχὸν τ' ἀμφέτει
μαντήν ό καὶ Λακεδαίμονι
70 ἐν Ἀργεί· τε καὶ ξαθέα Πύλῳ
ἐνασσεν ἀλκάντας Ἡρακλέος
ἐκγόνους Αἰγήμιοι τε. τὸ δ' ἐμὸν, γαρύνεν
ἀπὸ Σπάρτας ἐπήρατον κλέος,

'Αντ. γ'.

ὁθεν γεγενναμένοι
75 ἱκοντο Θήραιδε φώτες Αἰγείδαι,
ἐμοὶ πατέρες, οὐ θεῶν ἄτερ ἄλλα μοῖρα τις ἀγεν,
πολύθυτον ἔρανον
ἐνθεν ἀναδεξάμενοι,
'Απολλόνι, τεα',
80 Καρνη', ἐν δαίτι σεβίζομεν
Κυράνας ἀγακτιμέναν πόλιν.
ἔχοντες τὰν χαλκοχάρμαι ξένου
Τρώες Ἀυτανορίδαι. σιν Ἐλένα γὰρ μόλον,
κατισθείσαι πάτραν ἐπεὶ Φλών

'Επ. γ'.

85 ἐν Ἐρεί. τὸ δ' ἐλάσιππον ἔθνος ἐνδυκέως
δέκοιται θυσίασιν ἄνδρες οἰχνεόντες σφὶ δωροφόροι, 115
τοὺς Ἀριστοτέλης ἄγαγε, ναυσί θοαῖς
ἀλὸς βαθείαν κέλευθον ἀνοίγων.
κτίσει δ' ἄλσεα μείξονα θεῶν,
90 εὐθύτομον τε κατέθηκεν Ἀπολλώνιας
ἀλεξιμβρότοις πεδιάδα πομπαῖς
ἔμμεν ἵπποκροτον
ΠΥΘΙΟΝΙΚΑΙ Ε'.

95 σκυρωτάν ὁδόν, ἐνθα πρυμνοὶς ἀγοράς ἐπὶ δίχα κεῖται θανῶν.

Στρ. δ'.

μάκαρ μὲν ἀνδρῶν μέτα
95 ἔραμεν, ἣρως δ' ἐπείτα λαοσεβής.
ἀτερθε δὲ πρὸ δωμάτων ἐτεροι λαχύντες ἁλδαν
βασιλεῖς ιεροὶ
ἐντὶ, μεγάλαν δ' ἀρετὰν
δρόσῳ μαλθακά

100 ῥαυθείσαν ὑμῶν ὑπὸ χεύμασιν
ἀκούοντι ποι χθονίᾳ φρενί,
σφὸν ὄλβου νίᾳ τε κοινὰν χάριν
ἐνδικὸν τ' Ἀρκεσίλα. τὸν ἐν ἀοίδα νέων
πρέπει χρυσάρα α Φοίβον ἀπύειν,

'Αντ. δ'.

105 ἧχοντα Πυθωνόθεν
τὸ καλλινικὸν λυτήριον δαπανᾶν
μέλος χαρίειν. ἀνδρα κεῖνον ἐπαινεύοντι συνετολ.

λεγόμενον ἐρέω
κρέσσουν μὲν ἀλκιάς

110 νόον φέρβεται
γλώσσαν τε. θάρσος δε ταυύπτερος
ἐν ὄρνιξιν αἰετὸς ἐπλευτό
ἀγωνίας δ' ἐρκος οἰον σθένος.
ἐν τε Μοῖσαι ποτανὸς ἀπὸ ματρὸς φίλας,

115 πέφανταὶ θ' ἀρματηλάτας σοφός

'Επ. δ'.

125 ὅσιος τ' εἰσίν ἐπιχωρίως καλῶν ἐσοδοι,
tetόλμακε. θεὸς τε Φοί. τὸ νῦν τε πρόφρον τελεὶ
dύνασιν,
καὶ τὸ λοιπὸν ὁμοῖα, Κρονίδαι μάκαρες,
διδοὺτ' ἐπ' ἐργοίσιν ἄμφι τε βουλαίς

130

135

140

145

150

155

160
120 ἔχειν. μὴ φθινοπωρὶς ἀνέμων
χειμερία κατὰ πυοὰ δαμαλίζοι χρόνον.
Διός τοι νόος μέγας κυβερνᾶ
dαιμον ἀνδρῶν φίλων.
εὐχομαι νῦν Ὀλυμπία τοῦτο δόμεν γέρας ἐπὶ Βάττου
γένει.

LION AND SILPHION STALK.
Coin of Kyrene.
ΠΥΘΙΩΝΙΚΑΙ Ἐ.
ΕΝΟΚΡΑΤΕΙ ΑΚΡΑΓΑΝΤΙΝΩΙ
ΑΡΜΑΤΙ.

Στρ. α'.

'Ακούσατ' ἡ γὰρ ἐλικώπιδος Ἀφροδίτας
ἀρουραν ἡ Χαρίτων
ἀναπολίζομεν, ὁμφαλὸν ἐριβρόμου
χθονὸς ἐς νάουν προσοιχόμενοι.

5 Πυθιώνικος ἐνθ' ὀλβίοσων 'Εμμενίδαις
ποταμία τ' Ἀκράγαντι καὶ μᾶν Ξενοκράτει
ἔτοιμος ὑμνών
θησαυρὸς ἐν πολυχρύσῳ
'Ἀπόλλωνία τετείχισται νάπα'.

Στρ. β'.

10 τὸν οὕτε χειμέριον ὀμβρος ἐπακτὸς ἐλθὼν,
ἐριβρόμου νεφέλας
στρατὸς ἀμελίχιος, οὕτ' ἀνεμος ἐς μυχοὺς
ἄλος ἄξοισι παμφόρῳ χεράδει

Strophae.

<table>
<thead>
<tr>
<th>I.</th>
<th>6 3 6.5</th>
<th>II. 3 4.3 4.2</th>
<th>III. 4 2 4</th>
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<tbody>
<tr>
<td>5. II.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>III.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Ε
τυπτόμενον. φάει δὲ πρόσωπον ἐν καθαρῷ
15 πατρὶ τεῷ, Ὀρασύβουλε, κοινὰν τε γενεὰ
λόγοισι θνατῶν
eὐδοξὸν ἢρματὶ νίκαν
Κρισάιας ἐνί πτυχαῖς ἀπαγγελεῖ.

σὺ τοι σχέθων μιν ἐπιδεξία χειρὸς ὀρθὰν
20 ἀγεῖς ἐφημοσύναν,
tά ποτ᾽ ἐν οὐρεσὶ φαντὶ μεγαλοσθενῆ
Φιλύρας νῦν ὀρφανιξομένῳ
Πηλείδα παραϊνεῖν· μάλιστα μὲν Κρονίδαν,
βαρύσπαν στεροπὰν κεραυνῶν τε πρύτανιν,
25 θεῶν σέβεσθαι·
tαύτας δὲ μὴ ποτε τιμᾶς
ἀμείρειν γονέων βίον πεπρωμένον.

ἔγεντο καὶ πρῶτον Ἀντίλοχος βιατᾶς
νόημα τούτο φέρων,
30 ὅς ὑπερέφθιτο πατρός, ἑναρμβροτον
ἀναμεῖναις στράταρχοι Λιθιότων
Μέμνονα. Νεστόρειον γὰρ ἵππως ἄρμ᾽ ἐπέδα
Πάριος εἶ θελᾶν δαίχθεις· ὥ δ᾽ ἐφεπεν
κραταῖον ἔγχος.
35 Μεσσανίου δὲ γέροντος
dονθεῖσα φρήν βόαςε παῖδα Φῶν.

χαμαιπτεῖς δ᾽ ἄρ᾽ ἔπος οὐκ ἀπέριψεν· αὐτοῦ
μένων δ᾽ ὁ θεῖος ἀνήρ
πρίατο μὲν θανάτοιο κομίδαν πατρός,
40 ἐδόκησέν τε τῶν πάλαι γενεὰ
ὀπλοτέροισιν, ἐργὸν πελώριον τελέσαις,
ὑπατος ἀμφὶ τοκεύσιν ἐμμεν πρὸς ἀρετὰν.
τὰ μὲν παρίκειν
τῶν νῦν δὲ καὶ Ὀρασύβουλος
45 πατρώιαν μάλιστα πρὸς στᾶθμαν ἔβα,

πατρὼς γ᾽ ἐπερχόμενος ἀγλαίαν ἀπασαν.
νόω δὲ πλοῦτον ἄγει,
ἀδικον οὐθ᾽ ὕπεροπλοὺν ἦβαν δρέπων,
σοφίαν δ᾽ ἐν μυχοῖσι Πιερίδων·
50 τίν τ᾽ Ἐλέλιχθον, ὄργας ὄς ἱππείαν ἑσόδων
μᾶλα Φαδόντι νῦῳ. Ποσείδᾶν, προσέχεται.
γλυκεῖα δὲ φρῆν
καὶ συμπόταισιν ὄμιλεῖν
μελισσαν ἀμείβεται τρητὸν πόνον.
ΜΕΓΑΚΛΕΙ ΑΘΗΝΑΙΩΝ
ΤΕΘΡΙΠΠΩ.

Κάλλιστον αἱ μεγαλοπόλεις Ἀθάνατον
προοίμιον Ἀλκμανίδαν εὐρυσθενεὺς γενεὰ
κρητικὸν ἀοιδῶν ἰπποισὶ βαλέσθαι.
ἐπεὶ τίνα πάτραν, τίνα Ἑρωκοῦ ναίοντ' ἄνυμάξομαι
5 ἐπιφαινέστερον
Ἐλλάδι πυθέσθαι;

πάσαςι γὰρ πολλὰς λόγους ὁμιλεῖ
Ἐρεχθέως ἃστῶν Ἀπολλόνιοι, οἴ τεῦχοι γε δόμον
Πυθῶν δίᾳ θαντὸν ἐτευχαν.
10 ἀγοντι δὲ μὲ πέντε μὲν Ἰσθμοῖ νῖκαι, μία δ' ἐκπρεπῆς
Δίὸς Ὀλυμπίας,
δύο δ' ἀπὸ Κἴρρας.

ΣΤΡΟΦΑΙ.

Ι. > | — — | — — | — — — | — — | — | — |
II. — — | — — | — — — | — — — | — — — — — — — — — | — — | — |
III. — — — | — — — | — — — | — — | — — — |

Ι. 6 2 3 2 6. II. 4 4. III. 3 3.
Ω Μεγάκλεες, ύμαι τε καὶ προγόνων.
νέα δ’ εὐπραγία χαίρω τι· τὸ δ’ ἄχυμαι,
φθόνον ἀμείβομενον τὰ καλὰ Ἀργα.
φαντὶ γε μᾶν οὐτὼ κεν ἀνδρὶ παρμονίμαιν
θᾶλλοσαν εὐδαιμονίαν τὰ καὶ τὰ φέρεσθαι.

ΕΠΟΔΟΣ.

I. 33.44.33.
II. 6.6.

ATHENA.

Coin of Athens.

OWL.
ΠΥΘΙΩΝΙΚΑΙ Η'.

ΑΡΙΣΤΟΜΕΝΕΙ ΑΙΓΙΝΗΤΗ

ΠΑΛΑΙΣΤΗ.

Στρ. α'.

Φιλόφρον 'Ησυχία, Δίκας
ο μεγιστόπολι θύγατερ,
βουλᾶν τε καὶ πολέμων
ἐχοῖσα κλαίδας ὑπερτάτας,
5 Πυθιώνικον τιμὰν 'Αριστομένει δέκευν.
τῷ γὰρ τὸ μαλθακὸν ἔρξαι τε καὶ παθεῖν ὄμως
ἐπίστασαι καἱρῷ σὺν ἄτρεκεῖ.

'Αντ. α'.

τῷ δ', ὡστὸν τις ἀμείλιχον
καρδία κότον ἐνελάσῃ,
10 τραχεῖα δυσμενέων
ὑπαιτιάζαισα κράτει τιθεῖς
ὕβριν ἐν ἀντλω. τὰν οὐδὲ Πορφυρίων μάθεν
παρ ἄισαν ἐξερεθίζων. κέρδος δὲ φιλτατον,
ἐκόντος εἲ τις ἐκ δόμων φέροι.

Strophae.

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XVIII. > | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ |
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XXII. > | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ |
XXIII. > | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ |
XXIV. > | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ |
XXV. > | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ |
XXVI. > | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ |
XXVII. > | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ |
XXVIII. > | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ |
XXIX. > | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ |
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XXXII. > | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ |
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XXXVII. > | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ |
XXXVIII. > | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ |
XXXIX. > | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ |
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XLI. > | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ |
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XLV. > | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ |
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LVIII. > | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ |
LIX. > | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ |
LX. > | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | L. 4. 4. II. 3. 2 3. III. 4 3. 4 3. 5.
ΠΥΘΙΟΝΙΚΑΙ Η'.

'Επ. α'.

15 βία δὲ καὶ μεγάλανχον ἐσφάλεν ἐν χρόνῳ.
Τυφώς Κήλης ἐκατόγκρανος οὐ νυν ἄλυζεν,
οὐδὲ μὰν βασιλεὺς Γυγάντων· δράθει δὲ κεραυνῷ
τόξοισι τ' Ἀπόλλωνος· ὅς εὔμενει νῦν
Ξενάρκειον ἐδεκτο Κίρραθεν ἐστεφανωμένου

20 νῦν ποία Παρνασίδι Δωριεὶ τε κώμῳ.

Στρ. β'

ἐπεσε δ' οὐ Χαρίτων ἐκας
ἀ δικαίωτος ἄρεταὶς
κλείνασθαι Αλκκιδάν
θυγοίσα νάσος· τελέαν δ' ἔχει

25 δόξαν ἀπ' ἄρχας. παλλοίση μὲν γὰρ ἀείδεται
νικαφόροις ἐν ἀέθλοις θρέψασα καὶ θοαῖς
ὑπερτάτους ἥρωας ἐν μάχαις.

τὰ δὲ καὶ ἀνδράσιν ἐμπρέπει.
εἰμὶ δ' ἄσχολος ἀναθέμεν

30 πᾶσαν μακραγορίαν
λύρα τε καὶ φθέγματι μαλθακῶ,
μὴ κόρος ἐλθὼν κυίσῃ. τὸ δ' ἐν ποσὶ μοι τράχον
ἰτω τεῦν χρέος, ὁ παῖ, νεφότατον καλῶν,
ἐμὰ ποτανὸν ἁμφὶ μαχανά.

'Αντ. β'.

35 παλαίσματεσσι γὰρ ἱχνεύων ματραδελφεοῦς
'Ολυμπία τε Θεόγνητον οὐ κατελέγχεις,

'Επ. β'.

3. ΟΠΟΙ. 4 3. 4 3.

II. 4 4. 6. 4 4. 6.
οὔδε Κλειτομάχου νίκαν Ἰσθμοῖ θρασύγυιον·
αὐξὼν δὲ πάτραν Μιδυλιδᾶν λόγον φέρεις,
tὸν ἄντερ ποτ' Ὄικλέος παῖς ἐν ἐπταπύλοις ἴδὼν
40 υἱὸς Ὑῆβαις αἰνίξατο παρμένοντας αἰχμᾶ.

Στρ. γ'.

ὁπότ' ἂπ' Ἄργεος ἠλυθον
dευτέραν ὁδὸν Ἐπίγονοι.
ὡδ' εἴπε μαρναμένων·
Φυὰ τὸ γενναίον ἐπιπρέπει
45 ἐκ πατέρων παῖδ' κήμα. ὦσέομαι σαφὲς
dράκοντα ποικίλον αἰθᾶς Ἀλκμᾶν ἐπ' ἀστίδος
νωμῶντα πρῶτον ἐν Κάδμου πύλαις.

'Αντ. γ'.

ὁ δὲ καμῶν προτέρα πάθα
ὕψων ἀρείονος ἐνέχεται
50 ὄρμιχος ἄγγελία
'Αδραστος ἠρως τὸ δὲ Νοίκοθεν
ἀντία πράξει. μόνος γὰρ ἐκ Δαναῶν στρατοῦ
θαυμόντος ὀστέα λέξαις νιὸς, τύχα θεῶν
ἀφίξεται λαῶ σὺν ἀβλαβεῖ

'Επ. γ'.

55 'Αβαντος εὐρυχόρους ἀγνίάς. τοιαῦτα μὲν
ἐφθέγξατ' Ἀμφιάρρος. χαῖρων δὲ καὶ αὐτὸς
Ἀλκμᾶν στεφάνους βάλλω, βάϊνω δὲ καὶ ἤμων,
γείτών ὅτι μοι καὶ κτεάνοι φύλαξ ἐμῶν
ὑπάντασον ἱόντι γὰς ὀμφαλὸν παρ' ἀοίδιμον,
60 μαντευμάτων τ' ἐφάψατο συγγόνους τέχναις.

Στρ. δ'.

tὺ δ', ἐκαταβόλε, πάνδοκον
ναὸν εὐκλέα διανέμων
Πυθῶνος ἐν γυάλοις,
τὸ μὲν μέγιστον τόδι χαρμάτων
65 ὁπασάς· οὐκοὶ δὲ πρόσθεν ἀρπαλέαν δόσιν
πενταεθλίου σὺν ἑορταῖς ὑμαῖς ἐπάγαγες.
ἀναξ, ἐκόντι δ' εὐχομαι νῦν

κατὰ τίν ἀρμονίαν βλέπειν
ἀμφ' ἐκαστον ὅσα νέομαι.
70 κἀκεῖ μὲν ἀδυμελεῖ
Δίκαιον παρέστακε· θεῶν δ' ὅπων
ἀρθίτων αἰτέα, Ξύναρκες, οὐμετέραις τύχαις.
eι γάρ τις ἐσόλα πέταται μὴ σὺν μακρῷ πόνῳ,
pολλοῖς σοφῶς δοκεῖ πεδ' ἀφρόνων

'Αντ. δ'.

75 βίοι κορυσσήμεν ὑθοβούλοισι μαχαναῖσ·
tὰ δ' οὐκ ἐπ' ἀνδράσι κεῖται· δαίμον ἔπ' παρίσχει,
ἀλλοτ' ἄλλον ὑπερθε βάλλων, ἄλλου δ' ὕπ' χειρὶν.
μέτρῳ κατάβαιν'· ἐν Μεγάροις δ' ἔχεις γέρας,
μυχῷ τ' ἐν Μαραθῶνος,"Ἡρας τ' ἀγῶν' ἐπιχώριον
80 νίκαις τρισσαίς, ὃ 'ριστόμενε, δάμασσας ἔργῳ.

'Επ. δ'.

85 τέτρασι δ' ἐμπετες ὑψόθεν
σωμάτεσσι κακὰ φρονεών,
τοῖς οὕτε νόστοις ὀμῶς
ἐπαλπνος ἐν Πυθιαίδι κρήθη,
90 οὕδε μολόντων πάρ ματέρ' ἀμβλι γέλως γλυκὺς
ὁρον χάριν· κατὰ λαύρας δ' ἐχθρῶν ἀπάοροι
πτώσσουντι, συμφορῶ δεδαγμένοι.

Στρ. ε'

'Αντ. ε'.

95 δ' δὲ καλὸν τι νέον λαχὼν
ἀβρότατος ἐπὶ μεγάλας
90 εἴκ' ἐπίδους πέταται
ὑποπτέροις ἀνορέαις, ἐχὼν

Ε 2
κρέσσονα πλούτου μέριμναν. εν δ' ὁλίγῳ βροτῶν
tὸ τερπνὸν αὔξεται· οὕτω δὲ καὶ πιτνεῖ χαμαι,
ἀποτρόπω γυώμα σεσεισμένου.  

95 ἐπάμεροι· τί δὲ τις; τί δ' οὐ τις; σκιάς ὁναρ
ἀνθρώπος. ἀλλ' ὀταν αἰγλα διόσδοτος ἔλθη,
λαμπρὸν φέγγος ἐπεστιν ἀνδρῶν καὶ μειλίχως αἰών.
Ἀγιμα, φίλα μάτερ, ἐλευθέρῳ στόλῳ
πόλιν τάνδε κόμιζε Δὶ καὶ κρέοντι σὺν Αἰακῷ,
100 Πηλεῖ τε κάγαθῷ Τελαμώνι σὺν τ' Ἀχιλλεῖ.
'Εθέλω χαλκάσπιδα Πυθιονίκαν
σὺν βαθυζώνοιςιν ἄγγέλλων
Τελεσικράτῃ Χαρίτεσσι γεγωνεῖν,
ὅβιον ἄνδρα, διωξίππου στεφάνωμα Κυράνας.
5 τὰν ὁ χαίταις ἀνεμοσφαράγων ἐκ Παλίου κόλπων ποτὲ
Δατοίδας
ἀρπασ', ἐνεγκε τε χρυσέω παρθένον ἀγροτέραν
dίφρω, τόθι νῦν πολυμήλου
καὶ πολυκαρποτάτας θηκα δέσποιναν χθονὸς
ῥίζαι ἀπείρου τρίταν εὐήρατον θάλλοσιαν οἰκεῖν.
10
'Αντ. α'.

10 ὑπέδεκτο δ' ἀργυρόπετ' Ἀφροδίτα
Δάλιον ξείνων θεοδμάτων

Συνθέσεις.

I. 4. 2 2 2. 4.  II. 3 3. 5 5. 3 3.  III. 8. 3 4.  IV. 4 4.
οχέων ἐφαπτομένα χερὶ κούφα·
καὶ σφιν ἐπὶ γλυκεραῖς εὐναῖς ἐρατὰν βάλεν αἰδῶ, 20
ξυφὸν ἀρμόζοισα θεῷ τε γάμον μιχθέντα κούρα θ᾽ Ἠσέως
εὐρυβία·
15 Ὑς Λατιθάνω ὑπερόπλων τοιτάκις ἦν βασιλεύς,
ἐξ ὦκεανοῦ γένος ἤρως 25
dεύτερος · ὁν ποτε Πίνδου κλεενναῖς ἐν πτυχαῖς
Ναὶσ εὐφρανθείσα Πηνειοῦ λέχει Κρείοις' ἐτικτεν, 30

'Επ. α'.

Γαίας θυγάτηρ. ὁ δὲ τὰν λευκωδενον
20 θρέψατο παίδα Κυράναν · ἀ μὲν οὐθ' ἱστῶν παλμβά-
μοὺς ἐφίλησεν ὀδοὺς,
οὐτὲ δεῖνων τέρψιας οὐθ' ἐταρᾶν οἰκουρίαν, 35
ἀλλ' ἀκόντεσσιν τε χαλκέοις
φασγάνῳ τε μαρναμένα κεραίζειν ἄγριονς
θῆρας, ἦ πολλάν τε καὶ ἡσύχιον
25 βοιουν εἰρήναν παρέχοισα πατρόφαις, τὸν δὲ σύγκοιτον
γλυκῶν
παῖρον ἐπὶ γλεφάρωις
ὑπνὸν ἀναλίσκοισα ρέποντα πρὸς ἄδω.

ΕΡΩΤΙ.

I. - · - - - | - - | - - | - | - | - |
| - - | - - | - - | - - | - - | - - | - - | - - |
| - - | - - | - |

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

III. - - | - - | - - | - - | - - | - |
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IV. - - | - - | - |
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I. 555. II. 25425. III. 23234. IV. 323.
κίχε νιν λέοντι ποτ' ευρυφαρέτρας
δ' ἄβριμῳ μούναι παλαιόσαν
30 άτερ ἐγχέσων ἐκάεργος Ἁπόλλων.
αὐτίκα δ' ἐκ μεγάρων Χείρωνα προσέννυτε φωνᾶ.
Σεμνόν άντρον, Φίλυρίδα, προλυτῶν θυμόν γυναικὸς καὶ
μεγάλων δύνασιν
θαύμασον, οἷον άταρβεῖ νείκοις ἀγεί κεφαλᾶ,
μόχθου καθύπερθε νεάνις
35 ἦτορ ἔχοισα· φόβῳ δ' οὐ κεχείμανται φρένας.
τής νιν ἀνθρώπων τέκεν; ποιάς δ' ἀποσπασθεῖσα φύτλας

Ἀντ. β'

ὁρέων κευθμὸνας ἐχει σκισεντων;
γεύεται δ' ἀλκαί ἀπειράντου.
όσία κλυταν ξέρα Φοι προσενεγκεῖν,
40 ἥ δα; καὶ ἐκ λεχέων κείραι μελιαδέα ποίαν;
τῶν δὲ Κένταυρος ξαμενής, ἀγανα χλαρῶν γελάσσαίς
ἔφρυ, μῆτιν ἓν
εὐθὺσ ἀμείβετο. Κρυπταί κλαίδες ἐντί σοφᾶς
Πειθοῦς ἱεράν φιλοτάτων,
Φοίβη, καὶ ἐν τε θεοὶς τούτο κανθρώποις ὦμώς
45 αἰδέοντ', ἀμφανδὸν ἄδειας τυχεῖν τοπρότων εὐνᾶς.

'Επ. β'

καὶ γάρ σε, τῶν οὖ θεμιτοῦ ψεῦδει θυγεῖν,
ἐτραπε μειλιχος ὀργά παρφάμεν τοῦτον λόγον. κούρας
δ', ὀπόθεν, γενεὰν
ἐξερωτᾶς, ὥς Φάνα; κύριον ὅς πάντων τέλος
οἶγα καὶ πάσας κελεύθους.
50 ὑσσα τε χθῶν ἴρινα φύλλα ἀναπέμπει, χωπόσαι
ἐν θαλάσσα καὶ ποταμοῖς ψάμαθοι
κύμασιν ριπταίς τ' ἀνέμων κλονέονται, χῳ τί μέλλει,
χωπόθεν

Στρ. β'

109
55 ἐρέω. ταῦτα πόσις ἰκεο βᾶσαν
tάνδε, καὶ μέλλεις ὑπὲρ πόντου
Διὸς ἔξοχον ποτὶ κἀπον ἐνείκαι·
ἔνθα νῦν ἀρχέπολιν θήσεις, ἐπὶ λαὸν ἂγείραις
νασιῶταν ὀχθον ἐς ἀμφίπεδον· νῦν δ' εὐρυλείμων πότνιά
σοι Ἀιβύα
60 δεξεταί εὐκλεὰ νῦμφαν δόμασιν ἐν χρυσέοις
πρόφρων· ἵνα Φοι χθονὸς αἴσαν
ἀυτίκα συντελέσειν ἐννομοῦ δωρήσεται,
οὔτε παγκάρπτων φυτῶν νῆπιον, οὔτε ἄγνωτα θηρῶν.

ἀντ. γ'.

tοθι παίδα τέξεται, διν κλυτὸς Ἑρμᾶς
65 εὐθρόνοις "Ωραίσι καὶ Γαῖα
ἀνελῶν φίλας ὑπὸ ματέρος οἴσει.
ταῖ δ' ἐπιγουνίδιον θαρσάμεναι βρέφος αὐταῖς,
νέκταρ ἐν χείλεσι καὶ ἀμβροσίαν στάξοισι, θήσονται
τέ νυν ἀθάνατον
Ζήνα καὶ ἀγνὸν 'Ἀπόλλων', ἀνδράσι χάρμα φίλους,
70 ἀγχιστοῦ ὀτάονα μῆλον,
Ἀγρέα καὶ Νόμιον, τοῖς δ' 'Αρισταίου καλεῖν.
ψὸς ἄρ' εἰπὼν ἐντυευ τερπνὰν γάμου κραίνειν τελευτάν.

ἐπ. γ'.

ὡκεῖα δ' ἐπευγομένων ἦδη θεῶν
πράξις ὄδοι τε βραχείαι. κεῖνο κεῖν' ἀμαρ διαλτασέν·
θαλάμῳ δὲ μέγεν
75 ἐν πολυχρύσῳ Λιβύας· ἵνα καλλίσταν πόλιν
ἀμφέτει κλεινάν τ' ἀέθλοις.
καὶ νῦν ἐν Πυθώνι νῦν ἀγαθέα Καρνείάδα
νῆς εὐθαλεῖς συνέμιξε τύχα·
ἐνθα νικάσας ἀνέφανε Κυράναν, ἃν ἐνυφρὸν δέξεται.

80 καλλιγύναικι πάτρα
dόξαν ἵμερτὰν ἀγαγόντι ἀπὸ Δελφῶν.

Στρ. 8'.

ἀρεταί δ' αἰεὶ μεγάλαι πολύμυθοι·
βαία δ' ἐν μακροίς ποικίλλειν ἀκοὰ σοφοῖς · ὅ δὲ καίρος ὀμοίως

85 παρτὸς ἔχει κορυφάν. ἐγχων ποτὲ καὶ Φιόλαυν ὥκ ἀτιμάσαντά τιν ἐπτάπυλοι Θηβαῖοι τόν, Εὐρυσθῆς ἐπει κεφαλὰν ἐπραθε φασγάνου ἀκμαῖ, κρύψαν ἐνερθ' ὑπὸ γᾶν διφρηλάτα Ἀμφιτρύώνος σάματι, πατροπάτωρ ἐνθα Φοί Σπαρτῶν ἔνοσ

90 κεῖτο, λευκίπποις Καδμείων μετοικήσαις ἀγυιαίς.

'Αντ. 8'.

τέκε Φοῖ καὶ Ζηνὶ μυγείσα δαίφρων ἐν μόναις ὀδῷσιν Ἀλκμήνα
dιδύμων κρατησίμαχον σθένος νίῶν.

κοφὸς ἀνήρ τις, δ' Ἦρακλεῖ στόμα µή περιβάλλει,

95 µῆδε Διρκαίων ὑδάτων αἰ ἁμυναται, τὰ νῦν θρέψαντο καὶ 'Ἰφικλέα·
tοῖς τέλειον ἐπ' εὐχα κωμάσομαι τι παθῶν ἐσόλων. Χαρίτον κελαδεννάν

µή µε λίποι καθαρὸν φέγγος. Αἰγίναι τε γὰρ ϕαμὶ Νίσου τ' ἐν λόφῳ τρὶς δὴ πόλιν τάνδ' εὐκλείξαι,

'Επ. 8'.

100 συχαλὸν ἀμαχανίαν ἔργῳ φυγῶν.
tούνεκεν, εἴ φίλος ἀστῶν, εἴ τις ἀντάεις, τὸ γ' εἴ ἐν ἐνυφ'
πεποναμένου εὐ

µὴ λόγον βλάπτον αλίοιο γέροντος κρυπτέτω. κείνοις αἰνεῖν καὶ τὸν ἔχθρον
παντὶ θυμῷ σὺν τε δίκα καλὰ ῥέξοντ’ ἐννεπεν.
112
105 πλείστα νικάσαντα σε καὶ τελεταίς
ἀρίας ἐν Παλλάδος εἶδον ἄφωνοι θ’ ώς ἔκασται φίλτα
τον
παρθενικαὶ πόσιν ἥ
 νίν εὐχοντ’, ὦ Τελεσίκρατες, ἐμμεν,
Στρ. ε’.

ἐν Ὀλυμπίοις τε καὶ βαθυκόλπου
110 Γάς ἀέθλοις ἐν τε καὶ πάσιν
ἐπιχωρίους. ἐμὲ δ’ ὅν τις ἀοιδάν
δίψαν ἀκειόμενον πράσσει χρέος αὐτὸς ἐγείραι
καὶ τεῶν δόξαν παλαιῶν προγόνων: οἱ Λιβύσσας
ἀμφί γυναικῶς ἐβαν
"Ἰρασα πρὸς πόλιν, Ἀνταῖου μετὰ καλλίκομον
115 μναστήρες ἀγακλέα κούραν:
τὰν μάλα πολλοὶ ἀριστῆς ἄνδρῶν αἴτεον
σύγγονοι, πολλοὶ δὲ καὶ ἥεινοι. ἐπεὶ θαυτὸν εἶδος
120 επλετο· χρυσοστεφάνου δὲ Φοι Ἡβας
καρπὸν ἀνθήσαντ’ ἀποδρέψαι
125 ἔθελον. πατὴρ δὲ θυγατρὶ φυτεύων
κλεινότερον γάμον, ἀκουσέν Δαναόν ποτ’ ἐν Ἀργεὶ
130 οἶνον εὗρεν τεσσαράκοντα καὶ ὅκτω παρθένοις, πρὶν
μέσον ἀμαρ ἑλεῖν,
ὡκύτατον γάμον. ἔστασεν γὰρ ἀπαντὰ χορὸν
ἐν τέρμασιν αὐτίκ’ ἀγώνος·
135 σὺν δ’ ἀέθλοις ἐκελεύσειν διακρίναι ποδῶν,
ἀντικα σχῆσοι τις ἥρωων, ὅσοι γαμβροί σφιν ἠλθον.
140 'Επ. ε’.

οὕτω δ’ ἐδίδοι Λίβυς ἀρμόζων κόρα
νυμφίον ἄνδρα· ποτὲ γραμμὰ μὲν αὐτὰν στάσει κοσμή-
σαίς τέλος ἐμμεν ἀκρον,
εἶπε δ' ἐν μέσοις ἀπάγεσθαι, ὅς ἂν πρῶτος θορὼν
130 ἀμφὶ Φοι ψαύσειε πέπλοις.
εὐθ' Ἀλεξίδαμος, ἤπειροι φύγει λαίψηρον δρόμον,
παρθένον κεδναῖς χερὶ χειρὸς ἔλαιν
ἀγεν ἵππευτὰν Νομάδων δὲ ὁμίλον. πολλὰ μὲν κεῖνοι
dίκον
φύλλ' ἐπὶ καὶ στεφάνους.
135 πολλὰ δὲ πρόσθεν πτερὰ δέξατο Νίκας.
ΠΥΘΙΩΝΙΚΑΙ I.

ΙΠΠΟΚΛΕΑΙ ΘΕΣΣΑΛΩΙ

ΠΑΙΔΙ ΔΙΑΥΛΟΔΡΟΜΩΙ.

Στρ. α'.

'Ολβία Δακεδαίμων·
μάκαιρα Θεσσαλία· πατρὸς δ' ἀμφοτέραις ἕξ ἕνος
ἀριστομάχου γένος Ἡρακλέος βασιλεύει.
τί; κομπέω παρά καίρον; ἀλλά με Πυθώ τε καὶ τὸ
Πελινναῖον ἀποιεῖι

5 'Αλεύα τε παίδες, Ἰπποκλέα θέλοντες
ἀγαγεῖν ἐπικομίαν ἀνδρών κλυτὰν ὁπα.

'Αντ. α'.

γεύεται γὰρ ἄθλοιν·
στρατῷ τ' ἀμφικτιώνων ὁ Παρνάσιος αὐτὸν μυχὸς
dιαυλοδρομᾶν ὑπατον παίδων ἀνέειπεν.

10 'Απόλλων, γυλυκὸ δ' ἀνθρώπων τέλος ἀρχά τε δαίμονος
ὁρύντος αὐξεταί.

ὁ μὲν που τεοῖς γε μὴδει τοῦτ' ἐπραξεν;
τὸ δὲ συγγενὲς ἐμβέβακεν ἵχνεοιν πατρὸς

Strophae.

'Ολυμπιονικα δις ἐν πολεμαδόκοις
'Αρεός ὀπλοῖς:
15 θῆκεν δὲ καὶ βαθυλείμων ὑπὸ Κίρρας ἄγων
πέτραν κρατησίποδα Φρίκιαν.
ἔποιτο μοίρα καὶ υστέραισιν
ἐν ἀμέραις ἀγάνορα πλούτων ἀνθεῖν σφίσιν.

Στρ. β'.

τῶν δ' ἐν Ἐλλάδι τερτυνῶν
20 λαχόντες οὐκ ὄλιγαν δόσιν, μὴ φθονεραῖς ἐκ θεῶν
μετατροπίας ἐπικύρσαιεν. θεὸς εἴη
ἀπτῆμων κέαρ· εὐδαίμων δὲ καὶ ὑμνητὸς οὐτος ἀνήρ
γίνεται σοφοῖς,
δὲ ἐὰν χερσὶν ἢ ποδῶν ἀρετὰ κρατήσαις
tά μέγιστ' ἄεθλων ἐλή τόλμα τε καὶ σθένει,

'Αντ. β'.

25 καὶ ξώων ἔτι νεαρῶν
κατ' αἰσαν νιῶν ἵθη τυχόντα στεφάνων Πυθλῶν. 40
ὁ χάλκεος οὐρανὸς οὐ ποτ' ἄμβατος αὐτῷ:
οὕσας δὲ βροτὸν ἔθνος ἀγλαίας ἀπτόμεσθα, περαίνει
πρὸς ἐσχατον
πλόουν. ναυλὶ δ' οὔτε πεζὸς ἤών κεν εὕροις
30 ἐς Ἰπερβορέων ἀγώνα θαυματὰν ὁδόν.

'Επ. β'.

παρ' οἷς ποτε Περσεὺς ἐδαίσατο λαγέτας,

Εποδι.

<table>
<thead>
<tr>
<th>Παράγραφος</th>
<th>Αντίκριση</th>
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δόματ' ἐσελθὼν,
kłειτάς ὄνον ἐκατόμβας ἐπιτόσσας θεῷ
ῥέξοντας· ὃν θαλάιας ἐμπέδου
35 εὐφαμίας τε μάλιστ' Ἄπόλλων
χαίρει, γελῶ θ' ὤρῳν ύβριν ὤρθιαν κνωδάλων.

Μοῖσα δ' οὐκ ἀποδαμεῖ
τρόποις ἐπὶ σφετέροισι· παντά δὲ χοροὶ παρθένων
λυρᾶν τε βοαὶ καναχαὶ τ' αὐλῶν δονέονται·
40 δάφνα τε χρυσέα κόμας ἀναδήσαντες εἰλαπινάζοισιν
eὐφρόνως.
νόσοι δ' οὐτὲ γήρας οὐλόμενον κέκραται
ἱερὰ γενεὰ· πόνων δὲ καὶ μαχῶν ἄτερ

'Αντ. γ'.
oἰκέοισι φυγόντες
ὑπέρδικον Νέμεσιν. θρασεὶς δὲ πνέων καρδίας
45 μολευ̃ Δανάας ποτε παῖς, ἄγείτο δ' Ἄθανα,
ἐς ἀνδρῶν μακάρων ὄμιλον· ἔπεφυνεν τε Γοργόνα, καὶ
ποικίλοιν κάρα
δρακόντων φόβαισιν ἣλυθε νασιώτας
λίθινόν θάνατον φέρων. ἐμοί δὲ θαυμάσαι

'Επ. γ'.
θεῶν τελεσάντων οὐδέν ποτε φαίνεται
50 ἐμμεν ἀπιστον.
κώπαν σχάσου, ταχὺς δ' ἀγκυραν ἐρεισον χθονὶ
πρώφαθε, χοιράδος ἀλκαρ πέτρας.
ἐγκωμίων γὰρ ἀωτὸς ὤμων
ἐπ' ἀλλος ἀλλον ὡτε μέλισσα θύνει λόγον.

Στρ. δ'.

55 ἐλπομαι δ' Ἐφυραίων
οτ' ἀμφὶ Πηνείδον γλυκείαν προχεόντων ἐμᾶν
τὸν Ἰπποκλέαν ἔτι καὶ μᾶλλον σὺν ἄοιδαῖς
ἔκατε στεφάνων θαυτῶν ἐν ἄλιξι θησέμεν ἐν καὶ παλαι-
τέρους,
νέαισιν τε παρθένοις μέλημα. καὶ γὰρ
60 ἐτέρως ἐτέρων ἐρως ὑπέκνισε φρένας.

Ἀντ. δ’.

τῶν δ’ ἐκαστὸς ὄροὺς,
τυχών κεν ἀρπαλέαν σχέθοι φροντίδα τὰν πάρ ποδὸς·
tὰ δ’ εἰς ἐνιαυτὸν ἀτέκμαρτον προνοησαι.
πέποιθα χειρίς προσανεὶ Θώρακος, ὅσπερ ἐμὰν ποιητῶν
χάριν
65 τῷ δ’ ἔξευξεν ἄρμα Πιερίδων τετράορον,
φιλέων φιλέοντ’, ἀγῶν ἀγορτὰ προφρόνως.

Επ. δ’.

πειρῶντι δὲ καὶ χρυσὸς ἐν βασάνῳ πρέπει
καὶ νόσος ὀρθός.
καὶ δελφέον μὲν ἐπανήσομεν ἐσλοὺς, ὅτι
70 ὑψὸς χέροντι νόμον Θεσσαλῶν
αὐξοντες· ἐν δ’ ἀγαθοὶ κεῖνται
πατρώαι κεδναὶ πολίων κυβερνάσιες.
ΠΥΘΙΟΝΙΚΑΙ ΙΑ'.

ΘΡΑΣΥΔΑΙΩΝ ΘΗΒΑΙΩΝ

ΠΑΙΔΙ ΣΤΑΔΙΕΙ.

Στρ. α'.

Κάδμου κόραι, Σεμέλα μὲν 'Ολυμπιάδων ἀγνιατίς,
'Ινω δὲ Δευκοθέα ποντιὰν ὀμοθάλαμε Νηρηίδων,
τε σὺν 'Ηρακλεὼς ἀριστογόνῳ
ματρὶ παίρ Μελίαν χρυσέων ἐς ἄδυτον τριπόδων
5 θησαυρόν, δὴ περιάλλ' ἐτύμασε Δοξίας,

'Αντ. α'.

'Ἰσμήνειον δ' ὀνύμαξεν, ἀλαθέα μαντίων θάκον,
ὁ παιδὲς 'Αρμονίας, ἕνθα καὶ νῦν ἐπίνομον ἡροίδων
στρατὸν ὀμαγυρέα καλεῖ συνίμεν,
ὀφρα Θέμιν ἱερὰν Πυθώνα τε καὶ ὀρθοδίκαν
10 γὰς ὀμφαλὸν κελαδήσετ' ἀκρα σὺν ἑσπέρα,

'Επ. α'.

ἐπταπύλοισί Θήβαις

χάριν ἀγώνι τε Κίρρας.

20

ΣΤΡΟΦΑΙ

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

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ΕΠΟΔΗ.

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

4 4. 4 4. 6 6 6 4.
ἐν τῷ Ἐρασύδαιος ἔμνασεν ἐστίν
τρίτον ἐπὶ στέφανον πατρόφαν βαλὼν,
15 ἐν ἄφνειας ἀρούραισι Πυλάδα
νικῶν ξένου Λάκωνος Ὄρεστα.

Στρ. β’.

τὸν δὴ φονευμένον πατρός Ἀρσινόα Κλυταιμνήστρας
χειρῶν ὑπὸ κρατερᾶν κὰκ δόλου τροφὸς ἀνελε δυστεν-
θεός,
ὅποτε Δαρδανίδα κόραν Πριάμου
20 Κασσάνδραν πολιὸν χαλκῷ σὺν Ἀγαμεμνονίᾳ
ψυχὰ πόρευον Ἀχέρωντος ἀκτὰν παρ’ ἐυσκιον

Ἀντ. β’.

νηλὴς γυνᾶ. πότερόν νῦν ἄρ’ Ἰφιγένει’ ἐπ’ Εὐριτῷ
σφαχθείσα τῆλε πάτρας ἔκνισεν βαρυπάλαμον ὁρσαὶ
χόλου;
ἡ ἑτέρῳ λέξει δαμαζομέναν
25 ἔννυχοι πάραγον κοίται; τὸ δὲ νέαις ἀλόχοις
ἐχθιστὸν ἀμβλάκιον καλύψαι τ’ ἀμάχανον

Ἐπ. β’.

ἀλλοτρίαισι γλώσσαις·
kakológoi de polítai.
ἰσχεὶ τε γὰρ ὅλβος οὐ μείονα φθόνον.
30 ὁ δὲ χαμηλὰ πυέων ἀφαντὸν βρέμει.
θάνεν μὲν αὐτὸς ἥρως Ἀτρείδας
ἀκών χρόνῳ κλυταῖς ἐν Ἀμύκλαις.

Στρ. γ’.

μάντιν τ’ ὀλεσσε κόραν, ἐπεὶ ἀμφ’ Ἐλένα πυρωθέντων
50 Τρώων ἐλυσε δόμους ἀβρότατος. ὁ δ’ ἀρα γέροντα
ξένου
35 Στροφίον ἐξίκετο, νέα κεφαλά,
Παρμασοῦ πόδα ναίοντ’ ἀλλὰ χρονίῳ σὺν Ἀρεὶ
πέφνευ τε ματέρα θηκὲ τ’ Ἀἰγήσθον ἐν φοναῖς.
'Ηρ̄, ὁ φίλοι, κατ' ἀμενοσίπορον τρίοδον ἐδινήθην,
ὁρθὰν κέλευθον ἱών τοπρίν. ἦ μὲ τις ἁνεμος ἦξο πλόου ὅ
40 ἔβαλεν, ὡς ὀτ' ἀκατον εἰναλίαν.
Μοίσα, τὸ δὲ τεόν, εἰ μισθοῖο συνέθεν παρέχειν
φωνὰν ὑπάργυρον, ἄλλοτ' ἄλλα ταρασσέμεν,

'ἲ πατρὶ Πυθούκῳ

τὸ γέ νυν ἦ Ἐρασυδαιώ.
45 τῶν εὐφροσύνα τε καὶ δόξ' ἐπιφλέγει.
τὰ μὲν ἐν ἀρμασι καλλινικοὶ πάλαι
'Ολυμπίαν ἀγώνων πολυφάτων
ἐσχον θοᾶν ἀκτίνα σὺν ἱπποῖς.

Πυθοῖ τε γυμνὸν ἐπὶ στάδιον καταβάντες ἦλεγξαν
50 Ἑλλανίδα στρατιάν ὕκυτατι. θεόθεν ἐραίμαν καλῶν,
δύνατα μαϊόμενοι ἐν ἄλκια.
τῶν γὰρ ἀμ πόλιν εὐρίσκων τὰ μέσα μᾶσσον σὺν
ἐλβῶ τεθαλότα, μέμφομ' αἴσαν τυραννίδων.

'Ἀντ. δ'.

ἐυναῖσι δ' ἀμφ' ἀρεταῖς τέταμαι. φθονεροι δ' ἀμύνονται
55 ἄται, εἰ τις ἄκρον ἐλῶν ἡσυχά τε νεμόμενος αἰνῶν
ὑβριν ἀπέφυγεν, μέλανος δ' ἐσχατιὰν
καλλίονα θανάτου * τέτμεν γλυκυτάτα γενεά
ἐφόνυμον κτεάνων κράτιστοι χάριν πορῶν.

'Ἀντ. γ'.

α τε τοῦ Ἰφίκλειδᾶν

60 διαφέρει Φιόλαον
ὑμνητῶν ἐστα, καὶ Κάστορος βιαν,
σὲ τε, Φάναξ Πολυδευκες, νῦν ἥθεων,
τὸ μὲν παρ' ἀμαρ ἐδραισι Θεράπνας,
τὸ δ' οἰκέοντας ἐνδοι 'Ολυμπου.
ΜΙΔΑΙ ΑΚΡΑΓΑΝΤΙΝΟΙ

ΑΓΑΛΗΘΗ.

Στρ. α'.

Αἰτέω σε, φιλάγγλαι, καλλίστα βροτεάν πολίων,
Φερσεφόνας ἐδος, ἄ τ' ὀχθαὶς ἐπὶ μηλοβότου 
ναλεὶς Ἀκράγαντος ἐύδματον κολώναν, ὥ Fάνα, 
ξλαος ἄθανάτων ἄνδρον τε σὺν εὐμενείᾳ.
5 δέξαι στεφάνωμα τοῦ' ἐκ Πυθώνος εὐδόξω Μίδα, 
αὐτὸν τὲ νῦν Ἐλλάδα νικάσαντα τέχνα, τάν ποτὲ 
Πάλλας ἐφεύρε θρασείαν Γαργόνων 
οὐλιον θρήνον διαπλέξαστος Ἀθάνα.

Στρ. β'.

tὸν παρθενίοις ὑπὸ τ' ἀπλάτοις ὄφιοι κεφαλαῖς
10 ἄει λειβόμενον δυσπερθεῖ σὺν καμάτῳ,
Περσεύς ὡπότε τρίτον ἀνυσσειν κασιγνητῶν μέρος,
εἰναλία τε Σερίφω τοίσι τε μοίραν ἄγων. 
ήτοι τό τε θεσπέσιον Φόρκοι μαύρωσεν γένος, 
λαγρόν τ' ἐραυν Πολυδέκτα θήκε ματρός τ' ἐμπεδον.

15 δούλοπάθιαν τό τ' ἀναγκαίου λέχος, 
εὔπαρτόν κράτα συλάσας Μεδοίσας

Στρ. γ'.

νίδος Δανάως· τόν ἀπὸ χρυσοῦ φαμέν αὐτορύτου 
ἐμμεναι. ἀλλ' ἔπει ἐκ τούτων φίλον ἅνδρα πόνων 
ἐρρύσατο παρθένος αὐλῶν τεῦχε πάμφωνον μέλος,

20 ὧφρα τόν Εὐρύπαλας ἐκ καρπαλιμάν γενύων 
χρυσάθευτα σὺν ἐντεισὶ μιμήσατ' ἐρικλάγκται γόον· 
ἐὐρέν θεός· ἀλλά νῦν εὐροίσα ἄνδράσι θυνατοῖς ἔχειν,

φυόμασεν κεφαλῶν πολλῶν νόμον, 
ἐὔκλεια λαφροῦσων μναστηρ' ωγώωνι,

Στρ. δ'.

25 λεπτοὶ διανισόμενον χαλκοῦ θάμα καὶ δονάκων, 
τοί παρὰ καλλιχόρῳ ναίοισι πόλει Χάριτων, 
Καφισίδος ἐν τεμένει, πιστῶι χορευτάν μάρτυρες. 
εἶ δὲ τις ὦβος ἐν ἄνθρωποισιν, ἀνευ καμάτου 
οὐ φαίνεται· ἐκ δὲ τελευτάσει νῦν ἥτοι σάμερον

30 δαίμονι. τό γε μόρσιμον οὐ παρφυκτόν· ἀλλ' ἔσται 
Χρόνος

οὕτος, δ καὶ τίν' ἀελπτία βαλὼν 
ἐμπαλίν γυώμας τό μὲν δῶσει, τὸ δ' οὕτω.
The abbreviations in the Notes are all, or nearly all, familiar—such as O. = Olympian Odes, P. = Pythian or Pindar, N. = Nemean, I. = Isthmian. Once or twice A. is used for the Codex Ambrosianus, Schot. Germ. = Scholia Germani, Cod. Perus. = Codex Perusinus. The Nemean and Isthmian Odes and the Fragments are cited for convenience' sake according to the edition of Christ (Teubner).
NOTES.

OLYMPIA I.

'SYRACUSE' was founded by a colony of Dorians from Corinth, under the Herakleid Archias, in Ol. 11, 3 (734 B.C.). The first point settled was the island Ortygia (N. 1, 1: ἀμπευμα σεμνὸν Ἀλφεοῦ, κλεων Συρακοσσάνθαλος Ὀρτυγία), with which Achradina, on the mainland, was afterwards united. The city grew until it embraced in its circuit five districts, each worthy to be called a city; but even in the earlier time Pindar's address was no figure of speech, P. 2, 1: μεγαλοπόλεις ὧν Συράκοσαι.

The constitution of Syracuse, originally aristocratic, was changed into a tyrannis by Gelon, prince of Gela, who reconciled the factions of the city, Ol. 73, 4 (485 B.C.). After Gelon became lord of Syracuse, he made it his residence, enlarged it, built up Achradina, added Tyche, and what was afterwards called Neapolis. All this was not accomplished without high-handed measures, such as the transplanting of the populations of other cities. Gela lost half its inhabitants. Kamarina was razed to the ground, and the Kamarinaians transferred in a body to Syracuse (see O. 4). Under Gelon's rule Syracuse became the chief city of Sicily, the tyrant of Syracuse one of the most important personages on Greek soil. Applied to by the Greeks for aid, when the invasion of Xerxes was impending, Gelon offered two hundred triremes, twenty thousand men-at-arms, two thousand cavalry, two thousand archers, two thousand slingers, two thousand light troops, and provisions for the whole Greek army until the close of the war, on condition that he should have the command in chief.

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1 In the historical introductions, especial acknowledgments are due to Mezger.
(Herod. 7, 158). Soon after this offer was declined, Gelon was called on to help his father-in-law, Theron of Akragas, against the Carthaginians, who had espoused the cause of Terillos of Himera (see O. 12), and Anaxilas of Rhegion, son-in-law of Terillos.

The great battle of Himera, popularly put on the same day as the battle of Salamis—really fought somewhat earlier—ended in the signal defeat of the Carthaginians, who lost one hundred and fifty thousand men dead on the field. The Carthaginians sued for peace, which was granted on singularly easy terms; for the Carthaginians were backed by the Persian empire with its vast resources. The battle of Salamis had not yet shown the weakness of the Persian power; and, in fact, the immediate effect of that battle has been exaggerated. Persia lost little of her prestige until the close of the fifth century, and Persian gold was a potent element in Greek history far into the fourth.

The consequence of the victory at Himera was a vast accession of power and influence for Gelon. Anaxilas of Rhegion, and a number of Sicilian cities, recognized his supremacy. But in the midst of his plans and projects Gelon died of dropsy, Ol. 75, 3 (478 B.C.). To his brother, Polyzels, he left the command of the army, the guardianship of his minor son, and the hand of his widow, daughter of Theron. Hieron, the elder of the surviving brothers, who had been prince of Gela, succeeded to the government. Owing to the machinations of Hieron, Polyzels was forced to take refuge with Theron of Akragas, who was at once his father-in-law and his son-in-law; and a war between Hieron and Theron was imminent, had not a reconciliation been effected by Simonides, the poet. Polyzels was allowed to return to Syracuse, but Hieron was thenceforward sole ruler. In 477 the Epizephyrian Lokrians invoked the help of Hieron against Anaxilas of Rhegion; the prince sent his brother-in-law, Chromios (see N. 1 and 9), to Anaxilas, and the lord of Rhegion held his hand. In 474 the inhabitants of Kyme (Cumae) were hard pressed by the Etruscans. Hieron immediately granted the desired aid, and defeated the Etruscans in a naval engagement off Cumae. A helmet with the inscription 'Iáron ὁ Δεινομέ-νεος | καὶ τοῖς Συρακόσιοι | τῷ Δι Τυράνν' ἀπὸ Κύμας' was found at Olympia in 1817 (Hicks, No. 15). The year after—Ol. 76, 4 (473 B.C.)—Hieron defeated Thrasylaios, son of Theron, and Akragas and Himera both acknowledged his sway; but he granted them their independence and a democratic constitution.
To his success in war Hieron wished to add the heroic honors paid to the founder of a new city. This new city, Aitna, was founded, Ol. 76, 1 (476 B.C.), in the territory of Katana, the old inhabitants having been removed to Leontini. Ten thousand citizens were imported, half from Syracuse and Gela, the other half Peloponnesian immigrants. The constitution was Doric; and Hieron's son, Deinomenes, and his brother-in-law, Chromios, were put in charge. Hieron often called himself Ἀίρναιος (P. 1); Chromios followed his example (N. 1), and the founding of the city was celebrated by the "Aitnaian women" of Aischylos, and by Pindar's first Pythian.

The court of Hieron was a centre of literature and art. Epicharmos was a frequent guest. Aischylos, Simonides, Bakchylides, Pindar were among the visitors. No Doric prince ever reached such a height of glory. He was brilliantly successful at the great games: Ol. 73 and 77, with the single horse; Ol. 78, with the chariot; Pyth. 26 and 27, with the single horse; Pyth. 29, with the chariot, and again with mules. Successes elsewhere are not unlikely. He devised and performed liberal things. A special treasury was erected at Olympia for the Carthaginian booty, and the noble gift which he vowed to the Olympian Zeus was set up after his death by his son Deinomenes—a bronze four-horse chariot and driver, the work of Onatas, on either side a horse with a boy rider by Kalamis.

As a Doric prince, Hieron has found as little favor with posterity as he did with his Athenian contemporary Themistokles. A tyrant, he helped the moralists to make the uneasiness of crowned heads still more uneasy. He became the type of splendid success and of splendid misery; for he was tortured by bodily suffering, he was surrounded by sycophants and informers, and lived in an atmosphere of treachery and meanness. Those who see in Pindar's Hieronic odes sermons levelled at the unfortunate prince will be inclined to despise the greatest ruler of his day. A more humane judgment will recognize high qualities impaired by the faults that were engendered and exaggerated by the tyrannis.

Hieron died Ol. 78, 2 (467 B.C.), at Aitna, and upon his death received heroic honors.

The first Olympian celebrates the victory gained by Hieron, Ol. 77 (472 B.C.), with his race-horse Pherenikos. He was then
at the height of his power and glory. Some put the ode four years earlier, Ol. 76 (476 B.C.).

The theme of the poem is given in v. 7, μηδ’ Ὀλυμπίας ἀγῶνα φέρτερον αὐδᾶσομεν; and while every Olympian does honor to Olympia, this is the πρὸσωπον τῆλαυγές, this is, as Lucian says (Gall. 7), τὸ κἀλλιστὸν τῶν ἄσματων ἀπάντων. It may have been put first, because it was the most beautiful; but it owes, in turn, no little of its celebrity to its position, for which it was commended by its myth as well as by its theme. The chariot-race of Pelops for Hippodameia was the true beginning of Olympian contests, and the Pelopion was the heart of Pisa. The Aiolian rhythms are bright and festal, and glitter as the language glitters. Pindar is consciously treading a lofty measure. "No better element than water," he says, "no brighter blaze than fire by night, no form of wealth that outdazzles gold, no light of heaven so luminous, so warming, as the sun, which dims the ether into voidness, no contest more noble than the Olympian, the source of highest songs to highest bards, chanting Zeus supreme in the palace of Sicily’s chief lord, who plucks the loftiest fruits of emprise, who is decked with the sheen of the fairest flower of poesy. For him the noblest chords must be struck, the sweetest musings of the poet recalled, and the scene brought back when the steed Victor bore his lord to triumph (vv. 1–22). Forth shines his glory in the land which Lydian Pelops made his own, for Pelops, the favorite of the gods, has found his resting-place (v. 93) where Hieron, favorite of the gods, has won his victory. The fame of Hieron shines forth (v. 23)—the fame of the Olympiads looks forth (v. 94)—and the story of Pelops is encircled by a belt of glory."

In his version of the Pelops legend (vv. 25–96), Pindar contradicts the popular account: hence the elaborate caveat at the outset. To make the myth resplendent as his theme, he must remove the foulness of envious tongues. No cannibal feast was offered to the gods by Tantalos, none shared by them (v. 52). Tantalos’s sin—the giving of the sacred nectar and ambrosia to his fellows—brought ceaseless woe on himself; but his son, though sent to earth again, was remembered by Poseidon, to whom he had been what Ganymede was afterwards to Zeus. The darkness of the fate of Tantalos only heightens the brilliancy of the fortunes of Lydian Pelops.

The story told, the tone is sensibly lowered. An Olympian victory is still sunshine for life, and Pindar avers that no prince
more deserving of what is noble—none of more powerful sway—shall be set forth by his hymns; but there is the old moral that the present good is the highest, and the old restlessness of hope for a yet sweeter song, and a yet more glorious victory. And then, at the last, the poem rises to the height at which it began. The Muse has her most powerful shaft in keeping for the poet’s bow. The king, as king, whatever else others may attain, is at the summit of human fortune. Look no further. Prayer can only seek the keeping of this lofty height for king and bard alike (vv. 97-116).

The poem is an epitome of Pindar’s manner—approach by overlapping parallels, the dexterous use of foils, implicit imagery. His moralizing is national. No Greek lets us off from that.

The rhythm is Aiolian (Αιοληδει μολήδα, v. 102), the tune the rider-tune (ιππείω νόμω, v. 101). On the reconciliation of this statement with v. 18, Δωρίαν φόρμιγγα, see the passage.

Of the four triads, the first is taken up with the introduction, and the preparation of the myth; the second and third contain the myth; the fourth connects the myth with the conclusion.

Στρ. α’.—1. “Αριστον καν άδωρ: Much cited in antiquity, and variously interpreted. η χρήσις ύπερέχει, says Aristotle, οθεν άμηγεται άριστον καν άδωρ (Rhet. 1, 7, 14). No profound philosophical tenet is involved, as is shown by the parallel passage, O. 3, 42: ει δ’ άριστεύει καν άδωρ, κτεάνων δε χρυσός αιδοιόστατον, κτε. The poet emphasizes, after the Greek fashion, water as the source and sustenance of life. The copula έστι, έστι is rare in P. This first sentence is characteristic of P.’s advance by a series of steps. “Water,” “gold,” “sun” are only for the enhancement of the Olympic games. Much in P. is merely foil.—δ άδε: The article is still largely deictic in P. Notice the rhythm, which is an important guide. δε, “but there is another—gold—a blazing fire like it loometh—a night fire far above all proud wealth.”—πορ is brought into close relation with νυκτί by its position.—2. νυκτί: The local-temporal dative. Below έν άμέρα.—μεγάνορος: P. 10, 18: αγάνορα πλούτον.—3. γαρνέν: Dor. for γηρόν. The inf. in -εν is well authenticated in several Pindaric passages.—5. μεκέτι: More vivid than μή (Herm.). Look for no other light, now that the sun has risen.—θαλαπτότερον . . . φαέννον: P. delights in double epithets, vv. 10, 59; O. 2, 60. 90.—6. έν άμέρα φαέννον: suggested by πορ νυκτί.—ιρήνας: Not otiose. There are no rivals;
NOTES.

μόνος ἄλιος ἐν οὐρανῷ, Simonid. fr. 77 (Bgr.). Αἰθήρ is Homeri- 

cally fem. here and O. 13, 88: αἰθέρος ψυχρᾶς ἀπὸ κόλπων ἐρήμων.—

δι' αἰθέρος: Note P.'s peculiarly plastic use of the prepositions.—7. 

αὐθάσομεν: There is no good reason for denying to P. the so-

called short subj., as here and O. 7, 3. The imper. fut. with μή, 

which so many commentators accept here, has little warrant any-

where. In So. Ai. 572, still cited in some books, θέσουσι depends 

on ὅτοι. See note on O. 6, 24. I. 7 (8), 8, δαμωσόμεθα was under-

stood by the Schol. as subj., and δὲξεται in a generic sense—Fr. X. 

4: οἴστι... δὲξεται—is in all likelihood a subj.—ἀφ. βάλλεται: 

Variously rendered. P.'s usage (see O. 2, 98; 9, 5; 13, 93 al.) indi-

cates a shower of poetic βέλη or κῆλα whirring about the minds 

of the bards. So the μαντεία in So. O. R. 481 ἀεὶ ζώντα περισσότατα. 


are called ἐπέων τέκτονες, P. 3, 113.—κελάδειν: Favorite word with 

P., who has ennobled it. "Sound forth," "praise." The inf. in its 

old final sense.—10. Κρόνου παῖδα: There is always a certain 

stateliness in genealogy. The adj. is still statelier than the gen. 

Cf. O. 2, 13: ἀλλ' ἀ Κρώνε παῖ 'Ρέας. There is good reason for the 

specially common mention of Kronos in the Olympians. See v. 

111. — ἔσ αφνεάω... μάκαραν: See v. 6. Comp. P. 5, 11: τεαν 

μάκαραν ἑστίαν, and I. 3 (4), 35: ἐρήμωσεν μάκαραν ἑστίαν. — 

ἰκομένους: Concord with the involved subject of κελαδείν. The 

v. l. ἱκομένοις is not to be considered. Cf. I. 5 (6), 21: τῆθμον 

μοι φαμὶ σαφέστατον τᾶν' ἐπιστείχοντα νάσον ρανέμεν εὐλογίας.

'Αντ. α'.—12. θεμιστεῖον... σκάπτον: Lit., "staff of doom," "ju-

dicial sceptre."—δι': For position, comp. O. 2, 9. — πολυμάλῳ = 

πολυκάρπῳ: The Schol. Germ. cite II. 9, 542, in which μῆλον is 

"fruit." Strabo, 6, 273, puts οἱ καρποὶ in the first line for Sicily. 

Others πολυμήλῳ, "rich in flocks." Demeter is μαλαφόρος, Paus. 

1, 44, 3.—13. δρέπανων: Where we might expect δρέπαμενος, P. 1, 

49; 4, 130; 6, 48. The δρέπανον is a woodman's bill, Lycurg. 86. 

—κορυφάς: O. 2, 14: άέθλων κορυφάν, 7, 4: πάγχρυσον κορυφάν 

κτείνων.—14. ἀγλαίζεται δε: The change to the finite construc-

tion brings out the nearer image in bolder relief. Special reason is 

discernible also in P. 3, 53. When there is no μὲν the change is 

easier, I. 3 (4), 12.—15. ἐν ἄωτῳ: P. uses ἐν with plastic vividness. 

Comp. N. 3, 32: ἐν ἀρεταῖς γέγραψε, as in Latin sometimes gaudere 

in.—16. οῖα: Not to be roughly explained as ὅτι τοιαῦτα. It 

is the exclamatory relative from which the causal sense can be
picked out. "Such are the plays we play." Comp. P. 1, 73; 2, 75; 3, 18.—17. Δωρίαν ... φόρμιγγα: Δ. does not refer to the metres, as is shown by v. 103, Διοληνίδη μωπη. Hieron is a Doric prince; the φόρμιγγα may well be a Doric instrument. O. 3, 5: Δωρίων πεδίων does refer to the measure; but πεδίων is not φόρμιγγα, and at the worst the Dorian melody may be considered as a subdivision of the Doric. See Aristot. Pol. 4, 3, where it is said that some recognize only two ἀρμονία, the Dorian and the Phrygian.—18. λάμβαν(ε): Here the aor. might be expected, but the pres. shows that the action is watched. The poet addresses himself, his φίλον ἴτορ. —εἰ τι ... ἔθηκε: This the regular form of condition in adjurations. Cf. Ι. 5 (6), 42.—Φερενίκον: Name of Hieron's horse, "Victor." In the form Βερενίκη (Macedonian), the name is familiar. The Φ. of P. 3 was doubtless grandsire to this Φ.—τε καί: This combination is common in P.; the occurrence varies much in various authors. In P. it serves to unite complements, both opposites and similars. Here Πίσας, the scene, and Φ., Victor, make up the sum of the song.—χάρις: Usu. rendered "beauty," "charm." Why should it not be "song," the grace of poetry, as below? Pindar had pledged himself to sing the victory; and, when the steed sped to the goal, the promised song made him feel the stir of sweetest cares.—19. γλυκυτάταις ... φροντίσσαν: φροντίσσα is used of the poet's musings. "Brought me under the empire of sweet musings."—20. παρ’ Ἀλφεῷ: παρά in prose, with gen. or dat., is shrivelled into an exclusively personal preposition, like Fr. chez. It is freer and more original in Pindar, although "in the domain of Alpheios" would err only in suggesting too much.—Δέμας: The living body, originally distinct from σῶμα. Used plastically as the Lat. corpus = se.—22. προσέμψε: The concrete, personal μυγνύαί is common in Pindar, and must have its rights of contact. Here "brought to victory's embrace." "Wedded," "clasped," "embraced," "en-circled," will answer for many cases. With this passage comp. P. 9, 77: καὶ νν ἐν Πυθονί νν ἀγαθέα Καρνεία ἡ | νιὸς εὐθαλεὶ συνεμψθε τύχα.

'Επ. α'.—23. ἵπποξάρμαν: From χάρμα or χάρμῃ? See P. 2, 2.—κλέος: Echoed, v. 93. —24. Λυδόου: The gold of v. 1 glitters in the rich adjective.—Πελοπός ἄποικιᾷ: Emphasizes the scene for the third time, and prepares the transition.—25. τοῦ: The story often begins with a relative.—26. ἐπεί: "Since" (causal).—
NOTES.

καθαρόν λέβητος: κ. possibly to present a contrast to the μαρός λέβης of the familiar story (Ov. Met. 6, 407), which P. is at the pains of denying below. The Abl. gen. is used below v. 58. Later Greek meets poetry here.—Κλωθό: Klotho, Lachesis, and Atropos, the three fates, are λόχιαι θεαί, acc. to Euripides, I. T. 206.

—27. ἐλέφαντι φαίδιμον ὤμον κεκαθμένον: ὤμον depends on κεκαθμένον is explained by ἐλέφαντι.—28. θαυματά: So the best MSS. On the omission of ἐστι, see v. 1. —καὶ ποῦ τι καὶ: So Thuk. 2, 87: καὶ ποῦ τι καὶ ἡ ἀπειρία πρῶτον ναυμαχοῦντας ἐσφήλεν.

—φάτις: The interpolated MSS. have φρένας, Christ suggests φρόνων. φάτις cannot be acc. pl., and would not do us much good, if it were. We must connect closely, after the Pindaric fashion, φάτις ὑπὲρ τὸν ἀλαθῆ λόγον, as one element, put δεδαιδαλ-μένοι . . . μῦθοι in apposition with it, and make ἐξαπατώντι absolute, “mislead” = “are misleading.” So κλέπτει, absol. N. 7, 23; cf. P. 2, 17. Notice the contrast between φάτις, the poetical story, and λόγος, the prosaic truth; μῦθος has departed from its Homeric sense.—29. ποικίλοις: The etymology points to embroidery (ἡ ποικιλεῖμον νῦς ἀποκρύψει φάος) and embroidery to falsehood, as we have learned from Fr. broder, whereas ἀπλοὺς ὁ μῦθος τῆς ἀληθείας ἐφι.

Στρ. β'. —30. Χάρις: The charm of poetry. Comp. O. 14, 5, where there are three Χάριτες: σὺν γάρ ὄμων τὰ τε τερπνὰ καὶ τὰ γλυκὲν ἂνεται πάντα βρετοῦς.—τεύχει: The rule, present.—31. ἐμῆ-σατο: The manifestation, aor.—33. ἀμέρα δ' ἐπιλογίοι . . . σοφώτα-τοι: O. 10 (11), 59: δ' τ' ἐξελέγχων μόνοι ἀλάθειαν ἐπτήμυον Χρόνος.

—35. ἐστί: ἐστί. in this position is never otiose. Often = ἐντὸς ἐστι. “In truth it is.”—ἄνδρι: Not differentiated from ἀνθρώπῳ. So often in poetry.—ἀμφί: A favorite preposition in P., esp. with dat., little used in prose. In the sense of this passage περί is more commonly employed even in P.: ἀμφί, being the narrower, is the more picturesque.—36. νὶὲ Ταντάλον, σὲ δ'(ἐ): The effect of δ' after the vocative is to give pause. It is not uncommon in Pindar, and is used where γάρ would seem more natural, δ' = δῇ. Cf. O. 6, 12; 8, 15; P. 10, 10 al.—σὲ . . . φθέγξομαι: The position shows that σὲ is not felt as the object of ἀστάσας (v. 41) until ἀστάσας is reached, when the impression is renewed. “Touching thee I will utter what wars with earlier bards.”—37. ὀπότ(ἐ): Where the simple στε might have been used. O. 9, 104; P. 8, 41 al. The tendency of the compounds is to crowd out the simple
forms. — ἐκάλεσε: Sc. θεούς. — τὸν εὐνομώτατον | ἐς ἔρανον: P. likes to put the preposition between attribute and substantive or substantive and attribute. The article is added, as here, P. 2, 3: τὸν λιπαρὰν ἀπὸ Ἐθῆσαν. τὸν is deictic, and εὐνομώτατον gives an anticipatory refutation of the γαστριμαργία. — 38. ἔρανον: This word is selected to show the familiar footing of Tantalos. Nor is δίλαν Σίτυλον idle. The adjective there also is intended to enhance the intimacy of the ἀμοιβαία δείπνα. — 39. παρέχων: P. nowhere uses the middle of this familiar verb. — 40. Ἀγλαστριαίαν: An original feminine, “Bright-trident,” then a surname, like “Bright-eyes” (Jh. Schmidt). The Greek cares little about possible ambiguity of accusatives before and after an infinitive.

'Αντ. β.—41. ἱμέρῳ: P. uses ἱμερός and πόθος both so little that we can only say that his usage is not inconsistent with the traditional distinction. Of passionate desire ἱμερός is used, O. 3, 33: τῶν νυν γλυκῶν ἱμερῶν ἔσχεν ... φυτεύσαι. For ποθέω comp. O. 6, 16: ποθέω στρατιάς ὀφθαλμῶν ἔμας. — χρυσάεισιν ἀν ἔποιος: ἐς, here of the chariot. ἀνά is another Pindaric preposition that is very little used in prose, even with the acc. — 42. μεταβάσαι: Depends on ἴμερῳ, as, in the passage cited above, φυτεύσαι. — 43. δευτέρῳ χρόνῳ: So without ἐν, O. 2, 41: ἄλλῳ χρόνῳ, P. 4, 55: χρόνῳ ὑστέρῳ. — 45. Ζηνί depends on ἤλθε; in its moral sense not simply to, but for. Ganymede, according to Böckh, was considered by P. to be the son of Laomedon, Pelops was a contemporary of Laomedon, and so the chronology is saved, if it is worth saving. — τῶφτ ἐπὶ χρόνος: “For the same service.” — 46. ματρί: More tender than πρὸς ματέρα. — πολλὰ μαϊῶμενοι: “Despite many a search.” — φῶτες: φῶς (poet.) is colorless, or = “wight.” — 48. τυρὶ ζέοισαι: To be closely connected. The Schol. renders ὕδατος ἀκμᾶν by ὕδωρ ἀκμαῖος ζέον. The position of the words shows impatience and horror. — 49. μαχαίρᾳ makes the butchery more vivid. — κατὰ μέλη = μελείστη rather than τὰμον κατὰ μέλη, with μέλη in apposition to σε. — 50. τραπέζαις τὰ ἀμύρι: ἀ. is an adverb in P. 4, 81, and P. 8, 85. The τραπέζαις were arranged in two rows facing each other, each guest having a τράπεζα. “They divided among themselves the flesh to the tables on both sides.” — δεύτερα: “The last morsels,” implying a cannibalic delicacy. — 51. δίεδάσαντο: The finite verbs throughout force attention to the horrid details.

'Επ. β.—52. ἄπορα: O. 10 (11), 44: ἄπορον. The plur. exager-
notes.

Note 134.

-gastrimerayn-: "Cannibal" approaches the effect.

-Aphistaiai: Asyndeton is especially in place where repugnance is to be expressed. See Dissen, Exc. II. —53. akeredieia lelocheyev: Gnomic perfect. For the sentiment comp. P. 2, 55. ayagym has more commonly a person for a subject.—kakagoros: Dor. for kagagoros.—55. 7v: See v. 35. —alla yap: yap gives the reason for the ala, as who should say, allas do, "but all in vain; for." —katapetiai ... kore: The same homely sphere of imagery as concoquere, "stomach." Nor is "brook" far off. So Il. 1, 81: ei per yap te choion ye kai autymar katapetpsi. —56. elev: P. 2, 30: exaireton eleu moncho. —57. av ... livov: Apposition "which in the form of a stone." —Foi patyr: We could dispense with Foi or aut. Yet Foi patyr gives the punisher, aut yap the punishment, and the apposition makes it easier, av going with Foi and ydov with aut. Comp. I. 7 (8), 9: ton uther kefalas ati Tantalo vou ydov par te trefe n avmi teth. —58. kefalas baliev: Abl. gen., which is better than to make mevouvo "expecting," and kefalas the mark, with baliev = tev xesvthai. —euvrosoynas alatai: a. with gen. as Eur. Tro. 640.

Stro. y'. —59. antaio maize = pros do oik esti palamysasbhai. Schol.

—60. metata triow: Supposed to refer to the three great sinners, Tityos, Sisyphos, and Ixion. Tityos is mentioned in Od. 11, 576, Tantalo in v. 582, and Sisyphos, v. 593, and Ixion may have dropped out of the list. In any case, we are to understand with triow, not aathow, but poion, which, on the hypothesis mentioned, would refer to the punishments of Tityos, Sisyphos, and Ixion. If we analyze the woes of Tantalo, the stone, the hunger, and the thirst, we shall have three. What is the fourth? Is it the bios empedomchos, the thought that nectar and ambrosia had made him immortal (afythov), or the remembrance of the nectareous and ambrosial life of the immortals, the "sorrow's crown of sorrow," or the reflection that his son had been banished from heaven for his fault (touveka proykan)? As Tantalo is mentioned only for Pelops' sake, the last view gains probability.

—62. vektar ambrystan te: te here, like -que, makes v. and a. a whole. te, connecting single words, is chiefly poetic or late.—

64. thesevan: It is better to admit a tribarach than to accept the MS. thessan, or Mommsen's thev vuv, although we miss an object. Hartung would read afyiitous biken, referring to the alikes sympota, but the point is the favor shown by the gods to Tantalo.
Olympia I.

ο isize νυ is tempting.—τι with ἔρδων.—λαθέμεν = λήβεων. Inferior MSS. have λασέμεν, making ἐλπίσταμεν refer to the future as ἐλπομαῖ does v. 109; but ἐλπομαῖ in the sense of “think,” “suppose”—comp. spero —may take the present as it does repeatedly in Homer. Π. 9, 40; 13, 309. Mommsen reads λελαθέμεν.—65. προήκαν: προ., “straight—(forward).”—νιόν...οὐ: The dat. shows how he felt it.—66. ἀνέρων: v. 36.—67. πρὸς εὐάνθεμον... φυάν: Even in the three temporal passages, here, P. 9, 27, and Ν. 9, 44, πρὸς shows its “fronting” sense.—68. νυ... γένειον: σχῆμα καθ’ ὅλον καὶ μέρος, not different from “they bound him hand and foot.”—μέλαιν: “To blackness.” Proleptic use, esp. common in tragic poets. So. Antig. 881; O. C. 1200; Eur. H. F. 641: βλεφάρων σκοτεινόν φῶς ἑπικαλύφειν. —69. ἐτοίμον ἀνεφρόντυσεν γάμον: ἕ. here is almost equivalent to “tempting.” ἀνεφρόντυσεν, “woke to the desire of.” Love is a φροντίς. Notice that this triad is welded together, and moves very fast, with stress on γάμον (v. 69, 80).

'Ant. ὑ'.—70. Πισάτα...πατρὸς = Οἰνομάου, v. 76. Oinomaos, king of Pisa, had offered his daughter Hippodameia in marriage to any one who should overcome him in a chariot race. Fragments of the sculptures representing the ἄγων of Pelops, from the eastern pediment of the temple of Zeus, have been unearthed at Olympia.—71. σχεθέμεν: It is better to make the whole passage from Πισάτα... σχεθέμεν explanatory to γάμον than to make γάμον “bride,” in apposition to ἵπποδαμειαν. σχ. “to win.”—οἶος ἐν ὀρφνᾷ: Cf. P. 1, 23: ἐν ὀρφναίσων. A similar scene, O. 6, 58, where Iamos invokes Poseidon by night.—72. ἀπνευ: Loud call to the loud sea. ἵππειν, of a cry that is intended to carry—“halloo.”—74. πάρ ποδὶ: On παρά, with dat., see v. 21.—75. εἰπε: Regular word to introduce the language of the speaker. Hence seldom with any other than the finite construction in the best period.—Φίλα, δώρα: Note the effective position and the shyness.—ἐς χαίρων τέλεσαι: “Come up to favor” = “count aught in one’s favor.”—Verg. Aen. 4, 317, cited by Dissen, is not so delicate: fuit aut tibi quicquam dulce meum.—76. πέδασον...πόρευσον...πέλασον: Neither the three aorists nor the three π’s are accidental.—78. κράτει...πέλασον = κρ. πρόσμιξον. Cf. v. 22. —79. Oinomaos was wont to transfix the suitors from behind.

'Επ. ὑ'.—81. θυγατρός: The sense was fairly complete with γάμον. Comp. the structure of the strophe. P. likes this method
of welding the parts of the triad, e.g., O. 2, 105: ἡρωνος. O. 6, 50: πατρός. O. 9, 53: νεοτέρων. With the nominative the effect is startling. See P. 11, 22.—ὁ μέγας ... λαμβάνει: “Great peril takes no coward wight.” λ., according to one Schol. = καταλαμβάνει, “takes possession of,” “inspires” (cf. P. 4, 71: τίς δὲ κίνδυνος κρατερός ἀδάμαντος δῆσεν ἄλοις?); according to another = δέχεται, “admits of,” “allows of,” less vigorous. — ἀναλκιν ou φῶτα: So I. 1, 15: ἄλλοτριάς οὐ χερσί. The rhythm calls for a prolonged οὐ, and ἀναλκιν is thought over again with φῶτα. “A coward—no! no coward wight.”—82. οἶσω: Not to be dissected into τοῦτων οἴσων. — τά: So Mommsen after good MSS. Doric for τί.—ἀνώνυμον ... μάταν: An impressive cumulation in which it must be remembered that καθήμενος means more than “sitting” in English. It is “sitting idle, useless.”—83. ἐψοι: “Nurse.”—μάταν: “Aimlessly,” “and all to no good end.”—85. ὑποκείσεται: Acc. to Schol. = προκείσεται. “On this I shall take my stand.” “This struggle shall be my business.” — πράξιν: “Achievement,” “consummation,” not yet colorless. — διός = δίδου: More solemn and impressive than the aorist with which he began. — 86. ἐννεπεν: Bergk writes ἤνεπεν everywhere in P. A formal imperf., but it has no clear imperfect force in P.—ἀκράντοις: ἐπὶ in ἐφάραγα to ease the dat., which P. however uses, as well as the gen., with verbs of contact. Dat. P. 8, 60; N. 8, 36; Gen. O. 9, 13; P. 3, 29.—ἀγάλλον: “Honoring,” “by way of honoring.” N. 5, 43.—87. διφρον ... χρύσεον: v. 42.—πτεροῖσιν: The horses of Pelops on the chest of Kypselos were winged, Paus. 5, 17, 7. πτ. instrumental rather than local.

Στρ. 6'.—88. ᾶλεν ... σύνευνον: Commonly set down as a zeugma, yet hardly so to be considered. “He overcame Oinomaos, and the maid to his bedfellow.” τε, consequential.—Οὐομάου βίαν: β. not otiose.—89. ἃ τέκε: So the best MSS. ᾃ short in Aiolic. τέκε τε, the reading of the inferior MSS., would suggest a change of subject, not surprising in Greek, but clearly a metrical correction.—ἀρεταίς μεμαρτάς: “Forward in deeds of valor.” Not “to deeds of valor,” for which there is no warrant, as Il. 8, 327, and 22, 326, have ἐπί. The Schol., however, understands the passage as ἐπιθυμούντας τής ἀρετῆς καὶ τάυτης ἀντεχομένους, thus giving μεμαρτάς the Pindaric construction of a verb of approach, ἀπτεσθαῖ, θυγεῖν. Ἁρεταίως μεμαρτάς, another reading, is frigid. P. does not personify ἀ. The Scholiasts give the names of the six,
among whom figure Atreus and Thyestes. Pindar is supposed not to know the horrors of the house any more than Homer, but one cannibal incident was enough for one poem, to say nothing of the rule τὰ καλὰ τρέψαι έξω.—90. αἰμακονοίας = τοῖς τῶν νεκρῶν ἐναγίσμασι. A Boeotian word (Schol.). The yearly offering was the sacrifice of a black ram, Paus. 5, 13, 2.—91. μέμικται: With év, I. 2, 29. On μ. see v. 22. —92. πόρφυρ κλησίς: The conception is that of support (instrumental).—93. τύμβον ἀμφίπολον: See O. 10 (11), 26: ἀγώνα . . . ἀρχαῖῳ σάματι πάρ Πέλοπος βωμῶν ἐξάρθμων. The tomb of Pelops was near the great altar of Zeus in the Altis.—παρὰ βομῷ: Οἱ παρὰ, see v. 20. —τὸ δὲ κλέος . . . δέδορκε: Echo of λάμπει δὲ Φοι κλέος, v. 23. Combine τὸ κλέος τὰν Ὀλυμπιάδῶν and ἐν δρόμοις Πέλοπος. The δρόμοι refers not to the exploits of Pelops, but to the scene (ἡμα), where not only speed but strength is shown. —94. δέδορκε: Perceptual perfect = present. Comp. δjrΤωτα, ἄδωδα. Glory is an ὀφθαλμῶς.—95. ταχυτὰς ποδῶν . . . ἀκμαὶ τ' ἵσχύος: The two great elements of speed and strength are set forth, N. 9, 12: ἵσχύος τ' ἀνδρῶν ἀμιλλαῖς ἀρμασί τε γλαφυροῖς. Here ποδῶν suggests the ἀκαμαντοπόδων ἵππων ἀωτόν (O. 3, 3). There is another division, τῶν δαπάνα τε, with the same complementary τε (O. 5, 15), the τῶν for the feats of bodily strength (θρασύπωνοι), the δαπάνα for the horse-race (δαπάνα χαίρον ἵππων, I. 3, 47). —έριζται: The middle of reciprocal action, as if we had πόδες ταχεῖς ἐρίζονται. Comp. I. 4 (5), 4: και γαρ ἐρίζομενα νάσεν ἐν πόντῳ . . . θαυμαστᾷ πέλονται.—97. λωπόν ἀμφί βίοτον: His life has light on both hands.—98. μελιτόσεσαν: "Delicious, which we also extend beyond its proper sphere.

'Αντ. δ'. —99. ἄθλων γ' ἴνεκεν: The necessary amari aliquid. "So far as sunshine is to be found in games." Religiose dictum (Dissen). Then follows a bit of cheerful philosophy.—τὸ δ' αλεί . . . βροτῶν: "The highest boon is aye the blessing of the day." τὸ αλεί παράμερον ἐσλῶν is not, as one of the old Scholia has it, τὸ καθ' ἡμέραν καὶ ἀδιαλείπτως παρὰ τοῖς ἀνθρώποις ἀγαθῶν. P. emphasizes the supremeness of the day's blessing as it comes.—ἐσλόν: A curious Boeotian form everywhere in Pindar. —100. παντὶ βροτῶν: The reading of the best MSS., as if ἐκάστῳ βροτῶν or παντὶ τῶν βροτῶν. Comp. also Plat. Legg. 6, 774 c: πάσι τῶν ἐν ταύτη τῇ τὸλεί.—ἐμέ δὲ στεφανώσαται: P. passes over to his highest duty and his highest pleasure. —101. ἱππεῖν νόμῳ: The rider-tune, τὸ Καστόρειον (Castor gaudet equis), well suited to the achieve-
ment. Comp. P. 2, 69: τὸ Καστόρειον ὤν Αιολὸδεσσὶ χορδαῖς θε- λῶν, I. 1, 16: ἦ Καστόρειῳ ἦ 'ιολάοι ἐναρμόξαν καὶ ὅμω. The Aioli-
sans were the great equestrians of Greece.—103. πέποθα ... μή: Verbs of believing incline to the swearing negative μή. “I am confident,” “I am ready to swear that.”—104. ἀμφότερα: Adv.,
like ἀμφότερον.—ἀμμε: With Mommsen for ἀμμα.—105. δαιδαλωσέ-
μεν: Acc. to Mommsen, an old aor. inf., like ἀξέμεν, I. 24, 663.
But even if this is granted, it does not affect the sphere of time,
as an aorist inf., after such a verb as πέποθα, may be thrown into
the future. See note on ἐλπομαι, P. 1, 43. The compliment of a
comparison with the past is not so great as with the future.
The case O. 2, 102 is different.—ὑμῶν πτυχαίς: “Sinuous songs,”
the in and out of choral song and music and dance.—106. πεαίστι
... μερίμναισιν: Depends on ἐπίτροπος. μέριμναι, as in N. 3, 69:
σεμνῶν ἁγιασίτε μερίμναις Πυθίου. Here God makes the plans
of Hieron his own.—μὴδεται: Might be used absol. “Is full of
watchful thought.” Dissen comp. N. 6, 62: ἐπομαι δὲ καὶ αὐτὸς
ἐχὼν μελέταν, but it would be easy to get an acc. μερίμναις out of
the dat., “is meditating the accomplishment of them.” Schol.:
μὴδεται δὲ, ἐργάζεται σε νικητήν.—107. ἐχὼν τοῦτο κάδος: “With
this for his great concern.”—108. εὶ δὲ μὴ ταχὺ λίποι: The origi-
nal wish element is plain in all or nearly all Pindar’s ideal con-
ditionals. Subject of λίποι is θεός, and λίποι is intr.—109. γλυκυ-
tέραν: Sc. μερίμναι, “a sweeter care,” “a sweeter victory.”—κεν
... κλεξέν: κεν with fut. inf. here, and only here, in P. Some of
the Scholiasts use the aor. in the paraphrase. But it is better
not to change. The construction is due to anacoluthia rather
than to survival.

'Επ. δ'.—110. σὺν ἀρματὶ θοφ: For σὺν comp. N. 10, 48: σὺν το-
δῶν σθίνει νικᾶσαι, and the older use of Lat. cum.—ἐπίκουρον...
οδῶν λόγων: Combine ἐπίκουρον λόγον. The path is the path of
song, which will help forward the glory of Hieron, as told in the
λόγοι by the λόγοι. See P. 1, 94: ὀπιθυμόμεθαν αὐχήμα δόξας | οἷον
ἀποχομένων ἁνδρῶν διώταν μανύει | καὶ λογίσοι καὶ ἀοίδοις.
The path is to be opened by poesy for rhetoric.—111. παρ’ εὐδειελον...
Κρόνιον: The famous hill at Olympia, on the summit of which
sacrifices were offered to Kronos. See O. 5, 17; 6, 64; 9, 3. The
sunniness of Olympia is emphasized, O. 3, 24.—112. βέλος ... τρέ-
ϕοι: Poetical and musical bolts are familiar. O. 2, 91; 9, 5; 13,
96; P. 1, 12; I. 4 (5), 46.—ἀλκά: Dissen comb. with καρπωράτατον.
and comp. O. 13, 52: πυκνότατον παλάμας. So, too, the Schol. It is more vigorous to combine it with τρέφει, as Böckh does. "Keeps in warlike plight."—τρέφει: "Nurses," "keeps." τ., a favorite word with Sophokles, and so perhaps ridiculed by Ar. Vesp. 110: αἱγαλὸν τρέφει.—113. ἐπ᾽ ἄλλους: ἐπὶ = "in," though it suggests the various altitudes of the great. —κορυφοῦται: "Heads itself," "caps itself." The topmost summit is for kings. —114. μηκέτι: ἐτί suggests the temptation; see v. 5. —πάπταίνει πόρσιν: P. 3, 22: παπταίνει τὰ πόρσιν. I. 6, 44: τὰ μακρὰ δ᾽ εἰ τις παπταίνει. π., originally of a restless, uneasy search in every direction. In P. πάπταίνει is little, if anything, more than σκότει. "Look no further."—115. εἴῃ: Asyndeton in a prayer. The present is more solemn and less used in prose than γένοιτο. P. 1, 29: εἴῃ, Ζεῦ, τίν εἴῃ θανάνειν. —τοῦτον: "Thy." Pronoun of the second person.—τοσσάδε: "All my days."—116. σοφία = ἐπὶ σοφία. σ. is "poetic art." The tone is high enough, for P. pairs himself with Hieron by the parallel τε . . τε, "as . . so" (σε τε . . ἐμε τε), but ἐόντα is part of the prayer, and not an assertion merely.
OLYMPIA II.

Akragas (Agrigentum) was a daughter of Gela. Gela was founded, Ol. 22, 4 (689 B.C.), by a Rhodian colony; Akragas more than a hundred years afterwards, Ol. 49, 4 (581 B.C.). In Ol. 52, 3 (570 B.C.) the notorious Phalaris made himself tyrant of the city, and, after a rule of sixteen years, was dethroned by Telemachos, the grandfather of Emmenes or Emmenides, who gave his name to the line, and became the father of Ainesidamos. Under the sons of Ainesidamos, Theron and Xenokrates, the name of the Emmenidai was brought to the height of its glory, and an alliance formed with the ruling house of Syracuse. Damareta, the daughter of Theron, married first Gelon, and, upon his death, Polyzelos, his brother. Theron married a daughter of Polyzelos, and, finally, Hieron married a daughter of Xenokrates.

The Emmenidai belonged to the ancient race of the Aigeidai, to which Pindar traced his origin, and claimed descent from Kadmos, through Polynikes, who was the father of Thersandros by Argeia, daughter of Adrastos. Evidently a roving, and doubtless a quarrelsome, race, the descendants of Thersandros went successively to Sparta, to Thera, to Rhodes, and finally to Akragas. Such was the ancestry of Theron, who made himself master of Akragas by a trick, which he is said to have redeemed by a just, mild, and beneficent reign. Under his rule Akragas reached its highest eminence, and Theron's sway extended to the neighborhood of Himera and the Tyrrhenian sea. When he drove out Terillos, tyrant of Himera, and seized his throne, Terillos applied to his son-in-law, Anaxilas of Rhetion, for help, who, in his turn, invoked the aid of the Carthaginians. Thereupon Theron summoned to his assistance his son-in-law, Gelon, of Syracuse, and in the famous battle of Himera the Sicilian princes gained a brilliant victory. (See Introd. to Ol. 1.) The enormous booty was spent on the adornment of Syracuse and Akragas. Akragas became one of the most beautiful cities
of the world, and the ruins of Girgenti are still among the most imposing remains of antiquity. A few years after the battle of Himera, Geron died, Ol. 75, 3 (478 B.C.), and was succeeded by his brother Hieron in the rule of Syracuse. To the other brother, Polyzelos, were assigned the command of the army and the hand of Damareta, daughter of Theron, widow of Geron, with the guardianship of Geron’s son; but the two brothers had not been on the best terms before, and Hieron took measures to get rid of Polyzelos, who was a popular prince. Polyzelos took refuge with Theron, who had married his daughter, and who in consequence of this double tie refused to give him up to Hieron. The Himeraians, oppressed by Theron’s son Thrasydaios, made propositions to Hieron; two cousins of Theron, Kapys and Hippokrates, joined his enemies, and the armies of Hieron and Theron faced each other on the banks of the Gela. Thanks, however, to the good offices of the poet Simonides, peace was made; Polyzelos was suffered to return, and Hieron married the daughter of Xenokrates, brother of Theron. The rebellious spirits in Himera were quelled, and our just, mild, and beneficent prince, who was elevated to the rank of a hero after his death, so thinned the ranks of the citizens by executions that it was necessary to fill them up by foreigners. Kapys and Hippokrates having been put to flight, Theron sat firmly on his throne again, and, after putting to death all his enemies, had the great satisfaction of gaining an Olympian victory, Ol. 76 (476 B.C.), which Pindar celebrates in this ode and the following.

Theron died Ol. 70, 4; Xenokrates, his brother, who won two of the victories celebrated by Pindar (P. 6 and I. 2), died either before him or soon after. Thrasydaios, his son and successor, whose cruelty had roused the Himeraians to revolt, chastised the Agrigentines with scorpions, and attacked Hieron with 20,000 mercenaries. After his defeat, Akragas and Himera rose against him, and he fled to Megara, where he died, and the revolted cities became democracies. Thrasybulus, the son of Xenokrates, continued to live in Akragas, but the memory of Thrasydaios was a stench in the nostrils of the Himeraians; hence their gratitude to Zeus Eleutherios and Symereia Typha for having delivered them from such a monster (O. 12).

In the opening of the second Olympian, Pindar himself points out the threefold cord that runs through the ode, and recent
commentators have found triads everywhere. It is best to limit ourselves to the poet’s own lines. When Pindar asks, “What god, what hero, what man shall we celebrate?” he means to celebrate all three, and god, hero, and man recur throughout: the god helping, the hero toiling, the man achieving. God is the disposer, the hero the leader, and the man the follower. The man, the Olympian victor, must walk in the footsteps of the greater victor, must endure hardness as the hero endured hardness, in order that he may have a reward, as the hero had his reward, by the favor of God. This is a poem for one who stands on the solemn verge beyond which lies immortal, heroic life. But we must not read a funeral sermon into it, and we must notice how the poet counteracts the grave tone of the poem by the final herald cry, in which he magnifies his own office and champions the old king.

Hymns, lords of the lyre, what god, what hero, what man shall we sound forth? Pisa belongs to Zeus (θεός), Olympia was established by Herakles (ηρως), Theron (αυὴρ) hath won the great four-horse chariot race. His sires (ηρωες) founded Akragas; Zeus (θεός) send the future glorious as the past has been (vv. 1–17). Done cannot be made undone. The past was toilsome and bitter, but forgetfulness comes with bliss, and suffering expires in joyance. So in the line of Theron himself, the daughters of Kadmos (ηρώναι, ἥοιαι), Semele, Ino, suffering once, as the founders of Akragas toiled once, are now glorified. Yet this light was quenched in deeper gloom. After Semele, after Ino, comes the rayless darkness of Oidipus, so dark that even his name is shrouded. Polynéikes fell, but Thersandros was left, and after him came Theron (αυὴρ), and Theron’s noble house, with its noble victories (vv. 17–57). But this is not all. Earthly bliss is not everything. There is another world, and the poet sets its judgment-seat, unfolds the happiness of the blessed, and introduces into the harmony of the blissful abode a marvellous discord of the damned. In that land we hear of Kronos and of Rhea (θεόι), Peleus, and Kadmos, and Achilles (ηρωες). Of men there is expressive silence (vv. 58–91). Theron is old, and the poet, instead of working out his triad mechanically, vindicates the reserve of his art. He has arrows enough in his quiver; he has power enough in his pinion. He can shoot, he can fly, whithersoever he will; and now, that we have left that other world, and have come back to this realm of Zeus, he bends his bow, he
stoops his flight, to Akragas. Now he can praise Theron with all the solemnity but without the gloom of an epitaph, and the last words fall like a benediction on the gracious king (vv. 92-110).

There is no myth proper. The canvas is covered by the prefiguration-picture of the house of Kadmos and the vision of the world beyond. Innocent suffering is recompensed by deep happiness, heroic toil by eternal reward. Theron’s achievements have the earnest of an immortal future. Time cannot express his deeds of kindness.

The rhythms are Paionian, manly, vigorous, triumphant, but Bakcheiac strains seem to have been introduced with the same effect as the belts of darkness which chequer the poem.

Of the five triads, the first opens the theme, the last concludes it; the second triad deals with the mythic past; the third returns to Theron, and connects the second with the fourth, which is taken up with the world beyond.

Στρ. α’.—1. Ἀναξιφόρωμυγγες: Originally song dominated instrumental music. Music was “married to immortal verse,” as the woman to the man. Pratinas ap. Athen. 14, 617 D. makes song the queen: τὰν ἀοιδὰν κατέστασε Πιερὶς βασιλειαν· ὦ δ’ αὐλὸς ὡστε-ρον χορευτῶ· καὶ γὰρ ἐσθ’ ὑπηρέτας. In P. 1 init. the φόρμυγξ gives the signal, but there is no difference in the relation.—2. τίνα θεόν, τίν’ ῥωμα, τίνα δ’ ἀνδρα: Imitated by Hor. Od. 1, 12: quem virum aut hera lyra vel acri | tibia sumis celebrare, Clio, | quem deum? Horace follows the artificial climactic arrangement, which brings him up to—Augustus. So Isok. Euag. 39: οὔδεις οὗτε θυρωδὸς οὐθ’ ἡμίθεος οὔτ’ ἀδώνατος. Antiphon (1, 27) gives us Pindar’s order: οὔτε θεοῦς οὖθ’ ἡρωας οὔτ’ ἀνθρώπος αἰσχυνθείσα οὔδε δείσασα. The triplet here announced runs through the poem. To Zeus (A) belongs the place (α), to Herakles (B) the festival (b), to Theron (C) the prize (c), and the order is

A (θεόν) B (Ῥωμα) C (Ἄνδρα)

a (Πίσα) A (Διώς) b (Ὀλυμπιάδα) B (Ἡρακλέης)
C (Οἵρωμα) c (τετραορίας)

with a subtle variation of case.—κελαδήςομεν: See O. 1, 9. Whether we have subj. or fut. here it is impossible to tell, nor does it matter.—3. Ὀλυμπιάδα . . . Ἡρακλέης: See O. 10 (11), 56, for the story.—4. ἀκρόθινα: Comp. O. 10 (11), 62: τὰν πολέμου δόσιν | ἀ γρόθινα διελὼν ἔδει καὶ πενταετηρίδ’ . . . ἔστασεν ἐορτάν.
NOTES.

Usu. ἀκροβίμα, as in N. 7, 41.—6. γεγονητέον: "We must proclaim so far as voice can be heard." The post-Homeric -τέον forms are not common in lyric poetry.—δπίν: So Hermann, as acc. of extent to δίκαιον. Others ὀπί. Most of the MSS. have ὀπί, glossed by διὰ φωνῆς λαμπρᾶς, and all have ξένων, which is interpreted as δίκαιον ὅτα κατὰ τὴν φιλίαν τῶν ξένων. ὀπίς as a masc. subst. = ὀ διπιζω-μενος (cf. P. 4, 86; I. 3 [4], 5) would not be unwelcome to me, "a just respecter of guests." So λάτρις = ὀ λατρεύων and σίνης = ὀ σιὼμενος, besides others in -ες.—ξένων: Supposed to have reference to Polyzelos, the fugitive brother of Hieron.—7. ἐρεισμῷ Ακραγαντος: The reference is to the great day of Himera. So Athens, for her share in the Persian war, is called (fr. IV. 4, 2) ἑλλάδος ἐρεισμα. The compliment is heightened by the well-known strength of Akragas.—8. εὐωνύμων ... πατέρων: Notice the auspicious beginning of the last lines in the four stanzas: v. 8, εὐωνύ-μων, v. 16, εὐφρῶν, v. 38, εὐθυμίαν, and, like a distant echo, v. 104, εὐφρέταν. —ὁρθόπολιν: Continuation of the figure in ἐρεισμα. This raising of the city to its height is supposed to refer to the adornment of Akragas with great temples and other magnificent public buildings.

'Αντ. a'. —9. καμόντες οἱ: This position of the relative is not so harsh as in Latin, on account of the stronger demonstrative element of the Greek relative. So v. 25: ἐπαθον αἱ μεγάλα.—θυμῷ: Od. 1, 4: πολλὰ δ’ ὀ γ’ ἐν πόντῳ πάθει ἄλγεα ὅν κατὰ θυμῶν.—10. ἱερόν: All cities were dedicated to some deity, but Akragas especially, having been given to Persephone by Zeus, εἰς ἀνακαλυπτήρια. Preller, Gr. Myth. 1, 485.—ἐσχον: "Got" (of conquest). So P. 1, 65. The ingressiveness of ἐσχον is due to the meaning of the verb.—οίκημα ποτάμοι = οίκημα ποτάμων. In such combinations the full adj. is more common than the fossilized adj. or genitive. Comp. P. 6, 6: ποταμία Ἀκραγαντ. The river bore the same name as the city. Comp. further Eur. Med. 846: ἱερὸν ποταμὸν πόλις, Theogn. 785: Εὔρωτα δονακτρόφου ἄγλαον ἄστυ, and O. 13, 61, where Corinth is called ἄστυ Πειράνας.—10, 11. Σικελίας ... ὀφθαλμός: Comp. O. 6, 16: ποθεώ στρατιάς ὀφθαλμὸν ἐμᾶς. Athens and Sparta were the two eyes of Greece. See Leptines ap. Aristot. Rhet. 3, 10, 7, whence Milton's "Athens, the eye of Greece." —11. αἰῶν ... μόροτιμος: "Time followed as it was allotted."—ἐφεσε: In innumerable passages αἰῶν, χρόνοσ, βίος are represented as the attendants of men. This personification is easier to the
Greek than it is to us, and must be looked for. See O. 6, 56.—πλοῦτον τε καὶ χάριν: Notice the close connection of "wealth and honor." χ. is the glory lent by poesy, and "wealth and poesy" would represent the material and the spiritual elements of happiness. On χάρις, see O. 1, 18. 30.—12. γνησίαις ἐπὶ ἄρεταις: In prose we should consider ἐπὶ "on account of." Here it is more plastic. "Wealth and poesy crown their native gifts." See O. 11 (10), 13: κόσμον ἐπὶ στεφάνῳ, and comp. note on P. 5, 124.—13. Κρόνιε παῖς Ρέας: Much more vigorous than ὑ παί Κρόνου τε καὶ Ρέας, though we must not forget dialectic preferences for the forms in -ίος. Rhea is mentioned again with Kronos, v. 85: πόσις ὑ πάντων Ρέας ὑπέρτατον ἐχοίσας θρόνον, and Zeus is called παῖς Ρέας, fr. XI. 5. For this Kronos element, see O. 1, 10. P. himself was a servant of Rhea (Magna Mater). The special allusions detected by the commentators to Theron's personal history are due to fanciful combinations.—ἐδος Ὀλύμπου: Here again Ὀλύμπου is = Ὀλύμπιον, as ποταμὸς = ποτάμιον. The triplet here reminds us of the triplet in the first strophe, and by assigning ἀεθλών κορυφάν to Herakles (O. 6, 69), and πόρον τ' Ἀλφεόο to Theron (comp. O. 1, 20: παρ' Ἀλφεόο σύτο δέσμας), we should have the same order.—14. πόρον τ' Ἀλφεόο: So, O. 10 (11), 53: "The watercourse of the Alpheios." So-called gen. of apposition.—15. ἵππησις = ἐφρανθείς, but the old "warming," "dissolving," "melting" sense is not wholly lost. See P. 1, 11.—16. οφίσιν depends on κόμισον λοιπό γένει. There is no σχῆμα καθ' ὅλον καὶ μέρος for the dat. For the construction, comp. O. 8, 83, and P. 1, 7; Eur. Bacch. 335: ἵνα δὸκῃ θεόν τεκείν ἣμιν τε τιμῇ παντὶ τῷ γένει παρῇ.—κόμισον, like our "convey," always connotes "care," "safety."

Ἐπ. α.—17. τῶν . . . τέλος: Familiar commonplace. The meaning is essentially complete without ἔργων τέλος, so that these two words come in as a reinforcement. "When fully consummated."—ἀποίητον: We should expect ἀπρακτον like Lat. factum infec- tum, but ἀποίητον embraces ἀπρακτον.—20. λάθα: N. 10, 24: νικά- σαις διέ ἐσχεν Θείος δυσφόρων λάθον πόνων. P. 1, 46: ei γάρ ὁ πᾶς χρόνος καμάτων ἐπιλασιων παράσχοι.—πότμω σὺν εὐδαιμονι: σὺν semi-personifies πότμων.—γένουτ' ἰν: "Must come." "Cannot fail to come."—21. ἐσλων = ἐσθλῶν, itself a poetic word. See O. 1, 99; 2, 69.—ὑπὸ χαριμάτων: ὑπό, with the genitive of things, keeps the personification alive in prose. But the "under"
element of ὑπὸ is felt in P., though, of course, it is more evident with the dat., "Under the weight of." χαρμ. is echoed in v. 109 (Mezger).—22. παλίγκοτον δαμασθέν: "Quell’d in spite’s despite." The πήμα resists, but resists in vain. παλίγκοτον is adversative, not attributive merely.

Στρ. β'.—23. πέμψη: So the Ambrosianus and the Schol. Otherwise πέμπτη might stand. The durative tenses of πέμπτευ are often used where we should expect the complexive (or aoristic) tenses. π. has not the same notion of "detachment" as our "send."—24. ἀνεκαὶ... ὄψηλον: Ar. Vesp. 18: ἀνεκαὶ εἰς τὸν οὐρανόν. ὡ. is predicative. The figure is that of a wheel.—έπεται: "Sorts with," "suits," ἀρμόζει, Schol.—εὐθρόνους: Elsewhere of goddesses only, P. 9, 65; N. 3, 83; I. 2, 5. Ὄμηρος ἔλος, says a Scholiast. Cf. Π. 8, 565: εὐθρόνου Ἡ ἔρωταν, al.—25. Κάδμιον κούρας: Semele, Ino, Autonoë, Agaue, were all in trouble. P. selects those who emerge.—έπαθον αἰ: See v. 8. Ino, pursued by her mad husband, leaped into the sea and became a goddess, Leukothea. Semele, killed by lightning because she wished to see her celestial lover, Zeus, in full array, was afterwards received up into heaven. —πένθος δὲ πιτνεῖ: An intercalated reflection, and not a part of the narrative, as ἐπιτνεῖ would make it.—βαρύ: Position as in παλίγκοτον δαμασθέν, v. 22. —26. κρεσσόνων πρὸς ἀγ.: "Before the face of mightier blessings."—27, 28. βρόμαι κεραυνοῦ: The instrumental "by" is more poetic than the locative "mid." The tenderness of Semele is brought out by the womanly ταυνύθειρα.—29. Παλλάς: The Scholiasts call attention to the significant omission of Hera; the specific mention of Pallas may be explained in half a dozen ways. She was one of the guardian deities of Akragas, a close sympathizer with her father. The triad here is not to be emphasized.—30. παῖς ὁ κυσσοφόρος: Dionysos. Cf. fr. IV. 3, 9: τὸν κυσσοδέταν θεόν.

"Ἀντ. β'.—31. ἐν καὶ θαλάσσῃ: Here καὶ belongs to λέγοντι (Bosssler).—32. κόραις Ἡρῆς ἄλλαι: Comp. v. 13: ὁ Κρώνε ταῖ Ἀέας. The Nereids are the daughters of Nereus and the sea (ἡ ἄλας). Nereus is "water" (mod. Gr. νερό), as his spouse is Doris—the sea being a symbol of riches (ἐστιν θάλασσα, τίς δὲ νυν καταβέσει;).—βίοτον ἀφέιτον... τὸν ὁλον ἄμφι χρόνον: The expression seems redundant, unless we remember that βίοτον expresses the enjoyment of life, and not the mere duration (χρόνον).—
38. τὸν ὅλον ... χρόνον: Comp. ὁ πᾶς χρόνος, P. 1, 46. On ἀμφὶ see O. 1, 97, where the “both” signification is plainer. As περὶ w. acc. may mean “around” (without) and “around” (within), so ἀμφὶ may be “about” (without) and “about” (within), and so be loosely used for ἐν.—βροτῶν γε: However it may stand with high and mighty heroines.—34. πείρας θανάτου: The θανάτος is the πείρας. Cf. v. 19: ἔργων τέλος.—35. οἰδ' ἡσύχιμων ἄμεραν, κτὲ.: Instead of a mechanical τέλος ἄμερας to balance πείρας θανάτου, instead of a mechanical ὀπόθ' ἰξώμεθα to balance ὀπότε τελευτάσωμεν, P. varies the structure: “Surely in the case of mortals a certain goal of death is in no wise fixed, nor [is it fixed] when we shall bring one day, child of a single sun (spanned though it be but by a single sun), with unfretted good to its end in peace.” The position removes all harshness. βροτῶν at the head of the sentence is only semi-dependent. ἡσύχιμων ἄμεραν, in like manner, allows us to wait for its regimen.—παίδ' ἐδέλου: The personification may have faded somewhat, but the mind dissociates τελευτάσωμεν from the apposition.—38. ἔβαν: Gnomic.

Ἐπ. β'.—39. Μοῖρ(α): In P. Moira is above the gods, but in harmony with them.—ἄ τε: “She who.”—πατρώλων, κτὲ.: “Maintains as an heirloom [= from sire to son] this fair fate of theirs.” —40. τῶνδε: As usu. of the victor’s house, the Emmenidai.—41. ἐπὶ τι ... πῆμ(α): The calamity is gently touched. The name of Oidipus is not even mentioned. Where P. does mention the hero, it is to honor him, P. 4, 263.—παλιντράπελον: “Reverse.” Pendant to παλίγκοτον δαμασθέν, v. 22.—42. ξί οὖ̄περ: “Since.”—μόριμος νιόσιος = ὁ κατὰ μοῖραν αὐτῷ γενόμενος.—43. συναντόμενος: On his way from the Delphic oracle, where Apollo had told him that he would be the murderer of his father that begot him (So. O. R. 793).—χρησθέν | παλαίφατον τέλεσθεν: P. ignores the first part as recorded by So. O. R. 791: ὥς μητρὶ μὲν χρείη μὲ μιχθηνα.

Στρ. γ'.—45. ὀξεῖ Ἐρινύς: ὀξέως βλέπουσα, Schol. She saw, while Oidipus was blind. So. Αἰ. 835: καλὸ δὲ ἄρωγοις τὰς ἀεὶ τε παρθένους, | ἀεὶ δ' ὄρωσες πάντα τὰν βροτοῖς πάθη, | σεμνᾶς Ἐρινύς ταῦτα ποιεῖ, | σεμνᾶς Ἐρινὺς ταῦτα ποιεῖ.—46. σὺν ἀλαλαφονίᾳ: The comitative σὺν with the dat., instead of the simple instrumental dat., which has forgotten its comitative origin. Cf. P. 12, 21: ὀφρα ... σὺν ἐντεσί μιμήσαι ἐρικλάγκταν γόον.—γίνος ἀρήνον: “His fighting
stock,” his sons, the spear-side of his house.—47. Θέρσανδρος: The son of Polyneikes and his wife Argeia, daughter of Adrastos. —ἐν μάχαις ... πολέμου: He was slain by Telephos before Troy. —49. θάλος: Cf. O. 6, 68: 'Ἡρακλέης σεμνὸν θάλος Ἀλκαίδαν.— ἄρωγὸν: Aigialeus, the only son of Adrastos, had fallen before Thebes, so that Thersandros became the avenger of the family in the war of the Epigoni. (So Böckh with the Schol.) —50. σπέρματος ... βίζαν: “Seed root,” origin.—ἐχοντα: So Aristarchos. The MSS. have ἐχοντι, which some Scholiasts take as ἐχοντι, while others note the change from dat. (ἐχοντι) to acc. (τὸν Ἀινησίδα-μοῦ), a change which, however natural from substantive to participle, is not natural from participle to substantive.—52. μελέων λυράν τε: Blended in v. 1: ἀναξιφόρμηγγε ὑμνοῖ.
be pardoned. ὑπέχειν, "sustain," is the other side of κατέχειν, "keep down," and that other side appears, v. 21: ἐσλὼν ... ὑπὸ χαρμάτων πῆμα θνάσκει | παλέγκοτον δαμασθέν. There the monster is crushed, here the high (deep) load of carking care is shoudered. Wealth is an Atlas.

'Eπ. γ'.—61. ἀστήρ ἀρίζηλος, κτέ.: The shifting of the imagery is facilitated by the beginning of the epode. ἀρίζηλος = ἀρίζηλος, an Homeric word.—62. φέγγος is used of the sun, the moon, or any great or conspicuous light.—εἰ δὲ: The passage has an enormous literature to itself. In despair, I have kept the reading of the MSS., with the interpretation "If, in truth, when one hath it (μν = πλοῦτων) he knows (of) the future that," etc. δὲ in P. is often not far from ἄν. This would make the sentence an after-thought. Böckh's εἰ γε, which is simple, is not lyrical (Mommsen). εἰ δὲ and εἰν δὲ are not convincing conjectures. εὐτε has been suggested. Bergk considers οἶδεν to have been used once by brachylogy instead of twice, and punctuates εἰ δὲ μν ἢς ἡσ σο ὁ τὸ μέλλον, "If any one that hath it knows, he (Theron) knows." In that case, Theron would have been mentioned. Mezger makes εἰ τις οἶδεν ... ἀνάγκα the protasis, and ἵσαις δὲ ... τύρσαν the apodosis, or rather the apparent apodosis, the real apodosis being some verb of ascertainment understood. See my Lat. Gr.†, 601. "If one knows ... (why, then, he must know that)... the good," etc. This makes δὲ apodotic. See O. 3, 43. It would be better to leave the first sentence frankly without an apodosis.—63. θανόντων: The sins committed in the world below are punished here on earth. Earth and Hades are mutual hells. P.'s view of the yonder world, as set forth in this passage, may be supplemented by the fragments of the θρήνου. P. believes in the continued existence of the soul after death, in transmigration, in retribution, in eternal blessedness. Immediately after death the soul is judged and sent to join the ranks of the pious or of the wicked. Good souls dwell with Pluton and Persephone in perpetual light and happiness, the bad must endure anguish past beholding for punishment and purification. If they do not mend, they are sent back to earth, and after death come again before the inexorable judgment-seat. Those who are purified return to earth in the ninth year, and are made kings, heroes, sages. When a man has maintained himself in each of these transition stages, and has kept pure from all wrong, he becomes

Στρ. 8'.—67, 68. ἵσαις δὲ νύκτεσοιν αἰεῖ, ἵσαις δ' ἀμέρασι: I follow Mommsen. The best MSS. have ἵσαις δ' ἐν ἀμ. Various changes have been made to save the uniformity and avoid — for — in v. 68. So, v. 67: ἵσον δὲ, v. 68: ἵσα δ' ἐν ἀμ., which J. H. H. Schmidt follows. Equal nights and equal days may be equal to each other (equinoctial) or equal to ours; may be equal in length or equal in character. "Equal to each other in character" seems to be the safest interpretation. "The night shineth as the day; the darkness and the light are both alike." To some the passage means that the blessed have the same length of day and night that we do, but their lives are freer from toil. This interpretation is favored by ἀπονεστερον, which shows that the standard of comparison is earthly life, though Dissen makes it refer to the wicked.—69. δέκονται: It is a boon. δέρκονται, the reading of the mass of our MSS., is unmetrical, and not over-clear.—οὐ χθόνα: The position of the negative in P. is especially free; here it is to be justified by οὐδὲ πόντιον ὑδαρ.—ἐν χερῶς ἄκμα: So, P. 2, 8: ἀγαναίσιν ἐν χερῶι ποικιλαίσις ἐδάμασε πόλισιν. N. 1, 52: ἐν χερὶ τιμᾶσσων φάσγανον. Local more vivid than instrumental. —ἀκμὰ: "Strength;" as ἄκμα ποδῶν, I. 7 (8), 37, is "speed."—71. κενάν πάρα διαταν: "For the sake of unsatisfying food," as mortals do. This use of παρά, "along," "by way of," and so "by reason of," "for the sake of," is solitary in P., but becomes common in the later time. So παρ' ὅ—τιμίουσ | θεῶν: At the court of Pluton and Persephone.—72. ἔχαιρον: When they were on earth.—ἐὐφο-ρίαις: Ps. 24, 3: Who shall stand in His holy place? He that hath clean hands and a pure heart; who hath not lifted up his soul unto vanity, nor sworn deceitfully.—74. τοῖ δὲ = οἱ κακοὶ.— ὅκχέοντι = ὅχεοσι = ὑφίστασαι καὶ βεστάζουσιν (Schol.).

'Aντ. 8'.—75. ἑτὸλμασαν: "Persevered." —ἐστρίς | ἐκατέρωθι: τρίς ἐκατέρωθι would naturally mean six times. ἐστρίς may mean three times in all. The soul descends to Hades, then returns to
earth, then descends again for a final probation.—77. ἐτελαν: Act. only here in P.—Διῶς ὀδόν: The king's highway (mystic).—παρὰ Κρόνου τύρσων: Not "along," as in prose, but "to the neighborhood of," as if παρὰ Κρόνου, "to the court of Kronos," who presides over the happy isles.—78. νάσος: Dor. = νῆσον.—79. ἄνθεμα χρυσό = ἄ. χρυσά. So I. 1, 20: φιάλασιν χρυσόι. Cf. P. 1, 6; 4, 71. 240; N. 5, 54; I. 7 (8), 67.—80. τὰ μὲν χερσόθεν . . . ὀδωρ ὅ τιλα: Chiasm. The world below is a brilliant repetition of the world above. The prizes are of gold—gold instead of olive and laurel. In ὀδωρ, Dissen sees an allusion to the water-parsley of the Isthmian games.—82. στεφάνους: I have given what seems to be the best MS. reading. κεφαλάς is used in a gloss to explain στεφάνους, as στ. is not applicable to χέρας. ὀμοί being used for neck and breast, στέφανοί for heads. Bergk suggests: ὀμοίς ἐκ (Ξεν. in Lokrian inscriptions) τῶν χέρες ἀναπλέκοντι καὶ στεφάνους —ὁμοίς and στεφάνους being Aeolic accusatives.

Ἐπ. 8'.—83. θουλαίς ἐν ὀρθαίσι: Like ἐν νόμοις, P. 1, 62; ἐν νόμῳ, N. 10, 28; I. 2, 38; and ἐν δίκαι, O. 2, 18; 6, 12; P. 5, 14; N. 5, 14. ἐν δίκη is common even in prose.—84. Ραδαμάνθυος: The τις of ν. 65. —84. ἐν . . . πάρεδρον: The best MSS. have ὅν πατὴρ ἔχει γάς with a gap. The true reading cannot be elicited with certainty from the Scholia and glosses. Even in antiquity the critics were at a loss. I have resigned myself with Dissen and Schneidewin to the reading of the interpolated MSS.—85. Ρέας . . . θρόνον: Rhea, as mother of the gods, thrones above all.—86. Πηλεύς: An Hellenic saint, a Greek Joseph. See N. 5, 26, where he resists the wiles of Hippolyta, and I. 7 (8), 41: ὅπερ ἐνεσθέστατον φάτης ἱπποκότι τρίφειν πεδίον. Peleus and Kadmos are associated again, P. 3, 87. Here they are linked by τε καὶ on account of the like fortune in marriage, l. c. 91: ὁπόθ 'Ἀρμονίαν γὰμεν βασιλίστω ὡς Ἡρώς εὐθαῦσαν Θέσιν παῖδα κλυτάν.—Κάδμος: Called ἀντίθεος, P. 3, 88.—Ἀχιλλέα: ἐν νῆσοις μακάρων σέ φασιν εἶναι | ἴνπερ ποδάκης Ἀχιλλέας, acc. to the famous skolion of Kallistratos ap. Athen. 15, 695 A. See Plat. Symp. 179 E, 180 B. Acc. to N. 4, 49 Achilles has another abode, an island in the Euxine. It has been fancied that Theron was a Peleus, a Kadmos, and an Achilles in one.

Στρ. ε'.—90. ἄμαχον ἀστραβῆ κίόνα: An allusion to ἔκτωρ (acc. to Greek feeling = *ἐκέτωρ) as the "upholder" is not impossible, though the metaphor is common enough.—Κύκλον: Son of Posei-
don, who opposed the landing of the Greeks. — ἑθάνατον πόρευν: Comp. P. 5, 60: ἔδωκε θῆρας αἰνῷ φόβῳ, N. 1, 66: φάσειν δῶσειν μόρῳ, and Lat. dare morti, "put (in)to (the maw of) death." Instead of flattening antique personification, let us emboss our own. πόρευν is combined with νέμειν and διδόναι, P. 5, 65.—91. Ἀσώς τε παῖς Ἀθήνα: Memnon. Kyknos, Hektor, and Memnon are grouped, I. 4 (5), 39, another triad.—πολλά μοι, κτέ.: Asyndeton common on announcing the end.—ὑπ᾽ ἄγκυρον: Comp. Theokr. 17, 80: ὑπολέινόν τε φαρέτρην.—βίλη: Of poetry, I. 4, 46; O. 13, 93.—92. ἐντί: Is explained as a singular, but Gust. Meyer, Gr. Gr., § 483, dissents. It is livelier as a plural, O. 10 (11), 93; P. 1, 13.—93. φωνάεντα συνετοίσιν: A stock quotation, "that have a voice only for the wise." — ἐς δὲ τὸ πᾶν: Sometimes written τοπάν or τόπαν to save the quantity, like σύμπαν, ἀπαν, πρῶπαν. τὸ πᾶν is glossed by τὸ κοινὸν, Shakespeare’s "the general," τοὺς πολλοὺς καὶ χυδαιοτέρους. The other rendering, "generally," is less satisfactory. The change from the dative συνετοίσιν to ἐς and the acc. is in P.’s manner. Mr. Verrall argues (Journal of Philol., No. XVII.) at length in favor of τοπάν from *τοπή, “divination,” a word which he elicits from τοπάζειν.—94. σοφός: Of poetic art.—φυά: A Pindaric cry to be heard often, e. g. O. 9, 107: τὸ δὲ φυά κράτιστον ἄπαν, for while P. does not despise training, O. 8, 60, where, by the way, he is praising a trainer, he believes in Ruskin’s first rule, “Be born with genius.” God, Apollo, the Muse, the Muses, Charis, the Charites—these are the sources of the poet’s inspiration. It is part and parcel of his aristocratic “blood” theory.—95. μαθόντες: The old sneer that finds an echo in Persius, Quis expedievit psittaco suum χαῖρε? The commentators refer this characteristic to Simonides and Bakchylides. Simonides was considered σοφώτατος, and if Simonides was meant, σοφός ὁ πολλὰ Εἰδώς φυά would be spiteful. Bakchylides was the nephew of Simonides, disciple, imitator, and collaborator of his uncle. It is supposed that P. gained the contract for writing this poem over S. and B., and hence this scornful and, we should say, ignoble note of superiority. As Simonides had just made peace between Hieron and Theron, it is very unlikely that P. should have made this arrogant fling at this time. —λάβροι: With κόρακες. The antithesis is the ὅρνις θέιος (Mezger). Usually punctuated λάβροι παγγιλωσία, κόρακες ὡς. — 96. κόρακες ὡς ... γαρύτερον: The dual certainly suggests definite pairs, especially as it is often used with mocking effect, e. g. in Plato’s
Euthydemos (comp. Arcades ambo). The use of the dual on metrical (?) grounds for the plural is not tolerable. Mr. Verrall's suggestion that the reference is to the two Sicilian rhetoricians, Korax and Tisias (the latter of whom was called κακοῦ κόρακος κακῶν φῶν) is ingenious. See P. 1, 94, where the panegyric side of oratory is recognized. If we must have rivalry, why not rivalry between the old art of poetry (φυ) and the new art of rhetoric (μαθόντες)? Besides, λάβροι κόρακες of this kind succeed best in the λάβρος στρατός (P. 2, 87). — ἀκραντα: "Ineffectual stuff."

'Ἀντ. ε¹.—97. Δίδος πρὸς ὅρνιχα θείον: See P. 1, 6. The eagle (Pindar) sits quiet and disdainful on the sceptre of Zeus. His defiant scream will come, and then the ineffectual chatter will cease. Comp. Soph. Ai. 169: μέγαν αἰγυπτίων δ' ὑποδείσαντες | τάχ' ἀν ἑξαίφνης εἰ σὺ φανείης, | σειγ' πτήξειαν ἀφονοι.—98. ἔπεχε νῦν σκοπῶν κτε.: Resumption of the figure in vv. 92–94. Cf. N. 9, 55: ἀκοντιζον σκοποῦ ἀγχιστα Μοισάν.—θυμέ: So N. 3, 26.—τίνα βάλλομεν: Not exactly = βαλαὐμεν: "Whom are we trying to hit?" The pres. for fut., except in oracles (O. 8, 42), is rare, conversational, passionate. See Thuk. 6, 91, 3.—99. ἐκ μαλακάς... φρενός: The quiver usually has a hostile significance, hence φρενός is qualified. The arrows are kindly (ἀγανά), not biting (πικρά).—ἐπί: As in O. 8, 48: ἐπ' ἵσθμῳ ποντίῳ | ἀρμα θοὸν τάννεν.—100. τανύσαις αὐθάσομαι = τείνας τὸ τόξον ἀποφανοῦμαι (Schol.). Böckh punctuates τανύσαις... and makes it an optative (imperative opt.), counter to the Pindaric use of τοι.—101. αὐθάσομαι: In its full sense of "loudly proclaim."—ἐνόρκιον λόγον: O. 6, 20: μέγαν ὥρκον ὄρμοσαις.—102. τεκείν μή: The neg. is μή on account of the oath. Commentators are divided as to τεκείν, whether it is past or future. For the future, see O. 1, 105. For the past, P. 2, 60: εἴ δὲ τις ἤδη κτεάτεσσε τι καὶ περὶ τιμᾶ λέγει | ἐτερον τιν' ἀν' Ἑλλάδα τῶν πάροιχε γενέσθαι | χαύνα πραπτὶ παλαιμονεὶ κενεά. The past is better on account of the ἐκατόν γε ἔτεσων: "These hundred years," with an especial reference to Akragas, which was founded about a hundred years before (Ol. 49, 3 = 582 B.C.).

'Επ. ε¹.—105. Θῆρωνος: Effective position. Comp. v. 17: λαυτῷ γένει, and O. 1, 81. The sense is fairly complete in the antistrophe; and the use of the dependent genitive here renews the
whole thought with a challenge.—αἰνον: In prose this word was reserved for religious occasions. P. uses ἐπαινος but once.—ἐπίθεα: Is supposed to have an actual basis in the behavior of Kapys and Hippokrates, two kinsmen of Theron, who went over to Hieron (Schol.). But gnomic aorists have an actual basis also.—106. οὐ δίκη συναντόμενοσ: "Not mated with justice, but [set on] by rabid men. Comp. I. 2, 1: χρυσαμπύκων | ἐσ δίφρον Μοισάν ἐβαινον κλυτά φόρμιγι συναντόμενοι.—μάργων: Of men besotted in their fury. So μαργουμένον, N. 9, 19.—107. τὸ λαλαγῆσαι θέλων: The articular infinitive, which is not fully developed in P., is seldom used after verbs of will and endeavor, and then always has a strong demonstrative force—often with a scornful tang. So, Ant. 312: οὐκ ἐξ ἀπαντος δεῖ τὸ κερδάινει φιλεῖν, 664: τοῦπτάσειν τοῖς κρατοῦσιν ἐννοεῖ, O. C. 442: τὸ δράν οὐκ ἡθελησαν (cited by De Jongh). So in prose with σπεύδειν, θαρρεῖν, διώκειν, and the opposite. "Full fain for this thing of babbling."—κρύφων: A very rare substantive.—τε θέμεν: Better than τιθέμεν, which would depend awkwardly on λαλαγῆσαι.—108. ἐπεὶ . . . δύνατο: ἐπεὶ is "whereas." Madmen may attempt to babble down and obscure his praises, but his deeds of kindness are numberless, and cannot be effaced any more than they can be counted.—109. χάρματ(a): Echo of χαρμάτων, v. 21 (Mezger).
OLYMPIA III.

The third Olympian celebrates the same victory as the preceding ode. In what order the two were sung does not appear. O. 2 was probably performed in the palace of Theron; O. 3 in the Dioskureion of Akragas. The superscription and the Scholia indicate that this ode was prepared for the festival of the ΘΕΟ-ΞΕΝΙΑ, at which Kastor and Polydeukes entertained the gods. It is natural to assume the existence of a special house-cult of the Dioskuroi in the family of the Emmenidai, but we must not press v. 39 too hard.

The third Olympian, then, combines the epinikian ode with the theoxenian hymn. The Tyndaridai are in the foreground. It is the Tyndaridai that the poet seeks to please (v. 1) by his 'ΟΛΥΜΠΙΟΝΙΚΑΣ ΨΥΝΟΣ. It is the Tyndaridai, the twin sons of Leda (v. 35), that are the ruling spirits of the Olympian contests. It is the Tyndaridai that are the givers of fame to Theron (v. 39). The victory is the same as that celebrated in the previous ode, but there Theron is always present to our minds. We are always thinking of the third member of the triad—god, hero, man. Here Theron is kept back. The poet who was there almost, if not altogether, defiant in his heralding of Theron, utters scarce a word of praise here. Before it was merit, here it is grace.

The poem is a solemn banquet-hymn. The victory calls for the fulfilment of a divine service, a θΕΟΔΥΜΑΤΟΥ ΧΡΕΟΣ (v. 7). Pisa is the source of θΕΟΜΟΡΟΙ ΑΩΔΑΙ (v. 10). The myth has the same drift. It is the story of the Finding of the Olive, the token of victory. This is no native growth. It was brought by Herakles from the sources of the Istros, a memorial of Olympic contests (v. 15). It was not won by force, but obtained by entreaty from the Hyperborean servants of Apollo (v. 16), and the hero craved it as shade for the sacred enclosure of his sire, and as a wreath for human prowess (v. 18). Already had the games been estab-
lished, but the ground was bare to the keen scourgings of the sun (v. 24). Sent to Istria on another errand by Zeus, he had beheld and wondered (v. 32). Thither returning at the impulse of his heart, he asked and received, and planted the olive at Olympia (v. 34), which he still visits with the sons of Leda (v. 35).

The parallel with Herakles is revealed at the end. Theron has reached his bound—his Herakles’ pillars. Beyond lies nothing. Seek no further (v. 45).

The olive was a free gift of God. So is this victory of Theron. It might be dangerous to press the details. Yet it is not un-Greek to say that the beauty of life is found of those who walk in the path of duty. Theron’s praise is no less because it is indirect.

The dactylo-epitrite rhythms are peculiarly appropriate in a hymn addressed to deities so Dorian in their character as the Dioskuroi. The compass of the strophe is not great, but especial stateliness is given to the composition by the massiveness of the epode. It is noteworthy that strophe and epode end with the same measure.

Of the three triads, the central one contains the heart of the Finding of the Olive. The story is begun at the close of the first triad, and finished at the beginning of the third, and thus the parts are locked together.

Στρ. α’.—1. φιλοξείνωις: The Dioskuroi were in an especial manner gods of hospitality, though an allusion to the Θεοξείνα is not excluded.—ἀδείν = ἀδείν, Aeolic ψλῶσις, P. 2, 96.—καλλιπλοκάμῳ θ’ Ἑλένας: κ., used of Thetis and Demeter in Homer, who is more lavish in his use of ἐυπλόκαμος. Helen is καλλίκομος, Od. 15, 58. τε . . . τε, as the brothers, so the sister. See O. 1, 115. H. shares her brothers’ hospitable nature. See Od. 4, 130 foll., 296 foll.—2. κλεινάν Ἀκράγαντα: With P.’s leaning to the fem.—γεραιφων: “While honoring.” —εὐχομαι: A prayer and not a boast. So also P. 8, 67, where αἰτιῶ forms a sufficient contrast.—3. Θήρωνος Ὀλυμπιονίκαν ὤμον: Instead of the prosaic Ὀλυμπιονίκου ὤμον. —ὁρθώσις: Simply “raising,” without any side-notion of column (O. 7, 86) or statue (I. 1, 46).—ἀκαμαντόπωδος: O. 5, 3: ἀκαμαντόπωδος . . . ἀπήνας.—4. ἁωτόν: Appos. to ὤμον. Comp. O. 5, 1; 8, 75.—οὕτω μοι παρεστάκοι: So with Mommsen,
Instead of οὔτω τοι παρέστα μοι. οὔτω, as she had done before. In a wish, P. 1, 46. 56. With παρεστάκοι comp. P. 8, 70: κώμω μὲν ἄδωμελεί | Δίκα παρέστακε.—νεοσίγαλον: "With its gloss fresh upon it." We say, with another figure, "fire-new." O. 9, 52: ἀνθεα δ' ὑμων νεωτέρων.—τρόπον: The novelty consists in the combination of honor to God and honor to man, of theoxenia the epipinkion (Mezger). Combination of lyre and flute (Fennell).—5. πεδίλῳ: The πέδιλον strikes the measure.

'Αντ. α'.—6, ἐπεί ... γεγονεύη: Gives the double element—the victory of Theron (ἐπινίκων), and the right of the Tyndaridai to Pisa (Θεοξένω). Comp. v. 9: τάς ἄπο | θεόμοροι νίσοντ' ἐπ' ἀνθρώ- 

ποὺς ἄοιδα, with v. 34: ἴλαος ἀντιθέουσιν νίσεται | σὺν βαθυζώνου 

dιδύμων παςὶ Δήδας. The song is the reflexue of the coming of Herakles and the Tyndaridai.—χαίταισι μὲν ξευχθέντες: P. prefers this warmer participial conception to the colder infinitive (τὸ) χαίταισιν ἐπίξευχθηναι στεφάνους. See P. 2, 23; 3, 102; 11, 22; N. 4, 34; I. 4, 49; 7, 12. Dem. 18, 32: διὰ τούτων οὐχὶ πει-

σθέντας, much more vigorous than διὰ τὸ τούτως μὴ πεισθηναι. The familiarity of these constructions in Latin deadens our perception of them in Greek, where they are very much rarer. μὲν, with an answering τε, v. 9. See O. 4, 13. —7. πράσσοντι: P. 9, 111: ἐμέ δ' ἔν ... τις πράσσει χρέος. The more familiar middle occurs O. 10, 33.—θεόματον: The last part of the compd. is felt elsewhere, O. 6, 59; P. 1, 61; 9, 11; though faintly in I. 5, 11: 

θεόματος ἄρετάς. There is no echo of ὑθώσας. —8. φόρμιγγά τε ... καὶ βοάν αὐλών ἐπέων τε: τε ... καὶ unites the instrumentation, τε adds the words as an essential element.—ποικιλόγαρυν: Cf. O. 4, 2: ποικιλοφόρμιγγος ἄοιδα. —θέσιν = ποίησιν. Etym. Magn. p. 319, 31: θέσις ἡ ποίησις παρ' Ἀλκαίο, and p. 391, 26: Πίνδαρος 

θέσιν τὸ ποιήμα λέγει. Sappho, fr. 36 (Bkg.): οὐκ οἶδ' ὧτ' θέω. —9. Ἀινισιδάμου παιδὶ: In honor of Theron.—συμμίξαι: Cf. O. 1, 22. 

—δ' τε Πίσα: See v. 7.—γεγονεύη: Supply πράσσει, which is easier, as the near neighborhood of συμμίξαι keeps the construction wide-awake. γέγογον (Christ) does not give a clear sense, though the shift is in P.'s manner.—τάς ἄπο: O. 1, 8.—10. θεόμο-

ροι: "God-given," as I. 7, 38: γάμου θεόμορον γέρας.

'Επ. α'.—11. ω τινὶ = τοῦτῳ (in his honor). ω τινἰ.—κραίνων ... βάλῃ: Pres., the rule; aor., the exemplification. Simple subj. in generic sentence as in Homer.—ἐφετράς: See P. 2, 21.—προτέρας:
"Of old," "of yore." O. 7, 72: ἐπὶ προτέρων ἄδρων.—12. ἀτρε-κῆς: "Unswervable."—Ἔλλανοδίκας: The judge of the contest, so called because Greeks alone could participate in the games. Originally the number is said to have been two, afterwards ten, according to the number of the φυλαί of the Eleians, and afterwards still further enlarged.—γλεφάρων . . . ὑψόθεν: The eyes of the victor would naturally follow the movement of the prize-giver's hand, hence ὑψόθεν.—Αἰτωλός: The Eleians were called Aitolians, after their leader, Oxylos, who accompanied, or rather guided, the Herakleidai on their return.—13. γλαυκόχρως: Cf. So. O. C. 701: γλαυκᾶς . . . φύλλον ἑλαίας. The hue is grayish-green. On the symbolism of the olive, see Porphyry. de Antro Nymph. c. 33. P. does not distinguish the ἑλαία from the κότυνοι (wild olive).—τὰν ποτέ: The relative begins the myth. Cf. O. 1, 25.—14. Πιστέων: A half-fabulous river.—Ἀμφιτριωνίαδας: Herakles. The mouth-filling word, well suited to the hero, occurs again, I. 5, 38. Cf. Catull. 68, 112: falsiparens Amphitryoniades.

Στρ. β'.—16. δῆμον Ὑπερβορέων: The well-known favorites of Apollo, who lived "beyond the North," according to P., as he brings them into contrast with the Nile (I. 5 [6], 23). Perseus' visit to the Hyperboreans is described in P. 10 (Pindar's earliest poem).—Ἀπόλλωνος θεράποντα: P. 10, 34: δὲν θαλίας ἐμπεδον ἐν φαιναίς τε μᾶλιστ' Ἀπόλλων | χαίρει. —πείσας . . . λόγω: λ. has an emphatic position. Herakles does not often stoop to plead. —17. πιστὰ φρονέων: "With loyal soul," if "loyal" were antique; "true to his sire."—αἰτεῖ: "He had to ask." Not αἰτεῖ, the histor. pres., which is very rare in P., and turns on P. 5, 82, which see.—πανδόκω: Comp. O. 1, 93; 6, 69.—18. ἄλσος: "Every place consecrated to the gods is an ἄλσος, even if it be bare of trees," says the Schol.—σκιαρόν τε φύτευμα: it had shaded the "Ἰστρον παγαίνῃ, ν. 14.—ζυγὸν ἄνθρωπος: The shade is common to all men, the wreaths are for the victors (Böckh). "A common boon."—19. αὐτῷ: With αὐτέφιλεξ. "In his face."—διχόμηνις: "Month-halver." The full moon lighted the height of the festival.—ἄλσος: "Full" (proleptic).—χρυσάρματος: Comp. the "yellow harvest-moon."—20. ἐσπέρας: "At eventide" (cf. P. 4, 40), acc. to Böckh, but the moon may flash full the Eye of Even, which is herself. Still the adverbial interpretation is favored by O. 10 (11), 81: ἐν δ' ἐσπέραν | ἑφλεξεν εὐσπιδος | σελάνας ἐρατὸς φῶς.
Ant. β'.—21. ἀέθλων . . . κρίσιν: So N. 10, 23, but O. 7, 80: κρί-
isons ἀμφ' ἀέθλωσ.—ἀγνάν: The decision is "pure" (intemperate) as the judge is "true" (unwarped), v. 12.—ἀμα (Dor.) = ἀμα here, and P. 3, 36; N. 5, 11, but ὁμα, N. 7, 78.—22. θήκε: Sc. Ἡρακλῆς.
Change of subject is very common in Greek, e. g. O. 9, 50; P. 4, 25. 251. See also O. 1, 89.—κρημνοῖς: "Bluffs," as in Homer. P. 3, 34: παρὰ Βοοβίαδος κρημνοῖς, fr. XI. 64: τὰρ κρημνῶν θαλάσ-
σας.—23. οὐ καλὰ, κτέ.: On the position of οὖ comp. O. 4, 17.—
δένδρε' ἔθαλλεν: δ. is inner object: δένδρα τεθηλότα εἰχε.—Κρονίου.
Böckh combines Κρονίου Πέλασος. This would require Κρονίδα (Herm.). Aristarchos combines χώρος Πέλασος, ἕν βάσσαις Κρονίου. Hence we read χώρος—ἐν βάσσαις Κρονίου—Πέλασος, which is very much in P.'s manner.—24. τούτων . . . γυμνῶς: As τῶν is used as a relative, the asyndeton is not felt with the fuller τούτων, which need not be ὁ τούτων οὖν.—κάπος: So "garden" of any favored spot, P. 9, 57: Δίως ἐξοχον κάποι (Libya).—ὑπακουέμεν: As a slave. "To be exposed to," "lashed by" (cf. "that fierce light which beats upon a throne").—δέξιαις . . . αὐγαῖς: O. 7, 70: ἔχει τέ μιν ὄξειάν ὁ γενεῦλος ἀκτίνων πατήρ, Theogn. 435: αὐγάς ὄξεως ἥλιον.
—25. πορεύειν: The Schol. makes this form here = πορεύεσθαι, but it is better to make πορεύειν transitive and ὄρμα intransitive. Bergk reads ὄρμαυ'.'

Artemis puts on the trappings when Hieron yokes his horses. Homer calls her (II. 6, 205) χρυσῆμοι. —27. δέξατ' ἐλθόντ' . . . ἀπὸ, κτέ.: Refers to a previous visit, the memory of which was recalled by the nakedness of the κάποι. The circumstances of the two visits are different; the first visit (from Arcady) was under the stress of ἀνάγκα, and at the bidding of the hated Eurystheus, and the second visit (from Elis) was in faithful love (πιστά φρονέων), at the bidding of his own spirit.—δειρᾶν: O. 9, 63: Μαναλίασων ἐν δείραις.—28. ἀγγελίαις: The plural of an impressive message, also I. 7 (8), 43: ἰόντων . . . αὐτίκ' ἀγγελίαυ. Eurystheus sent his message to Herakles by Kopreus (II. 15, 639), a proceeding which both Homeric and Pindaric Scholiasts ascribe to fear.—ἐντυν(ε): As in P. 9, 72: ἄς ἄρ' εἰπὼν ἐντυνεν τερτινῶν γάμου κραίνεν τελευ-
tῶν. The extension of ἐντυν. from παρασκευαζεῖν to διεγέρειν (Schol.) is not Homeric.—πατρόδεν: The ἀνάγκα bound sire as well as son.
The story of the oath of Zeus and the consequent subjection of Herakles to Eurystheus is told, I. 19, 95 sqq.—29. χρυσόκερων ἔ.
THELEIA: Mythic does have mythic horns.—TAU̇GÉTA: One of the Pleiades, daughter of Atlas, mother of Lakedaimon and Eurotas. In order to escape the pursuit of Zeus, she was changed by Artemis into a doe, and after she returned to her human form she consecrated a doe to the goddess.—30. ἀντιθείσα = ἀνατιθείσα (Schol.).—'OPOBΩΣΙΑ: The hiatus is paralleled by O. 6, 82; N. 6, 2; I. 1, 16 (Bergk).—'O. is not different from Ἄρτεμις Ὀρφία, before whose altar boys were scourged at Sparta. Both doe and scourging indicate a substitution for human sacrifice. As the capture of the doe ordinarily precedes the cleansing of the Augean stables, and so the founding of the Olympic games, v. 34 foll., see Ol. 10 (11), we have another indication that there were two visits to the land of the Hyperboreans.—ΕΥΡΑΦΕΝ: The Scholiast is good enough to give us the inscription on the doe’s collar: ΤΑΥ-
ΓΈΤΗ ἱερᾶν ἀνέθηκεν Ἀρτέμιδι.

ΣΤΡ. γ.—31. πνοιάς ὁπίθεν Βορέα: P. comes back to the Hyperboreans with an explanatory touch. See on P. 4, 29. To emphasize the distance is to emphasize Herakles’ devotion to his sire. This P. has done here and in vv. 14, 26. πνοιάς has scarcely any MS. warrant, but πνοιαῖς can only be defended by vague analogy.—32. θάμβαινε = θαύμαινε, which is an inferior reading.—33. τῶν: Depends on ἱμηρος.—ΔΩδέκαγναμπτον: See O. 2, 55.—34. ΦΥΤΕΥΣΑΙ: Epexegetic infinitive. The place was called τὸ Πάνθειον (Schol.).—ΤΑΥΤΑΝ ΕΟΡΤΑΝ: The Theoxenia.—ΝΙΣΕΤΑΙ: The only correct spelling, acc. to the best MSS., and borne out by G. Meyer, Gr. Gr., § 497, νίσομαι for νι-νυσ-ι-ο-μαι.—35. ΒΑΘΩΛΟΝ: Epithet applied to the Graces, P. 9, 2; to the Muses, I. 5 (6), 74; to Latona, Fr. V. 2, 2. See P. 1, 12.

'ΑΝΤ. γ.—36. ἐπέτραπεν = ἐπέτρεψεν (Schol.).—ΘΑΠΤΟΝ ἀγώνα νέ-
μεν: The Dioskouroi were θεοί ἐναγώνιοι. N. 10, 52: εὐπροχόρου ταμίαι Σπάρτας ἄγωνων.—37. ἀνδρῶν τ’ ἀρετάς: Especially of those games that require personal prowess. O. 1, 95: ἵνα ταχυτάς ποδῶν ἑρίζεται | ἀκμαῖ τ’ ἱσχύος θραύστωνοι, N. 9, 12: ισχύος τ’ ἀνδρῶν ἀμι-
λαις ἀρμασί τε γλαφυροὺς ἄμφαινε κυδαίνων πόλιν, N. 5, 52: πύκταν τέ νυν καὶ παγκρατιόν φθεγξάει ἑλέων Ἐπιδαύρῳ διπλόν | νικῶντ’ ἀρετάν. Still charioteering was not without its dangers. See P. 6.—ΡΙΜΦΑΡΜΑΤΟΝ: So. O. C. 1062.—38. ΔΙΦΡΗΛΑΣΙΑΣ: As ἀφετηριοι the Dioskouroi had an altar at the starting-post of the Hippodrome (Paus. 5, 15, 5).—ΠΑΡ ΘΥΜΟΣ ΘΡΥΝΕΙ: The παρ of the MSS. (= πως,
Schol.) cannot be construed; with ὀτρύνει it makes no sense, and ἀδόντων is too far off. πάρ, Böckh (παροτρύνει), with poor and late MSS. The old Scholiasts show uneasiness.—Ἐμενίδαις ὁ Θήρων ἔστι: Theron crowns the line. The dat. with ἐλθεῖν as often when equiv. to γενέσθαι.—40. ἐποίχονται: Sc. the Emmenthai. Comp. what is said of Xenokrates, brother of Theron, I. 2, 39: καὶ θεῶν δαίτας προσέπτυκτο πᾶσας.

Ἐπ. γ'.—41. τελετᾶς = τὰς ἐορτὰς (Schol.).—42. εἰ δ’ ἀριστεύει, κτ.: “If” (which no one will deny). A familiar sentiment, such as the Greeks did not hesitate to repeat on occasion. See O. 1, 1.—43. νῦν δὲ: The reading νῦν γε is at first sight more natural, but νῦν δὲ has the better warrant “Now in his turn.” This comes near an apodotic δὲ.—ἐσχάτιαν: Of one that casts anchor. I. 5 (6), 12: ἐσχάτια πὴδη πρὸς ὀλβου | βάλλετ’ ἀγκυραν θεότιμος ἑών.—ἀρεταίσιν: “By his deeds of emprise.”—44. οἰκοθέν: Variously interpreted. As οἰκοθέν ὀικάδε is proverbial for ease and comfort of transmission and transition (O. 6, 99; 7, 4), so the omission of οἰκάδε shows difficulty, trouble, arduous effort. Comp. I. 3 (4), 30: ἀνορέαισιν δ’ ἐσχάταισιν οἰκοθέν στάλαισιν ἀπ-τονθ’ Ἡρακλείας. The effect is “the far distant pillars of Herakles.”—Ἡρακλεός σταλάν: Proverbs weary less by repetition than original figures.—45. οὐ νῦν διώξω: νῦν = τὸ πόρσω. Neither οὐ μὰς nor οὐ μὴ is Pindaric. Suavius dicit de se quae Theroni dicere vult (Dissen).—κενὸς εἰθ: “Set me down an empty fool” (if I do). There is no omission of ἄν. Comp. Lys. 21, 21: μαίνομην (ὥ δοκοῖν μαίνεσθαι), εἰ ἀναλίσκομαι.
KAMARINA was founded by the Syracusans, 599 B.C., one hundred and thirty-five years after Syracuse itself. Destroyed by Syracuse in consequence of a revolt, it was some time afterwards restored by Hippokrates. Again stripped of its inhabitants by Gelon, it was rebuilt once more by men of Gela, Ol. 79, 4 (461 B.C.). The proverb μὴ κίνει Καμάριναν ἄκινητος γὰρ ἀμείνων is supposed to refer to the unhealthy situation of the city, but Lobeck reads καμάριναν, ελοεσαμ.

Of Psaumis we know absolutely nothing, except what Pindar is pleased to tell us in this ode and the next. Both odes are supposed to refer to the same victory, ἀπήνη, that is, with a mule chariot. The MSS. have in the superscription ἅμαρτι or ἔπποις: ἀπήνη is due to Böckh's combinations. This gives us a terminus. The mule-race was done away with, Ol. 84 (444 B.C.). Böckh puts Psaumis's victory Ol. 82 (452 B.C.), and maintains that the victor had failed in the four-horse chariot race, and in the race with the single horse (κέλπη). The ἀπήνη victory then was a consolation, and there seems to be a note of disappointment in the rhythm.

According to Böckh the ode was sung in Olympia; according to Leopold Schmidt in Kamarina. The latter view seems to be the more probable. The fourth ode was sung in the festal procession, the fifth, the genuineness of which has been disputed, at the banquet.

The key of this brief poem is given, v. 16: διάπειρα τοι βροτῶν ἠλέγχως. The final test is the true test. Success may be slow in coming, but when it comes it reveals the man. The thunder-chariot of Zeus is an unwearied chariot. What though his Horai revolve and revolve ere they bring the witness of the lofty contest? Good fortune dawns, and then comes gratulation forthwith. The light comes late, but it is a light that shines.
from the chariot of a man who hastens to bring glory to Kamarina. Well may we pray, “God speed his other wishes.” Well may we praise the man—liberal, hospitable, pure-souled, lover of peace, lover of his state. No falsehood shall stain this record of a noble life. The final trial is the test of mortals.

So, by trial, Erginos, the Argonaut, was saved from the reproach of the Lemnian women. Unsuccessful before, he won the race in armor, and said to Hypsipyle as he went after the crown: “This is what I am in swiftness. My hands and heart fully match my feet. The race is for the young, but I am younger than my seeming. Gray hairs grow often on young men before the time. The final trial is the test of mortals.”

Psaumis had every virtue but success; now this is added. So Erginos was a man of might, of courage; now he has shown his speed.

The logaoedic rhythms are handled so as to produce a peculiar effect. Prolongation is frequent ( — for — ), and the result is a half-querulous, half-mocking tone. The lively Aiolian mood is tempered by the plaintive Lydian. Psaumis is only half satisfied, after all, and his enemies are not wholly confounded.

The triad distributes itself fairly into prayer, praise, and story.
νον forces us to take ἔσταναν in a good sense, which is otherwise strange to P. See P. 1, 52; 2, 82. The figure was not so coarse to the Greek as it is to us. So O. C. 320: φαῦδρα γοῦν ἀπ’ ὀμμάτων σαίνει μὲ προστείχουσα. We can hardly make poetry of Horace’s leniter alterens causam. ξείνων refers to Psaumis and ἐσλοὶ to Pindar. “When friends fare well, forthwith the heart of the noble leaps up to greet the sweet tidings.” Some make the passage ironical.—6. ἄλλα, ὁ Κρόνου παῖ: Resumption of the address. Cf. O. 8, init.: Μάτερ . . . Οὐλυμπία . . . ἄλλα Ὁ Πίσας.—Δίτναν . . . ὀβρίμοι gives the repressive, as ἐλάτηρ . . . Ζεῦ the aggressive, side of Zeus’s power. Comp. also O. 6, 96: Ζηνὸς Δίτναιον κράτος.—7. ἰπν: A trivial word (almost = “dead - fall”), ennobled like “canopy” (κωνωπείον).—ἀνεμόεσσαν: Od. 9, 400: ἀκριας ἱμειοίσσας.—Τυφώνος: P. 1, 16.—8. Οὐλυμπιονίκαν . . . κόμον: O. 3, 3: Ὄλυμπιονίκαν ὕμουν.—9. Χαρίτων: N. 6, 42: Χαρίτων | ἀσπέριος ὀμάδω φλέγεν, and 9, 54: εὐχομαι ταῦταν ἀρετὰν κελαδήσαι σὺν χαρίτεσσαν. The fourth of the bowes εἰς δίδυμοι, O. 5, 5, was dedicated to Χάριτες καὶ Δίονυσος. Comp. O. 2, 55, and remember also the enmity between Typhon (θεὸν πολέμοις, P. 1, 15) and the Graces.

"Αντ.—10. χρονιώτατον: The Horai have not hastened. Hence χ., “late” with Mezger, not “lasting.”—Ψαύμος . . . όχέων: It is not necessary to supply ὅν nor to make όχέων the abl. gen. ἰκεί is only an ἔστι in motion. “Τ’is Psaumis’s that has come, his chariot’s” (revel song of victory). όχ. prevalently of an ἀπίη (Schol., O. 6, 24).—12. σπεύδει: Psaumis’s own eagerness is brought into contrast with the deliberateness of the Horai.—13. λοιπαὶς εὐχαίς: A mild personification after the Homeric Λιταί, II. 9, 502.—μὲν . . . τε: μὲν . . . δὲ balances, τε . . . τε parallels, μὲν . . . τε shifts from balance to parallel. Cf. O. 3, 6; 6, 88; 7, 12. 69; P. 2, 31; 4, 249; 6, 39 al. Notice the triple praise in two groups: I. τροφαῖς ἑτοίμον ἵππων, and II. (1) ἔχειας πανδόκοις, (2) Ἡσυχίαν φιλόπολιν.—16. Ἡσυχίαν φιλόπολιν: High praise in the disturbed state of Sicily. Personify with Bergk.—17. οὐ ψεύδει τέξω: N. 1, 18: οὐ ψεύδει βαλὼν. For other eccentric positions of the negative, see O. 1, 81; 2, 34. 69. 106; 3, 23; 7, 48; 8, 79. Here it amounts to, “I will not lie-dye my word.” Cf. also P. 4, 99: ἐχθίστοις μὴ ψεύδεσιν | καταμαίνας εἰπὲ γένναν.

"Επ.—19. Κλυμένοιο παίδα: Erginos, the Argonaut, son of Clymenos (acc. to Apollodoros, 1, 9, 16, 8, son of Poseidon), was ridiculed by the Lemnian women (P. 4, 252), on account of his white hair, when he undertook the weapon-race in the funeral games held by Hypsipyle in honor of her father, Thoas. His victory over Zetes and Kalais, the swift sons of Boreas, gave the mockers a lesson, not to judge by appearance, but to judge righteous judgment (after the Schol.). According to Pausanias, 9, 37, 4, Erginos, son of Clymenos, late in life consulted the oracle as to the propriety of marriage with a view to offspring, and received the answer: "Εργίνος Κλυμένοιο παίδα, πρεσβωνίδας, ὁ ψευδεψε γενείην διξήμενον ἄλλ' ἐτι καὶ νῦν | ἱστοβοήτη γέροντι νέην ποτίβαλλε κορώνην. The sequel showed that his natural force was not abated, and this gives point to Erginos’s reply to the taunt of the Lemnian women.—21. ἐλυσεν ἔξι ἄτυμια: Concrete power of the preposition. So I. 7 (8), 6: ἐκ πενθέων λυθέντες. λ. without a preposition in P. 3, 50: λύσεις . . . ἄρχεις, where, however, ἐξαγεν is sufficiently plastic.—22. χαλκέασι δ' ἐν ἐντεσιν: Comp. P. 9, init.: A game usu. at funerals.—νικών δρόμον: O. 13, 30.—23. Υψιπυλεία: See Ovid’s Heroides VI. and Chaucer’s Legend of Good Women.—στέφανον: The prize was raiment (Ἑσθάτον ἀμφίς, P. 4, 253). The wreath was given besides, I. 1, 18 foll.—24. Οὔτος: Tauntingly: “You see.” Kayser, Rauchenstein, and others punctuate οὔτος ἐγώ . ταχυτάτη χείρις δὲ καὶ ἤτορ ίσον, the position of δὲ as O. 10 (11), 76, 109; P. 4, 228. But we should lose dramatic power by this. Erginos is slightly out of breath.—χείρες: The hands and feet show the first symptoms of age, Hesiod, O. et D. 114. The feet give way before the hands. Notice the scene between Euryalos and Odysseus in Od. 8, 147 foll., and especially where Odysseus shows some concern about his running. For jubilant assertion of the power of old age in boxing (χείρες), see Aristoph. Vesp. 1383. If the feet are all right, then the rest follows a for-tiōri.—ἰσον: “Are a match” (to say the least).—25. φύνταται: Erginos is still speaking.—πολλαί: An allusion to the gray hairs of Psaumis, who is supposed to have been an ὀμογέρων, if a γέρων at all, is an unnecessary hypothesis of the mechanical order.
THE VICTORY celebrated here is the same as that of the preceding ode.

The verse about which the poem revolves is v. 15: αἰεὶ δ' ἀμφότεραι πόνος δαπάνα τε μάρναται πρὸς ἔργον | κινδύνῳ κεκαλυμμένον. The preceding poem dwells on the importance of the final trial (4, 16); this gives the conditions of success, πόνος δαπάνα τε. The wain must be untiring (v. 3), the sacrifices great and various (v. 6). To gain an Olympian victory, to found a new city, costs toil and money. The flower of victory is sweet (ἀετός γλυκύς), the abode of Pelops lovely (εὐρατοὶ σταθμοί), now that the work is over, the price paid. So the daughter of Okeanos, Kamarina, who is to greet the victor with laughing heart (v. 2), was builded with much toil, much cost. The stately canals, the grove of houses—these, like ἄγρυνη, like βουθωσίαι, were not made for naught. May blessings rest on city and on Olympian victor! May the one have the adornment of the noble deeds of her sons, the other a happy old age, with his sons clustering about him! πόνος δαπάνα τε have brought their reward. Wealth sufficient remains. Add fame. What more? Let him not seek to become a god.

There is no myth. The founding of Kamarina is fairy-tale, is magic achievement, enough.

This poem, short as it is, has given rise to much discussion. The Breslau Scholiast (A) tells us that it was not in the ἕδαιμα (original texts), but it was considered Pindar’s from the time of Didymos on. In O. 2 and 3 we have two poems on one and the same victory, but the treatment is very different, as we have seen. P. 4 and 5 celebrate the same success, but different sides are turned out. Here, too, it might be said that O. 4 dwells on the achievement, O. 5 on the conditions; and O. 5 shows a more intimate acquaintance with local circumstances than O. 4 does. But this makes it only the harder to understand the resemblance in diction.
With ὑψηλῶν ἀρετῶν (5, 1) compare ὑψηλοτάτων ἄθλων (4, 3); with ἀστον γλυκῶν (5, 1), ἀγγελίαν γλυκείαν (4, 4); with ἀκαμαντόποδος ἀπήνας (5, 3), βροντᾶς ἀκαμαντόποδος (4, 1). δέκεν occurs 4, 8, and 5, 3; κύδος ἀνέθηκε is found 5, 7; κύδος ὀρσαί, 4, 11; ἴκων, 5, 9; ἵκει, 4, 10; and if the more common interpretation of 4, 4 be accepted, ἦσαναν αὐτικ’ ἀγγελίαν τοι γλυκείαν ἐσλοί, it is echoed by 5, 16: ἦ ν δ’ ἔχοντες σοφοί καὶ πολίταις ἐδοξαν ἐμεν: if not, 5, 16 is a sarcastic comment. γῆρας (5, 22) is a reflex of πολιαί (4, 26). It is also well to remember the very narrow limits within which these resemblances, some of them in themselves trifling, are crowded, and Pindar’s disinclination to repeat himself. In all P. δέκεν occurs but four times, ἀκαμαντόπον three times, forms of ἴκω seven. The chances of an accidental coincidence are remote. The poet must have had his own ode in mind, or another—perhaps Pindar’s local representative, another Aineas (O. 6, 88)—must have imitated his manner. Add the point ad- duced above, the evidence of a more intimate acquaintance with local circumstances.

Much of the other detail is hyper-Pindaric. καρδία γελανεί, v. 2, seems to be modelled, and not very happily modelled, on P. 4, 181, θυμῶ γελανεί, and ἀκαμαντόποδος ἀπήνας, v. 3, on O. 3, 3, ἀκαμαντόποδων ἵππων. ὑψηλῶν ἀρετῶν, v. 1, is matched by I. 4 (5), 45, ὑψηλαῖς ἀρεταῖς, πόλιν λαοτρόφον, v. 4, by O. 6, 60, λαοτρόφον τιμάν. κύδος ἄβρον, v. 7, is found I. 1, 50; σεμνὸν ἅντρον, v. 18, is found P. 9, 32. On the other hand, ἀστός ἐστὶ οὐθόπολις, O. 2, 8; ἐτύνκος, O. 8, 75; ἱερός, P. 4, 181; κάλλιστος, N. 2, 9; ἄλπνιστος, I. 4 (5), 12; ἀκρος, I. 6 (7), 18, never γλυκῶς except here. Mezger has called attention to the resemblance between this ode and the beginning and the end of the fifth Isthmian; and we can hardly resist the impression that we have before us a clever copy of Pindar’s manner.

But if it is a copy of Pindar, the copy is faithful to Pindaric symmetry. Of the three triads, the first has for its main theme the victory of Olympia, the second the founding of Kamarina, the third contains a prayer for well-earned enjoyment of the glory gained abroad as well as at home. The three triads have been compared to the three κρατῆρες of the symposium, at which the ode was sung.

The metres, logaoedic acc. to J. H. H. Schmidt, are often called dactylo-ithyphallic, not elsewhere found in P. Moriz Schmidt insists on the strong resemblance between the movement of O. 4
and of O. 5, in opposition to Böckh, who says: A ceteris Pindari carminibus mirum quantum distans. Von Leutsch emphasizes the brief compass of the strophes and epodes, the simplicity of the verse, the peculiarity of the sequence, all indicating the Lesbian style of composition. According to him the poem is too light, and has too little art, for Pindar.

If we had a wider range of Pindaric poems, we might obelize with more certainty. To me the poem is exceedingly suspicious.

Στρ. α'.—1. ἀωτον: “The prime.” See O. 2, 8.—2. Ὡκεανοῦ βυγατερ: The nymph of the lake, Kamarina, from which the city received its name.—γελανεί: P. 4, 181: θυμῷ γελανεί.

Ἀντ. α'.—4. αὐξὼν: P. 8, 38: αὐξὼν πάτραν.—λαστρόφον: With reference to the rapid growth of the restored Kamarina.—5. βωμοὺς ἔξ διδύμους: According to Herodoros, Herakles built six altars to twelve deities, and the pairs of σύμβωμοι are these: 1. Zeus and Poseidon; 2. Hera and Athena; 3. Hermes and Apollo; 4. Charites and Dionysos; 5. Artemis and Alpheios; 6. Kronos and Rhea.—ἐγέραιν: More natural than ἐγέραρεν, on account of αὐξὼν: “Strove to honor.”—6. ὑπὸ βουθοσίαις: Comp. I. 5 (6), 44: εὐχαίς ὑπὸ θεσποσίαις | λίσσομαι. β. denotes the height of liberality, and sorts with αὐξὼν. Do not extend ὑπὸ to ἀμίλλαις.—πεμπταμέροις: This is the reading of the best MSS. Hermann thinks that the contests were held on the fifth day. Fennell considers πεμπταμέροις a formation analogous to ἐβδομήκοντα, ὑγδοϊκοντα, and so equivalent to πεμπταμέροις, “lasting five days,” which many editors have.

Ἐπ. α'.—7. ἵππωις ημιόνοις τε μυλαμπυκία τε: The various games in which he strove to honor (ἐγέραρε) the city. He succeeded only in the mule-race (ἀπίμη). The controversy about this passage is endless.—μυλαμπυκία: “And with the riding of single horse.” The μυλαμπυξ ἦν κέλης. “Sole-frontleted” for “single,” like οἰόξωνος ἀνήρ. See commentators on So. O. C. 718: τών ἐκατσοπόδων Νηρῆδων ἄκολουθος.—8. νικάσαις ἀνέθηκε: The success is in the aor., the effort (v. 5) in the imperf.—ἐκάρυζε: Causative.—νέοικον: See Introduction to O. 4.

Στρ. β.—9. Οινομάου καί Πέλοπος: See O. 1, 24 foll. P. does not couple closely the luckless king and his fortunate successor
OLEMPIA V. 169

—10. σταθμῶν: "Abode." So O.10(11), 101; P. 4, 76; I. 6 (7), 45.
—Παλλάς: Brought from Lindos in Rhodes to Gela, from Gela to Kamarina.—άειδει μὲν ... ποταμῶν τε: See O. 4, 13.—11. "Ωανιν: K. lay on a hill, eighty feet high, between the mouth of the Oanis (Frascolaro) and the mouth of the Hipparis (Camarana), at the eastern end of the great bay, the innermost point of which is occupied by Gela (Holm). "Ωανις bears a suspicious resemblance to Ωάννης, an Oriental fish-god, germane to Dagon. τε "Ωανιν points to Φωανις. See Curtius, Gr. Et. †, p. 561.—γχώριαν: Not otiose. Kamarina gets its name from the lake of the land.

'Avt. β'.—12. σεμνούς ὑχετοὺς: "Stately canals" (Am. Journ. of Phil. VII. p. 407). Others "sacred" because of the river.—στρατόν: Doric use of the word "host" for "folk."—13. κόλλα: The commentators are divided as to the subject; part take "Ἰππαρις, part Ψαῦμος. Assuming, as we may, that Psamis had done much to improve the navigation of the river, the praise is more delicate if we make the river the agent of all this good, and put, instead of the benefactor, the benefaction. "The river doth build with speed a lofty forest of stedfast dwellings" (Myers). The canal enables the builders to float down wood rapidly for the new houses. Fennell transl. κόλλα, "makes into rafts."—ὑψιγνυον ἄλσος: As it were, "a forest of tall houses."—14. ἕτα ἀμαχανίς: Livelier than the other reading, ἄτρ. See O. 6, 43, and N. 1, 35: σπλάγχνων ὑπὸ ματέρος θατὰν εἰς αἰγλάν μολῶν.—ἐς φάος: To light and life.

'Επ. β'.—15. ἄμφαρεταῖς: N. 5, 47: ἐσλοισὶ μάρναι τέρι πᾶσα πῶλης.—πόνοις δαπάνα τε: I. 1, 42: ἀμφότερον δαπάναις τε καὶ πόνοις.—μάρναι: The singular number of a welded pair.—πρὸς ἔργον: "With victory in view, veiled though it be with risk." The chariot-race was a risk to person as well as to property. See P. 5, 49.—16. ἦν δ' ἔκοινες: The successful are the wise—an old sneer. So Eurip.: τὸν εὖν ὕπον εἰς ὁφνεῖν νομίζομεν.—καὶ πολίταις: Who are the last to recognize merit in a fellow-citizen. P. 11, 28: κακολόγου δὲ πολίται.

Στρ. γ'.—17. Σωτηρ: Kamarina was a redeemed city. The voc. σωτερ is post-Homeric.—18. Σιδαίον: According to Demetrios of Skepsis this Idaian cave was at Olympia. If so, it was doubtless named after the great Ida in Crete. There were many

H
Cretans among the original founders of Kamarina.—19. Δυδοις ἀπὸν ἐν αὐλοῖς: The Lydian flute melody was used in supplications. On ἐν, see O. 7, 12: παμφόνοις . . . ἐν ἐντεσι παῦλον.

'Αντ. γ'.—20. εὐανορίαις: "With hosts of noble men."—21. Ὄλυμπιόνικε: The victor is apostrophized, as often, at the close of the poem.—Ποσειδανίαισιν ἔπη: Cf. O. 1, 77; 8, 49.—22. εὐθυ-μον: P.'s usage would lead us to combine εὐθυμον with τελευτάω, but this is an exceptional poem, and we may follow the Schol., who combines it with γῆρας. See O. 1, 37; P. 8, 88.

OLYMPIA VI.

Agesias, son of Sostratos, was a Syracusan of the noble family of the Iamidai, descendants of Iamos, son of Apollo. The Iamidai were hereditary prophets among the Dorians, hereditary diviners at the great altar of Zeus in Olympia. Early settlers of Italy and Sicily, they retained their connection with Arkadia. Our Agesias, a citizen of Syracuse, was also a citizen of Stymphalos. As a Syracusan he was an active partisan of Hieron, and after the fall of the tyrannis was put to death by the Syracusans.

The composition of the ode cannot be earlier than Ol. 76, 1 (476 B.C.), nor later than Ol. 78, 1 (468 B.C.), the earliest and the latest Olympian celebrations that fall within the reign of Hieron. Ol. 77 (472 B.C.) is excluded, because Pindar was at that time in Sicily, and the poem was composed in Greece. Ol. 78, 1 is the date to which the ode is assigned by Böckh. Zeus Αἰτναῖος (v. 96) would seem more appropriate after the founding of Aitna (Ol. 76). The arguments advanced by Leop. Schmidt in support of the same date, such as the character of vv. 58–63, which he regards as a feeble reflection of O. 1, 71–85, and the confidential tone in which Hieron is spoken of at the close, do not seem to be cogent.

The ode was probably sung at Stymphalos and repeated at Syracuse. One Aineas brought the poem from Thebes to Stymphalos, and directed the performance. We do not know whether he was an assistant of Pindar’s or a local poet of the Iamid stock.

The verses to which one always comes back in thinking over this poem are these (100, 101): ἄγαθαι δὲ πέλοντ’ ἐν χειμερίᾳ | νυκτὶ θνεὶ ἐκ ναὸς ἀπεσκίμφθαι δῦ’ ἁγκυραι. In the second Olympian we have noticed a recurrent three; here there is clearly a recurrent two. Agesias, the hero of the poem, unites in his per-
son Syracusan and Stymphalian. At Olympia he is victor in the games and steward of an oracle (vv. 4, 5). At Syracuse he is συνοικιατὴς of the city and beloved of the citizens (vv. 6, 7). He is prince and prophet, as Amphiaraos (v. 13) was warrior and prophet, and his victory must be celebrated at Pitana (v. 28), as it must be celebrated at Syracuse (v. 99). His charioteer, Phintis (v. 22), must speed to the banks of the Eurotas, and Pindar's leader, Aineas (v. 88), must conduct the festal song. Agesias's maternal stock was Arkadian; from thence came his prophetic blood—from Euadne, daughter of Poseidon (v. 29), a prophetic god; from Iamos (v. 43), whom Euadne bore to Apollo, a prophetic god.

The myth of Iamos (vv. 29-70) shows the value of this double help—the result, a double treasure of prophecy. Prosperity and fame attend the Iamidai. Herakles helped Iamos at Olympia (v. 68); Hermes the Iamidai in Arkadia (v. 79). Thebes and Stymphalos are akin (v. 86), as Herakles, Boeotian hero, and Hermes, Arkadian god, unite to bless the Iamidai. So the song must praise Hera (v. 88), for Arkadia was the home of her virginity, and vindicate Boeotia, home of Herakles (v. 90); must remember Syracuse, and wish the victor a happy reception in one home as he comes from another home—as he comes from Arkadia to Syracuse (v. 99). He has two homes in joy—two anchors in storm. God bless this and that (τὸν ἰδὲ κεῖνον τε κλυτῶν αἰσαν παρέχοι φιλέων, v. 102). Nor is the mention of the two anchors idle. May Amphitrite's lord speed Agesias's ship, and prosper the poet's song (v. 104).

This is one of the most magnificent of Pindar's poems, full of color, if not so dazzling as the seventh Olympian. The myth of Iamos, the μάντις ancestor of a μάντις, is beautifully told. Profound moral there is none to me discernible. "He that hath gods on either side of his ancestry shall have the gods to right and left of him for aye," shows an aristocratic belief in blood (οὐδὲ ποτ' ἐκλείψειν γενέων, v. 51).

There is such a ganglion of personal and tribal relations involved in this piece that one is tempted to long historical and antiquarian disquisitions; but if we accept Pindar's statement as to the connection between Thebes and Arkadia, nothing more is necessary to the enjoyment of the ode.
The rhythm is Doric (dactylo-epitrite).

Of the five triads, the first contains a glorification of the victor, who is compared to Amphiaraos, also a prince and a prophet; the second takes us to Arkadia, and begins the story of Iamos, which is continued in the third and the fourth. The latter half of the fourth prepares the return to Syracuse, which forms the conclusion of the poem.

Στρ. α'.—1. Χρυσίας: “Golden” for “gilded.”—ὑποστάσαντες: O. 8, 26: ὑπόστασε . . . κίονα δαμονίαν. — θαλάμοι: “House,” as O. 5, 13. — 2. ὡς ὅτε: Without a verb, as P. 11, 40; N. 9, 16; I. 5 (6), 1. With ὡς ὅτε the verb is in the ind., and not in the Homeric subj. (N. 8, 40); therefore supply πάγνυμεν, if anything. The ellipsis was hardly felt.—3. πάξοιμεν: On the mood, see O. 2, 2.—ἄρχομενοι δ' ἔργοι, κτ.: A favorite quotation in modern as in ancient times. The gen. absol., though not “pawing to get free,” is not used with perfect freedom in P. Hence ἂν is felt to depend on πρόσωπον.—4. ei δ' εἴη, κτ.: The ideal conditional (O. 1, 108) of a fair dream, too fair to come to pass, and yet it has come to pass. εἴη has no subject, no τις, as might be expected. So N. 9, 46.—μέν . . . τε: See O. 4, 13.—5. βουμφ. . . μαντεῖψ ταμίας: The dative often varies with the genitive so as to produce a chiastic or cross-wise stress, thus emphasizing each element alternately. Here the stress is on ταμίας, while in συνοικιστὴρ τῶν κλειων Συρακοσσάνων it is on Συρακοσσάνων. Comp. Hdt. 7, 5: ἵνα Ἑρείη μὲν ἄνεις ἵνα δαμοθείοις, Δαρείαν δ' ἣν ἀδέλφια ἡμᾶς παῖσι. Cf. Isai. 3, 13: ἐταίρα ἡν τῶν βουλομένων καὶ ὁ νυμνὴ τοῦ ἡμετέρου θείου. Cf. Ar. Ach. 219, 220: νῦν δ' ἐπειδῆ στερρόν ήδη τοῦ μου ἀντικήμου καὶ παλαιῷ Λακρατίδη τὸ σκῆλος βαρύνεται.—μαντεῖψ = μαντικῶ.—ταμίας = διοικήτης (Schol.). The Iamidai had the right of divining by fire.—6. συνοικιστήρ: Of course only by hereditary right.—7. ἐπικύρωσαις: Not with ἐν ἐμεταῖς ἀοιδαῖς, but with ἀφθόνων ἀστῶν. Cf. v. 74. Citizens are apt to show envy in such circumstances. Those who count three columns in the πρόσωπον forget Pindar’s implicit way. There are four. Δ. is an Olympian victor, a ταμίας Διός, a συνοικιστήρ of Syracuse, and beloved of his people. The outside columns are personal, the inside are hereditary.—ἀστῶν: Both Stymphalians and Syracusans.
The Greeks drew largely on foot and footgear for their imagery, and yet Aristoph. laughs at χρόνου πόδα (Ran. 100). δ., "blessed of heaven."—9. Ἀκινδύνως ... ἄρ.: On the risk of the chariot-race, see So. El. 745 sqq.; also O. 5, 16; P. 5, 49, and Introd. to P. 6.—10. ταρ' ἀνδράσιν: "On land." Hymn. Apoll. 142: νήσους τε καὶ ἄνερας. N. 5, 9: Άγιμαν, τὰν πτὸ εὐανθρόν τε καὶ ναυσικλυτῶν θέσαντο.—11. εἰ τι ποναθή: The position throws this clause up in opposition to ἀκινδύνως. The generic conditional in P. takes the pres. indic. (rarely pres. subj.) or the aor. subj.: εἶν (ἡν, εῖ κε) does not occur. For the thought, see O.11 (10), 4.—12. Ἄγνοσία, τίν δὲ: Cf. O. 1, 36. τίν = σοι.—έσοιμος: Cf. P. 6, 7: έτόιμος ὑμῶν θησαυρός.—13. ἀπό γλώσσας: He flung it off—"roundly," "freely."—Ἀδραστός: Leader of the Argive host that came to help Polyneikes to his rights, P. 8, 51, and elsewhere.—Ἄμφιάρης: Amphiaraoos, noblest of the seven against Thebes. N. 9, 24: δ' δ' Ἀμφιάρη δείχνειν κεραυνό παμβία | Ζεῦς τὰν βαθύ-στερον χθόνα, κρύψεν δ' ἁμ' ἱππος. N. 10, 8: γαία δ' ἐν Θήβαις υπέδεκτο κεραυνοθείσα Διὸς βέλεσιν.—14. κατά: With ἐμαρφε. — φαίνεις ἵππους: White, acc. to Philostr. Imag. 1, 27. On the gender, see P. 2, 8.

'Επ. α.—15. ἐπτὰ ... τελεσθέντων: The MS. τελεσθέντων is understood now as "consumed," now as "composed" in the sense of Lat. compositus. "The corpses of seven pyres," one pyre for each contingent, not for each leader, as Adrastos escaped death, Amphiaraoos disappeared, Polyneikes was buried by his sister. Of the many conjectures, van Herwerden's τε δαυθέντων is the most convincing. Cf. N. 9, 25: ἐπτὰ γὰρ δαίσαντο πυραὶ νεογύουν φῶς, and Eur. Herakl. 914: πυρὸς φλογί σῶμα δαίσθε. εὐδε-θέντων is one of Bergk's experiments. Christ's text has ἔτασθέντων. The Scholiasts seem to have had before them τε λεκθέντων (so says Moriz Schmidt also), which they understand now as "counted" (καταρθῳθείσων), cf. Il. 3, 188: μετὰ τῶν ἔλεχθων—now as συλλεχθέντων = συλλεγέντων—cf. Ar. Lys. 526; Plat. Legg. 6, 784 A. The former is the more likely. Bergk: τε νησθέντων, from νέω, "pile up."—Ταλαίωνιδας: Mouth-filling patronymic for Ταλαίως (Adrastos). Comp. Υπεριονίδας for Υπερίων (Od.12,176), Ἰαπετιονίδας for Ιαπετίδης (Hesiod, O. et D. 54).—16. ὀφθαλμὸν: O. 2, 11.—17. ἀμφότερον: A clear Homeric reminiscence. Cf. Il. 3,179: ἀμφότερον βασιλεύ ἃγαθὸς κρατερὸς ἀιχμητής.—18. ἀνδρὶ κόμοι
deosponda. . . Suurakosw: The Schol. combines ἄ. Σ. and κ. ἀ., and this must stand despite the affinity of ἀνδρὶ for deosponda.—19. filonikes: Bergk writes filonikes from μικη, as he thinks with Cobet. N. L. 691, that veikos would require filoneikis. The passage is referred to by Isokr. 1, 31: ὀμιλητικὸς δ' ἐσεὶ μὴ δύσερει δὲν μηδὲ δυσάρεστος μηδὲ πρὸς πάντας filonikes (so the Uribinas).—20. μέγαν ὅρκον ὄμοσαι: P. is a challenging herald. O. 2, 101: αὐτάστασι ἐνόρκιον λόγον ἀλαβεί νῷ. —21. melipthoγγοι: So I. 2, 7: melipthoγγοι Τερψιχόρας. —πυρέψαντι = συμφωνήσουσι (Gloss), “will approve,” “shall not say me nay” (E. Myers).


Ἀντ. β'. —29. ἀ: The myth is often introduced by a relative or equivalent demonstrative, O. 1, 25; 3, 13; 8, 31. —μιχθείσα: P. much prefers the first aor. p. of this verb to the second.—Κρονὶς: See O. 2, 13.—30. Φιόπλοκον: “Black-tressed.” So Bergk for ἄσπλοκαμον (unmetrical) of the best MSS. Cf. P. 1, 1: Φιόπλοκάμοι: Μοίσαν. Allusion to the ἵαμιδαί. —31. παρθενίαν ἄδων: “Fruit of unwedded love.” —καλπος: “With the folds of her robe.” References to change of belting. in the circumstances,
are common enough in all literature.—32. κυρίῳ ἐν μηνὶ: The decisive month.—πέμποισα: See O. 2, 23.—ἀμφιπτόλους: As ἀ. is uniformly fem. in Homer, it may be considered fem. here. —33. πορσαίνειν δόμεν: So P. 3, 45: πόρε Κενταύρω διδάξαι, and P. 4, 115: τράφεν Χείρων δώκαι. —Εἰλατίδα: This son of Elatos was Αἰπύτως, v. 36.—34. Φασίσα: In southern Arkadia, on the upper Alpheios. —οἶκειν: Epexegetic inf. —35. ὑπ’ Ἀπόλλωνι: Comp. N. 1, 68: βελέων ὑπὸ ρήμασι, Fr. X. 3, 3: ὑπὸ σεύγλασι ἀφύκτοι, and esp. I. 7, 45: λύοι κεν χαλινών ὑφ’ ἑρωὶ παρθενίας.

Ἐπ. β’.—36. οὐδ’ ἐλαθὲ... κλέπτοισα: The aor. ἐλαθεῖ would more naturally take the aor. part., but the neg. is killed by the neg. (οὐδ’ ἐλαθεῖ = φανερα ἢν). Cf. Il. 17, 676. ἐλαθεῖ, "hiding."—37. ὧδείω μελέτα: As with a bit (ὁξιτέρω χαλινδ, Soph.).—38. περ’: Allowed in P. for περὶ.—39. φοινικόκροκον: The passage is characteristically full of color. ὕφ’, "crimson."—καταθηκαμένα: P. gives in detail for the daughter what he had only hinted at for the mother. —40. καλπιὸν: As in Od. 7, 20: παρθενικῇ ἐκκυρίᾳ νεᾶνι κάλπιν ἐχοῦσῃ.—λόχμας ὑπὸ κυανάς: The gen. with the notion of overarchign. Mommsen reads with Λ λόχμαις ὑπὸ κυανάς. For gen., comp. O. 2, 91; 13, 111. For λόχμαι, P. 4, 224: κείτω γάρ λόχμαι.—κυανάς: The colors are contrasted, dark blue with yellow, cold with warm.—41. τίκτε = τέξεσθαι ἐμελλε. The imperf. of this verb is in very common use. Sometimes "she was (a) mother" (v. 85), sometimes "she had to bear."—θεὸφρονα: Fit word for a future prophet, "upon whom was the spirit of God."—Χρυσοκόμας: O. 7, 32. Comp. P. 2, 16: χρυσοχαῖτα. —42. Ἐλείθωναν: Cf. N. 7, 1: Ἐλείθωνα πάρεδρε Μοιρᾶν βασιλέφρων. O. 1, 26, Κλωδώ is the πάρεδρος of Ἐλείθωνα. —Μοίρας: P. speaks of Κλωδώ κασιγνήτας τε, I. 5 (6), 17, and mentions Δάχεσις at the λάχος of Rhodes (O. 7, 64), but nowhere calls "Ἀτροπός by name.

Στρ. γ’.—43. ὕδινος... ἐρατᾶς: An oxymoron, like "sweet sorrow." Comp. N. 1, 36: σπλαγχνὸν ὑπὸ ματέρος αὐτικὰ βαθῶν ἐς αὐγὴν παῖς Δώσ | ὅδινα φεύγων διδύμῳ σὺν κασιγνήτῳ μόλεν.—44. αὐτικά: Effective position. The favorites of the gods are sped in childhood.—κνιζομένα: On the savagery of the ἑρμιμαρτα, see Plat. Theaitet. 151 C: μὴ ἀγρίανε ὅσπερ αἱ πρωτοτόκοι περὶ τὰ παῦδια. Fennell, "though sore distressed."—45. λείπε: The imperfect. denotes reluctance, "had to leave," "felt that she had to leave."—δύο... δράκοντες: Two also in Eur. Ion, 23. The ser-
pent is notoriously mantic and Apollinic, and occurs everywhere in the history of Greek religion. The δράκοντες are the rarity of dual nouns in P.—γλαυκώτες: P. 4, 249: γλαυκῶπα ποικιλονωτον ὀφιν. The basilisk eye is proverbial.—46. ἑρέμωντο: The affectionate middle, P. 9, 20. 95.—ἀμεμ- 

φεὶ | ἵω: An oxymoron contrast to the natural ἵω of the δράκοντες. The honey, which is also mantic, was a miraculous exudation of the serpent’s fangs, and so μελισσάν is — μελισσάω. ἵω is another play on ἱαμίδαι.—47. καδόμενοι: As if they were human.—48. πε-


—ἐλαύνων: “Hasting.”—49. τὸν . . . τέκοι: The opt. for the ind. 

in Homer is virtually confined to the interrogative sentence. This Pindaric experiment with the relative is due to the interrogative character of εἴρητο, and has few parallels in classic Greek. So. O. R. 1245: καλεὶ τὸν Λάυον | μνήμην παλαιῶν σπερμά-

tων ἐχονς’ ὑφ’ ὄν | θάνι ο ομέν αὐτός, τὴν δὲ τίκτουσαν λίποι. The 

examples mainly in Herodotus.—γεγάκευν: A Doric perfect, such as we find most frequently in the Sicilian dialect. τετελευτακοῦσα occurs in a Delphic inscription (Curtius).

'Αντ. γ’.—50. περὶ θνατῶν: As in Od. 1, 66: ὅς περὶ μὲν νόον 

ἔστι βροτῶν, περὶ δ’ ἱρὰ θεοῦσι | ἄθανάτου ἐδωκε. Bergk reads 

πέρι with most of the codices.—52. μάνυ: Specialized in prose. 

Here of prophetic revelations. —53. εὐχοντο: “Vowed,” “de-

clared.”—ἀλλὰ . . . γάρ: “But (in vain) for.” See O. 1, 55.—54. 

σχόινω: So Odysseus, Od. 5, 463: σχόινῳ ὑπεκλίνθη.—ἀπειράτω: 

Bergk writes ἀπειράτο (as Od. 10, 195), “limitless.” The 

quantity ἀπειράτο, “unexplored,” is, to say the least, very problematic 

(ἀπειρος, Hom.), but ἀπειράτος might be to πείρας as πέρας is 

to πέρας. “Boundless brake.”—55. ἰων: The colors assigned to 

the violet here seem to show that the pansy is meant(viola tricolor), 

the yellow eye of the violet being too small for the prominence of 

ξανθαίτη. ἰω means also “gillyflower.”—παμπορφύρους: “Deep 

purple.”—βεβρεγμένος: “Steeped.”—56. τό: “Therefore.”—σῶμα: 

In Homer only of the dead body.—κατεφάμιζεν: She dedicated 

him to be called. Her calling was a dedication; the nomen was 

an omen, as often. —χρώνψ σύμπαντι: “For all time,” where ἐς 

πάντα χρώνου would be coarser, and ἐν παντὶ χρώνψ would make 

us lose the intent.

'Επ. γ’.—57. τούτ’ ὅνυμ(α): Iamos.—χρυσοστεφάνοιο . . . Ἡ βες:
NOTES.


Στρ. 8'—64. ἀλίματον: An Homeric word (ἡλίματος) of uncertain meaning. "Steep" might answer here, "brambly" (Goebel) would not. εὐδείελον Κρόνον (O. 1, 111), does not help us. —66. τόκα = τὸτε.—67. βρασμαχανός: Cf. N. 4, 62: βρασμαχανόν τε λεόντων, which shows the survival of the etymological meaning of μηχανή, "might," "power." —68. θάλος: So O. 2, 49: Ἀδραστιδαῖον βάλος ἀρωγόν δόμοις.—Ἀλκαίδαν: From Ἀλκαίος, the father of Amphitryon. We are more familiar with the form Alcides, Ἀλκείδης. —70. ἐπ’ ἀκροτάτῳ βωμῷ: The altar was built of the ashes of the sacrifices, and consisted of two parts; on the upper and lesser the thighs of the victims were burned, and the divination performed, Paus. 5, 13, 9.—τῶν αὖ: The contrast to τόκα μὲν is put characteristically at the end, not at the beginning of the ἤ clause. —κελευσεν: A shift of construction, instead of leaving θέσθαι in apposition with θησαυρόν.

'Αντ. 8.—71. ἐξ οὗ: "Since when," not a part of the promise. Supply ἐστὶ as usual, "has been and is." Some have no stop at ἵππιδαν, and make γένος depend on ἔσπετο, a rare accusative, on the strength of N. 10, 37.—72. τιμῶντες: "Prizing." —73. ἐς φανερὰν δόδον: Comp. v. 23: κελεύθω . . . καθαρά, and contrast the picture of home-sneaking youths, P. 8, 87: κατὰ λαύρας δ’ ἔχον.
\[\text{OLYMPIA VI.} \quad 179\]

ures. So the Schol.: οἱ νικώντες δυκοῦσιν εὐειδεῖς εἰναι. No one who has seen can forget the light of battle even on vulgar faces, and everybody notices the beauty of homely brides. As Iamos is steeped in violet light (v. 55), so Agesias has beauty distilled upon him. ποτιστάξῃ with Bergk for ποτιστάξει. For the generic subj. (without ἂν), see O. 3, 13: ὁ τυπὸς . . . βάλῃ. — 77. ὑπὸ Κυλλάνας ὅρους: So Christ, after the Schol., for ὅρους. The gen. in O. 13, 111: ταῖ β' ἐπ' Αἰτίνας ὑψιλόφον καλλιτπουτοι πόλεις. —μάτρωες ἀνδρεῖς: The double lineage is insisted on. The ma-
ternal stock is one of the two anchors, v. 100.

'Επ. δ'.—78. ἐδώρησαν: The aor. act. occurs also Hes. O. et D. 82.—θεῶν κάρυκα: Hermes is often Cyllenius. Od. 24, 1: Ἐρμῆς δὲ ψυχάς Κυλλήνοις ἔξεκαλείτο. — λυταῖς = λυτανευτικαῖ (Schol.). "Supplicatory." Comp. P. 4, 217.—79. ἄγωνας ἔχει μοιρὰν τ' ἀέ-
θλων: On ἄνγαγον ὄμηρα see P. 2, 10; for ἀέθλων . . . μοῖρα, I. 3 (4), 10.—80. εὐάνορα: Applied to the Peloponnesos, O. 1, 24; to the Lokrians, O. 10 (11), 109; to Argos, N. 10, 36; to the sturdy Acharnians, N. 2, 17.—82. δόξαν . . . πνεαίς: One of the harshest combinations in P., at least to our feeling, but the tongue is freely handled in Greek. It is a bow, I. 4 (5), 47: γλώσσα μοι τοξεύματ' ἔχει. It is a dart, N. 7, 71: ἄκουθ' δοτε χαλκοπάρασι (comp. the use of γλώσιν, So. Tr. 681). Being a dart, it can be hammed, P. 1, 86: χάλκενε γλώσσαν, or sharpened, as here. The trainer is a Ναξία ἄκόνα, I. 5 (6), 73, and the poet's tongue is to be edged as the spirit of athletes is edged, O. 10 (11), 22. The word λιγυρᾶς is not used in a bad sense; the Greeks liked piercing sounds, and καλλιρῶσαι πνεαῖς shows that in this case, at any rate, the sound of the whetstone was the voice of the Muses. The shrill whetstone that P. feels on his tongue accosts him with sweet breathings, and with a welcome message. — γλώσσα: We want the dative and accept the hiatus, as O. 3, 30: ὀρθωσία ἐγραψεν.—83. προσέρπει: So with Mommsen and the best MSS. The inferior MSS. have προσέθηκε, "draws to," with θέλοντα as an οξυμορον, "which to harmonious breath constraineth me noth-
ing loth” (Myers). We should expect rather some such word as προσείλει (προσείλει), “forces.”—καλλιρόοις πνοαίς: If προσείλκει is read, κ. π. is the dat. of approach.—84. ματρομάτωρ ἐμα, κτέ.: Metope, daughter of Ladon, and nymph of a body of water near Stymphalos, was the mother of Thebe by Asopus.

Στρ. ε’.—85. πλάξιππον Ὁββαν: Hes. Scut. 24: Βοιωτοὶ πλῆξιπποι.—ἐπικτεν: See v. 41. P. 9, 18: ὅν ποτε ... Κρείσιος’ ἐπικτεν.—ἐρατεινὸν ἔδωρ: Much stress is laid everywhere on the waters of Thebes. Comp. P. 9, 94: κωφὸς ἄνηρ τις, δὲ ... μηδὲ Διρκαίων ὑδάτων ἀν ἑμύμναται.—86. πίομαι: A pres. form used everywhere as a fut. except here, where Curtius (Gr. Verb. II 1, 290) considers it to have a pres. force.—88. Αἰνεά: Aineas was P.’s χοροδίδα-σκάλος, and was to him what Phintis was to Agesias. It is supposed that Aineas was a Stymphalian relative of Agesias, and a local poet—the proper man for the performance of an ode intended to be sung at Stymphalos. The task Ἡπαν Παρθενιάν κελάδησαι was to be the work of Aineas himself, to be followed by P.’s ode, which Aineas was to-produce, and to find out by its effect whether P. was open to the old sneer against Bocotians. Aineas is a man whom he can trust with the execution of a commission which should silence the cavillers in Stymphalos.— Ἡπαν Παρθενιάν: A Stymphalian goddess. Hera had three temples there, and three names, παίς (παρθένος), τελεία, χήρα, Paus. 8, 22, 2.—89. ἀρχαῖον ὤνεδος ... Βοιωτίαν ὅν: Comp. fr. IV. 9: ἦν ὅτε σύας τὸ Βοιώτιον ἔθνος ἑνεπτον. Τὸ Ἱαντές ἦν τῶν ἐνθύπων τὰ τοῦ Βοιωτίαν ἐν κατοικίας τῆς Βοιωτίας. The Ἱαντές were old inhabitants of Boeotia. The moral character of the swine was not exactly the same among the Greeks as it is among us and the Semites. Comp. Phokyl. 3, 5: ἦ δὲ σὺν βλασφημὴς οὐτ’ ἐν κακή σκῦδε μὲν ἐσθλη. — ἀλαθέον | ζόγους = ταῖς ἀλήθειας: “In very truth” (after an honest calculation).—90. φευγομεν = perf.—ἀγγελος ὀρθός: Of the words. He is faithful.—91. ἡμικόμων σκυ-τάλα Μοισάν: Of the musical and orchestric part. He is retentive. —γλυκὺς κρατήρ: Shifting of the metaphor. He adds a charm of his own. See Introductory Essay, p. xli.

Ἀντ. ε’.—92. εἴπων: So the best editors with Ailios Dionysios.
—Ὀρτυγίας: Sacred to Artemis, an Arkadian goddess.—94. φοινικόπεζαν: So called with reference to the color of the ripening grain.—95. Δάματρα: Hieron was an hereditary priest of Demeter and Persephone, who belonged to the Triopian deities, as did Apollo.
OLYMPIA VI.

(Hdt. 1, 144), and Demeter and Persephone were much worshiped in Arkadia.—λευκίττου: So, especially, when she returns in the spring.—96. Ζηνός Αἰτναῖος: Cf. N. 1, 6: Ζηνός Αἰτναῖον χάριν. Aitna was an especial pet of Hieron, who is called Αἰτναῖος in the title of P. 1, Αἰτναῖος ξένος P. 3, 69.—97. λύραι μολται τε: P. composed in his honor three Pythians, one Olympian, and fragments of a skolion and a hyporchema remain.—γινώσκοντι: So O. 7, 83: ο ἐν Ἀργείᾳ χαλκός ἔγνω νιν.—θράσσοι = ταράσσοι: So for θραύσοι, with the Schol., Böckh. The fut. opt. cannot be defended. Bergk cites So. O. R. 1274, where ὅψοιαθ ... οὐ γνωσόιατο are in oratio obliqua, and represent fut. ind. We should have to read θραύσαι with Hermann, or θραύοι with van Herwerden.

Ἐπ. ε'—99. οῖκοθεν οῖκαθ': With a sweet security of transfer (comp. Aus Gottes Hand in Gottes Hand). So also O. 7, 3: δωρήσεται ... οἰκοθεν οἰκάθε, and, for the opposite, see O. 3, 44.—100. ματέρ': ... Ἀρκαδίας: Stymphalos. Cf. O. 9, 22: κλυτὰν Δοκρῶν ἐπαεῖροντι ματέρ' ἁγλαόδενδρον. The metropolis is not necessarily the oldest town.—εὑμῆλοιο: Heyne reads εὑμάλοιο. See O. 1, 12.—101. δον άγκυραι: On either side of the prow (Paley). Starboard and port, not fore and aft. Proverbial. The two homes, with the double line of descent.—102. τόνδε: Stymphalians.—κείνων τε: Syracusans.—103. δεσποτα ποντόμεδον: Return to Poseidon, suggested by the ship. With ποντόμεδον, comp. P. 3, 6.—εὕθυν δέ: On δέ after the voc., see O. 1, 36.—104. δίδοι = δίδου: ... χρυσαλακάτοιο: “Gold-distaff” is a poetic way of sexing the sea (Böckh).—105. Ἀμφιτρίτας: Amphitrite has, as her special province, the waves (Od. 3, 91) and the great fishes, κῆτα, Od. 5, 422, and 12, 97.—Ψμνων . . . άνδος: Cf. O. 9, 52: ἄνδεα ὃ Ψμνων | νεωτέρων.
OLYMPIA VII.

Diagoras of Rhodes, most famous of Greek boxers, won the victory here celebrated Ol. 79, 1 (464 B.C.).

The poem was composed soon afterwards, as we may gather from v. 13: σὺν Διαγόρᾳ κατέβαν, and was sung at Rhodes.

Diagoras was a Herakleid. In the third generation after Temenos a Doric colony went from Argos to Rhodes by way of Epidauros. The leaders were descendants of Tlepolemos, son of Herakles, and Pindar makes Tlepolemos himself the founder of the colony. The Herakleidai occupied three cities of Rhodes, and established a triple kingdom. Those who inhabited Ialysos were called Eratidai, and this was the stock of Diagoras, who also counted among his ancestors a son-in-law of the famous Messenian leader, Aristomenes. The royal power of the Eratidai ceased after Ol. 30, and in the time of Pindar prytaneis ruled instead; and it is supposed that the father of Diagoras, Damagetos, was such a prytanis. Of an illustrious family, Diagoras won for himself unparalleled distinction as a boxer. Besides being victorious at many local games, he was successful at all the national games, and so became a περιοδονικής. His sons emulated the head of the house. His youngest, Dorieus, had a career only less brilliant than that of his father. Damagetos won the pankration at Olympia, Akusilaos a boxing-match. The two sons of his daughters were also victors at Olympia, and one of his daughters enjoyed the exceptional privilege of being present at the Olympic games. The statue of Diagoras, surrounded by his three sons and two grandsons, the work of Kallikles of Megara, was erected at Olympia; and familiar is the story of the Spartan who, when he saw Diagoras borne on the shoulders of his two laureled sons, exclaimed, “Die, Diagoras, for thou canst not mount to heaven” (Cic. Tusc. 1, 46, 111). It is not known whether Diagoras followed the advice or lived to see the downfall of his family. Rhodes belonged to the Delian league. Two years before the victory here celebrated the battles of Eurymedon
were fought (466), and Athens was at the height of her power. Enemies of aristocratic government, the Athenians favored the commons as against the Doric aristocracy of Rhodes. Diagoras's son, Dorieus, fled to Thurioi, but returned and fought against the Athenians in his own ships, was captured, but liberated. Again exiled, he went to the Peloponnesos, where he was arrested by the Spartans and executed. But these events befell many years after the date of the victory celebrated in this ode.

The good fortune of Diagoras was proverbial. The Morere, Diagora of Cicero's version of his story, cited above, is in the school-books. But if we had no evidence outside of this ode, we should know by Pindar's recital that his career was brilliant, as his home was brilliant—Rhodes, child of Aphrodite, bride of the sun (v. 14). No wonder that the golden beaker and the foaming wine are used to symbolize the song in honor of such a victor and such a home (v. 1, foll.). But there must be shade as well as light. Nemesis does not allow too much happiness, and in the history of the line of Diagoras, Pindar finds enough trouble for contrast, each trouble ending in higher joy. So, should the happiness of Diagoras ever be interrupted, there is good hope of more than recompense. Tlepolemos, founder of the house, slew the brother of Alkmena—passion had overmastered him (v. 27)—but Apollo sent him to Rhodes, where he received "sweet ransom for grievous disaster" (v. 77). The sons of Helios, lord of Rhodes, were bidden to raise an altar to Athena and sacrifice to the Great Sire and the Warrior-maid. Wise as they were, they forgot fire, and offered flameless sacrifices. Yet the gods forgave; Zeus sent them gold, Athena cunning craft (vv. 39–53). Helios himself, pure god, was absent at the partition of the earth; yet he received a boon that he himself preferred to all besides (vv. 54–76). In each of these three cases we have a good beginning followed by misfortune, and yet a good ending crowns all. Diagoras was fortunate. Both ἄρετα and χάρματα were his (cf. v. 44), but he might one day forget; he trod a noble path, οὕτως ἔχθραν ὀδύν (v. 90), but passion might overtake him; he was a prince among men as Helios was a prince among gods, but he might, in his absence, be forgotten; but should Nemesis have aught against Diagoras, he may yet hope to find, like Tlepolemos, like the sons of Helios, like Helios himself, λύτρον συμφόρως

OLYMPIA VII. 183
NOTES.

оікτράς γλυκύ (v. 77). The winds shift (v. 95), but the divine helmsman steers the ship to its haven.

A remarkable feature of the myth is the reversal of the usual chronological order. We begin with Tlepolemos and end with the emergence of Rhodes. The climax is in the rank of those who have sinned, who have forgotten, who have been absent. Note that the fault is less the higher we mount. No wonder that an explanation has been sought of the triple shadow that falls across the poem. The Scholiast on v. 94 assumes that Diagoras had got into discredit by killing one of his opponents. But this must have been in some previous contest, for in such an event there would have been no victory, as is shown by the case of Kleomedes (Paus. 6, 9, 6). The shadow may come from the future, as has been assumed above, but there is danger of being a Προμηθεύω μετὰ τὰ πράγματα, and to Diagoras the words τοῦτο δ' ἀμάχων εύρειν, ὅτι νῦν ἐν καὶ τελευτᾶ φέρσατο ἄνδρι τυχεῖν (v. 25) need not have been ominous. The changing breezes of the close may bring good as well as evil.

The rhythms are dactylo-epitrite.

Of the five triads, the first is occupied with the introduction; the second, third, and fourth unfold the fortunes of the house—Tlepolemos, the Heliadai, Helios himself. The last triad turns to Diagoras. The divisions are all clear-cut, the triads do not overlap—a rare thing in Pindar.

————

On the statement that this ode was preserved in the temple of Athena at Lindos in letters of gold, see Ch. Graux, Rev. de Phil. V. 117, who thinks that the offering was “a little roll (βιβλίον, volumen) of parchment or fine leather, bearing on its inner surface the ode written in gold ink.”

Στρ. α'.—1. Φιάλαν: The father of the bride pledged the bridegroom in a beaker of wine and then presented him with the beaker, evidently a formula of espousal. See Athen. 13, 35, p. 575 D. The φιάλη was not a drinking-vessel in Homeric times. —ἀφειάσ ἀπὸ χειρός: Combined with δωρήσεται. ἀπὸ has the connotation of “freely.” Comp. ἀπὸ γλώσσας, O. 6, 13. — ἔλαν: For “pleonastic” (Dissen) read “plastic.” — 2. καχλάξοισαν: “Bubbling,” “foaming.” — 3. δωρήσεται: P. has ὁς εἶ only here, ὁς ὅτε once with the ind. (N. 8, 40). Homer has ὁς εἶ with subj.
once (II. 9, 481), with ind. once (II. 13, 492). δωρὴσεται is the generic subj., and the shift from subj. to indic., θηκε, may be compared to the shift with ὁς δ᾿ ὅτε in Homer (e. g., II. 11, 414), in which “the most important point of the comparison is usually expressed by the subjunctive, while details and subordinate incidents are given in the ind.” (Monro after Delbrück). Still θηκε produces the effect of an apodosis (comp. N. 7, 11: εἰ δὲ τύχη τις ἔρθων, μελίφρον’ αἰτίαν ῥοάσι Μοισᾶν ἐνέβαλε). It is not a mere picturesque addition, but forms an organic part of the comparison. However, as this use of δὲ is not absolutely certain in P., in spite of νῦν δὲ (O. 3, 43), it may be well not to urge it here. The effect can be got at all the same. P. is nothing, if not implicit.—4. προπίνων: προπίνειν ἐστὶ κυρίως τὸ ἁμα τῷ κράματι τὸ ἄγγειον χαρίζεσθαι (Schol.). —οἴκοθεν οἴκαδε: From home to home and so binding home to home. See O. 6, 99,—κορυφάν: O. 1, 13. —5. συμποσίου τε χάριν: ἀντὶ τοῦ τῶν ἐν τῷ συμποσίῳ (Schol.). “For the sake of them that sat at drink with him.” σ. = οἱ συμπίνουτες, as θεάτρων = οἱ θεόμενοι. Others, “to grace the banquet.” —τιμᾶσαι: Coincident with δωρὴσεται as an aorist subj. Comp. P. 4, 189. —ἐν δὲ: “Therein” = “thereby.” —6. θηκε: So often in P., as O. 8, 18: θηκεν Ὀλυμπιονίκαν, 13, 98: θήσω φανέρ’ ἀθρόα, P. 9, 58: ἐνθα νῦν ἀρχέπολυν θήσεις. —ζαλωτῖν ὀμόφρονος εὐνᾶς: The present is a prelude and a pledge of an harmonious wedlock—a great boon now as then. εὐνᾶς, so-called gen. of the source of emotion.

Ὁμηρ. α΄. —7. καὶ ἐγὼ = ὄντω καὶ ἐγώ. Comp. O. 10 (11), 94: ὄντω... καὶ.—νέκταρ χυτόν: Persius, Prolog. 14, Pegaseium nectar. χ., acc. to the Schol., denotes τὸ αὐτόματον καὶ ἄκρατον, “liquid.” —Μοισᾶν δόσιν: The Muses have given it ἀφεῖάσ ἀπὸ χειρός. But the figure is not carried out, though it might have been. The φιάλα would have represented the maestro ἀπὸ cappella. Comp. O. 6, 91, where Aineas is called γλυκύς κρατήρ αγαθεγκτῶν ἀοίδαν. —8. ἀνδράσιν... νυκώντεσσιν: Class for individual. Diagoras had been successful at both places.—γλυκύν καρπὸν φρενός: Follows as an after-thought, like πάγχρυσον κορυφάν κτεῖνων above. —9. ἰλάσκομαι = ἴλαροῦς ποιῶ (Schol.), “I cheer them,” but the equipoise of the passage demands a graver sense, such as τιμῶ, corresponding to τιμᾶσαι (v. 5), “pay homage.” If ἴλαροῦς ποιῶ is not for ἴλαος (ἴλεως) ποιῶ, the Scholiast manufactured the sense “cheer” on account of the superhuman sphere of ἰλάσκομαι.—
10. κατέχοντι: See P. 1, 96: ἕχθρα Φάλαρι κατέχει παντα φάτις | ουδὲ νῦν φόρμιγγες ὑπωρόφαι κοινωνίαν | μαλθακῶν παιδῶν ὀδροισὶ δέκονται. Song is the earnest of abiding good report, as the cup is the pledge of harmonious wedlock; but Charis, the goddess of the epinikion, casts her eyes now on one and now on another.

—11. ἐποπτεύει: “Looks” (with favor). P. 3, 85: λαγέταν γάρ τοι τύραννον δέρκεται.—ξοθάλμιοι: “That giveth life its bloom” (more fully expressed, O. 1, 30: ἀπερ ἀπαντη τεύχει τὰ μειλίχα θνατοῖς). A similar formation is βοσθάλμιοι, Hymn. in Ven. 190.—12. θάμα = ἀμα, whereas θαμά is θαμάκις, “often” (Bergk). The assumption of this θάμα has been vigorously opposed by J. K. Ingram in Hermathena, No. 3, 217–227.—μεν ... τε: O. 4, 13. — φόρμυγγι: The regimen is suspended until ἐν comes in with ἐισεύων. (But see note, O. 9, 94). So the first negative of two or more may be omitted, P. 6, 48. —παρμφώνοις: See P. 12, 19: αἰλῶν πάμφωνον μέλος, and 21: σὺν ἐισεύσι. For ἐν of instruments, see O. 5, 19; N. 11, 17; I. 4, 27.

"Επ. α’.—13. ὁν ἄμφοτέρων: O. 4, 2: ὑπὸ ποικιλοφόρμιγγος ὄοιδᾶς. κατέβαν: Figuratively. So O. 9, 89; N. 10, 43. For the verb, see P. 3, 73, which there also is used absolutely.—τὰν ποινίαν: Depends on ὑμνέων. τὰν ποινίαν is usu. combined with Ἄρων. As to the distance, see O. 12, 5. Still it is better to take the words as they come—the daughter of the sea (τὰν ποινίαν = τὰν πόντον) —child of Aphrodite—bride of the sun. With τὰν ποινίαν παῖδ’ Ἀφροδίτας, comp. ὧν Κρόνε χαὶ Ἐρας (O. 2, 13).—15. παρ’ Ἀλφεῖῳ: So below παρὰ Κασταλία. In prose this would be felt as personal, “in Alpheios’s demesne,” “in Kastalia’s home,” here not so much. See O. 1, 20.—16. πυγμᾶς ἀποινα: The full acc. force is felt in ἀποινα, which has to be revived for χάριν, δίκην. The αἰνός is the ἀποινα, as the ὑμνός is the ἀποινα, I. 3 (4), 7: εὐκλέων δ’ ἐργῶν ἀποινα χρὴ μὲν ὑμνησάει τὸν ἐσλόν.—17. παρὰ Κασταλία: So N. 11, 24.—Δαμάγγητον: A prytanis, as Böckh infers from what follows.—ἀδόντα: See O. 3, 1. P.’s ψιλωσις of this word is neglected in some editions and lexicons. With the phrase comp. I. 3 (4), 33: χαλκέω τ’ Ἄρει Φάδον.—18. τρίπολιν: So II. 2, 655: οἱ Ἄρων ἀμφενέμουστο διὰ τρίχα κοσμημένετε | Δίνδου, Ἦλιον τε καὶ ἄργυνεντα Κάμειρον.—ναὸν: With an easy transition from the nymph to the island.—19. ἐμβόλω: The “ship’s beak” headland is Κυνὸς σῆμα in Karia.—Ἀργεῖα: Rhodes was colonized from Argos.—αἰχμα=αἰχματαῖς.
OLYMPIA VII.

Στρ. β'.—20. ἐθελήσω ... διορθώσαι = ἐθέλων διορθώσω. P. uses the more prosaic βούλομαι only once.—τοίσιν ἐξ ἀρχάς: Explained by ἀπὸ Ταπολέμου, and magnified by Ἦρακλεσ εὐρυσθευεὶ γέννα.


So P. 9, 2: ἐβέλεσ ... ἀγγέλλων ... γεγονεῖν.—διορθώσαι = διελθεῖν ὀρθῶς.—23. ἐκ Δίος: The line is:

'Ηλεκτρύων

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<thead>
<tr>
<th>Δικύμιος</th>
<th>'Αλκμήνη + 'Ζεύς</th>
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<tr>
<td>'Ηρακλῆς</td>
<td>'Αμύντωρ</td>
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<tr>
<td>Ταπολέμος</td>
<td>'Αστυδάμεια</td>
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κ is omitted with the nearer in the line, 'Αστυδαμείας. Acc. to il. 2, 658, the mother was 'Αστυνόχεια, but in these far-away matters we must be satisfied with any feminine ending. Comp. ἶφιγένεια and Ἰφιάνασσα, Περσεφόνεια and Περσέφασσα.—'Αμυντορίδαι: Amyntor, king of Armenia in Magnesia, overcome by Herakles. —24. ἀμφι ... κρέμαται: Cf. I. 2, 43: φθονεραὶ βνατῶν φρένας ἀμφικρέμαται Φελπίδες. There seems to be an allusion to lures or nets.

‘Αρτ. β'.—26. νῦν ἐν καὶ τελεύτα: For the trajectory of καὶ, which gives especial emphasis to the second member, comp. O. 2, 31; P. 10, 58; N. 7, 31.—τυχέιν: Epexegetic infinitive.—28. Δικύμιον ... Μιδέας: L. was the son of Elektryon and his concubine Midea, and as Elektryon was the father of Alkmene, Telepomos killed his father's uncle. See table, and cf. Il. 2, 662: αὐτίκα πατρός ἐσοφιλὸν μητρῶν κατέκτα | ᾔδν γηράσκοντα Δικύμιον ὄζων "Αρησ. —31. ἐς θεόν: ἐς of motion to a person is rare in Pindar, O. 2, 38 and 54. The person is the place.

‘Επ. β'.—32. Χρυσοκόμας: O. 6, 41.—εὐώδειος: Sweet odors rose every now and then from the opening covered by the tripod. —πλόον: Involves πλεῖν. ἐπε πλῶν = ἐκέλευε πλεῖν. Cf. P. 4, 6: χρῆσεν Βάττον οἰκιστήρα = χ. Β. οἰκίσα. —33. ἀμφιβαλλόσσον νομόν: Oracles delight in circumlocution for the saving of their credit. So P. 9, 59: ὃχθων ἐς ἀμφίπεδον.—Δερναῖας: Dwelling-place of the hydra, forty stades from Argos, Strabo, 8, p. 368 and
NOTES.

371.—35. ἀνίχ': Comp. P. 4, 48.—τέχναισιν: For the pl. comp. O. 9, 56; P. 3, 11; 4, 249; 8, 60.—36. κατ' ἀκραν: We should expect ἔξ, but Athena makes her sire’s head the stage of her first appearance. So N. 10, 17: Ηρακλέως οὗ κατ' Ὀλυμπὸν ἀλοχος Ἡβα... ἔστι.

Στρ. γ'.—39. φαυσίμβροτος: Od. 10, 191: Ἡλίος φαεσίμβροτος. —Υπερινώδας: An overdone patronymic, like Ταλαϊνώδας, O. 6, 15.—40. χρέος: “Duty.” The service was the worship of Athena with burnt-offerings.—42. ὡς ἄν = ὅπως ἄν, due to φιλάξασθαι, which involves the “how” of an action. So even in prose. Cf. Dem. 6, 3 (with παρεσκευάσθαι), to say nothing of Xen., who has it often with ἐπιμελείσθαι (e.g. Cyr. 1, 2, 5). In Homer with a verb of will, Od. 17, 362: ἄτρυν: ὡς ἄν πώρα κατὰ μνήσθηρα ἄγειροι.—43. ἐγχειρόμφω: Formed like ἐγχεικέραννος, P. 4, 194.—44. ἐβαλεν: Gnomic.—Αἰδώς: As a personification. Reverence is the daughter of Wisdom. If knowledge were wisdom, it would not be necessary to say “Let knowledge grow from more to more | Yet more of reverence in us dwell.” The reverence here is the respect to the χρέος. For the personification see P. 5, 27: τὰν Ἐπιμαθέος... ὀψινόν θυγατέρα Πρόφασιν.

Ἀντ. γ'.—45. ἐπὶ μᾶν βαίνει τι: Surprise is shown by tmesis and μᾶν, mystery by τι, which goes with νέφος. τι: “A strange.”—ἀτέκμαρτα: “Bafflingly” (Myers).—46. παρέλκει: The cloud of forgetfulness “sails over and makes nothing” of the right road, effaces it and so “trails it out of the mental vision.” The changes proposed ruin the highly poetical passage.—πραγμάτων... ὀδὸν: So P. 3, 103: ἀλαθείας ὀδόν.—48. σπέρμα... φλογός: Od. 5, 490: σπέρμα πυρός.—ἀνέβαν: To the acropolis of Lindos, where Athena was worshipped ἀπύροις ἔρησις.—οὗ: The effect of the position is almost as if there were an interrogation point after φλογός, and οὗ were the answer. On the position of the negative in P., see O. 4, 17.—49. ἄλσος = τέμενος. O. 3, 17; 10 (11), 49.—ὁ μὲν = Ζεῦς.—ἔανθάν: The cloud takes its color from the gold that it contains.—50. χρυσόν: The poem is full of gold, νν. 4, 33, 34, 50, 64.—οὗ: A metaphor turned into a myth. Comp. II. 2, 670: καὶ σφιν (sc. Ῥοδίως) θεσπέσιον πλοῦτον κατέχευε Κρονιών, and Chaucer’s “It snowed in his house of mete and drynke.”—τέχναν: Depends on ὅπασε, and is felt over again with κρατεῖν. “Every art to excel” (therein). Rhodes was a centur of art from the earliest times.
"Ep. γ."—51. krátēiv: Depends on ὄπασε. krátēiv usu. absolute in P.: with the acc. "o'ermaster," "surpass," P. 4, 245; N. 5, 45; 10, 25: with the gen. only here. —52. ζωοῖον ἐρπόντεσσί Θ' ὀμοῖα: "That looked as if they lived and moved." The Greeks, like the Japanese, were fond of exaggeration about art and artists. So the Rhodians were fabled to have tied the feet of their statues to keep them from running away. Michael Angelo's "Cammina" is a stock story.—φέρον: The statues were set up in the streets. There is no reference to moving along the roads, as Dissen thinks.—53. ἵν δὲ κλέος βαθύ: It was to this fame that Rhodes owed her prosperity. Pindar skilfully suppresses the loss incurred by the neglect of the Heliadai. Athena transferred her presence to Athens, but did not leave the Rhodians comfortless.—δαεντι...πελέθει: "To the wise man (to him that knows), e'en surpassing art is no magic trick." The mythical artisans of Rhodes, the Telchines, who came up out of the water with the island, were supposed to be wizards. All folk-lore is full of magicians of this kind, and the devil figures largely as a craftsman in mediaeval legends. All these miracles of art, says P., were wrought by ἀριστοπόνοι χεῖρες, and there is no trick in any of them. The refutation of this charge naturally brings up the story of the birth of Rhodes. There are other renderings. "The subtlety that is without deceit is the greater altogether," that is, the Heliadai, who received their knowledge from Athena, were greater artists than the Telchines, who were magicians. Yet others refer δαεντι to the artisan and not to the judge. Bergk transl. in prudente honme etiam maior sapientia fraudulis est ex pers.—54. φαντί...ῥήσιες: πρὸ Πινδάρου δὲ τοῦτο οὐχ ἱστόριη (Schol.).—56. πελάγει...ποντίφ: πώτος is practically the deep sea: even according to Curtius's etymology deep water is the only true πώτος or "path" for the mariner. πελαγός, whatever its etymology, has often the effect of "expanse." "In the wide sea," "in the open main."

Στρ. 8'.—58. ἐνδεικνύειν: ἐνδεικνύων is the practical δεικνύων, "then and there." —60. ἄγγιν θεόν: Notice the after-thought position, which has the effect of a protest against the ill-treatment of Helios.—61. μεναθεντι: Sc. Ἀελίφ.—ἐμπαλον=ἀνάπαλον. "A new cast."—μέλλειν: As a verb of purpose, μέλλω may take the aor. inf. as well as the present, which is far more common. As a verb of thinking it has the future inf., which is the
norm, though P. does not use it. See O. 8, 32.—62. εἴπε ... ὀρᾶν: Instead of the usual finite construction. Cf. O. 1, 75.—αὐξομέναν πεδόθεν: Allusion to the name 'Ρόδος, the Island of the Rose. Hence also διάστε (v. 69).—63. πολύβοσκον, κτ.: Clara Rhodos was famous for grain, and pasture also.

'Αντ. 8'.—64. χρυσάμπυκα: "With golden frontlet." Comp. P. 3, 89; I. 2, 1: χρυσαμπύκων Μοισάν.—Δάχεσιν: Cf. v. 58. Λ. only here. See O. 1, 26.—65. θεών θρόκον μέγαν: Cf. Hesiod, Theog. 400. The formula is given II. 15, 36; Od. 5, 184; Hymn. in Apoll. 88: ἵστω νῦν τάδε γαία καὶ Ὄμον ὄρνης ὑπερθέν | καὶ τὸ κατευθύμενον Στυγὸς ὄδωρ ὀστε μέγατος | ὄρκος δεινότατος τε πέλεις μακάρεσσι θεοίσι.—66. μή παρφάμεν: "Not to utter falsely," “to take in vain.” So P. 9, 47: παρφάμεν τοῦτον λόγον.—67. πεμφθεῖσαν = ὅταν πεμφθῆγ.—έξ κεφαλᾶ: Comp. O. 6, 60.—68. τελεύταθεν: So for τελευτάσθαι, Bergk. —λόγων κορυφαί: Comp. P. 3, 80. The chief points of the compact were fulfilled, came true.—69. ἐν ἀλαβείᾳ πετοίσαι: Coincident action with τελεύταθεν, a more vivid expression for ἀλαβείς γενόμεναι. Comp. O. 12, 10: παρὰ γνώμαν ἐπεσεν ("fell out").

'Επ. 8'.—70. δειεῖν ... ἀκτῖνων: Ο. 3, 24: ὕδοξεν γυμνός αὐτῷ κάτοι δειείς ὑπακούεμεν αὐγάις ἄελιον.—72. σοφώτατα: Mommsen transposes thus: ἔνθα σοφώτατα μιχθεῖς | τέκεν ἐπτὰ 'Ρόδῳ | ποτὲ νοῆματ', with an unfortunate juxtaposition of σοφώτατα and μιχθεῖς.—ἐπτὰ ... παίδας: Favorite position.—παραδεξαμένους: From sire to son.—73. δὲ εἰς: Kerkaphos. —Κάμιρον: Schneidewin, with inscriptions, for Κάμιρον.—74. Τάλλοσον: F (Fur.) is suspected, but not proved.—75. διὰ ... δασοῦμενοι: Tmesis.—76. σφίν: "In their honor," "by their names."

Στρ. ε'.—77. λύτρων = πωνή, ἄπωνα, "requital." So I. 7 (8), 1: λύτρων ... καμάτων.—συμφορᾶς: Euphemism for the affair of v. 29. —78. ἵσταται: Not historical present. The offering is still kept up (ἀσπερ θεῷ). ἦργεται (Schol.), τελείται. —80. μήλων τε κυσάεσσα πομπά: It is forced to make μ. depend on κυσάεσσα, as Mezger does, nor is it necessary to the sense. Comp. βοῶν συνθᾶς ἄγελας, P. 4, 149.—κρίσις ἀμφί ἄθλους: N. 10, 23: ἄθλους κρίσις. For ἀμφί thus used, see O. 9, 97.—ἀνθεσθ. The wreath was white poplar acc. to the Schol.—81. κλεινά: 'Ισθμός is fem., O. 8, 49, and elsewhere.—82. ἄλλαν ἐπ' ἄλλα: The ellipsis of
νίκαν is not violent. "One upon another," in immediate succession.—κραναίς ἐν Ἄθάναις: So O. 13, 38; N. 8, 11.

'Αντ. ε'.—83. χαλκὸς: The prize was a shield, for the fabrication of which arm the Argives were famous.—ἐγνω: O. 6, 89.—τὰ τ’ ἐν Ἄρκαδίᾳ | ἔφη: The prizes in Arkadia were bronze tripods and vessels, ἔφη being "works of art."—84. Θήβαις: The prize of the Herakleia or Iolaia was a bronze tripod.—ἐννομοὶ: "Wonted."—86. Πέλλανα: In Achaia. The prize was a mantle, O. 9, 104; N. 10, 44: ἐκ δὲ Πελλάνας ἐπιεισάμενοι νάτον μαλακαῖσι κρόκαις.—Αἰγίνα: There is no warrant for the form Αἰγίνα, yet Αἰγίνα would be unbearably harsh, as we should have to supply a verb of showing out of ὧν ἐτερον ἐχει λόγον.—οὗ ἐτερον . . ἐχει λόγον: "Has no other tale to tell," the "tale" being the "count," "shows the same number."—λιθίνα | ψάφος: "The reckoning on stone," of the στίλη on which the victories were recorded.—87. Ζεῦ πάτερ: Zeus is more conspicuous here than is usual even in an Olympian ode. See v. 23.—'Αταβυρίου: Atabyron, or Atabyris, a mountain in Rhodes, with a temple of Ζεῦ. Strabo, 10, 454; 14, 655.—88. τίμα μὲν: Followed by δίδοι τε. See O. 4, 13.—ὑμνον τεβύμον: Cf. O. 13, 29.—'Ολυμπιονίκαν: Extension of the freedom involved in ὑμνος Ὀλυμπιονίκας, for which see O. 3, 3.

'Επ. ε'.—89. ἀρετάν = ἄρετᾶς κλέος. O. 8, 6.—εὐρόντα: Where one might expect εὐρόμενον (P. 2, 64).—ποτ' ὀπὸς. —91. πατέρων ὀρθαὶ φρένες ἐξ ἀγαθῶν: This is poetry for "hereditary good sense." Comp. v. 72: ἐπά τα σοφῶτα σομήματε ἐπί προτέρων ἀνδρῶν παραδεξαμένους | παιδᾶς. The ὀρθαὶ φρένες are πατριοπαράδοται. Diogoras ἐγαθὸ ἐξ ἀγαθῶν. See P. 8, 45.—92. ἔχρεων = παρῆμον, ὑπέθεντο (Schol.). The oracle of Diogoras is the wisdom of his ancestors, which is personated in him.—μὴ κρύπτε: Let it ever shine.—κοινόν: A common glory.—93. Καλλιάνακτος: Kallianax was a conspicuous ancestor of Diogoras.—'Ερατίδᾶν: D. belonged to the Eratidai. 'Ε. depends on χαρίτεσσιν. Each joy of the Eratidai is a festivity to the city.—94. μᾶ: "One and the same."—95. διαθύσσοσιν ἀνύραι: P. 3, 104: ἄλλοτε δ’ ἄλλοις πνοαὶ | ὑψιπετῶν ἄνεμῳ, Ι. 3 (4), 23: ἄλλοτε δ’ ἄλλοις ὄφροι. See the Introduction to the ode.
OLYMPIA VIII.

The victory celebrated in this ode was gained Ol. 80 (460 B.C.) by Alkimedon of Aigina. We know nothing about the victor except what Pindar tells us. He was a Blepsiad (v. 75) of the stock of Aiakos, son of Zeus. There had been much sickness in the family (v. 85). He had lost his father, Iphion (v. 81); his uncle, Kallimachos (v. 82). His grandfather was still living (v. 70). His brother, Timosthenes, had won a Nemean victory (v. 15). His teacher was the famous trainer Melesias, who is mentioned N. 4, 93 and 6, 74. There is much dispute whether Alkimedon was an ἐφεδρος or not. See v. 68.

The song seems to have been sung immediately after the victory during the procession to the altar of Zeus in the Altis.

Pindar knew Aigina well, and the universal of the Aiginetan odes is often so pegged in the knotty entrails of the particular that it is hard to set it free. The victory is the victory of a boy, and the ἀλείπτης, who is entitled to a fair share of the praise in all the boy-odes, seems to have a disproportionate space allotted to him. As an Athenian, Melesias had a certain amount of odium to encounter, and P. found it necessary to vindicate him by recounting the successes of Melesias as well as the successes of those whom he had trained. Mezger sees in the ode a jubilee-tribute to Melesias for the thirtieth victory of his pupils (v. 66)—a notion more German than Greek.

After an invocation of Olympia as the mistress of truth, by reason of the happy issue of the oracle delivered by the diviners at the great altar of Zeus (vv. 1-10), the poet says: There are other blessings, but Olympia's prize is the chief. There are other gods, but Zeus is the patron of the Blepsiadai, head of their race (v. 16). Themis, the glory of Aigina, sits by the side of Zeus (v. 22). Apollo, son of Zeus, Poseidon, brother of Zeus, take Zeus's son Aiakos to Troy (v. 31). Then the poet tells the story of Aiakos to show what honor Zeus puts on his son. Aiakos is
οὐρέγος to the gods (v. 32), and Ζηνὶ γενεβλιφ (v. 16) is echoed in Ζεὺς γένει (v. 83). So far the poem runs smoothly enough, and if the poet had returned to the victor after despatching Aiakos to Aigina, the ode would be less difficult; but the introduction of the trainer jars us, and, in fact, Pindar himself apologizes for it (v. 56). Timosthenes, who ordered the ode—Alkimedon is nowhere addressed, and his youth is emphasized—required this mention of Melesias, who must have been his trainer too; and so Pindar dwells on the importance of having an old athlete as a trainer both for man (v. 63) and boy, both for Timosthenes and for Alkimedon. This brings Alkimedon forward again, but he is soon lost again in the mention of his race—in the mention of the dead sire, who hears in the other world the glory that has come to the house.

The prose line of thought would be: The blessing of Zeus on Aiakos was on children's children; and so the brothers, Timosthenes, trained by Melesias, and now Alkimedon, have gained the prize, at Nemea one, at Olympia the other, both in games of Zeus, and even in the lower world the gracious boon is not unknown.

The poem is full of prayers, but Aigina was near the point when she would be past praying for.

The rhythms are dactylo-epitrite. According to Böckh the mood is a mixture of Dorian and Lydian, in which we should have the blending of sadness with manly joy.

Of the four triads, the first is introductory; the second contains the brief myth; the last two are divided between Timosthenes, Melesias's patron, who ordered the ode, and Alkimedon, who won the victory.

Στρ. α'.—1. Ματέρ: P. makes free use of family figures. So O. 7, 70: δεγενεβλιος ἀκτίνων πατήρ, P. 4, 176: δοιδᾶν πατήρ Ὀρφεὺς, O. 13, 10: ἅβριν Κόρον ματέρα θραυσμοῦθον, N. 5, 6: τέρειαν ματέρ' οἰνάνθας ὀπόραν, N. 9, 52: βιατὰν ἀμπέλου παίδα, P. 5, 28: Ἐπιμαθέος θυγατέρα Πρόφασιν. These are not to be effaced, as Dissen would have it.—χρυσοστεφάνων = καλλιστεφάνων. So O. 11 (10), 13: χρυσίας Δαιάς, and P. 10, 40.—2. ἡν(a): Always "where" in P.—3. ἐμπύροις τεκμαλρόμενοι: Pyromancy, divination by means of altar flames, was practised by the Iamidai (see I
O. 6).—παραπειρῶνται: παρά here produces the effect of reverent shyness.—ἀργικεραίουν: The thunderbolt is figured on coins of Elis.—4. εἰ τιν’ ἔχει λόγον: “If (whether) he hath any utterance to make,” “any decision to give.” εἰ interrog. also in P. 4, 164.—5. μαμένων . . . θυμῷ: “Eagerly seeking.”—6. ἀρεταῖ = ἄρετας κλέος, as O. 7, 89—7. ἀμπνοάν: Well chosen for a wrestler.

'Αντ. a’.—8. ἀνεται: Impersonal. “Accomplishment is accorded.” The pass. impersonal is not over-common in Greek.—πρὸς χάριν εὐσεβείας: “In requital of their piety.”—9. ἀλλά(ά): Invocation renewed with fervor. “Nay.” Comp. O. 4, 6.—εὐθένδρων . . . ἀλοσ: See O. 3, 23.—10. στεφαναφορίαν: Of the winner.—11. σον γέρας: Such an honor as thine—the wreath of victory.—ἐστητ(αι): The generic relative may omit ὁ in P. This is, in fact, the original form. So O. 3, 11; 6, 75 al. In ἐστητα, ἐ represents the reduplication (for σεστ.), and is not dropped. See Od. 12, 349.—12. ἀλλα . . . ἀγαθῶν: In prose ἀλλα ἀγαθά. This reflection is intended to console Timothenes. The neut. pl. with verb pl. is especially appropriate here, as the notion is distributive.

Str. β'.—23. ἐξοχ' ἀνθρώπων: Comp. O. 1, 2. — δθι ... ἰπη: I read δθι with the Schol., ἰπη with Bergk. "Where there is heavy weighing in many ways." "Where there is much in the balance and the balance sways much." Aigina was a great commercial centre; Aiginetan standards were known all over Greece, and Aiakos, the son of Aigina, was a famous judge. Comp. P. 8, 98: Αἴγινα, φίλα μάτερ, ἐλευθέρῳ στόλῳ | πάλιν τάνδε κόμιζε Δί καὶ κρέοντι σὺν Αιακῷ. This makes the ἰπή signification of ἰπη the more probable. We have to do with the scales of justice and the Aiginetan talent. Schol.: ὅταν γὰρ τὸ ἐν τῷ ζυγῷ ἀλαφρὸν ἓ, εὔχερες τῷ ὑψότητα γνώναι· ἐὰν δὲ βαρὺν, δυσχερὲς.

-25. δυσπαλέας: More or less pointed allusion to the πάλη of the victor.—ἀλερκέα: See P. 1, 18; I. 1, 9.—27. κίονα: O. 6, 2.—δαιμονίαν: O. 6, 8.—28. ἐπαντέλλων: Coming time is a rising sun. Neither time nor sun grows weary. But three or four years afterwards (456 B.C.) the island was taken by the Athenians. See Thuk. 1, 108.

'Αντ. β'.—30. Δωριεὶ λαφοί ταμιευομέναι: For the dat. see O. 12, 3: τίν ... κυβερνόντα θοαί | ναές. The island obeys the rule of the Doric folk, as the ships obey the helm of Tyche.—ἐξ Αιακοῦ: "From the time of Aiakos." Aiakos was an Achaian, but the Doriens appropriated the mythic heroes of the tribes they succeeded, especially as the chiefs were often not Dorian. Note that we have to do with oracle and prophecy from the beginning of the ode.—31. παῖς ὁ Δατφός: The partnership is well known. Il. 7, 452 (Poseidon speaks): τοῦ δ' [sc. τείχεος] ἐπιλήσονται, τὸ ἐγώ καὶ Φοῖβος Απόλλων | ἣρῳ Δαμάδωντι τολίσσωμεν ἀθλήσατε.—ἐὑρυμέδων: Poseidon is also ἐὑρυβίας (O. 6, 58) and ἐὑρυσθενής (O. 13, 80), and Ἐὑρύπτωλος is his son (P. 4, 33).—32. μέλλοντες ἐπὶ ... τεύξαι (= ἐπιτεύξαι): The aor. after μέλλω, as O. 7, 61; P. 9, 57. The pres., O. 8, 64. P. does not use the normal future.—στέφανον: "Battlement." Comp. P. 2, 58: εὐστεφάνων ἄγων.—33. ἶν δέ: Not a harsh hyperbaton. —νν = στέφανον. If a mortal had not joined in the work, the city could never have been taken (Schol.).—36. λάβρον ... καπνόν: Cf. P. 3, 40: σέλας λάβρον 'Αφαίστου. Λάβρος in Homer is used of wind and wave, river and rain; in P. the sphere is different.

'Επ. β'.—37. δράκοντες ... οἱ δύο μὲν ... εἰς 8(ε): Distributive apposition, much more vivid than the genitive use. γλαυκοὶ is
glossed by φοβερόφθαλμοι. For the basilisk glare, see P. 4, 249: γλαυκώπα... δφων, O. 6, 45: γλαυκώπες δράκουτες.—νέον = νεωστί.
—38. ἐσαλλόμενοι: The conative present is translated by the Schol. Βουλόμενοι εἰσελθεῖν.—κάπετον = κατέπετον. We should have expected κάπετον. The two who fell were Achilles and Αίας; the one who entered was Νεοπτολέμος, son of Achilles (Schol.).—39. αὖθι: “On the spot.”—ἀυτζομένω: Hardly seems applicable to the representatives of Achilles and Αίας. The Scholiast feels this, for we find in the paraphrase ἐν ἀτη ἐγένοτο· ἀπέθανον γάρ.—39. ψυχάς βάλον: Contrast the choked serpents of N. 1, 46: ἀγχομένως δὲ χρόνος | ψυχάς ἀπέπνευσεν μελέων ἀφάτων.
—40. βοάσις: “With a cry” (of victory). Mythical serpents may make mythical outcry. The aor. part. is not prior to the leading verb. Cf. O. 9, 15.—41. ἀντίον: “Adverse,” with τέρας (Schol.).—ὁρμαίνω = διαλογιζόμενος, διανοούμενος (Schol.). Not satisfactory. The Scholia give also ὀρῶν, θεοσάμενος pointing to a corruption in ὀρμαίων. A possible translation is “Apollo straight came rushing on and openly (ἀντίον) declared the prodigy.” Comp. Od. 17, 529: ἐρχεό, δεύο κάλεσον, ἵν’ ἀντίον αὐτὸς ἐνίστην.—42. ἀμφί τεαῖς... ἐργασίαις: “About (and by reason of) the works of thy hands.” “Where thou hast wrought.” The weak point is indicated II. 6, 433: παρ’ ἐρμεῖν, ἐνθα μάλιστα | ἀμβατός ἐστὶν πόλις καὶ ἐπίδρομον ἔπλετο τείχος.—ἀλίσκεται: Prae-
sens propheticum.—44. τεμφθεῖν... Διός: The construction is lightened by φάσμα Κρονίδα, K. being the subjective genitive.

Στρ. γ.’.—45. ἄρξεται: Acc. to the Schol. ἄ = ἀρχὴν λήψεται. “The capture will begin with the first generation and (end) with the fourth.” Better ἄρξεται, “will be swayed.” So Ηδτ. 3, 83, ἀρχήσεσαι, like so many -δήσεσαι futures, being late. Bergk conjectures ῥήξεται. ῥάξεται, though lacking early proof, has a vigorous ring.—46. τερπάτωις: These numbers have given trouble, so that it has been proposed to read with Ahrens and Bergk τερπάτωις (Ἀεόλ.) = τριτάτωι (Meister, Gr. Dial. 1, 43). The gene
alogy is this:

```
  Αιακός
  /   \\    \\
 Tελαμών  Πηλέυς  Φώκος
  /  \\
  Αίας  'Αχιλλεύς  Πανοπεύς
 /   \\     \\
 Νεοπτόλεμος  'Επείδος
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The Schol. remarks that Aiakos is excluded in πρώτοις and included in τετράτοις. Epeios was the builder of the famous wooden horse. Telamon aided Herakles and Iolaos in the first capture of Troy. N. 3, 36: Λαομέδοντα δ' εὐρυσθενῆς Τελαμών ἱόλα παραστάτας ἔων ἐπερεν.—οἶκα: Apollo is usu. Δόξιας. Cf. note on O. 6, 61.—47. Σέλθον: The prepos. is often suspended in P. See O. 9, 94; P. 1, 14; P. 4, 130, and elsewhere. Σέλθος, the divine name of the Σκάμανδρος. II. 20, 74: ὦ Σέλθον καλέοντι θεοί, ἄνδρες δὲ Σκάμανδρον.—ἡπειγ᾽ ἡ: The codices have ἡπειγε or ἡπειγεν.—'Αμαξόνας: The friends of Artemis, who lived on the Thermodon. Apollo goes from river to river. Cf. O. 6, 58: 'Αλ-φεῷ καταβᾶς ἐκάλεσσε . . . τοξοφόρων Δάλου θεοδότας σκοπόν.—'Ιστρον: O. 3, 14.—48. Ὀρσοτρίανα: So also P. 2, 12; N. 4, 86. —ἐπὶ Ἰασμῷ . . . τάνυν: Cf. O. 2, 99: ἐπὶ τοί 'Ακράγαντι ταῦτας. For the gender, O. 7, 81.—50. ἄποπέμπων: “Bringing home.”—51. δεῦρ(ο): To Greece from Troy and so to Aigina.—ἀν ἵπποις χρυσέας: so O. 1, 41: χρυσέαων ἀν ἵπποις.

'Αὐτ. γ.'—52. δείραδ(α): The Isthmus or “neck” of land (Schol.).—δαίτικλυτάν: “Feast-famed.” So Bergk for δαίτα κλυτάν, formed like θεμπλέκτοις, N. 9, 52.—53. τερπνόν . . . οὐδέν: The contrast is between the life of the gods and the life of men. Apollo is happy in three places, Poseidon in two. But human beings are not equally happy everywhere. Timotheus was victorious at Nemea, Alkimedon at Olympia. An Athenian would not be at home in Aigina, nor an Aiginetan at Athens. This commonplace prepares, after a fashion, the way for the inevitable mention of Melesias.—54. Μελησία: An Attic trainer. See N. 4 and 6, end. No favorite in Aigina, as we may gather from P.'s cautious tone.—έξ ἀγενείων κύδος: See note on O. 1, 2: νυκτὶ τῷρ. “Glory from training beardless youths.”—ἀνέδραμον ὠμψ: A bold equivalent of ἀνώμυσα. Comp. the use of διεξείναι, διεξελθεῖν, and Simon. Amorg. 10: τῇ ταύτα μακράν διὰ λόγων ἀν ἐδραμον; “If I have traversed in song to its full height the glory of Mele- sias.” This is the objection of the cavillers, dramatically put in the aor., and not in the fut. P. uses the fut. only once certainly (fr. VII. 4, 15) in the protasis of a conditional sentence, and εἰ with aor. subj. is generic. See O. 6, 11.—55. μὴ βαλέτω: The 3 p. aor. imper. with μή is much more common than it is sometimes represented to be.—56. καὶ . . . χάριν: The whole passage is much disputed. The sense seems to be: Do not envy the glory of Mele-
sias gained from his teaching art; he hath practised what he taught. If he taught boys to win, he himself won as a boy a wrestling-match; nay, won afterwards, as a man, the pankration. To train is easier for him that knows himself what struggle means. Foolish it is not to learn in advance, for giddier are those that have not tried. So he, as teacher and as athlete, could better tell what the prizers should do. By emphasizing Melesias' own achievements, P. justifies Alkimedon in employing him, and tries to salve the wounded feelings of the Aiginetans.—Neméa...

χάριν: Comp. v. 88: κόσμον Ὄλυμπιά.—57. ἔρεω: The old modal use of the future = ἔχω εἰπεῖν.—ταύταν = τοιαύταν, the same kind of honor that Alkimedon gained—a victory in wrestling.—ἀνθρώπιν μάχεν: Leop. Schmidt calls this a metaphor, as μ. cannot be used literally of a game. Still εἰσβημάχαν (O. 7, 15) is used of a boxer.

Ἐπ. γ.—59. τὸ διδάσκαλον: Only a more intense διδάσκαλον, "To get one's men into training." The two articular infinitives are noteworthy, as the construction is somewhat rare in P. The demonstrative sense is still perceptible. "This thing of teaching."—62. κείνα . . . ἔργα: The πάλη, the παγκράτιον.—κείνος: Melesias. 63. τρόπος: "Training."—65. Ἀλκιμέδων . . . ἔλων: In prose usu. τὸ Ἀλκιμέδοντα ἔλειν. See P. 2, 23.—66. νίκαν τριακοστάν: Mezger thinks that the apparently disproportionate space allotted to Melesias is to be accounted for partly by this round number. It was a professional jubilee for the old ἀλείπτης. See Introd.

Στρ. δ.—67. τὸ χίλιον . . . δαιμόνος: So P. 8, 53: τὸ χίλιον θεῶν, N. 4, 7: σὺν Χαρίτων τὸ χίλιον, N. 6, 27: σὺν θεῶν δὲ τὸ χίλιον.—οὐκ ἀμπλακως: Neg. expression of τυχόν. ἄ often in tragic poets = ἀμαρτῶν.—68. τέτραυν: The most simple way of fulfilling the conditions is to suppose sixteen contestants, eight pairs, four bouts, the victors in each bout wrestling off the ties. Alkimedon, as the final victor, would then have thrown his four boys. If an ἐφεδρός, or "odd man," is assumed at any point in the match, the calculation is more complicated, and the number may be as low as nine. With nine contestants (four pairs and an ἐφεδρός), the fourth bout would have been wrestled by the victor and the ἐφεδρός of the third. In this way Alkimedon might have thrown four boys, provided he was not himself an ἐφεδρός, which is an unnecessary inference drawn by some commentators from v. 67: τὸ χίλιον μὲν δαί-
μόνος. The ἐφεδρὸς was considered lucky because he came with fresh strength to contend with a waried victor, but if Alkimedon was to be an ἐφεδρὸς at all and defeat four boys personally and not by proxy, there must have been at least five bouts. In any case, the ἐφεδρὸς seems to have drawn lots with the others at the end of each bout, so that the same person was not necessarily ἐφεδρὸς throughout. The "reasonable plans" vary according to the editors. See P. 8, 81.—ἀπεθάνατο: "Put off from himself" as something hateful. Comp. O. 10 (11), 43: νείκος δὲ κρεσσόνων | ἀ π ο θ έ σ ο θ' ἀποροῦν.—γυνῖς: Emphasis on the important element, as in ἡ τλα καὶ Δαμάς . . . δέμας (Soph.); στείνος ἡμιόνων (O. 6, 22), γυνα being the main thing in wrestling. So N. 7, 73: αἴθωνι πρίν ἄλιψ γυνίον ἐμπεσεῖν (of a pentathlete saved from wrestling). Comp. II. 23, 726: κόψ' ὀπίθεν κώληπα τυχών, ὑπέλυσε δὲ γ νῖα.—69. νόστων, κτέ.: n. is the return to the town, ἀτμοτέραν γλῶσσαν refers to the jibes and jeers of enemies in the gate, ἐπίκρυφον οἴμον to the slinking to the mother's house by the back way. Comp. the parallel passage, P. 8, 81: τέτρασι δ' ἐμπεσετε ὕψθεν | σωμάτεσσι κακὰ φρονέων | τοίς οὔτε νόστοις ὁμῶς | ἐπαλπνον ἐν Πυθιάδι κριθῇ | οὔθε μολὼν τό πάρ ματέρ' ἀμφὶ γέλως γλυκὺς | ἄρσεν χάρων: κατὰ λάώρας δ' ἐχθρῶν ἀπάροι | πτώσσουντι, συμφορὰ δεδαγμένοι. There is a savagely boyish note of exultation in both passages.—71. ἀντίπαλον: "That wrestles with." —73. ἀρμενα πράξας = εὖ πράξας, as P. 8, 52: ἀντία πράξει = κακῶς πράξει.

'Αντ. δ'.—74. ἄλλ' ἐμῆ: The ἀλείπτης teaches, the poet sings, the victor, being a boy, gets only a boy's share.—75. χειρῶν ἀωτῶν . . . ἐπίνικον: "The victorious prime of their hands," "the fruit of their victorious hands," καρπῶν δὲ αἱ χεῖρες αὐτῶν ἤγεκαν. Comp. P. 10, 23: χερσίω ἡ ποδῶν ἀρετὰ κρατήσας. Mclesias is praised, N. 9, end: δελφίνι κεν | τάχος δὲ ἄλμας εἰκάζομι Μελησίαν | χειρῶν τε καὶ ἵσχυσ αὐτόχον.—Βλεψιάδαις: The dative emphasizes the gain.—76. φυλλοφόρον: Cf. P. 9, 133: πολλὰ μὲν κεῖνο | δίκον φύλλα ἐπὶ καὶ στεφάνους.—78. κάν = κατά.—ἐρδωμένων: The MSS. have ἐρδόμενον, which is harsh. The expression κατὰ νόμον ἐρδεῖ is sacrificial. So Hes. Theog. 416: καὶ γὰρ νῦν ὅτε ποῦ τις ἐπιχθονίων ἀνθρώπων | ἐρδὼν ἴερα καλὰ κατὰ νόμον ἡλάσκηται. τὰ νόμμα, ἑιστα, often of funeral rites.—79. οὐ κόνις: On the free position of the neg., see O. 1, 81.—80. συγγόνων καθὼν κάριν: The dust does not hide (from the dead) the noble grace of (their living) kinsmen. As the dead are not insensible of rites paid in
their honor, so they are not blind to the glory gained by their kindred.

'Eπ. δ'.—81. 'Ερμᾶ: Hermes is ψυχοπομπός, and has a right to an extemporized daughter 'Αγγελία, who plays the same part as the well-established 'Ηχώ does, O. 14, 21.—ΤΙφίων ... Καλλιμά-χω: Iphion is supposed to be the father, and Kallimachos the uncle, of Alkimedon.—83. κόσμον Ὀλυμπία: Cf. v. 56.—σφί ... γένει: γένει is not epexegesis to σφί. σφί depends on the combination γένει ὀπασέν, "made a family gift to them." See O. 2, 16.—84. ἐσλὰ δ' ἐπ' ἐσλοῖς: ἐπί is = "heaped on." See O. 2, 12; 11 (10), 13.—86. εὐχομαι: Asyndeton, as often in prayers. Zeus is invoked. Cf. O. 1, 115.—ἀμφὶ καλῶν μοῖρα: The dat. of the thing at stake, as περί with dat.—διχόβουλον: "Of divided mind." Zeus is not to make (θέμεν) Nemesis double-minded. She is not to waver; she is to be a steady friend. P. 10, 20: μὴ φθονεραίς ἐκ θεῶν | μετατροπίαις ἐπικύρωσαν, N. 10, 89: οὐ γνώμα διπλῶν θέτο [Ζεὺς] βουλήν. It must be remembered that matters were ἐπὶ ἔγροφον ἄκμῆς in Aigina. Others, "Of different mind," "hostile." διχ. νέμεσιν θ., "to rouse factious discontent" is too colorless.—87. ἄγων = ἐπάγων. Comp. O. 2, 41: οὗτο ... Μοῖος(α) ... ἐπὶ τι καὶ πίμ' ἄγει.—88. αὐτούς = τοὺς Βλεψιάδας.
The date of this ode is uncertain, and the Scholiasts are at variance. According to Böckh the victory was won Ol. 81 (456 B.C.), shortly after a Pythian victory, Ol. 80, 3 (458 B.C.), which is celebrated in this ode together with the Olympian one (v. 13). Leopold Schmidt finds that Böckh’s computation agrees with his theory of P.'s poetical decline. Fennell puts the date Pyth. 30 (468 B.C.), acc. to one Scholiast, on the ground that at the later date (456) the Lokrian oligarchy was threatened, if not overthrown, by the Athenians. Cf. Thuk. 1, 108. Besides his many local successes, Epharmostos had been victorious in all the great national games, and was, consequently, a περιοδονίκης. Pindar tells us all we know of him—his noble personal appearance (v. 119), his ancient stock (v. 58), his intimacy with Lam-promachos, also a friend of Pindar’s (v. 90).

The song was sung in Opus at a festival of Aias Oiliades. The assumption of a banquet gives more point to v. 52. The Lokrians are better known to us through the Epizephyrian representatives of the stock than by the members of the family that remained in Central Greece, and for us Opuntian Lokris is more lighted up by this ode of Pindar’s (v. 24) than by the rude inscriptions, which doubtless give a false impression of the people (Hicks, Hist. Inscr. No. 63). Writing may be rude, and song, for which the Lokrians were famous, refined. The position of woman among the Lokrians seems to have been exceptionally influential, and even one who knew nothing of Lokris and the Lokrians could hardly fail to be struck by the predominance of woman in this ode. Pindar is a manner of “Frauenlob,” at any rate, but here “das Ewig-Weibliche” is paramount. Archilochos does not suffice; we must have the Muses (v. 5). Lydian Pelops is mentioned for the sake of the dowry of his bride, Hippodameia (v. 10). Themis and Eunomia (v. 15) are the patronesses of the renowned city, mother of the Lokrians (v. 22).
The city is the city of Protogeneia (v. 44). Opus, son of Zeus and an Epeian heroine (v. 62), bore the name of his mother's father (v. 67). When Menoitios is mentioned, his mother is not forgotten (v. 75); Achilles is only Thetis's son (v. 82).

The fundamental thought is τὸ δὲ φυ̂ α κράτιστον ἄπαν (v. 107). It matters not that in the previous song P. had sung: ἄγνωμον δὲ τὸ μὴ προμαθεῖν (O. S. 60). Here no Melesias is to be praised. The φυ̂ α comes from God; hence P. sings, ἄνεν δὲ θεὸν σεσιγμένον οὐ σκαιότερον χρήμα ἐκαστον (v. 111). The poem is full of the strange dealings, the wonderful workings of the deities, of the Supreme, culminating in the story of Protogeneia and her son. The fortune of Lydian Pelops (v. 10) reminds us of Poseidon. The dowry of Hippodameia was a gift of God, as Pindar's garden of song was allotted him by Fate (v. 28). The Charites are the bestowers of all that is pleasant. Men are good and wise according to the will of Heaven (v. 30). If Herakles withstood the gods themselves (v. 32), it is clear that there was a greater god within him. That god was Zeus, and P., after deprecating impiety toward the gods, tells of the marvels Zeus hath wrought. Behold the miracle of the stones raised up as seed to Deukalion and Pyrrha. That is the decree of Zeus, αἰωλοβρώνα Διὸς αἴσα (v. 45). Behold the deluge abated. That is the device of Zeus, Ζηνὸς τέχναι (v. 56). Protogeneia is caught up (v. 62). Zeus interferes again to give life to the dying house (v. 64).

Epharmostos has been singularly favored by nature and fortune. Nature and fortune mean God, and the narrative of his successes closes the poem with a recognition of the divine decree that made him quick of hand, ready of limb, and valorous of eye.

The Lokrian or Aeolian (logaoedic) rhythms are light and festive. They whirr like arrows (v. 12), they flame (v. 24), they speed faster than mettlesome horse or winged ship (v. 25).

The first triad contains the introduction. The myth, the story of the heroine who made Opus what it was, is announced in the first epode, the theme of which is continued in the second triad. After unfolding his moral (ἀγαθοὶ δὲ καὶ σοφοὶ κατὰ δαίμον ἀνδρεσ ἐγένοντο), P. resumes the myth, v. 44, tells of Deukalion and Pyrrha and the stone-folk, and the union of Zeus and the ancestress of Opus and the Opuntian nobles. About the city thus founded gathered nobles of different Grecian lands, chief of them Menoitios, father of Patroklos. From this story, which shows what
God can do, P. passes, at the close of the third triad, to the achievements of the descendants of this favored stock, and, in the last triad, recounts the exploits of Epharmostos.

Στρ. α'.—1. 'Αρχιλόχου μέλος: The Schol. has preserved two lines of this famous hymn to Herakles: ἰοκαλλίνικε χαίρ᾽ ἀναξ Ἡράκλεσ | αὐτός τε καὶ Ἰδλαος, αἰχμητὰ δόν. The hymn was called simply καλλίνικος, the burden being καλλίνικε, and in the absence of music τῆνελλα, an imitative word, represented the lyre. Comp. Ar. Ach. 1227. It was the "See the conquering hero comes" of the Greek, and was sung in honor of the Olympian victors at the evening procession, unless a special poem was ordered.—2. φωνάειν: Has the effect of a participle, O. 2, 93.—δ ῥυπυλόσ: The burden was repeated three times.—κεχλαδώσ: One of the onomatopoetic perfects which denote intense, not completed, action. "With its full ringing burden," "with its note thrice swelling."—3. ἀγεμονεύωσαι: Acc. to the Schol., one of the companions of the victor struck up in the absence of a musician. In Ar. l. c. Dikaiopolis himself chants the καλλίνικος without reserve.—5. ἐκαταβόλων: P. keeps up this figure unusually long, as it is especially familiar. See O. 1, 112; 13, 93; P. 1, 12, and elsewhere.—6. φοινικοστερόπαν: The words swell with the theme. We, too, speak of the "red levin," Hor. rubente | dextera sacras iaculatus arces. —7. ἐπίνειμαι: Only here in P. It has an artillery sound, "sweep," "rake" (comp. ἐπιφλέγων, v. 24), and is used chiefly of destructive agency. So of fire, Hdt. 5, 101; Pol. 14, 5, 7; Diod. Sic. 14, 51; of plague, Thuk. 2, 54; Diod. Sic. 12, 12; of foes, Plut. Caes. 19; Pomp. 25. P. delights in the oxymoron. Comp. O. 6, 46: ἀμεμφεῖ ἕφ, and γλυκὺν ὀιστόν, v. 12. ἐ., then, is not "aim at," but "send arrow after arrow at," "sweep with hurtling flight."—8. άκρωτήριον: Kronion.—11. Ἰπποδαμείας: Recalls O. 1, 70. The Schol. notes that ἔδων is not used in the regular Homeric sense, as P. 3, 94, but as φερνή, "dowry."

'Ἀντ. α'.—12. γλυκὺν ... ὀιστόν: Homer's πικρὸς ὀιστός, Π. 23, 867, or "biting arrow," was to P. as to us a "bitter arrow." Hence the antithesis γλυκὺν.—13. Πυθεωνάλ(ε): Epharmostos had won a victory at Pytho also, Pyth. 33 = Ol. 80, 3 (458 n.c.), acc. to one Schol. One arrow for Pytho, a shower of bolts for Olympia.—χαμαιπτεύων: Here with reference to arrows that fall to the ground without reaching their mark.—14. ἀμφὶ παλαίσμασιν:
See P. 2, 62.—φόρμιγγ γ'éλελίζων: The φόρμιγγ takes the place of the βίως. ἐλελίζων is properly used of the φόρμιγγ, P. 1, 4.—15. κλειναῖς εἰς Ὄποιεντος: On the gender, comp. O. 3, 2: κλεινῶν Ἀκράγαντα. Pindar shows a special interest in the Lokrians (v. 23), and this has given rise to many historical fancies on the part of scholars.—αἰνήσας: Aor., the result, as ἐλελίζων, pres., is the process. Disser puts a full stop after Ὄποιεντος, and makes αἰνήσας an opt. unnecessarily.—16. Θέμις: The family-tree of such abstractions often gets its branches twisted, but P. consistently makes Ἑυνομία daughter to Θέμις, O. 13, 8.—θυγάτηρ...οί: “She that is daughter to her”—not “her daughter.” N. 7, 22 is not a parallel (Erdmann).—λέλογχεν: The sing., v. 89.—21. στεφάνων ἁώτωι: Cf. O. 5, 1: στεφάνων ἁώτων γλυκῶν. The distributive plural is genuinely Greek. Comp. I. 3 (4), 48: τῶν ἀπειράτων γὰρ ἄγνωστοι σιωπαί. Yet ἁώτωι occurs only here and N. 8, 9: ἥρωων ἁώτοι.—κλυτάν: “To renown” (predicative).

Ἐπ. α.—23. φιλαν τόλμην: Comp. v. 89.—24. μαλεραῖς ἐπιφλέγων ἀοιδαῖς: μαλεράς is painfully dazzling. So O. R. 190: Ἀρεά τε τῶν μαλερῶν, ὅς νῦν φλέγει με. μ. ἀ. is almost an oxymoron. P. 5, 45: σὲ...φλέγοντι Χάριτες, N. 10, 2: φλέγεται δ’ ἀρεταῖς μυρίας, I. 6 (7), 23: φλέγεται δ’ ἵππολοκοισὶ θεῶσαι, P. 11, 45: τῶν εὐφροσύνα τε καὶ δόξῃ ἐπιφλέγει. See note on v. 7.—26. ὑπόπτερον: Is the ship a winged thing (a bird) or a finny thing (a fish)? Od. 11, 125: ἐρεμεῖ, τά τε πτερὰ νυσὶ πέλουται. ἦπο proves nothing in favor of oars, because ὑπόπτερος is alatus quocumque modo et quaecumque corporis parte (Tafel). Transl. “Winged.”—28, εἰ σὺν τινι μυριδιῷ παλάμα: The condition is merely formal. This is the key-note of Pindar’s poetic claims. Here he is tilling the garden of the Charites. The flaming darts of song are changed into flowers (ἀνθεά ἥμνων, v. 52), with which the keeper of the garden of the Charites pets his favorites (P. 9, 133: πολλὰ μὲν κεῖνοι δίκον φύλλα ἐπὶ καὶ στεφάνους) as he showered arrows before. Comp. P. 6, 2: ἄρουραν Χαρίτων, N. 10, 26: καὶ ἱσόθημοι καὶ Νέμεα στέφανων Μοίσαισιν ἔδωκ’ ἄροσαι. For the shift comp. N. 6, 31: ἀπὸ τόξου ἑἰς, v. 37: Περίδων ἄροσαι.—30. ἀγαθοὶ ... καὶ σοφοὶ: The brave and the wise, the hero (Herakles) and the poet (Pindar). Comp. P. 1, 42: καὶ σοφοὶ καὶ χερσὶ βιαταί.—κατὰ δαίμων(α) = κατ’ αἴσαν.

Στρ. β’.—31. ἐγένοντο(ο): Empiric aorist.—ἐτέι: “Since” (were
this not so), "whereas," "else."—32. σκύταλον = ῥόπαλον. Post-Homeric. Peisandros of Rhodes first endowed Herakles with the Oriental and solar club.—χερσίν: See P. 3, 57.—33. ἀνικ(α): "What time." P. 1, 48. P. rolls three several fights into one—the fight of Herakles with Poseidon in Messenian Pylos, because the sea-god’s son, Neleus, would not purge him of the bloodguiltiness of the murder of Iphitos; the fight with Hades in Eleian Pylos, because he had carried off Kerberos; the fight with Apollo, because he had stolen a tripod to avenge the refusal of an oracle. So the Scholiast.—ἀμφὶ Π.: O. 1, 17.—ηρείδε: "Pressed."—34. πολεμίζων: πελεμίζων (Thiersch and Bergk) is specious, but we should expect τόξον. Homer does not use πολεμίζειν of single combat, but that is not conclusive.—35. ράβδον: Hades' wand is akin to the caduceus of Hermes, with its well-known miraculous power. Herakles could meet not only two, but three—could match his σκύταλον against Poseidon's jagged trident, Apollo's clangent bow, and Hades' magic wand, because he was supported by his sire. Genius is a match for the divine, is divine. Herakles is a κατὰ δαίμον ἀνήρ, as P. is a κατὰ δαίμον ἀοιδός. Comp. v. 28. Observe that P. only carries out the thesis ἀγαθὸν κατὰ δαίμον εἰγένεντο with Herakles as proof. The σοφοὶ he leaves untouched, as savoring of presumption.—38. ἀπὸ . . . ῥυσὸν: P. is overcome by his own audacity. A little more and he had matched himself against all the gods and goddesses of song. Comp. the sudden start of O. 1, 52: ἀφίσταμαι.—40. τὸ γε λοιδορήσαι . . . τὸ καυχᾶσθαι: Both objectionable; a very common use of the articular infinitive. See O. 2, 107. λοιδορήσαι involves taking sides. In tense, λοιδορήσαι matches μίσον. καυχᾶσθαι and λαλάγει go together. οὐ δὲι λοιδορήσαι . . . μίσον. δὲι μὴ καυχᾶσθαι . . . μὴ λαλάγει. So P. leaves the divine warriors facing each other, and holds his peace about his own powers.

"Ἀντ. Β'.—42. μανίασιν ὑποκρέκει: "Keeps in unison with the discordant notes of madness."

—43. πόλεμον μάχαν τε: The combination of two substantives with τε is common enough in this poem, so vv. 16, 43, 46, 75, 89. It is very rare in model prose, and hence it may be noted as a curiosity that it is exceptionally common in Plato's Timaios—Timaios being an Epizephyrian Lokrian.—44. χωρὶς ἀδανάτων: χ., "apart from," "aside from."—φέροις: Imper. opt. "Lend."—Πρωτογενείας: P. seems to have been very familiar with local myths of the Lokrians. The story as told by
Mezger, after Böckh and Bossler, is as follows: Deukalion and Pyrrha, grandchildren of Iapetos (comp. Hor. Iapetii genus) escape the deluge by taking refuge on Parnasos. When the waters subsided, by the devices of Zeus (v. 56), they descended from the mountain (v. 46) to Opus, where, in consequence of an oracle of Zeus, they founded the first town (v. 47), and made the Stone people. To these belonged "the hundred mothers" from whom the Lokrian nobles were descended, as, indeed, the prominence of women among the Lokrians generally is a significant fact. The royal race to which Epharmostos is supposed to have belonged traced their descent from Deukalion and Pyrrha down to Lokros in the male line, and from his adopted son Opus in the female. Lokros was the last of his house, and the race was about to die out with him, but Zeus carried off Protogeneia, daughter of Opus of Elis, and granddaughter of Protogeneia, daughter of Deukalion and Pyrrha; was united to her in the Mainalian mountains, and brought her to the childless Lokros, her cousin, as his wife. Lokros called the offspring of the younger Protogeneia after her father Opus, and gave him the throne. The fame of Opus spread, and many settlers came to him, none dearer than Menoitzios.—45. αἰολοβρόντα Διός: A thunderbolt was the token on the coins of the Lokrians. 'Οποῦς is supposed to be connected with the "eye of God," lightning.—48. δμόδαμον: They are of the same commonwealth, not of the same blood. Comp. the Herakleidai and the Dorians.—51. σφυν: Refers to Λαοί, "in their honor."—οίμον λιγύν: οίμος is more frequently a figurative path. So Engl. "way" yields more and more to "road." Comp. O. 1, 110: ὀδὸς λόγων, and Hymn. in Merc. 451: ἀγλαὸς οἴμως ἀοῦδης (Hom. οὖν).—52. αὐεί ... νεωτέρων: This is said by the Schol. to be an allusion to a sentence of Simonides, who, in blaming P.'s new version of a myth, said, fr. 75 (Bergk): έξελέγχει ὁ νέος οἴμος οὐπώ (οὐ τὸ, Schneiderw.) πέρυσι δῶρον ἀμπέλου· ὃ δὲ μῦθος δὲ δε κενεύφρων. P. retorts by insisting on the difference between wine and song. Men want old wine and new song, the former a universal, the latter an Homeric sentiment, Od. 1, 352: τὴν γαρ ἀοῦδην μᾶλλον ἑπικλείουσα ἀνθρωποί, | ἥ τις ἀκούσας Νεωτάτη ἀμφιπέλτη. The story has so little warrant that it ought not to weigh, as it does with some, in fixing the date of the ode. Simonides died 456 B.C.

"Επ. β'.—53. λέγοντι μάν: μάν with a note of defiance. Cf. P.
3, 88: λέγονται μάν, and especially P. 1, 63. The challenge does not refer to the old tale of the deluge, but to the new version of the line of Opus. I renounce the examination of the spider-web speculations that have been spun about the relations of Elis and Opus.—57. ἀντλον: "The flood," which rises as the water that rises in the hold of a ship, the regular meaning of ἀντλος. Cf. P. 8, 12. The earth appears as a leaky vessel.—εἶν: "Drained."—κεῖνον: The reference is much disputed. κ. = Λαών (Dissen); κ. = Δευκαλίωνος Πύρρας τε (Böckh), which is the more likely by reason of the emphasis on Ἰαπετιονίδος φύτλακ. —58. ὑμέτεροι πρόγονοι: Refers to Epharmostos and his family.—59. Ἰαπετιονίδος: See O. 3, 14.—60. κούροι κορᾶν: Stress is laid again on the distaff side, and it is hard to resist the inference that the novelty of P.'s story consists in dissociating Protogeneia from the Λαώ, the child of Deukalion and Pyrrha from their stone offspring; hence ἀρχαῖον. —60. κορᾶν ... Κρονιδᾶν: Used by poetic extension for Protogeneia the younger and Zeus, the pl. for the sing., as in fr. IV. 3, 11: γώνων ὑπάτων μὲν πατέρων μελπέμεν γυναικῶν τε Καδμεῖαν ἔμολου (of Dionysos). Bornemann's κόρα ... φερτάνου is a purely arbitrary simplification.—ἐγχώριοι βασιλῆς: ἐγχώριοι is used in opposition to ἐπακτοῖ. "A purely native line of kings until . . ."

Στρ. γ'. — 61. πρὶν Ὄλυμπιος . . . ἕνεκεν: The Schol. makes a full stop at ἀiei, and considers πρὶν an adverb, with γάρ omitted =πρότερον γάρ. But πρὶν requires a standard of reference and ἀiei forces a close combination. πρὶν with the ind. always means "until," which here marks the introduction of new blood.—62. ἐκαλὸς: Acc. to Schol. =λάβρα. Comp. II. 8, 512: μὴ μᾶν ἀπονοῦ γε νεῶν ἐπιθαεῖν ἐκηλόι, with reference to an escape under cover of the night (διὰ νύκτα).—63. μίχθη: Cf. O. 6, 29.—Μαυραλίασι σὺν ἔν δειφαί: In Arkadia. — 64. Δοκρό: Not merely πρὸς Δοκρόν. Cf. O. 1, 46.—αιόν: "Time."—ἐφαύρα: As a weight of sorrow.—65. ἐχεν =φερέν. Comp. P. 3, 15: φεροῦσα σπέρμα θεών καθαρόν. —68. ἐκάλοσε πιο . . . ἕμεν: With the same fulness as O. 6, 56: κατεφάμεξ ἐκαλεῖσθαι. —71. παλὶν ὀπασεν: Acc. to another tradition (Eustath. on II. 2, 531), Lokros had been forced to yield to Opus.

"Αντ. γ'.—72. ἀφίκοντο δὲ Φοῖ: For the dat. see P. 4, 124, where there is a gathering of heroes, as also N. 8, 9.—73. Ἀργεύς: Then at the head of Greece.—Θηβάν: Pindar's home. Notice the τε
. . . τὸ ἕδε . . . ἕδε further on; significant change from parallelism to contrast.—Ἄρκαδας: On account of the joyance Μαναβίασσών ἐν δειπράσι.—Πισάται: By reason of the Olympian games.—74. οὖν δ' Ἀκτόρος: II. 11, 785: Μενοίτιος, "Ακτόρος υἱὸς. —75. Μενοίτιον: Patroklos is tenderly treated in the Iliad, and often called by his patronymic. So Μενοίτιάδης, II. 1, 307; 9, 211; 11, 608; 16, 420; 17, 270; 18, 93; Μενοίτιον υἱὸς, II. 11, 605; 16, 278, 307, 827; 18, 12.—76. Τεύθραντος πεδίων: Comp. I. 7 (8), 49: δ [sc. Ἀχιλλεύς] καὶ Μύσιον ἀμπελόν | ἀμάξει Τηλέφου μέλαιν ῥάι-νων φόνῳ πε δίον. Teuthras was adoptive father of Telephos and king of Mysia.—μολὼν. Rarely, as here, with a simple acc. (N. 10, 36).—80. δεῖξαι | μαθεῖν: Lit. "to show (so as) to (make one) perceive," "to show beyond a doubt." Comp. N. 6, 9: τε-κμαίρει . . . ἵδειν, So. O. R. 792: δηλώσωμ' ὀράν, So. El. 1458: κάνα-δεικνύμαι . . . ὀράν.—82. γ' ὑνίς: The MSS. have γόνος, unmetrical; Schneidewin Θετιώγνητος, Bergk γ' ἔγος, Mommsen Νίνος, Bothe γ' ὑνίς, in which I have acquiesced, though γ' is a poor piece of patchery, as often.

Ἐπ. γ'.—84. σφέτερας: Homer uses σφέτερος of pl. only. Of sing., "his," O. 13, 61; P. 4, 83; I. 5 (6), 33; I. 7 (8), 55; of pl., "their," I. 2, 27; P. 10, 38. The Scholiast remarks how much more honorable Pindar makes the position of Patroklos than Homer does. This divergence from Homer in small matters is a sign of independence of spirit, not of ignorance. Which of the two, Achilles or Patroklos, was ἔραστής, which ἐρώμενος, which the older, which the younger, was much discussed. See Plato's Sympos. 180.—86. ἐγν: A sudden transition. Remember that prayer is always in order, and many asyndeta fall under this head, O. 1, 115. A similar shift is found N. 7, 50. P. suddenly remembers the heavy load he had to carry, the contract list of the victories of Epharmostos, and prays for more power. "May I find words." Compare Homer's petition to the Muses, goddesses of Memory, before he begins the catalogue of the ships, II. 2, 484.—ἀναγείσθαι: "For my progress" through all the victories of Epharmostos. ἄνα gives the force of "all through." In N. 10, 19: βραχύ μοι στόμι' ἀνα γῆ σα σ θαυμ. the figure is effaced; not necessarily so in I. 5 (6), 56: ἐμοι δὲ μακρῶν πάσος ἀνα γη σα σ θαυμ. ἀρετάς. Here ἐν Μουσώαν διήφρω, for which see O. 6, 22, keeps the figure alive. —87. πρόσφορος: The traditional "fit," whether "fit" (for the Muses), "fit" (for the theme), "fit for (ἐν) the
Muses' car," "fit to rehearse" (ἀναγείσθαι), gives neither satisfactory sense nor sharp image. If πρόσφορος can be understood as προσφορῶν προσφέρον (cf. v. 116), the passage is perfect. P. is "a bearer" of precious gifts. He would mount the Muses' chariot, passing through the long line of victories with a tribute of praise to each, and for his attendants he wishes poetic Daring and ample Power.—88. τόλμα: Comp. O. 13, 11: τὸ λόμα τέ μοι | εὐθεῖα γλῶσσαν ὑπνύει λέγειν.—89. ἐσπούτο: In v. 16 the concord (λέγογχεν) is with the unit produced by τέ, here with the nearer. For the form ἐσπ., see O. 8, 11.—προξενία: According to the Schol. Lampromachos was a προξενος of the Thebans and a kinsman of Epharmostos. Pindar's coming is a tribute to affection and to achievement. The datives are ἵνα with acc.—ἡθον: In song. Comp. O. 7, 13: κατέβαν.—90. τιμάρος: To claim the honor due.—μίτραι: The pendent woollen ribbons of the wreath; hence, by synecdoche, the garland itself.

Στρ. 6'.—91. ἔργον: Cognate acc., being = νίκην. Comp. P. 8, 80.—92. ἐν Κόρινθου πύλαις: Poetic variation for Isthmus.—χάρμα: Not in the Homeric sense, but = χάρματα. So also Professor Postgate (Am. Journ. of Phil. III., p. 337). The "horrid" (√γήν) χάρμα for "contests" would not be endurable in P., who does not tolerate μάχαι of ἀγῶνες, except in a figure (O. 8, 58).—93. ταλ δέ: "Some."—94. "Ἀργεί ... ἐν Ἀθάναις: The omission of the preposition with the first and the addition of it to the second word occurs sixteen times in P., according to Bossler's count, but, as Bossler himself admits, all the examples are not cogent, e. g. O. 7, 12; P. 4, 130 (cf. O. 1, 2. 6). Clear are, e. g., P. 1, 14; 2, 59; I. 1, 29. The principle seems to be the same as the omission of the first negative, for which see P. 3, 30; 6, 48.—95. συλαθεῖς ἄγενείων: Bold brachylogy. "Reft of the beardless," of the privilege of contending with the beardless. Cf. O. 8, 54.—97. ἄμφι ἄργυρίθεσιν: The prize consisted of silver goblets. On ἄμφί with dat., see O. 7, 80.—98. ἐξουσεῖ δόλω: "With a quick sleight of shifting balance." By this light read So. O. R. 961: σμικρὰ πόλιαι σώματ' εὐνάζει βοσπόρ. —99. ἀπτότη: Many a trick ends in a fall for the trickster.—100. κύκλος: The ring of spectators.—ὅση χούσα: Of applause. P. 4, 241; O. 10 (11), 80.—101. ὁμαίος: P. dwells on the personal beauty of the victors whenever he has an excuse. So O. 8, 19; 10 (11), 114; N. 3, 19.
NOTES.

"Then again."—O. 13, 55; P. 8, 28; I. 3 (4).
11.—Παρμασίω στρατιφ: At the Lykaia, in Arkadia, O. 13, 108; N. 10, 48.—104. ψυχράν...ευδιανόν φάρμακον αύραν: The prize was a woollen garment (χλαίνα). Comp. Ηίπποναξ, fr. 19: χλαίναν | δασείαν εν χειμών φάρμακον ρίγευς. The games were the Hermia, and were held, according to the Schol., in winter.—στότε: Never generic in P. except with subj.—105. Πελλάνθις: In Achaia. Comp. O. 7, 86; 13, 109.—σύνδικος: Schol. μαρτυρεί. Comp. O. 13, 108: μαρτυρήσει Δυκαίον βαμόσ.—Τιλέους: The Iolaia were celebrated near Thebes. Comp. I. 1, 16 foll. On the tomb of Iolaos, see P. 9, 90. Amphitrion was buried there also.—106. 'Ελευσίνας: The Eleusinia, in honor of Demeter and Kore (τω θεώ), are mentioned also O. 13, 110; I. 1, 57.—ἀγλαταιον: The dat. αὑτῷ still lingers in the mind. "Witness to him...and to his splendid achievements."—107. τὸ δὲ φυὰ κράτιστων ἄπαν: The keynote of the poem. A natural reflection after the long list of victories due to native endowment in contrast with the fruitless efforts of those who have tried to gain glory by mere training—the ψεφεννοί ἀνδρες (comp. N. 3, 41), whose numberless ventures come to naught.—111. ἂνευ δὲ θεοῦ, κτὲ.: "Each ungaddled thing—each thing wherein God hath no part—is none the worse (for) remaining quenched in silence." A good specimen of P.'s terse participiality. See note on O. 3, 6. τὸ ἁνευ θεοῦ is τὸ μὴ φυὰ. Deep silence is to bury the διδακταὶ ἄρετα, but loud proclamation (cf. ὁρθον ὁρυσαι) is to announce the heaven-sent valiance of this man.—112. ἔντι γὰρ ἀλλαὶ, κτὲ.: Each thing must have the blessing of God. Some roads lead further than others; not all of us can prosper in one path of work. The heights of skill are steep. Of one Epharmostos has reached the pinnacle. For this no silence, but loud heralding.

'Επ. 8'.—113. ὅδων...μελέτα: The Schol. cites Π. 13, 730: ἄλλῳ μὲν γὰρ ἐδωκε θεὸς πολεμία ἔργα, | ἄλλῳ δ' ἐν στήθεσι τιθεὶ νόσον εὐρύστα Ζεὺς.—116. τούτο...ἐθελον: The ἐπινίκους. See v. 87.—117. ἀρύσσαι: A howl of defiance, as if P. were a watch-dog. To us the word has a note of exaggeration. Hence Ahrens: ἀρύσσαι = γάρύσσαι, but ὁ. is not worse in its way than the dies diei e r u c t a t verbum of the Vulgate.—118. δαιμονία: Adv., δαιμονία μοῖρα (Schol.).—119. ὅρωντ' ἄλκαν: "With valor in his eyes." So πῦρ δεδομένως, φόβον βλέπων, Engl., "look daggers."—120. Ἀλάντειον τ' ἐν δαιτὶ φιλιάδα: With Mommsen. "At the banquet
of Olliades he crowned victorious the Aias-altar.” This seems better here than “At the banquet he crowned the altar of Aias Olliades,” the gen. being in apposition with the adj. in -ιος, as in Γοργείη κεφάλη δεινοῖ πελώρου (Il. 5, 741), Νεστορέη παρὰ νη Πυλογενέως βασιλῆς (Il. 2, 54). Ἐιλιάδα for ὶΟιλιάδα. Aias, son of Oileus, was a Lokrian, Il. 2, 527: Λοκρῶν δ' ἡγεμόνευν Ὀιλῆος ταχύς Αἰας. His effigy is seen on the coins of Opus. The postscript -τε comes in very well.—ἐπεστῆφάνωσε: “Crowned in commemoration (ἐπί).” So Fennell. Rather “heaped wreaths upon.”
OLYMPIA X. (XI.).

The victory celebrated in this ode was gained by Agesidamos, a boy boxer, son of Archestratos of Epizephyrian Lokris, Ol. 74 (484 B.C.). The following ode (11), composed on the same theme, and produced at Olympia immediately after the victory, was put after the longer ode in the MSS., because it was fancied to be the τόκος mentioned v. 11. This longer poem was sent to Lokris some time afterwards. There is nothing to measure the interval that elapsed, and the poet's expressions of contrition at the long delay must be construed poetically. Hermann and Mommsen assign it to the next Olympiad, De Jongh and Fennell, who see in v. 15 an allusion to Anaxilas of Rhegion (see Introd. O. 1), would put it Ol. 76.

Lübbert has written an elaborate essay (Kiel, 1881) to prove that Pindar gave this detailed account of the institution of the Olympian games by the Theban Herakles in distinct opposition to the traditions of the Eleian priests, who referred the establishment of the games to the Idaian Herakles, and the Dactyls, his brothers. See Pans. 8, 7, 6. Lobeck and others consider the Eleian legend a late invention, but Lübbert has proved the great antiquity of Idaian sites in the Peloponnesos, and this theory gives a more plausible explanation of the detail here presented than the gratuitous assumption that the poet went into all these particulars for the benefit of the Epizephyrian Lokrians, as if the Epizephyrians did not have traditions of their own. As a champion of the glory of the Theban Herakles against all comers, Pindar appears in a very natural light.

The words which form the key to the poem lock the third antistrophe and the third epode together, ὅ τε ἔξελέγχων μόνος ἄλαθεν ἐπίτυμον Ἡράκλης (v. 59). The poet begins by acknowledging a debt: Time shamed him. The truth of the first Olympian games was hidden: Time revealed it. The melody was
long suppressed: Time brought it at last, as welcome as the son with whom the wife rewards the long-expectant love of the aging sire. Time brings roses, Time crowns renewed effort. So Herakles suffers repulse. So Agesidampos has a hard struggle, but both succeed at last. Χρόνος γὰρ οὖμαρης θεός (Soph.).

The poem was written in fulfilment of a promise, in payment of a debt which the poet poetically feigns that he has forgotten (v. 4). He calls on the bystanders to read the ledger of his heart and see where his creditor stands written; he calls on the Muse (Memory) and Truth, the daughter of Zeus, to keep from him the reproach of falsehood (v. 6). Time has brought the blush of shame to him for this heavy arrear of debt (v. 7), but usury can make good the failure of prompt payment (v. 11). The tide of song will wash away the pebble-counters into the depths of poesy, and the debt due to Agesidampos and to Lokris shall be settled, and favor gained besides with Faithfulness, who inhabits the city of the Zephyrian Lokrians, with Kalliope, who is dear to them, as also mail-clad Ares (v. 15). But the poet is not the only one in debt. Agesidampos would have failed, as Herakles failed in the fight with Kyknos, had not Ilas helped him (v. 19). So let him pay his debt of gratitude to Ilas as Patroklos his to Achilles. Native valor, training sharp, and God's favor can raise a mortal to great fame. Only some few reach joy without toil, light without darkness (v. 25). This tribute paid to Ilas for the training sharp, the decrees of Zeus urge the poet to pay another debt—the debt due to Herakles for the establishment of the games hard by the ancient tomb of Pelops—and the heart of the poem is occupied with a detailed account of the origin of the Olympic games and the first celebration (vv. 27-85). Herakles is not the Herakles of Peisandros (O. 9, 32); he is not a lonely knight-errant, he is the leader of a host. The version here given bears on its face the impress of a strong local stamp. It is not the common story, that is evident; and the poet draws a sly parallel between his forgotten debts written on the tables of his heart, which Time reveals to his shame (Χρόνος, v. 8) and the truth which Time has brought to light (Χρόνος, v. 61). The victors, so far as they can be traced, are all in the belt of the Peloponnesos with which the Lokris of the mother-country had affinity. Arkadia is prominent, Tegea is there (v. 73), and Mantineia (v. 77), and the conclusion bears the broad mark of the device of the Lokrians—the thunderbolt (vv. 86-91).
At the close, P. sings how welcome the song must be in coming, as a late child of one's old age; and well it may, for song alone gives immortality. And now he has fulfilled his promise. He has praised the Lokrians, he has praised the son of Archestratos, a vigorous prizer and a Ganymede for beauty (v. 115).

The debt is paid, as debts should be paid, with cheeriness, if not with promptness. The Aiolian (logaoedic) rhythms are gay, lilting. The poem ends fitly with ἱππρόγενει. Mezger calls attention to the recurrence of χάρων, vv. 14, 19, 86, 104.

Of the five triads, the first is occupied with the introduction, the fifth with the conclusion. The story of the Olympian games takes up the central three. There is a little overlapping, but not so much as usual.

Στρ. 3'.—1. Τὸν Ὄλυμπιονίκαν: Prolepsis. Emphatic accusatives naturally seek the head of the sentence.—ἀνάγνωστος: Familiar reference to reading and writing, esp. common in Aischylos, e. g., P. V. 789: ἤν ἐγγύραθον σὺ μνήμοσιν δέλτοις φρενών. Comp., further, Choeph. 450, Eum. 275, Suppl. 179; Soph. Triptol. fr. 8: δὲς δ' ἐν φρενός δέλτοις τοὺς ἐμοὺς λόγους. We have here a humorous search in the poet's ledger.—4. ἐπιλέλαθ(a) = ἐπιλελησματικος (Schol.).—Μοίσ(α): The eldest of the old three was Μνήμη.—5. Ἀλάθεια: With a touch of repentance for the ἐπιλελαθα. He had forgotten, and so had lied, or seemed to lie. Hence what follows: ἐρύκετον ψευδέων ἐμπάνα. Memory is to find the place, and Truth is to discharge the debt.—ὁρθῶ = δικαία (Schol.). "Rectifying hand;" the hand that scores off the debt.—7. ἐμπάν ἀλιτοξένων: Is much more poetic than ἀλιτοξένων with ψευδέων. For a like hypallage, comp. P. 6, 5: Πυθιόνικος ὑμνων θησαυρός, P. 4, 255: ὑμετέρας ἀκτίνος ὀλβου.

Ἀντ. 3'.—8. ὁ μέλλων χρόνος: The morrow to which I had long postponed my payment has come at last, and has revealed to my shame my long arrear of debt.—9. καταίσχυνε: The aor. as a perfect. The shame is not in the debt—this, too, is a τέσσαραν ἄνευς (O. 3, 7)—but in the delay. Cf. P. 9, 112.—βαθύ. Comp. G. 13, 62: βαθύν κλάρου. The column of figures grows downward, deeper and deeper as interest is added to principal.—11. τόκος: Not a separate poem (see Introduction), but payment in full with usance added.—ὁρατ' ὅν: So Schneidewin for the unmetrical θητατών of the better, the ἄνδρών of the inferior MSS.
Hermann writes ὅνατωρ, "beneficial," in the mercantile sense, "a good round interest." Mommsen, γε τόκος ἀνδρῶν. So also Mezger. Fennell, who desiderates proof for ὅν with imper. in P., has ὅντω. One might be satisfied with Homer's ὅνν and imper.—ψάφον: The Schol. refers ψ. to ἐπιμομφάν, "the accumulation of censure." In view of the technical use of ψάφος as "a counter," it seems more natural to refer it to the debt; but as the ἐπιμομφά consists in the accumulation of the βαθῦ χρέος thus rolled up, there is no great divergency in the two views.—12. κῦμα: The tide of song, as N. 7, 12; I. 6 (7), 19.—13. δπα τε: This parallelism is characteristic of P. Comp. O. 2, 108. How the wave will wash away with its flow the rolling pebble, and how this new tide of song will pay my growing debt. "How and how " = "as . . . so." —κοινὸν λόγον: "The general account." What is due to the victor and the victor's home. Thus only does ψάρ get a clear reference.—14. φίλαν . . . ἐς χάριν: "As a loving favor," and thus get thanks for blame.—τίσομεν: Pindar not unaided by Μοῦσα and Ἀλάθεια.

'Επ. α'. —15. Ἀτρέκεια: Not the same with Ἀλάθεια above. ἀλήθεια is truth, as "candor;" ἀτρέκεια, "truth," as "straightforwardness," "unswerving accuracy," a business virtue. Fides iustitiaque (Dissen). In Ἀτρέκεια there may be an allusion to the uprightness of Zaleukos, the Lokrian lawgiver. The Lokrians love honesty. I am honest. They love song. I sing. They are warlike. I will tell of war.—16. Καλλιότα: Afterwards especially the heroic Muse. Stesichoros, "who bore the weight of the epos on the lyre" (Quintilian), was of Lokrian origin.—17. χάλκεος Ἀρνης: See O. 11 (10), 19: στρατὸν αἱματάν.—Κύκνεια: The short a, as in Ὁδύςσεια (Aeolic). Kyknos was slain by Herakles in the grove of the Pagasaian Apollo because he had seized the victims destined for the Delphian shrine. So Stesichoros. The poem was doubtless familiar to the Lokrians. The nexus is not over-clear. It is tolerably evident, however, that the victory of Agesidamos was gained after a hard struggle. In the first encounter Kyknos was aided by his father, Ares, and Herakles fled acc. to the proverb, οὐδὲ Ἡρακλῆς πρὸς δύο. But our Lokrian Herakles, Agesidamos, found his one adversary too much for him, and he would have failed, had it not been for the help of his trainer, Ilas, whether that help was the training itself or encouragement during the struggle. The parallel of Patroklos
and Achilles with Agesidamos and Ilas gives reason to suspect that the adversary was an ingens Telephus of a boy (O. 9, 76). De Jongh sees in this an allusion to the struggle between the Lokrians and Anaxilas of Rhocean.—19. Τια: The mention of the trainer (ἀλειττης) is a part, often a large part, of the contract. See O. 8, 54.—21. Ἀχιλεῖ Πάτροκλος: The Lokrians took an especial pride in Patroklos. See O. 9, 75. Patroklos was almost universally considered the older of the two, after Homer, Π. 11, 787.—22. θῆξαι: A trainer is called a Naξία ἄκονα, I. 5 (6), 73. The same figure is used by Xenoph. Cyrr. 1, 2, 10. 6, 41.—φύντ᾽ ἄρετα: “Born to achievement.” Cf. N. 7, 7: ἄρετα κριθεῖσ. P.’s contempt of the διδακταί ἄρεται (O. 9, 108) is reconcilable with the value of training (doctrina sed vim promovet insitam).

Στρ. β'.—24. ἀπονον . . . παύροι τίνες: Litotes for “no joy without toil.” An ἀπονον χάρμα would not be singable. Connect φαός with χάρμα above, “a joy that is a supreme light to life.”


—26. ἄγώνα: The place, as in Homer, and not the contest.—θέμιτες = θεσμοί, with Δίως.—27. σάμαιτε: O. 1, 93.—πάρ: O. 1, 20.

—28. βωμῶν ἐξάρτημον: “Six-numbered of altars” (ἐξ. with ἄγώνα), “with altars six in number.” ἄνηρεθμος with the gen. is not parallel. Hypallage, as with γενδέων ἐνπάν ἐλιτήξεον (v. 6), would be scarcely more harsh. On the six altars, see O. 5, 5. The passage is corrupt.—30. Κτέατον: Kteatos and Eurytos, sons of Poseidon, had attacked Herakles and slain most of the army that he had brought from Tiryns, and so prevented him from exacting the pay due him from their uncle, Augeias. In requital, Herakles lay in ambush for them near Kleonai, as they were on their way from Elis to the Isthmus, slew them, marched against Augeias, and put him to death. With the booty thus acquired he established the Olympian games. See O. 2, 3.—ἀμύμωνα: Physically. Such an ἀμύμων was Absalom, 2 Sam. 14, 25: From the sole of his foot even to the crown of his head there was no blemish in him. Such an ἀμύμων was Aigisthos, Od. 1, 29.

'Αντ. β'.—31. Ἀναγέαν λάτριον . . . μισθὸν ὑπέρβιον: Chiastic position, especially effective at the end of the verse. λατριον = ἀντὶ τῆς λατρείας, the well-known menial service of cleansing the stalls. “That he might exact of Augeias, despite unwillingness and o'erweening might, the wage for his menial service.” Some com-
'Ep. β'.—38. Μολίονες: The Siamese twins of antique fable, no monsters, however, in Homer, who calls them, Π. 11, 750, Ἀκτορίων. Μολίονε ταΐδε. The name M. came from the mother's side of the house. —ὑπερφίαλοι: Like uncle, like nephews, v. 31: Ἀγγέαν . . . ὑπέρβιον.—καὶ μᾶν: μᾶν gives a solemn preparation for the doom of Augeias.—ξεναπάτας: So Iason is called ξεναπάτας by Medea, Eur. Med. 1392.—39. Ἐπειόν βασιλεύς: Augeias.—ὅπιθεν | οὗ πολλόν = οὗ πολὺ ὑπτεροῦν. —40. στερεῶ: Almost personifies πυρι. Transl. “pitiless.” Note also the vividness of the dat. (O. 6, 35).—41. ὄχετόν: Fire and axe are not enough. The river-bank has yielded, and the doomed city settles into a deep channel of woe.—42. ἔν πόλιν: Effective position. If παρτίδα is treated as an adj. with πόλιν, the color is lost.—44. ἀποθέσθαι: Cf. O. 8, 68.—45. οὔστατος: “Last of the three,” and so “at last.”—46. θάνατον αἰτῶν: Homer’s αἰτῶν δόλεθρον. He fell into the same ὄχετός with the city.

Στρ. γ'.—47. ἔλσαι: Orig. Φέλσαι.—49. σταθμάτο: “Laid off.” —ἀλασος: Not yet a grove (O. 3, 18), and not necessarily a grove (Schol.).—50. περὶ δὲ πάξας = περιφράξας (Schol.). —ἐν καθάρῳ: “In the open.”—52. δόρποι λύουν: “Resting-place for the evening meal” (Fennell).—53. τιμάσαι: Coincident action. Cf. O. 7, 5.

Ἀντ. γ'.—54. μετά: “Among.” One of the six double altars was consecrated to Artemis and Alpheios. See O. 5, 5.—55. Κρόνον = Κρόνιον. Cf. P. 3, 67: ἡ τυα Λατοῖδα κεκλημένον.—56. ἄς: Asiat. Aeol. and Dor. = ἀς.—57. νιφάδι: The snow of the old time is an offset against the sun of the time of Herakles. O. 3, 24.—58. παρέσταν: The Moirai were present to help, as at the birth of Iamos (O. 6, 42).—μὲν . . . τ(ε): O. 4, 13. —ἄρα: “As was meet.”—60. ἀλάθειαν ἐτήτυμον: ἀλήθεια, orig. “candor,” needs the reinforcement of “reality.” τὸ ἐτήτυμον is τὸ ὅντως ὅν. Truth

K
to impression is proved to be truth to reality. The brodered tales (O. 1, 29) perish, but the true record prevails (ἀμέραι δ’ ἐπί-
λουτοι μάρτυρες σφώτατοι). Things will right themselves—nay, have righted themselves—and Time, the Recorder, is Time the
Herald. Nothing can be more evident than P.’s championship
of the Lokrians against false traditions.

Επ. γ’.—61. Χρόνος: See v. 34.—κατέφρασεν: Fulness and accu-
racv are both implied in κατά and in φράζω.—63. ἀκρόθινα: For the word, see O. 2, 4. The “firstlings” were Herakles’
share, and this he separates from the lots of his companions.—
64. σὸν Ὀλυμπιάδι: The Schol. transl. by ἐν ’Ο. This effaces σὸν.
To resort to ἐν διὰ δυνᾶν, “with the victories of the first Olym-
piad,” is a coarse expedient. “The first Olympiad” is “the
first Olympic contest” (Bergk).—66. τις δῆ: P. gets out of the
tedious dependent form as soon as possible.—68. χεῖρεσσι: Is
satisfied by πάλα, v. 73, and πυγμᾶς, v. 74.—ποσίν τε καὶ ἀρματι:
Closely joined by τε καί, on account of their kinship in speed;
afterwards distributed into ποσὶ τρέχων, v. 71, and ἀν’ ἰπποισι,
v. 76.—69. ἀγώνιον ἐν δόξα θέμενος εὖχος: Much disputed. The
contrast between ἐν δόξα and ἐργα must be insisted on: δόξα,
usually “glory,” is “opinion” P. 1, 36, and N. 11, 24: ἔμαν δόξαν.
ἐν δόξα θέμενος = προβέμενος, “setting before his mind” the glory
(εὖχος) of the games. The Schol., however, makes ἐν δόξα θ. εὖχος
= ἐνδοξον νομίσαι το νικήσαι.—καβελών: Cf. P. 5, 21: εὖχος ἐλὼν.

Στρ. δ’.—70. στάδιον ... ἀρίστευσεν: Comp. O. 4, 22: νικὼν δρό-
μον.—εὖθυν τόνων: “A straight stretch”—not the διάνθος. So
the Schol.—71. Δικύμων: See O. 7, 29.—72. Οἰωνός: Nephew
of Alkmene, first cousin of Herakles. According to Pausan. 3,
15, 4, he was killed in Sparta, ἡλικίαν μειράκιον, not very consistent
with Pindar’s στρατὸν ἐλαῖνων.—Μιδάθεν: Midea was in Argolis.
The name of Oionos’s grandmother was Midea. See O. 7, 29.—
73. Ἐφες: Who afterwards killed Hyllos, the son of Herakles.
Paus. 8, 5, 1.—74. Δόρυκλος: Unknown.—ἐφερε: Imperfect of vis-
ion, what Shilleto calls the panoramic imperfect. Comp. O. 8, 49:
ἀνανευ.—τέλος: “Prize.” P. 9, 128; I. 1, 27.

Ἀντ. δ’.—77. Σάμος: Mentioned in the Choliambi of Diphilos:
στρέψας δὲ πώλους ὡς ὁ Μαντινεὺς Σῆμος | ὃς πρῶτος ἠματ’ ἠλασεν
παρ’ Ἀλφειό.—ἄλιροβιον = ὃ ’Αλληροβίου. Halirrhostios, son of
Poseidon, and so an hereditary charioteer.—78. Φράστωρ: Unknown, as well as Nikeus below. P. is following local records.
—79. μάκος ... οὐκέτι = μακράν ἔρριψε ἐρίψων (Schol.).—δὲ Νικεὺς: So Ambros. for δ' 'Ευνικέως.—πέτρω: In I. 1, 24, cited as a parallel for the dat., Christ reads αἰχμαῖς = αἰχμᾶς. — χέρα κυκλώσας: Od. 8, 189: τὸν βα (sc. δίσκον) περιστρέφας. — 80. ὑπὲρ ἀπάντων: "Above" = "beyond." So N. 9, 54; I. 2, 36.—συμμαχία = σύμμαχοι. — 81. παραίθυξε: Tr., "shot past;" the cheer flashed by. See P. 1, 87, note. For the last two contests the πένταθλον was afterwards substituted. See I. 1, 26: οὗ γὰρ ἦν πενταέθλον ἀλλ' ἐφ' ἐκάστω | ἐργατὶ κέιτο τέλος. P. sticks to his record. It would not be strange if this whole description was composed to save the neglected memory of Doryklos and Phrastor and Nikeus. — ἐν δ' ἐσπερον | ἐφλεξεν: ἐνέφλεξεν, "lighted up." Comp. O. 3, 20. The full moon, hence εὐώπιδος σελάνας, was a necessary part of the institution. The light of the moon meets the shout of the army.

'Επ. δ'.—84. ἀείθετο: "Rang with song." This use of the passive is not very common in Greek. Cf. Eur. I. T. 367: αὐλεῖται πάν μελαθρον, Heralcid. 401: θυνπολεῖται δ' ἀστν.—85. τὸν ἐγκώμον ἀμφὶ πρότων: "Like banquet music." A curious use of ἀμφὶ, which makes the tune the centre of the song.—86. ἀρχαῖς ... προτέραις: "The beginnings of yore," the establishment of the games by Herakles.—ἐπόμενοι: Seems to hint at deviation on the part of others.—ἐπωνυμάν χάριν: "As a namesake grace of the proud victory, we will sing forth the thunder ... of Zeus." The victory is Olympic, let us sing, to grace it, Olympic thunder. Perikles the Olympic was Perikles the Thunderer. χάριν is the result of κελαδησὸμεθα βροντάν.—87. νίκας: So P. 1, 30: τοῦ ἐπωνυμίαν. — ἄγερωχον: See P. 1, 50. — κελαδησομέθα = εἶπομεν (Schol.). — 89. πυρπάλαμον βέλος: "Bolt of the firehand." Hor. Od. 1, 2, 2: rubente | dextera sacra iaculatus arcus. The thunderbolt is figured on the coins of the Epizephyrian Lokrians.—90. ἐν ἀπαντὶ κράτει ... ἀραρότα: "In every victory fit emblem." Mezger, after Friese, makes it "in which dwells omnipotence." —92. χλιδώσα: "Swelling." O. 9, 2: κεχλαδώσα.

Στρ. ε'.—93. τὰ ... φάνεν: Neut. pl. with verb pl. gives more individuality and more life. We distinguish the strains. Cf. P. 1, 13. For φάνεν of music, comp. So. O. R. 186: παίων δὲ λ' ἀμ-
πελ.—94. ὁστε: So Böckh for ὁστε.—95. νεώτατος τὸ πάλιν: "The reverse of youth."—So O. 12, 11: ἐμπαλὶν τέρψιος, P. 12, 32: ἐμπαλὶν γνώμας.—97. ποιμένα: "Master."—98. ἐπακτὸν ἀλλότριον: One thinks of "this Eliezer of Damascus."—99. θυγακοντι στυγερῶτας: Out of the almost epic fulness of this passage it has falsely, if not foolishly, been gathered that Agesidamos had become old while waiting for Pindar's song. In one sense, yes! oί δὲ ποθεύτες ἐν ἡματι γηράσκουσιν. The late song is as welcome as a child of one's old age. Nothing more hateful than to die and leave no heir of one's body. Nothing more hateful than to die and leave no memorial of one's hard-earned glory. As the child keeps up the name, so the lyre keeps up the fame. We have no right to assume that Agesidamos was on the brink of the grave. The poet simply declares that he is secure from any such disaster as oblivion.


Ἑπτ. ε.—107. ἐγὼ δέ: In contradistinction to the Muses.—συνεφαπτόμενος: "Lending a helping hand."—108. ἀμφέπεσον: "Embraced," "took to my heart." What was promise is performance.—109. καταβρέχων: Cf. I. 5, 21: ῥανέμεν εὐλογίας, P. 8, 57: ἀλκράνα στεφάνουσι βιόλω, ῥάνω δέ καὶ ύμνῳ. Above ἀναπάσσει suggests roses.—ἔρατον: The son of Archestratos is not old enough to have lost his bloom.—110. εἰδον: Here no figure. The poet promised when he saw him, and then forgot.—χερός | ἄλκα: Cf. v. 68: χείρεσσι.—114. κεκραμένον: "Endued," literally "blended," see P. 10, 41.—115. ἀναιδέα...μόρον: Theogn. 207: ἄνατος ἀναιδῆς. Death is a true λᾶς ἀναιδῆς, "unabashed," "regardless," "ruthless."—σὺν Κυπρογενεῖ: With the favor of Aphrodite.
OLYMPIA XI. (X.).

For the occasion of this ode see the Introduction to the preceding one, where Böckh's view has been followed. Leop. Schmidt calls it a promissory note, while the old arrangers imagined it to be interest on deferred payment. This is the first Olympian victory celebrated by Pindar, and Schmidt thinks that P. shows great satisfaction at receiving the commission. This may be true, but Schmidt does not succeed in explaining why P. should have postponed the execution so long.

The thought of the poem is, "Song, God-given, is the true complement of God-given victory." There is a time for all things; time for winds, for showers. The time of all for song is when success is achieved by help of toil; then 'tis a beginning of fame hereafter, a sworn warranty of great achievements. High above envy is dedicated this praise for Olympian victors. This glory my tongue would fain feed full, but 'tis God alone can give a heart of wisdom. This glory I can sing as an adornment over and above thy olive wreath and foster the name of the Lokrian stock. There revel, ye Muses, for I will be bound that it is an hospitable race, acquainted with beauty, wise to the highest point, and warlike. Nor fox nor lion changes nature.

The rhythms are Dorian (dactylo-epitrite). Leop. Schmidt remarks on the inferior impressiveness and majesty of the rhythms as compared with other poems. However that may be, the proportion of dactyls is unusually small, though about the same as in O. 12, which belongs to the period of full maturity. Böckh says: ad Lydiam declinat harmoniam.

The strophe sets forth the importance of the song, the antistrophe the divine calling of the poet, the epode the noble stock of the victor. Thus this brief poem contains all the elements of the ἐπικίον except the myth. To this effect, Mezger.
NOTES.

Στρ.—1. "Εστιν ἀνθρώποις, κτέ.: Pindaric approach by parallels, of which the type is given O. 1 (init.). See also O. 3, 42, and comp. N. 3, 6: διψη δε πράγας ἄλλο μὲν ἄλλου, | ἀλονικία δέ μᾶλιν ἀοιδῶν φιλεί.—ἀνέμων: The wind is not necessarily suggested by the voyage of Agesidamos, but wind suggests rain. In Greece navigation and agriculture go hand in hand. Hesiod puts agriculture first.—3. παῖδων: A common personification; hence less felt, though not wholly effaced. See note on O. 8, 1; N. 4, 3; 9, 52.—4. πράσσει: So with Christ for πράσσειν. Schol., Hartung, Bergk have πράσση, but P. prefers the pres. indic. in the generic condition. The opt. protasis with universal present in the apodosis occurs P. 1, 81, 82; 8, 13, 14; I. 2, 33, 34, but the circumstances are somewhat different.—6. τέλεσαι: Cited as an example of the schema Pindaricum (agreement of a plural subject with a singular verb), of which there are very few examples in P. Here we read, with Α, ἀρχά, and the example disappears. This syntactical figure gives no trouble when plural nouns are mixed with singulars or neuters—of course, disjunctives do not count, as P. 10, 41, q. v.—nor much when the verb precedes, for the singular is the general and the plural the particular. Comp. fr. IV. 3, 16. In P. 10, 71 there is a various reading, κείν—ταυ for κείταυ, in P. 4, 246, τέλεσαν for τέλεσαν. In Plat. Gorg. 500 D, for ei ἐστι B has ei ἐστιν, which points to ἐστόν (Hirschig). In Aischyl. Pers. 49 στείπαται rests on a correction of Μ; the other MSS. have στείπαται.—πιστόν ὄρκιον: "A certain pledge for mighty deeds of emprise." Cf. N. 9, 16: ὄρκιον ... πιστῶν. These songs are to be the beginning of future renown and a witness to great achievements. They are called a pledge because they bind themselves to prove what has been done. On shifting gen. (λόγων) and dat. (ἀρεταῖς), see O. 6, 5.

'Αντ.—7. ἄφθονητος: The gloss πολυφθόνητος shows that the word was a puzzle here. "Beyond the reach of envy," Böckh after the Schol., who says that images may be taken down, but the hymn cannot be destroyed.—8. ἀγκείται: The best MSS. have ἔγκείται, but ἀγκείται is established by the Schol. and the sense. The song is an ἀνάθημα, O. 13, 36; I. 4 (8), 17.—τὰ μὲν: Schol.: τά τὰ κατορθώματα καὶ τὰ ἐγκώμια τῶν ἐν Ὀλυμπία νεικηκότων. As often, μὲν and δὲ attack different members of the antithesis with chiastic effect, P. 1, 21.—ἄμετέρα: Plural of the chorus.—9. ποιμαίνειν: "Tend,” “cherish,” “make our care.” Comp. also
the use of βουκολείν. The figure is not to be pressed.—10. ἐκ θεοῦ δ(ε): P. modestly acknowledges his dependence on God. Comp. P. 1, 41: ἐκ θεῶν γὰρ μαχαναὶ πᾶσαι βροτεῖαι ἀρεταῖς.—ἀνήρ: O. 1, 66.—ὁμοίως: So von Leutsch, who has explicated it out of the ἱσον καὶ αὐτῷ τῷ τρόπῳ (τῷ αὐτῷ τρ.) and ὁμοίως ὀστερ καὶ σὺ νενίκηκας of the old Scholiasts. “We are fair to sing thy praise, but our success depends on God, as well as thine.” The old MSS. have ὁμῶς ὄν, the interpolated ἱσον! after διαπανός of the Schol. Mommsen reads: πραπίδεσσων· ὁμῶς ὄν ἱσον, κτε.

Ἐπ.—13. ἐπὶ στεφάνῳ: “Over and above,” “topping.” So O. 3, 6: χαίταις . . . ξευκθέντες ἐπὶ στεφάνοι. Mommsen retains ἀμφί of the Ambros.—χρυσεῖα ἑλαιάς: χρη̂souv, metaphorical. O. 8, 1: χρυσοστεφάνων ἅθελων, N. 1, 17: φίλλοις ἑλαιών χρυσεῖοι, P. 10, 40: δάφνα χρυσεῖα. —15. ἀλέγων: “Caring for;” hence “praising,” ὑπνόν (Schol.). —17. ὑμμί: So Bergk and De Jongh after the Scholiasts, the MSS. μή μν. The subject of ἀφίξεσθαι is “We,” “I and the Muses.” Comp. Od. 12, 212: ἐκφύγομεν καὶ ποῦ τῶν ἰπήσεσθαι ὄντος (sc. ἰμᾶς). νῦν, in anticipation of στρατῶν, would be forced (in spite of O. 7, 60); with reference to the return of Agesidamos to his home, unnatural. —18. ἡμᾶς(ε): For the one neg., comp. P. 10, 41: νόσσυ δ’ οὔτε γῆρας. So. Phil. 771: ἐκόντα μήτ’ ἀκοῦτα, Eur. Hec. 373: λέγονσα μηδ’ δρώσα. The neg. μή, as after a verb of swearing (O. 2, 102).—ἀπειράτων καλῶν, κτε.: The Epizephyrian Lokrians well deserved this praise. For their poets— Xenokritos, Erasippos, Theano—see the classical dictionaries. The Δοκρίκα ἅματα reflected the passionate and erotic character of the people. The poems of Nossis, preserved in the Anthologia Palatina, are well worth study. —19. αἰχματάν: Especially noted is their victory over the Krotoniates on the banks of the Sagra. Cf. O. 10 (11), 17.—τὸ γὰρ ἐμφυεῖς . . . Φήδος: The equable dactylo-epitrite rhythm allows this separation of article and substantive (Stein). Cf. O. 7, 13 (?); 12, 5; P. 12, 20.—20. ἀλώτης: This need not refer to ἀκρόσοφον. Perhaps only the lion- part holds. Still comp. I. 3 (4), 65. —21. διαλλάξαντο: “Change” (gnomic aor.). So with Lehrs, v. Wilamowitz-Moellendorff, Schröder (Am. Journ. of Phil. XII. p. 386). The MSS. διαλλάξατε ντο, “May change,” the so-called potential optative without ἂν. However, the examples commonly cited for this opt. in Pindar, N. 3, 20; P. 11, 50, cannot be considered stringent. O. 3, 45, the opt. is imperative. In prose ἂν is necessary, and Hartung writes here: διαλλάξαντ’ ἂν ἤθος, which is forbidden by the digamma.
OLYMPIA XII.

Ergoteles of Himera, an exile from Knosos in Crete, won the δόλιχος, Ol. 77 (472 B.C.). The δόλιχος is variously estimated at seven, twelve, twenty, twenty-four stades, most accepting the last. Crete was famous for its runners (Xen. An. 4, 8, 27: δόλιχον ἐν Κρήτῃ πλεῖους ἐξήκουντα ἔθεον), though the Cretans seldom took part in the Greek national games. After the victories mentioned in this ode (v. 17), Ergoteles won another Olympian (Ol. 78), and two Nemean contests (Paus. 6, 4, 11). The poem itself tells us that he had been driven from Crete by political faction, and as Sicily was the land of promise to the eastern Greeks, and especially those of Dorian stock, we may dispense with a closer investigation. From the Scholiast we learn that he arrived at Himera when a quarrel between Gelo and Hieron was at its height. Himera was hardly more quiet than his old home, but he succeeded in acquiring citizenship and the jealously guarded right of holding real estate.

The twelfth Olympian is a short occasional poem. It has no room for a myth, unless we consider the simile of the home-fighting cock an equivalent (v. 14). The simple thought is the domination of Tyché. At the beck of Tyché ships are piloted on the deep, stormy wars and councils guided on land. Men’s hopes are ships that roll through seas of idle plans, now high, now low. The future no god hath pledged, no man hath seen. The hoped-for pleasure is reversed, and from the battle with a sea of trouble men pass in a moment’s space to joy profound (vv. 1–12).

So Philanor’s son, like some home-fighting cock, would have had only homely fame, and the garland for the swiftness of his feet had shed its leaves unheralded, had no hostile faction bereft him of his Knosian fatherland. Now he hath gained a wreath at Olympia, two at Pytho, two on the Isthmus. Now he magnifies
the city of the Nymphs' hot baths. Now he dwells amid broad acres of his own (vv. 13-19).

The sea plays an important part in this ode, as might be expected for many reasons—the distance that separates Ergoteles from Olympia, the distance that separates his old home and his new. There is something symbolic of the vicissitudes of Fortune in the numerous antitheses. The poem rocks like a ship. The deep, the land—wars, councils—up, down—no pledge from God, no foresight of man—pleasure reversed, pain redeemed.

Himera and Ergoteles are paralleled. The city and the victor mirror each other. The fortune of Himera is the fortune of Ergoteles.

The rhythms are dactylo-epitrite. Böckh calls the mood a mixture of Dorian and Lydian. The parts of the triad are clear-cut. The first deals with the domination of Tyché, the second reinforces the theme of the uncertainty of human plans, the third makes a practical and comforting application of these reflections to the case of Ergoteles.

Στρ. — 1. Ζηνός Ἠλευθερίου: Ζεὺς Ἠλευθέριος was honored in other Greek states, but esp. in Himera, on account of the great victory gained over the Carthaginians, and the new deliverance from the rule of Thrasydaios. See Introd. to O. 2.—2. εὐρυσθενεία: Proleptic. Not used elsewhere in P. of a city.—ἀμφίπτωλεῖ: "Keep thy sentry-round about."—Σωτείρα Τύχα: Tyché, acc. to the Homeric Hymn in Cercer. 420 is a Nereid; acc. to Hesiod (Theog. 380), a daughter of Okeanos. Notice the sea atmosphere. Only acc. to Pindar himself (Paus. 7, 26, 8), T. is one of the Μοῖραι.—3. τίν: "At thy beck." The dat. of interest is by implication the dat. of agency. Comp. P. 1, 73: ἄρχο ἄρμασθέντες.—θοαλ: θοὸς is used of actual speed, ὀκύς of inherent. "θοὴ ναῦς, velox navis, a thing of life; ὀκεῖα ναῦς, celeris navis, an expeditious conveyance." Jebb, on Soph. Αι. 710. Ships refer to war and peace, then follows war (πόλεμοι), then peace (ἀγοραί). So the balance is prettily held.—4. πόλεμοι: Seas of blood, through which Himera had passed.—5. κάγοραὶ ... βουλαφόροι: In public councils it was a formula to commence ἀγαθὴ τύχη (Paley).—αἱ γε μὲν ἄνδρῶν ... ἐλπίδες: Article and substantive are rhythmically near, though syntactically far removed. Cf. O. 11 (10), 19.—μὲν ... δ(ε): O. 11 (10), 8. — 6. πόλλα ἀνω ... τὰ δ(ε): Adverbial, as N. 9, 43. The lying world is ploughed by hopes as waves by ships.—μεταμονία = μετέωρα καὶ αἰρόμενα (Schol.).
waves of falsehood dash high and then fall back.—κυλίνδοντ(α) : Not κυλίνδοντι = κυλίνδουσι.

'Αντ.—7. σύμβολον: "Token," "pledge." The figure is not wholly dropped. We are now voyaging on a merchantman.—9. φραδαί = γνώσεις. The plural in sympathy with τῶν μελλόντων (=περὶ τῶν μ. ). See O. 9, 21.—10. ἐπεσεν : Empiric aorist. The metaphor is from δίκες: δέι γὰρ εὖ πίπτον σίν τί Δίος κύβοι.—11. ἐμπαλίν μὲν τέρψιος : Instead of the mechanical τοῖς μέν. See v. 5. Comp. O. 10 (11), 95: νεότατος τὸ πάλιν, P. 12, 32: ἐμπαλίν γνώμας = παρὰ γνώμαν.—12. ζάλαις : Recurrence to the nautical figure.—βαθύ : Cf. O. 7, 53: κλέος βαθύ, O. 13, 62: βαθύν κλάρον. Familiar is βαθύπλουτος. Still the adj. belongs to the sea sphere, proverbially rich. Cf. O. 2, 32.—πήματος : Gen. of price, "won joy for anguish."—πεθάμευφαι = μετήμευφαι. πεθά, Aeol. and Old Dor. = μετά. Etymological connection is denied.

'Επ.—14. ἐνδομάχας αὐτ ἀλέκτωρ : A breviloquence (=άτ ἐνδομάχου ἀλέκτρος τιμή) hardly noticeable in English. Villemain tells of a translator who agonized over the unpoetical coq, but be it remembered that the Περσικὸς ὄρνης was really more poetical to the Greek than it can be made to us. Aischylus does not shun the comparison (Eum. 861). Cock-fights were popular in Greece. Pindar knew the cocks of Tanagra as well as he knew the poetess of Tanagra; the cock was sacred to Athena (Paus. 6, 26, 2), and Himera stamped her coin with a cock, acc. to some a pun on ἵμέδα (ἡμέρα), acc. to others in honor of Asklepios.—15. ἐκλείς: Proleptic.—κατεφυλλορόης : The τιμά thus becomes a flower. It has been noticed that P. draws few of his figures from the world of plants.—16. στάσις ἀντίἀνεφα : Λέξεις δριμεία according to Eustathios.—Κνωσίας : It has been inferred from this that the Knosians of that time did not take part in the Olympic games. Notice the signatism of the line.—17. στεφανωσάμενος : O. 7, 81.—18. δις ἐκ : Mommsen writes διέκ, as the Scholiasts know nothing of a second Pythian victory; but see Paus. 6, 4, 11.—19. θερμα . . . λούτρα : The glory of Himera, still there and called Termini.—βαστάζεις = ύψοις. The figure is not fully felt, else it would be absurd. It is nothing more than ἐπαφέων, O. 9, 22. Comp. I. 3 (4), 8: χρη δὲ κωμάζοντ' ἀγανάις χαρίτεσσιν βαστάσαι. —παρ' οἰκεῖαις ἀροῦραις : Ον παρά with dat., see O. 1, 20, and comp. further Od. 18, 383: οὖνεκα παρ' παύρωσι καὶ οὐκ ἀγαθῶσιν ὁμιλεῖς. Characteristic is the stress laid on ἐγκτήσις.
OLYMPIA XIII.

The thirteenth Olympian commemorates the victory of Xenophon of Corinth in both stadion and pentathlon, Ol. 79 (464 B.C.). Xenophon's father, before him, had won a foot-race at Olympia, Ol. 69 (504 B.C.); hence τρισολυμπιονίκαν ὀίκων (v. 1). Indeed, the whole house of the Oligaithidai, to which Xenophon belonged, was illustrious almost beyond compare in Greece for their successes at the different games. The wealth of the family is shown by Xenophon's vow to consecrate a hundred ἱερόδουλοι to Aphrodite, which liberality Pindar's ἐργάτης Μοῖσα did not fail to glorify. See fr. IX. 1.

The splendor and wealth of Corinth were proverbial, and as the seventh Olympian glitters with the light of the sun, so the thirteenth reflects the riches of ἄ δώλβια Κόρνθος (v. 4). The first impression of the poem is that of a semi-Oriental bazaar. It seems to be profuse in the admired disorder of its wares. But there is, after all, a certain Greek symmetry. Victor and victor's city mirror each other as elsewhere (O. 12), and the hero of Corinth, Bellerophon, sums up the highest of both. For wealth and success, without wisdom, without courage, are vulgar. The sister spirits of Law, of Justice, of Peace, daughters of Right, are the guardians of Corinth's wealth (v. 7). The achievements of the games abroad are balanced by inventions at home (v. 17). The dithyramb first rose upon the air in Corinth. The bit that rules the horse was first planned in Corinth. The temple's summit first received the adornment of the king of birds in Corinth. Here are three great inventions matching Eunomia, Dika, and Eirena—matching the three Olympian victories of the Oligaithidai. The Muse with the sweet breath and Ares with his embattled hosts of youthful warriors are both at home in Corinth (v. 23).

If Corinth abounds in wealth, in art—if Corinth claims the
honor of invention, her sons prosper, too. Keep, O Zeus, the people unharmed, fill the sails of Xenophon with a favoring breeze. ἀπαν δ’ εὐρώτος ἔργον (v. 17) is true of him. He gained the pentathlon and the stadion in one day, which mortal man never attained before (v. 31). Then comes a long list of the victories of Xenophon and his house, until the poet finds himself in feud with many concerning the number of these honors, and swears that he cannot count the sands of the sea (v. 46). The time has come to put a bound, and so he returns to Corinth and tells the story of Bellerophon (vv. 63–92), forerunner of Xenophon—Bellerophon who mounted the height of heaven on a winged steed, so that it might have been said of him as of Xenophon: ἀντεβόλησεν | τῶν ἀνήρ θυατὸς ὀπως τις πρότερον (v. 31).

The myth concluded, the poet again tries to sum up the achievements of the Oligaithidai in a few words, but the line stretches beyond his sight, μάσσον ἥ ὅς ἰδέμεν (v. 113). Swim out of this sea of glory with nimble feet. In highest fortune, as in trembling suspense (O. 8), there is but one resource, and that is prayer. Zeus, Perfecter, give reverence with enjoyment (v. 115).

So the spirit of control regulates both the end and the beginning of the ode. The dominant thought is ἔπεται δ’ ἐν ἐκάστῳ | μέτρον (v. 47).

The measures are logaoedic.

The distribution of the five triads is not the common one. The first triad is devoted to Corinth, the second to Xenophon, the third and fourth to Bellerophon and his ancestors, the fifth to the Oligaithidai. Mezger calls attention to the fact that the subjects fall strictly within each triad. P. was evidently deep-laden with his commission, which must have come from the whole house, whose praises he distributes as best he may. The later successes, Xenophon’s and his father’s, are put first; the earlier, those of the Oligaithidai generally, are put last.

Στρ. α’.—1. Τρισολυμπιονίκαν: Notice the pomp of the beginning. So also O. 10 (11), 1: τὸν Ὅλυμπον ἰκανόν ἀγάλματε μοι. Comp. O. 2, 1: ἀναξιοφήμιον ὕμνον, another grand opening. The opulent word suits the opulent (ἅλβια) Corinth. Xenophon was victorious twice (v. 30), his father once (v. 35).

—2. ἄρτοις: Cf. P. 3, 70: βασιλεὺς | πραῖς ἄστοις, οὐ φθονεόν ἀγαθοῖς, ξένοις δὲ βασιλεῦστὼς πατήρ. ἂς is more common than πολίτης in P., because ἂς is less technical and has to do
with the natural rather than the political position. The difference is briefly expressed in [Dem.] 59, 107: ἢν οὐτε οἱ πρῶγοιν ἁς την κατελιπτον οὐθ᾽ ὁ δήμος πολίτιν ἑποίθσατο. It would not be safe to make ἀστοῖς "the humbler citizens" here, although it would include them.—3. θεράποντα: A word involving kindly service. See P. 4, 287. — γνώσομαι: Disputed. The Schol. εἰς γνώσιν ἀξιω, "I will make known," for which γνώναι (O. 6, 89) is cited, but in vain. "I will learn to know Corinth," means "I will visit Corinth." So De Jough. This is the language of one who had never seen Corinth and is to make the acquaintance of the city on this happy errand of praise. Of course this is figurative, as is κατέβαν (O. 7, 13).—4. ὅβλιαν: Noted from Homer on, Il. 2, 570: ὄφειόν τε Κόρινθον.—5. πρόνυρον: As one comes from Olympia, Corinth is the entrance of the Isthmus. Bakchyl. says of Corinth: Πέλοπος λιπαρᾶς νόσον θεομάτοι Ûρμα. —Ποτειδανός: Comp. N. 6, 46: Ποσειδανίοι τέμενος (of the Isthmian games). The form Ποτ. is Corinthian (Fennell). See Cauer,2 Νο. 81. —Αγλαόκουρον: Refers only to men, and not to the πολύζεναι νεάνιδες, ἀμφίτολοι | Πειθοῦς ἐν ὄφειῳ Κορίνθῳ of the famous skolion.—6. Εὐνομία ... Δίκα ... Εἰρήνα: The same genealogy is given in Hesiod, Theog. 901: δεύτερον ἤγαγετο (sc. Ζεὺς) λιπαρην ΘεμίστοιΟ, ή τέκεν ὁμας, | Εὐνομίην τε Εἰρήνην τε καὶ Ἐιρῆνην τεθαλύσαν. The seasons are distributed thus: Eunomia is preparation (seedtime); Dika, decision (harvest); Eirena, enjoyment (festival). The Horai preside over everything that needs timing (O. 4, 1); they are the regulators of wealth, and prevent the growth of ὁβρίος, which owes its origin to the wedlock of baseness and prosperity. On the chryselephantine statues of Themis (standing) and the Horai (sitting) at Olympia, see Paus. 5, 17, 1.—κασιγνήτα: Sing., not dual, as is shown by the apposition; see O. 6, 45.—7. ὁμόπτροφος: With v. 1. ὁμόπτροπος, "of like character." This seems to require the MS. ἄσφαλής above. Much tamer than the reading given here.—ταμίαι ἄνδρασι: Slur -αι -αν- into one. Mommsen writes ταμιαί for the fem. (O. 14, 9). —8. χρύσεαι: See O. 11 (10), 13.

'Αντ. α'.—9. ἑδέλοντε: Of a fixed purpose, P. 1, 62; O. 11 (10), 9, and so of a wont.—10. Ὄβριος, Κόρος ματέρα: Full personification to match the other. Theognis reverses the genealogy, v. 153: τίκτει τοι κόρος ὁβρίν ὅταν κακῷ ὅλβος ἐπηται, but that makes little difference, as, according to Greek custom, grandmother and granddaughter often bore the same name. It is a
mere matter of "γραφος—Κόρος—"γραπτος.—12. εὐθεία: "Straightforward." εὐ, with τολμα, not acc. pl., as Mommsen says, with λέγεται. τολμα is semi-personification, and the figure is not unlike that of O. 9, 88, where τολμα is one of the two attendants P. desires to have on his progress. I have hosts of fair things to tell, and I must go straight to my errand. Such is my nature. The poet apologizes for plunging into the thick of his praises.—μοι: Ethic dative.—13. ἁμαχον... ἡθος: Cf. O. 11 (10), 21.—14. ὑμιν δέ: I am the singer, you and yours the recipients of the favors of the Horai.—'Αλάτα: Aletes was a Herakleid king of Corinth.—πολλα μὲν, ... πολλα ζ(ε): Both are adverbial = πολλάκις. Symmetry keeps the second πολλα from going with σοφίσματα (v. 17).—15. ὑπερελθόντων: The gen. absol. without a subject is denied for Homer. In P. the construction is to be watched. Undoubtedly, however, seem to be P. 8, 43: άδη εἰτε μαρναμένων, and P. 4, 232 (= N. 10, 89): ὃς ἄρ' αὐτάσαντος. Here the shift from the dat. to the gen. is easy, easier than making ὑπερελθόντων depend on ἀγλαίαν.—ἰεροῖς ἐν ἀέιλοις: O. 8, 64: εξ ἱερών ἀέθλων.

'Επ. α.—17. ἄρχαία: "From the beginning."—ἀπαν δ' εὑρόντος ἐργον: This has a proverbial ring. "All the work belongs to the inventor" (i.e. the credit for it all). Often quoted. Best commented by an epigram on Thespis: μυρίοι αἰών πολλα προσευρήσει χάτερα· τ ἄμα δ' ἐμα (Schneidewin).—18. ταὶ Διώνυσον... χάριτες: Explained by the Schol. as αἱ ἐφοται αἱ τὸ ἐπαγωγὸν ἤνοσάει. 19. βοηλάτη: Refers to the prize of the victor in the dithyramb. Some think of the symbolical identification of Dionysos with the bull. See Hdt. 1, 23, for the history of the dithyramb, first performed in Corinth by Arion of Methymna during the reign of Periander. The Bacchic joyance is the main thing, and we must not hold P. to a strict account when he attributes the origin of the dithyramb, as he does elsewhere, acc. to the Schol., now to Naxos and now to Thebes.—20. τίς γάρ: P. 4, 70: τίς γὰρ ἄρχα, κτέ.—ἵπτείοις ἐν ἐντεσον ἄτρα: μ. here is "check," and so "bit," as the Schol. explains: τὰ ἵπτεια μέτρα τοῦ χαλινοῦ. The myth turns on the praise of Ἀθηνᾶ Χαλινίτης, who had a temple in Corinth. Paus. 2, 4, 5. The selection of the word points to a more perfect control gained by the Corinthian bit, not the out-and-out invention of it.—21. ναοῖς... διδυμον: The words would seem to mean naturally that two eagles were
placed as ἀκρωτηρίας, or “finials,” on the temples, one on either gable. The pediment was called ἀετός, ἀετώμα, and the Scholiast supposes that the name was due to the eagle here mentioned. Another explanation is that the Corinthians filled the pediments, naked before, with the figure of an eagle, which subsequently gave way to groups of statuary. The name ἀετός for the gable-field is commonly referred to the resemblance of the pediment to an eagle with extended wings. Bekker, Anecd. p. 348, 3: ἀετῶν μιμεῖται σχῆμα ἀποστεικτός τα πτερά. See Aristoph. Av. 1110, and the passages there collected by Blaydes.—22. ἐν σέ: With ἀνθεί, “And there.”—Μοῖον ἀδύντων: We have no right to refer this with Dissen to the older poets and musicians of Corinth exclusively.—23. Ἀρμός: The Corinthian helmet (Hdt. 4, 180), the Corinthian trireme (Thuk. 1, 13), are well known, and the story of Periander, the history of Corinth in the Persian war, may be read in Herodotos.

'Στρ. β'.—24. ὑπατ(ε): With Ὀλυμπίας (Fennell). Comp. Aisch. Ag. 509: ὑπατός τε χρῶμας Ζεὺς.—25. ἀφθόνιος: Active, as neg. compounds of verbs in -τός often are. Cf. ὁ 6, 67; ἱερεύς ἀγνωστόν.—26. ἀφθόνιος γένους = μη νεμεσήσῃς (Schol.). Hdt. 1, 32: τὸ θείον πᾶν ἐστὶ φθονιρόν.—28. εὐθυνε: Natural metaphor for a nautical Corinthian, O. 7, 95.—δαιμόνες: The δαιμός here is the δαιμός γενέθλιος (v. 105). See P. 5, 122: Διός τοι νόος μέγας κυβερνά | δαιμόν ἀνδρῶν φιλῶν.—29. ὅξαί τέ φοί: The dat. is used with δέξασθαι because the giver is interested as well as the receiver. When the giver is a god, he is waiting to be gracious. When he is a man, the acceptance of the present is an honor. See the Pindaric passages P. 4, 23; P. 8, 5; 12, 5; I. 5 (56), 4. Cf. Π. 2, 186: δέξασθο οἱ σκήπτρον.—ἐγκώμιον τεμπόν: Cf. O. 7, 88: τεμπόν Ὀλυμπιονίκεως.—ἀγεί: The processional notion of the κώμος comes out. This τεμπός is also a πολύφιλος ἐπίτατα (P. 5, 4).—30. πενταέθλο: The memorial verses of Simonides run: "Ἰσθμία καὶ Πυθοὶ Διοφδῶν ὁ Φιλόνος ἐνίκα | (1) ἀλμα, (2) ποδῶκεὶ ἤ ἤν, (3) δίσκον, (4) ἄκοντα, (5) πᾶλ ἤν. See a long discussion of the πένταθλον in Fennell’s ed. of the Nemean and Isthmian odes IX.—XX.—31. τῶν: See O. 2, 25. The hyperbaton is easy with the demonstrative relative τῶν = δον.

'Ἀντ. β'.—33. σελίνων: The Isthmian wreaths were at first made of pine, then of parsley (I. 2, 16; N. 4, 88), then pine was ῥο
stored. The parsley of the Isthmian games was dry, of the Ne-
mean green. Parsley had a funereal as well as a hymeneal sig-
nificance.—34. οὐκ ἀντίβει: Lit. “does not go against the grain,”
οὐκ ἐναντιῶται (Schol.).—35. Θεοσάλοι(ο): Homer does not elide
the ο in -οι = οι. Cf. P. 1, 39; N. 9, 55; I. 1, 16.—36. αἰγλα ποδῶν:
Cf. O. 12, 15: τιμᾶ ποδῶν. With αἰγλα comp. P. 3, 73: κώμων τ’
ἀέθλων Πυθίων αἱ γυλα ν στεφάνωι.—ἀνάκειται: Cf. O. 11 (10), 8.
—37. σταδίου: Six hundred Olympic feet.—διαύλοι: The double
stadium, round the turning-post and back. —ἀελιώ ἀμφ’ ἐνί:
“Within the circuit of a single sun.” Here ἀμφι has the pec-
culiar inside use O. 2, 33, “with only one sun about it.”—38.
κραναίις ἐν’ Ἀ.: See O. 7, 82.—ἐργά: “Victories,” “crows of vic-
tory.”—ποιαρκῆις ἀμέρα: The day sympathizes with the victor.
Comp. the Homeric δούλιον ἡμερ.

‘Επ. β’.—40. Ἐλλάτια: Depends on the general notion of gain-
ing. If the exact verb of the previous sentence were to be sup-
plied, we should have ἐπτά. Athena Hellotis was honored in
Corinth by a torch-race.—ἀμφιάλωσι Π. τεθμoίσιν: The Isthmian
games.—41. μακρότεραι, κτε.: “Too long would be the songs that
shall keep up with the victories of,” etc. Similar self-checks are
found P. 4, 247; N. 10, 45; I. 4 (5), 51.—42. Τερψίας: Acc. to the
Scholia, Terpsias was the brother of Ptoiodoros and so uncle of
Thessalos (v. 35), Eritimos was son or grandson of Terpsias. To
judge by Pindar, Ptoiodoros was father of Terpsias and Eritimos.
The Scholia give two names not in P., but it is hardly worth
while to attempt to reconcile the two accounts, or to explain the
divergence.—44. χόρτους ἐν λέοντος: The Nemean games. Cf. N.
6, 47: βοτάνα . . . λέοντος. A dash, rather than a comma, after
λέοντος would give the feeling of the passage: “As for all your
achievements—I am ready to contend with many.” No matter
how many come against me, I can always match them, as your
victories are like the sands of the sea for multitude.—46. ποντιαῖ

Στρ. γ’.—47. ἔπεαι: Used absolutely = ἐπόμενον ἐστιν, “is
meet.” There is a limit to everything. The poet puts a bit in
his own mouth. Comp. v. 20. Enough of the house, now of the
state.—48. νοῦσαι: Sc. τὸ μέτρον. So the Schol.: τοῦτο δὲ αὐτὸ
νουσαὶ τὸ τῆς συμμετρίας εὐκαριῶν τέ ἐστι καὶ ἀριστων. The cen-
tral thought of the poem. Cf. Hes. O. et. D. 694: μέτρα φυλάσσε-
σθαι. καιρὸς δ’ ἐπὶ πάσιν ἄριστος.—49. Φίδιος εν κοινῷ στάλείς: The metaphor is nautical; P. 2, 62; 4, 3; N. 6, 37: ἵδια ναυστολέουτες ἐπικώμια. In the fleet of the common joy, P. is an ἰδιόστολος ναὸς—one that is independent of the rest; he sails his own course of poetry (Kayser). His mission is to celebrate the victor's family, but he is to learn to know Corinth, he is to praise Corinth, he is to forget for a while the ἵδιον in the κοινῷ.—50. μὴτίν τε…πόλεμον τ’: Afterwards distributed into Σίσυφον μὲν…τὰ δὲ ποτ’ ἐν ἄλκᾳ. Comp. Pindar’s praise of Sparta, fr. XI. 62, 1: ἐνθα βουλαὶ γερόντων καὶ νεῶν ἀνδρῶν ἀριστεύοις αἰχμαί.—52. ἀμφὶ Κορίνθῳ: In prose περὶ Κορίνθου.—Σίσυφον: Both Sisyphos (the Archwise) and Medeia (the Deviser) were held in higher esteem in Corinth than in most parts of Greece. Σ. depends not so much on γαρήνων as on the echo of it. See v. 40.—ὡς θεόν: The popular and false etymology of Σίσυφος derived the name from στός = θεός and σύφος = σοφός, hence = θεόσφος.—53. αὐτῷ: ἵψι, not αὐτά, sibi. There is no compound reflexive in Pindar, as there is none in Homer. The middle and the emphatic pronoun show the unnaturalness of the action from the Greek point of view. The story of Medeia is told P. 4, 218 foll.

’Ἀντ. γ’y.—55. τὰ δὲ καὶ: Adverbial, comp. O. 9, 102. Two examples of wisdom are followed by a double line of martial deeds. —ἐν ἄλκᾳ: “In the fight,” closely connected with πρὸ Δαρδάνου τειχῶν.—57. ἐπὶ ἀμφότερα: There was Corinthian blood on both sides. The Trojan side, represented by Glaukos, grandson of Bellerophon (see note on v. 67), happened to be the more satisfactory, and hence P. turns that outward, according to his rule, P. 3, 83.—μαχαῖν τάμειν τέλος: “Decide the issue of battles.”—58. τὸν μὲν…’Ατρέως: The Corinthians were vassals of Agamemnon, Π. 2, 570. Their leaders were not especially distinguished. Euuchenor, the son of Polyidus, the Corinthian seer, chose death in battle rather than by disease, and fell by the hand of Paris, Π. 13, 663.—59. κομίζουντες…ἐργοντες: Conative.—60. Γλαύκον: Glaukos appears often enough in the ranks of the Trojans—a brave, but flighty fellow, Π. 6, 119 foll. (where he makes himself immortal by exchanging armor with Diomed, v. 236: χρύσεα χαλκεῖαν, ἐκάτομβοι’ ἐννεαβοῖαν); 7, 13; 12, 102 (summoned by Sarpedon to help him), 309; 14, 426; 16, 492; 17, 140. —61. Πειράνας: Peirene, a famous fountain in Akrokoreithos.—σφετέρου: See P. 4, 83. —πατρός: “Ancestor.”—62. βαθύν: “Rich.” Comp. βαθύπλουτος.
'Ep. γ'.—64. Πάγασον: Homer says nothing of the Pegasos myth. P. follows local legends, which he seems everywhere to have studied carefully. Comp. N. 7, 105, Δίος Κόρυφος, with the commentators.—65. πρίν γε: "Until," which the conjunction πρίν always means with the indic. O. 9, 61. —χρυσάμπυκα: Of the whole headstall.—66. ἐξ ὀνείρου δ' αὐτικα ἤν ὑπαρ: "Out of a dream there was forthwith reality," the sober certainty of seeing fact.—67. Αιολίδα: The genealogy is Αιολος—Σisyphos—Glaukos—Bellerophon—Hippolochos—Glaukos. P. drops, or seems to drop, Hippolochos. See II. 6, 144.—68. φιλτρον: So v. 85: φάρμακον. Transl. "charm."—69. Δαμαίω ... πατρί: "Tamer-father," Poseidon, of whom Glaukos is the double.—νν: Anticipates ταῦτον (rare in Pindar). See N. 5, 38.—ἀγανέτα: Black bulls are generally sacrificed to Poseidon, and the Scholiast is puzzled into explaining ἀγανέτα as εὐθαλή καὶ μέγαν, but in P. 4, 205 red bulls are sacrificed to the same god, and P. was doubtless following local usage.

Στρ. δ'.—71. κνώσοντι: Of sleep at once sweet and deep. The word is used of Penelope's slumber (Od. 4, 809), when she sees the vision of Athena, disguised as her sister, who addresses her: Εὔδεις, Πηνελόπεια . . . ; just as Athena addresses Bellerophon. —72. ἀνά δ' ἐπάλτ(ο) = ἀνέπαλτο: Sudden change of subject.—ὤθῳ ποδὶ: Dat. of manner, though we tr. "to his feet, erect."—75. Κοιρανίδα: Polyidos the seer; see note on v. 58.—76. ἀπὸ κεῖνου χρήσιος: "At his bidding," viz. that of Polyidos.

'Αντ. δ'.—80. κελήσατο: Sc. Πολύδος. —81: Repraesentatio (mood of the original speech), common in repeating laws, oracles, and the like.—81. καρταίπος(α): A Delphic word for bull (Schol.). Oracles had a vocabulary of their own, which was wide open to parody.—Γαίακχω: Comp. O. 1, 25: μεγασθενής γαίαιος Ποσειδάν. —83. κούφαν: Predicative, "as a light (little) thing" = ὡς κούφον τι. —κτίσιν: Here = ἔργον, just as κτίσαι is often = ποιήσαι.—84. καὶ ὁ καρτέρος: Even the strong Bellerophon had failed, and now was glad to use the mild remedy.—85. φάρμακον πραύ: A variation of φιλτρον, v. 68.—γένυ: Dissyllabic.

'Επ. δ'.—86. ἐνόπλια . . . ἐπαίζειν: "He played the weapon-play." So N. 3, 44: ἄνερ μεγάλα ἔργα.—87. Ἀμαζονίδων: Comp. O. 8, 47: Ἀμαζώνας εὐίππους, where they are represented as favor-
ites of Apollo.—88. αἰθέρος ψυχρᾶς: On the gender comp. O. 1, 7: εἴημας δὲ αἰθέρος. "Chill," on account of the height.—κόλπον: "Bosom of the ether," with as much right as the "deep bosom of the ocean." Shakespeare's "bosom of the air," R. and J. ii. 2 (Cookesley).—εἴημον: So with Hermann for εἴημον.—90. Χίμαιραν: In Homer (Il. 6, 179 foll.) the order is different. The king of Lykia bids him slay the Chimaira first (ἡ δ' ἄρ' ἔν τοίνυς γένος οὐδ' ἀνθρώπων ἡ πρόσθε λέων, ὀπιθεν δὲ δράκων, μέσην δὲ χίμαιρα), then he attacked the Solymoi, and finally slew (κατέπεφνεν) the Amazons. Purposeful variation.—πῦρ πνεουσαν: Il. 6, 182: δεινόν ἀ ποσυνειον σα πυρὸς μένος αἰθομένου. —Σολύμους: Not an anticiimax. The name of this mountain-folk of Lykia was enough, according to Homer, Il. 6, 185: καρτίστην δή τήν γε μάχην φάτο δύμεναι ἀνθρών. —91. διασαύσομαι: σωπ— for σωπ. (Aeolic).—Φοι: Dependent on the verbal element in μόρων. —μόρον: He fell from his winged steed when attempting to fly to heaven, and was crippled. Homer says of him simply, Il. 6, 201: ἦ τοι ὁ κατ πεδίων τὸ Ἀλήνων ὄν ἄλατο | ὧν θημὼν κατέδωκ, πάτον ἄνθρωπων ἀλειειν. —92. Δέκονται: Not historical present, "are his shelter."

Στρ. ε'.—93. εἰὲ δ' εὔθυν ἀκόντων, κτέ.: The poet checks himself again. He has darts enough (cf. O. 2, 91: πολλά μοι ὑπ' ἄγκων βελην), but he has a definite aim (O. 2, 98: ἐπεξε νῦν σκοτᾶ τόξων), and would not speed too many darts beside the mark (P. 1, 44: ἄγωνος ἐξω). The figures grow out of τοξών . . . στρατών. —95. τὰ πολλὰ β.: "These many," "all these."—καρτύνεν χερῶν: "To speed with all the vigor of my two hands." Notice the dual noun χερῶν, so rare in P. See O. 6, 45. But such duals crop out even in post-classic Greek, where the dual is practically dead.—96. γάρ: Accounts for τὰ πολλὰ βέλεα. P. was evidently embarrassed by the instructions he had received, and took care to distribute the masses by taking up the victor in the first part and the victor's φρατρία, the Oligaithidai, in the third.—97. ἔβαν: O. 9, 89: ἄλθον | τιμάροις, N. 4, 74: κάρυξ ἐτούσις ἔβαν. —98. Τιθμοῖ: The poet is often spoken of as being present at the scene of the victory, so that it is unnecessary to supply τὰ from what follows. N. 9, 43: P. 1, 79. So Mezger, with whom I read παύρῳ γ' ἐτει. —ἀθρο(α): He cannot go into details.—99. ἐξορκος: "Under oath." ἤ is a peculiar word (ἐξορκος ἰδίως, says the old Schol.), but that is no reason for changing it into ἐξορκος ("six-times sworn") with Christ ap. Mezger. —ιπέσεται: "Will add confirmation."—
éξηκοντάκι: With ἀδύγλωσσος, which involves speaking, “with its sixty-fold sweet messages.” They had overcome sixty times, thirty times in each of the two places, unless εξ. is merely a round number.—100. ἀδύγλωσσος: Notice the short ν before γλ.

'Αντ. ε'.—102. ἡδη πάροιθε: The only Olympian victories scored were those mentioned in the beginning.—103. τότε(ε): When the time comes.—105. δαίμων γενέθλιος: See v. 28.—ἐρποι: We should say “have free course.” On the opt. see O. 1, 115.—106. Ἐνυαλίω: Supposed to refer to a family cult. A mere guess.—107. ἄνασσον: Looks very much like ἀνάσσων, a gloss to ἀνάξιος. Bergk reads Ἀρκάσι (βάσσαι). Still we may comp. Homer’s ἄναδειδρομεν πέτρη. This king-altar might look as if it were leaping into the air, on account of its commanding position on Mt. Lykaion, from which almost all the Peloponnesos was visible. See Paus. 8, 38, 5.—108. Ανκαίον: Sc. Διός.

'Επ. ε'.—109. Πέλλαναι: In Achaia, O. 7, 86.—Σικυών: N. 9, 1. —Μέγαρ(α): O. 7, 86. —Δακιδαῖον... ἀλσος: Aigina, O. 7, 86.—110. Ἐλευσίς: O. 9, 106. —ὑπαρα Μαραθῶν: O. 9, 95.—111. ταῖς θ' ὑπ' Αἴτνας: At Aitna and Syracuse.—112. Εὔβοια: The names of the games at the different localities are given as follows: At Argos, Heraia or Hekatombaia; at Thebes, Herakleia and Iolaia; at Pellene, Dia, Hermaia, Theoxenia; at Sikyon, Pythia; at Megara, Diokleia, Pythia, Nemea, and Alkathoioia; in Aigina, Aikieia, Heraia, Delphinia, or Hydrophoria: at Eleusis, Eleusinia, Demetria; at Marathon, Herakleia; at Aitna, Nemea; at Syracuse, Isthmia, as at Corinth; in Euboea, Geraistia (in honor of Poseidon), Amyanthia (in honor of Artemis), Basileia.—113. μάσσον' ἡ ὡς ἒδεμεν: First appearance of this construction. “Stretching beyond the reach of sight.”—114. ἄνα = ἄλλον ἀγέ: “Up!” The poet addresses himself. —ἐκνεύσαι: Imperative infin. “Swim out” of this sea of victories, which is to P. a sea of troubles, even if they are sweet troubles (O. 1, 19).—115. Ζεῦ τέλη(ε): Comp. P. 1, 67: Ζεῦ τέλει'. The special cult is supposed to have been brought from Corinth to her daughter, Syracuse, and thence to Aitna.—αιδὼ δίδοι: Moderation is needed in this flood of prosperity. The poem closes with a wish for singer and for victor, as does O. 1. The poet wishes for himself a happy discharge of his perplexing task (ἐκνεύσαι), for the victor the enjoyment of the fruits of his victory, which can only be assured by αἰδὼς.
OLYMPIA XIV.

Orchomenos, in Boeotia, was a very ancient city, the home of the famous Minyai (v. 4), where the Charites were worshipped from the earliest times. The poem, as we have it, contains scarcely more than an invocation and exaltation of the Charites, and an announcement of the Olympian victory of the boy Asopichos, who won the single-dash foot-race, Ol. 76 (476 B.C.). This victory Echo is bidden report to the father of Asopichos, who is now in the abode of Persephone. While the poem closes well, the massive structure of the strophe gives the piece the effect of a torso.

The song is supposed to have been sung in a procession (κοῦφα βιβώντα, v. 17) to the temple of the Charites for the dedication of the wreath.

The metres are logaoedic. The mood is said by the poet himself to be Lydian (v. 17). The soft Lydian measure was especially suited to boys' voices (πριπει τῇ τῶν παιδῶν ἥλικια, Aristot. Pol., end, p. 1342 b 32), and was in favorite use for prayers and plaints, and consequently well adapted to the close of the poem, in which the dead father of the victor is mentioned.

Poets have admired the ode greatly—while editors have complained of its difficulties.

Στρ. α’.—1. Καφιςίων: On this Kephisos, see Strabo 405, 407. It was a common river-name, and is found in Attika, Salamis, Sikyon, Skyros, Argolis.—λαχώισαι αἴτε: Bergk writes ταίτε for αἴτε of the MSS., which Mommsen defends, -ai in λαχώισαι being shortened, as often in dactylic poetry. The Pindaric passages cited by Mommsen (P. 5, 72, and 8, 96) have been emended, the latter with good warrant. Böckh reads λαχώισαι. On the lot (λάχοι), comp. O. 7, 58.—καλλίτωλον: On account of the pasturage. Comp. the praise of the Attic Kephisos in Sophokles,
NOTES.

O. C. 668: εὐίππον, ἕνε, κτέ., and. 677: εὐίππον, εὐπώλον. — 3. ἀπαράς: λ. is used of Thebes, P. 2, 3. Elsewhere of Athens, N. 4, 17; I. 2, 20; and in the famous fragment IV. 4: οὐ ταί λαταραί και ἵστεφανοι καὶ ἄοιδμοι, ἔλλαδος ἔρεισμα, κλεινά Ἀθάνας, δαιμόνιον πτολεῖθρον. — 4. Ὀρχομενό: Mommsen has Ἐρχομενό, the local form, after Cavedoni. The change is advocated by van Herwerden also.—Μιννάν: Minyas was the son of Poseidon and Kallirrhoe. His descendants, the Minyans, were the Vikings of Greek legend. — 5. τά τε τερπνά καί | τά γλυκέ(α): τε . . . καί is usually employed to couple opposites or complements, as Mommsen notes. If τό τερπνόν is the transient diversion (Schmidt, Synonymy.), and τό γλυκύ the immanent sweetness, there would be enough difference to justify the combination.—6. ἀντεια: So Kayser for γινεται.—βροτοῖς: “For,” only incidentally “by.” The Schol. correctly γινεται καί συμβαίνει.—7. σοφός: “Skilled in song.” See O. 1, 9. 116.—ἀγλαύς: Of victory, which is often represented as sheen (comp. O. 13, 5: ἀγλαώκουρον, 14: ἀγλαίαν), and Aglaf is one of the Graces.—8. ἀγνάν: So Kayser, to save the metre; the MSS. σεμνάν: cf. fr. VI. 1: σεμνάν Χαρίτων μελημα τερπνόν, and Eur. Hel. 134: σεμναί Χάριτες. For ἀγνάν, see Sappho, fr. 65 (Bggk.): ἀγιναι Χάριτες, and Alkaios, fr. 62 (Bggk.). —Χαρίτων ἄτερ: See P. 2, 42.—9. οὔδε . . . κοιρανέοις χ.: οὔδε κοιρανέοις οὐτε χορούς οὔτε δαίας. The first neg. omitted. See O. 11 (10), 17. κ. = διακοσμοῦσι (Schol.), “consent to be the lords” (κοσμητορες). — ταμίαι: Mommsen inclines to τάμιαι, a theoretical fem. form. Cf. O. 13, 7: Δίκα καὶ ὄμοτρόφος Εἰρήνα τα μίαι πλοῦτον, and Eur. Med. 1415: πολλῶν τα μίας Ζεὺς ἐν Ὀλύμπῳ. Even in prose, Isok. 11, 13: τῶν ὁμορὰν καὶ τῶν αἰχμίων θεὺς τα μίας ἐστίν.—10. θέμειαι . . . θρόνους: Leop. Schmidt suspects the statement of the Schol. that the thrones of the Muses were placed at the right hand of Apollo in Delphi.—12. ἄεναον . . . τιμάν: ἄ. is more poetic as a proleptic adj. than as an adverb. Καφίσια ὕδατα calls up the image of ὕδατα ἄναξοντα. The honor of Zeus is “as a river.”

Στρ. β.—13. πότνι' Ἀγλαία: Aglaia was especially the mistress of victory (see v. 7), as Thaleia presided especially over feasts (κύμοι). The three Graces were first fixed by Hesiod, Theog. 909: Α γ λ α ἣν τε καὶ Ε ὑ φροσύνη Θαλέας 'ἔρεισμαν.—14. πιθηκομολπτε . . . ἐρασίμοιλπτε: As one might shift from φιλεῖν to ἔραν, the weaker to the stronger. Toyin with synonyms was not impossible for P.—θεῶν κρατίστου: Zeus was the father, Eury-
nome, an Okeanid, the mother, acc. to Hesiod (Theog. 907).—
15. ἐπακοοίτε νῦν: So Bergk and Mommsen (for ἐπηκοέω, not an attractive formation. Other conjectures are: ἐπάκου ταύτα, Herm., Dissen, but we must have imperative or optative; ἐπάκους γενέω, Herm., Böckh, Schneidewin. — 17. κόψα βιβώντα: So Hom. II. 13, 158: κόψα ποιεῖ προβιβας.— Ἀσώπιχον: Diminutive from Ἀσσωπός. — Δυό... ἔν τρόπῳ: Mommsen recognizes a kind of ἐν δία διον, to which figure P., indeed, comes nearer than does any other Greek poet, but τρόπος is “the tune,” and μελέταις is the verse. “With Lydian tune and meditated lays.” ἐν, of the flute, O. 5, 19; 7, 12; N. 3, 79; of the cithern, P. 2, 69; I. 4 (5), 27.—18. ἐμολον: See O. 7, 13: κατέβαν.—19. Μινύεια: Aeolic accentuation, as in Κόκυεια, O. 10 (11), 17. Orchomenos is so called to distinguish it from the Arkadian city of the same name.—20. σεῦ Φέκατι: Thaleia, not because she is κορυφαία generally, but because this is the κώμος, of which she has special charge.—21. ἐλθεῖ, ἠρωὶ: Ahrens writes ἐλυθ', metri causa. With the passage comp. O. 8, 81, where Ἀγγελία, a daughter of Hermes, is supposed to discharge the same office. Echo belongs to the Orchomenian sphere, by reason of her passion for Narkissos, son of Kephisos. — 22. Κλεόδαμον: Father of Asopichos.—δφρ' ἰδοῖς(α): F lost.—νίον... δτι: Prolepsis for δτι... νίος. Comp. P. 9, 121.—23. κόπταυς παρ' ἐυδόκουις: So Bergk for εὐδόκοιο. On παρά, see O. 1, 20.—24. ἐστε-φάνωσε: The middle (O. 7, 15), though natural, is not necessary. χαῖταν represents ἐ αὐτον. So P. 10, 40: κόμας ἀναδήμαντες.—πτεροίστι: Cf. P. 9, 135: πολλὰ δὲ πρόσθεν πτερὰ δέξατο Νικα. Wreaths are wings, because they bear the champion afoft, ἐπαιε-ροντι (O. 9, 22).
PYTHIA I.

The victory commemorated in this poem was gained Pyth. 29, i.e. Ol. 76, 3 (474 B.C.). Hieron had himself proclaimed as a citizen of Aitna in order to please the city founded by him, Ol. 76, 1 (476 B.C.), to take the place of Katana. In the same year he had gained a victory over the Etruscans off Cumae, thus crowning the glory of the battle of Himera. The great eruption of Aitna, which began Ol. 75, 2 (479 B.C.), and continued several years, figures largely in this poem, which has been much admired and often imitated, notably by Gray in his "Progress of Poesy."

Pindar’s poems are constellations. There are figures as in the heavens, a belt, a plough, a chair, a serpent, a flight of doves, but around them clusters much else. The Phorminx is the name of the constellation called the first Pythian. In the first part of the poem the lyre is the organ of harmony, in the second the organ of praise. In the first part everything is plain. Apollo and the Muses are to the Greek the authors of all harmony, artistic, political, social, spiritual. The lyre, as the instrument of Apollo, is the symbol of the reign of harmony over the wide domain of Zeus. Everything that owes allegiance to Zeus obeys his son Apollo, obeys the quivering of the lyre’s strings. So the footstep of the dancer, the voice of the singer. Even the thunderbolt, the weapon of Zeus, is quenched, the bird of Zeus slumbers, the wild son of Zeus, violent Ares, sleeps a deep sleep. This is the art of the son of Leto and the deep-bosomed Muses (vv. 1-12).

All those that Zeus hath claimed as his own are ruled by harmony. Not so those that he loves not. When they hear the sound of the Pierides, they strive to flee along the solid earth and the restless main. So he who now lies in dread Tartaros, enemy of the gods, Typhon, reared in the famed Kilikian cave. His hairy breasts are pinched by the high sea-shores of Kyane
and Sicily, and Aitna’s heaven-mounting column pinions him—

Aitna, nurse of keen snow, from whose inmost recesses belch
purest streams of unapproachable fire, rivers that roll sparkling
smoke by day, while purple flame by night bears in its whirl
masses of stone down to the surface of the deep, plashing. These
jets of fire are upflung by yon monster. Terrible are they—a
marvel to behold, a marvel even to hear from those that have be-
held. Such a creature is that which lies bound by peak and
plain, while his back is goaded by his craggy couch (vv. 13–28).

May we not be of those thou lovest not, may we find favor in
thy sight, O Zeus, lord of Aitna’s mount—the forehead of this
fruitful land, whose namesake neighbor city the famed founder
glorified when the herald proclaimed her in the Pythian course
by reason of Hieron’s noble victory with the chariot. As men
who go on shipboard count as the first blessing a favoring wind,
an omen of a happy return, so we count from this concurrence
that the city will henceforth be renowned for wreaths of victory
and chariots, her name be named mid banquet-songs. Lykian
and Delian lord, thou that loveth the Kastalian fount of Parnasos,
make this purpose good, make the land a land of men (vv. 29–
40).

So far Apollo and the Muses dominate—dominate as the in-
terpreters of Zeus. Now Zeus himself comes forward. Apollo
is mentioned no more, but the prayer to him, v. 40, is matched
by a prayer to the Muse in v. 58.

Zeus, Apollo, the Muses, have now led us up to the praise of
Hieron. The achievements of mortals are all due to the gods.
Men are bards; are valiant and eloquent through them (v. 41);
and so, through them, Hieron has the virtues of his high posi-
tion, and all the so-called counsels addressed to him are merely
indications of what he is, or thinks he is, or tries to be. In
praising his hero Pindar picks out first the quality that had re-
cently distinguished him, and this success was won θεόν παλάμαις
(v. 48). The future lacks nothing but forgetfulness of toils and
pains. Greater prosperity, greater wealth, it cannot give. It can
only administer (οὔτω, v. 46). When the forgetfulness of the bitter
past comes, then the memory of all the glorious achievements of
war, with all its proud wealth, will return. May our hero, like
Philoktetes of old (v. 50), have a god to be his friend and bene-
factor. But the song is not for Hieron alone. His son, Deino-
menes (v. 58), shares the joy in the victory of his sire; his son is

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king of the city Aitna, which Hieron built for him, founding it with god-sent freedom in the laws of Doric stock, after the principles of Doric harmony (v. 65). May this harmony between people and princes abide, and may father pass to son the keynote of concordant peace (v. 79)—peace within and peace from barbaric foes without. Zeus keep the Phoenician and the Tyrrhenian battle-shouts at home, now that they have seen the fell destruction of their ships, the punishment of their insolence, before Kymé—that weight that rests upon Typhon’s breast. For what Salamis to Athens, what Plataia to Sparta, that to the sons of Deinomenes is the day of Himera (v. 80).

But brevity is best. Twist the strands tight. Less, then, will be the blame, for surfeit dulleth the edge of expectation. Others’ blessings and advantages are a hateful hearing; yet envy is better than pity. Hold, Hieron, to thy high career. Still guide the people with a just helm. Still be thy word forged on the anvil of truth. No sparkle of dross that flieth past is without its weight, coming from thee. Steward of many things thou art. Faithful witnesses there are many for right and wrong. Firm abide in generous temper. Wax not weary in expenditure. Let thy sail belly to the wind. Let no juggling gains lure thee. After mortals liveth fame alone as it revealeth the lives of the departed to speakers and to singers. Kroisos’ generous kindliness perisheth not. The cruel soul of Phalaris—brazen-bull-burner—iswhelmed by hating bruit; no harps beneath the roof-tree receive him to soft fellowship with warbling boys. Good fortune is first; then good fame. Whoso hath chanced on both and made both his own hath received the highest crown (vv. 81–100).

The mood is Dorian, the rhythms dactylo-epitrite.

Of the five triads, the first two deal with harmony; the third and the fourth have to do with Hieron’s work as a founder, his work as a warrior, with the sweet music of a concordant state, the sweet silence from the barbaric cry, have to do with Aitna and Himera. The last triad avoids the weariness of praise by disguising it under sage counsel, with the intimation that Hieron has not only been prosperous, but has gained the fair voices of the world.

Στρ. α’.—1. Χρυσάφια φόρμιγξ: Cf. Hes. Scut. Hercl. 202: ἰμερόν κιθαρίζε Δίως καὶ Λητοῦς νιῶς | χρυσείη φόρμιγγι, Ν. 5, 24:
PYTHIA I.

243

" Απόλλων ἐπτάγλωσσον χρυσέος πλάκτρων διώκων.

—ιπποκάρμων: Cf. O. 6, 30; παιδή Φιόπλοκος. Our violet is the

τον μέλαν of the Greeks, and "black" is the nearest translation of

ια. — 2. σύνδικοι...κτέανον: "Joint possession." — βάσις: The
dancer's foot listens and obeys the throb of the cithern.—3.

αοιδοί: The singers of the chorus.—4. προομίσιων: "Preludes.”

—ἀμβολάς τευχεῖς = ἀναβολάς ποιή, ἀναβάλλῃ. Cf. Od. 1, 155: ἦ

τοι ὁ φορμίζων ἀνε βάλε εἰς το καλόν αἰείδεν.—ελελιζομένα: "Quiver-

ing." O. 9, 14: φόρμιγγ’ εἰλελιζον. — 5. αἰχματάν κεραυνάν: ai.

better as a subst. than as an adjective. κ. is personified, "spear-

wielder Thunderbolt.”—6. ἀνάνυν πυρός: So ἀνθεμα χρυσοῦ (O. 2,

79).—ἀνά σκάπτω Δίως: The eagle on the sceptre of Zeus is a

familiar figure. Comp. So. fr. 766: ὁ σκηπτοβάμων αἰετὸς κύων

Δίως.—ἀκείναν: Of the inherent quality. See note on O. 12, 3.

Contrasting epithet to heighten χαλάζαι.


ἀγκύλῳ κρατί: Od. 19, 558: αἰετὸς ἀγκύλοπειέν. —κνώσσων: This

is a deep sleep with fair visions. See O. 13, 71.—9. ἤγρον νῦτον:

The feathers rise and fall like waves on the back of the sleeping

bird in response to his breathing.—10. ρυπαίσι: ὅ. often of

winds and waves. So P. 4, 195: κυμάτων ὑπ' αἰὲμων τε.—κατα-

σχόμενοι = κατεχόμενοι. There is no aor. feeling. Cf. Od. 11,


238 D, 244 E.—βιατὰς "Ἀρης: To match αἰχματάν κεραυνάν above.

—11. ἱαίνει: With θυμόν, O. 7, 43. "Lets his heart (himself)

dissolve in deep repose.”—12. κῆλα: Comp. O. 1, 112; 2, 91; 9,

5—12; I. 4 (5), 46 for the same metaphor.—ἀμφί: With the pecul-

iar poetic use, rather adverbal than prepositional. "With the

environment of art,” "by virtue of.” So P. 8, 34: ἐμᾶ ἀμφί

μαχαίρα.—βαθυκολπῶν: Like βαθύζων, of stately and modest

beauty. The deep girdle and the deep folds might be due to

amplitude or to dignity, or both. βαθύκολπος of Mother Earth,

P. 9, 101.

"Επ. α’.—13. πεφιληκε: Emotional perfect = pres., though on

the theory that φιλος means "own,” π. = “hath made his own.”

—ἀνυγοντα: On the concord, see O. 2, 92; O. 10 (11), 93. The

neuter ὅσσα conjures up strange shapes.—βοάν: Of music. O. 3,

8; P. 10, 39; N. 5, 38.—14. γᾶ: ἄμαιμακετον with πώτον throws

up as a complementary color στερεῶν, “solid,” with γᾶν. For
NOTES.

ἀμαμάκετον, “furious,” “restless,” see Il. 6, 179, where it is used of the Chimaira. The sea is the favorite haunt of monsters.—κατ(ά): On κ. with the second member, see O. 9, 94.—15. αἰνά Ταρτάρως: So ἵσθμος is fem. in P. O. 8, 48; N. 5, 37; I. 1, 32.—16. Τυφώς: See Il. 2, 782, where his bed is said to be εἶν Ἀρίμων, which is in Kilikia. Cf. Aisch. P. V. 351: τὸν γηγενῆ τε Κ. κ. κ. ἀκίότορα ἐκ ἄτω γκάρανον ἃν τυφώνα. In this passage, too long to quote entire, Prometheus prophesies the eruption in language that seems to be a reflex of Pindar’s description.—17. Κιλίκιον . . . ἀντρον: P. 8, 16: Τυφώς Κ. —πολυώνυμον = πολυθρύλητον.—18. ὑπὲρ Κύμας: Behind and above—not immediately over. The whole region is volcanic. Ischia, the ancient Pithecussa, where Hieron established a colony, was rudely shaken by an earthquake in 1880, almost destroyed in 1883.—19. κίον . . . οὐρανία: Aisch. P. V. 349: κ. ον’ οὐρανόν τε καὶ χθονός | ὄμοι έρείδων.—20. πάντετε . . . τιθήνα: τ. is adjective enough to take an adverb.—τιθήνα: Kithairon is χιονότρόφος, Eur. Phoen. 803.

Στρ. β.—21. ἐρεύνοντας μὲν . . . ποταμοὶ δ(ε): Aisch. P. V. 367: ἔκραγήσοντας ποτε | ποταμοὶ πυρός.—ἀγνόται: The commentators see in this epithet Pythagorean reverence of fire. The reverence of fire is Indo-European. For μὲν . . . δε, see O. 11 (10), 8.—22. παγαί . . . ποταμοὶ . . . κρονοὺς: All carefully used. παγαί, “well up,” ποταμοί, “roll,” κρονοί are “shot up” in jets.—ἀμέρασιν . . . ἐν δρόναισιν: Cf. O. 1, 2: νυκτὶ . . . ἐν ἀμέρα.—24. βαθείαν: Measured from the top of the mountain. “Far below.” —σύν πατάγψ: Effective position.—25. Ἀφαίστως: This personification was not so vivid to the Greek as it is to us. See note on P. 3, 39.—26. τέρας . . . θαυμάσιον προσιδέσθαι: For the inf., comp. I. 3 (4), 68: ἐναντός μὲν ἰδέσθαι. θαύμα ἰδέσθαι is a common Homeric phrase.—θαύμα δὲ καὶ παρεόντων ἀκούσαι: καὶ is naturally “even,” and goes with ἀκούσαι. “It is a marvel of marvels to see, a marvel even to hear.” This makes προσιδέσθαι refer to the φλόξ, the ἀκούσαι to the σύν πατάγψ. So Schneidewin. παρεόντων (for which we have the variant παριόντων) is genitive absolute without a subject, “when men are present.” P. uses the construction somewhat charily (see note on O. 13, 15), and Cobet’s παρ’ ἰδόντων, “to hear of from those who have seen,” would be seductive in prose. P. does not happen to use παρ’ thus.

'Αντ. β.—27. οἶον: Exclamatory, O. 1, 16.—28. στρῳνά: The
bed of the monster is αἰνα Τάρταρος, v. 15.—29. εἰ, Ζεῦ, τίνει εἰ: Asyndeton is common and natural in prayers (see O. 1, 115), and so is the suppression of the dative (ημίν).—30. μετωπον: The mountain rises from the plain as the forehead from the face. The transfer of the designations of parts of the body to objects in nature is so common as not to need illustration. Whatever original personifying power this transfer may have had seems to have faded out in Greek poetry (Hense, Adolf Gerber).—τοῦ . . . ἐπωνύμιαν: Cf. O. 10 (11), 86: εἶ ὕπνυ μίαν χάραν | νίκας ἄγερώχου. —32. Πυθιάδος δ' εν δρόμῳ: Disseen compares O. 1, 94: τάν Ὄλυμπιάδων εν δρόμοις, but there τάν Ὄ. depends on κλέος.—ἀνέπτε: “Proclaimed.”—ὑπέρ: “By reason of.”—καλλινίκου | ἀρμασί: P. 11, 46: εν ἀρμασι καλλινικοί.

'Επ. β.—33. ναυσιφορήτοις: “Seafaring.” P. refers to a belief in the craft. In this case a good beginning makes a good ending.—34. εἰς πλόον . . . οὐρον: Connected by the rhythm.—εἰοκότα: “Likelihoods” for “likelihood” Cf. O. 1, 52: ἀπορρα, P. 2, 81: ἄδυνατα, P. 4, 247: μακρά.—35. τυχεῖν: In Thukyd. also the regular construction of εἰκός is the aor. inf., never the fut. 1, 81, 6: εἰκός Ἀθηναίους . . . μήτε . . . δουλεύσαι μήτε καταπλαγήναι. So 1, 121, 2; 2, 11, 8; 3, 10, 6, al.—ο δε λόγος: “This (faithful) saying.” —36. ταυταίς επί ξυντυχίαις: “With this good fortune to rest on.” —δόξαν: “Belief.”—37. λοιπόν: So λοιπὸν αἰεί, P. 4, 256.—νῦν = πόλιν.—38. σὺν εὐφώνοις θ.: “Mid tuneful revels.”—39. Δύκιε: So Hor. Od. 3, 4, 61: Delius et Patareus Apollo, Pataras being in Lykia. In solemn invocations the gods are appealed to by names which remind them of their favorite abodes.—Δάλοι' ἀνάσσουν: The participle here and in φιλέων is almost substantive. For the elision of Δάλοι, see O. 13, 35.—40. ἐθελήσαις: “Deign.” P. uses βούλομαι but once (fr. VIII. 1). Attic distinctions do not always apply to the earlier period, but be it noted that ἐθέλω or θέλω is the higher word; hence regularly θεοῦ θέλοντος.—ταύτα: The implied wishes and hopes.—νόφ: Local dative, the range of which is narrower even in poetry than is commonly supposed.—εὐανδρὸν: τιθέμεν must be understood with this as well as with νόφ. A slight zeugma, τ. being there “put,” or “take,” and here “make.” Herm. reads εὐανδροῦν.

P. 1, 12; N. 7, 23. P. is thinking of his class in σοφοί, the βιαράι and περίγλωσσοι being put in another by the force of τε.—περίγλωσσοι: Supposed to refer to the rhetorical school of Kora- 

rax, who began his career under Hieron. See O. 2, 96.—έφυν: Gnomic aorist. P. identifies φύσει with θεός. See O. 9, 107, 111. 

—44. μή ... βαλείν: ἐκπομαι takes μή as involving wish; βαλείν may be fut. (cf. P. 10, 55) or aor. (N. 4, 92). The negative favors the aor. (μή βάλομι). P. 4, 243 the neg. οὐκέτι indicates the reading πράξεσθαι.—χαλκοπάρρον: N. 7, 71: ἀπομνύω μὴ τέρμα προβάς ἀκονθ' δἰτε χαλκοπάρρον ὀρεισθ' θοίνω γλώσσαι. The tongue, which P. handles boldly, is the missile here also. Being a javelin, it is forged, v. 86. See O. 6, 82.— actionTypes: The ellipsis (ὡσεῖς τις βαλομι) is hardly felt. Cf. O. 6, 2: ὡς ὤτε.—ἀγώνος ... ἕξω: "Outside of the lists," so as to not to count.—παλάκα: See P. 3, 57.—45. ἀμείωσακ(α)ι: "Surpass." Cf. P. 6, end.—ἀντίος: Supposed to refer to Simonides and Bakchylides. It is con-

jectured that there was to be a contest of poets.—46. εἰ γάρ ... εὐθύνοι: A wish that runs over into a condition. See O. 1, 108. 

—ό πᾶς χρόνος: All time to come, O. 6, 56; N. 1, 69.—οὔτω: "As heretofore."—εὐθύνοι: Cf. N. 2, 7: εὐθυπομπὸς αἰών. The nautical image was still in the poet’s eye. Cf. v. 34 and O. 13, 28: Ξενο-

φῶντο εὐθυνε δαίμονος οὐρων. —καμάτων δ’ ἐπίλασιν: Victory brings serenity (O. 1, 98); breathing space (O. 8, 7); tranquillity (N. 9, 44). Hieron suffered with the stone.—παράσχοι: See O. 1, 39. 

'Αντ. γ'.—48. ἀνίχ': "What time." P.'s usage does not mili-

tate against the rule, ἤνικα ὥστε καῖρος χρόνος. See O. 7, 35; 9, 33.—εὔρισκοντο: "Gained" in the usu. sense of the middle of this verb. So P. 3, 111. The active "find" can be used in similar connections (so P. 2, 64, and elsewhere), and, in fact, the active, being the general, is often used where the particular middl’ might be expected. The plural of Hieron and his brothers.— 

τιμάν: τιμή is something practical, and does not correspond to "honor" pure and simple.—49. δρέπαι: Active, O. 1, 13; P. 1, 49; P. 4, 130; P. 6, 48; fr. XI. 72, Middle, N. 2, 9; fr. IX. 1, 6; fr. IX. 2, 1. The active is colder.—50. ἀγέρωξον: O. 10 (11), 87: νίκας ἀγερώξον. ἃ only of persons in Homer, who does not use it in the same sense acc. to the lexicographers. To P. the word must have carried with it the γέρας notion denied to it by modern etymologists. The booty gained at Himera was immense.

—Φιλοκτήταο: The type of a suffering hero. See the Philoktetes of Sophokles. “At that very time Syracuse contained the famous statue of the limping Philoktetes by Pythagoras of Rheim, of which Pliny says that those who looked at it seemed to feel the pain (xxxiv. 59). Even if we hesitate to believe that the sculptor intended an allusion to Hieron, we may well suppose that Pindar’s comparison was suggested by the work of Pythagoras” (Jebb).

tὰν...δικαν: Notice the rare article with δίκαν, “wise.”—51. ἐστρα-

tεύθη: An aor. pass., where the middle would seem more natural. Cf. ἐπορεύθη. We can understand the passive of Philoktetes “who was won to the war,” not so well of Hieron.—ςὺν δ’ ἀνάγκα: “Under the pressure of necessity.” The comitative, personal character of σὺν makes it a favorite preposition in poetry, keeps it out of model prose.—φίλον: Predicate, “fawned him into a friend.” Rauchenstein’s μὴ φίλον is not Pindaric.—52. καὶ τις ἔτων μεγαλά-


νορ: τις is referred to the proud citizens of Κυμέ (Cumae), who were forced to beg help from the tyrant. According to Euripides, Odysseus and Diomed, according to Sophokles, Odysseus and Neoptolemos, were sent for Philoktetes. Odysseus was evidently not a favorite with P. (N. 7, 21; 8, 26), and μεγαλάνωρ may be a sneer.—μεταβάσοντας: So Kayser for the MS. μεταλά-


σοντας or μεταλλάσσοντας. Comp. O. 1, 42: μεταβάσας. Böckh gives μεταμείβοντας (Hesych., Suid., Zonaras); but while the present is admissible on general grounds (O. 13, 59; P. 4, 106), we should not emend it into a text. μεταμεύσοντας would be nearer, but it has even less warrant than Wakefield’s μετανύσσου-


tας, a future formed on the aorist of ναίω (P. 5, 70: ἐν "Ἀργεὶ ἐνα σ σ ε ν 'Ηρακλέος ἐκγόνους").

‘Επ. γ.’—53. τοξόταν: The bow of Philoktetes, being the chief thing, could not be left out. We are not to look for any corres-


pondence to this in the history of Hieron.—54. Πριάμου πόλιν...πόνος Δαναόις: Chiastic not only in position, but also in sense. For the shifting stress on Πριάμου and πόνος, see O. 6, 5.—55. ἅσθενει μὲν χρωτι βαινων, ἀλλὰ μοιρίδιον ἦν: On the shift from participle to finite verb, see O. 1, 13.—56. θέος: As one short syllable, possibly as θῆς. Comp. Θέμναστος, Θέδωρος in Megaric inscriptions (Cauer 2 104, and G. Meyer, Gr. Gr. § 119). Schnei-


dewin suggests θέου σωτήρ. ὧρθωτήρ does not occur elsewhere. Comp. N. 1, 14: Ζεῦς...κατένευσεν...Σικελίαν...ὁ ρ ὧ σ ε Ἰ ν.
—57. χρόνον . . . καιρόν: With the usu. differentiation of “time” and “season.” “To give the season” is “to give in season.”—
58. Δεινομένοι: Hieron had appointed his son, Deinomenes, re-
gent of Aitna (v. 60). — κελαδήσαι: O. 1, 9. — 59. ποινάν: “Re-
ward.” So in a good sense N. 1, 70; Aisch. Suppl. 626. The
reward is the κέλαδος.—60. Αἴτνας βασιλεῖ: In Greek one is king
of the Aitnaians, rather than king of Aitna. The gen. of the
place has something of the iure divino stamp. So of the old

Στρ. δ’.—61. τῷ: “For whom.” Deinomenes was succeeded
by Chromios. See N. 9. — τόλυν κείναν: κ. seems to prove that
the ode was sung, not at Aitna, but at Syracuse.—θεοδμάτῳ σὺν
ἐλευθερίᾳ: See O. 3, 7. — 62. Υλίδος σταῦμας: There were three
Doric tribes ‘Υλλείς, Πάρμφυλοι, and Δυμάνες. The Πάρμφυλοι and
Δυμάνες were the descendants of Pamphylus and Dyman, sons of
Aigimios. The Herakleidae did not belong to the Doric stock
proper, and so are distinguished from the descendants of Aigi-
mios, P. 5, 72: ‘Ηρακλέως ἐκγονοι Αἴγιμοι τε. Comp. also fr. I. 1,
3: "Υλλον τε καὶ Αἴγιμοῖ. So ‘Υλλίς στάθμα and Αἴγιμοῖ τεθυμοί
cover the ground of the Dorians, official and actual.—ἐν νόμοις:
Cf. O. 2, 83: βουλαίς ἐν ὀρθαίσι Παῦλου. — 63. καὶ μᾶν: “Ay,
and I dare swear.” A clear intimation, if such were needed,
that the Herakleidae were not real Dorians. This does not make
it necessary to change the MS. Δωριέως, v. 65, to Δωρίους. They
all belonged to the Δωριέως στρατός, fr. I. 1, 4. — 64. ναίντες:
Though they dwell far from the old home of Aigimios, they
are still a Δωρίς ἀποκία, I. 6 (7), 12.—τεθυμοίσιν: See O. 6, 69.—65.
ἐξοχον: "They gat" (O. 2, 10). The occupation of Amyklai was
a memorable event in Doric annals. I. 6 (7), 14: ἔλον δ’ Ἀμύ-κλας Αἰγήδαι. We must not forget nor yet exaggerate Pindar’s
personal interest in all this as an Aigeid.—66. λευκόπωλων: The
Dioskouroi were buried at Therapnai, on the left bank of the Eu-
rotas. The white color of the steeds of the Dioskouroi is fixed
by the myth. So Cic. N. D. 3, 5, 11: Tyndaridas . . . can the-
ri is albis . . . ovriam venisse existimas? White horses be-
longed to royalty, P. 4, 117. White was not a favorite color for
horses in Vergil’s time (Georg. 3, 82), but that does not concern
us here. Even in the Apocalypse (19, 11) the King of Kings is
mounted on a white horse.
'Aντ. θ'.—67. Ζεὺς τελείει(c): Zeus, God of the Accomplishment, in whose hands are the issues of things. Comp. O. 13, 115.—αιεί δε: On δε, after the vocative, see O. 1, 36. The infinitive may be used in wish and entreaty, but διδοί τοιαν for δε τοιαύταν would be more natural. Mommsen's δος τοιαν for τοιαύταν is based on the Scholiast's παράσχον. τοιαύταν αισχαν refers to the first line of the strophe, θεοδιματον σιν ελευθερία. "Grant that the judgment of the world may with truth assign such a lot to citizens and kings." —'Αμένα: Amenas, or Amenanos, "the unsteady" (mod. Giudicello), a stream of varying volume, which flowed through the city of Aitna.—68. διακρίνειν: Is used of legal decision, O. 8, 24; of marking off by metes and bounds, O. 10 (11), 51. —λόγον: See O. 1, 28, where ὁ ἀλαθης λόγος is kept apart from βροτῶν φάτις and δεδαιαλμένω μύθοι. —69. σιν τιν: "With thy blessing." —70. νιώ τ' ἑπτελλόμενος: The position favors the close connection with σιν τιν, "and with a son to whom he gives commands." The regent who receives Hieron's behests, being a son, may be expected to carry them out in his spirit.—γεραιρῶν: A significant concession to the new city, which at once becomes something heroic and divine; "by paying honor due."—71. λύσομαι νέισων: Asyndeton in prayer.—ἀμερον: Proleptic. "In peace and quiet." —72. ὅφρα ... ἔχιη, instead of ἔχιεν, the temporal final sense of ὅφρα being hardly felt. ἔχιη is intr.—κατ' οἴκον: Hdt. 6, 30: εἰχο με κατ' οἴκους.—ὁ Φοῖνιξ = Poenus, Carthaginian.—ὁ Τυρσανὼν τ' ἄλαλατος: This forcible form of expression, which is built on the same lines as βία Ἦρακλεως, σθένος ἡμίνων, is made still bolder by the participle ἵδων, as if ὁ ἄλαλάζων Τυρσανός had been written.—νασιστόνων ... πρὸ Κύμας: Best explained ὅτι η ὑβρις η πρὸ Κύμας νασιστόνων ἐγένετο. There is no Pindaric warrant for the use of ὑβρις as "loss," "damage." The reflection that their overweening insolence off Cumae had brought groans and lamentations to the ships (cf. P. 2, 28) would silence their savage yell and keep them quiet at home. The Etruscans must have been especially prominent in this famous engagement: Diodoros does not mention the Phoenicians (Carthaginians) in his account (11, 51).—πρὸ Κύμας: Brings up the image of the ὑβριστῆς already depicted (v. 18). Typhon symbolizes every form of violence, domestic (Σικέλια) or foreign (Κύμη).

'Επ. θ'.—73. οἷα: See O. 1, 16.—ἀρχή: Hieron. The dat. with
the aor. partic. is easy, as the aor. is the shorthand of the perf. —74. βάλεθ': The middle is peculiar, as if the ἄλκια were an ἰγκυρα, as I. 5 (6), 13: βάλλετ', ἰγκυραν. —75. Ἐλλάδ': Where Greek was spoken there was 'Ελλάς. Here Magna Graecia is specially meant. —ἐξέλκων: The image of the sea-fight is half kept up. —ἀρέωμαι, κτέ: "From Salamis I shall try to get for my reward the favor of the Athenians," i.e., when I desire reward from the Athenians I shall seek it by praising Salamis. P. climbs up to Himera by parallels, as is his wont. See O. 1, init. —77. ἐρέω: For the shift, see v. 55. Böckh's ἐρέων lightens the construction if we take it as a present, denied for classic times; but comp. Theogn. 492; Soph. O. C. 596. —πρὸ Κιθαίρωνος μάχαν: Knit together. πρὸ, "in front of," "at the foot of." The battle of Plataia is meant, where the Lacedaemonians distinguished themselves especially. —78. ταίσι: Refers to Σαλαμίνος (=τῆς ἐν Σαλαμίνι μάχης) and πρὸ Κιθαίρωνος μάχαν. Not simply "where," but "in and by which." —79. εὐνδρον ἀκτάν: Cf. O. 12, 19. παρὰ δὲ σὰν εὐνδρον ἀκτάν, ἵμερα, would not be unpoetic nor un-Pindaric. —Ἱμέρα: Gen. of ἵμερας, the river. —τελέσαι: Participle; ἀρέωμαι must be recalled. —80. ἀμφ' ἀρετῇ: v. 12. —καμόνων: Rather strange, so soon after κάμον, in view of P.'s ποικίλα, though the Greeks have not our dread of repetition. See P. 9, 123.

Στρ. ε'. —81. καἱρόν: Adverbial. "If thy utterance prove in season." —φθέγξαιο: The poet to himself with a wish (O. 1, 108). —πείρατα συντανύσαι: "Twisting the strands of many things into a brief compass." The contrast is ἐκτείνεις λόγον, τείνεις, ἀποτείνεις, ἐκτείνεις, μακράν. See Intr. Ess. p. xliii (note). —82. ἐπεταί: "Is sure to follow." Indic. apodosis, as I. 2, 33; 4 (5), 14. —μῦροι: O. 6, 74. In moralizing passages the metaphors follow in rapid succession—not so much mixing as overlapping. A defence of P. in this regard that should flatten his language out so as to make the metaphor disappear would be worse than a confession of the worst. —ἀπὸ . . . ἐπιδίδας: "Satiety with its gruesomeness dulls quick hopes." αἰανῆς, of doubtful etymology, is used of κόρος again I. 3 (4), 2. The hopes speed to the end; the poet, by lingering, wearies, and not only so, but rouses resentment at the blessings of those whom he praises. This prepares the return to the praise of Hieron, which is couched in imperatives, a rhetorical form strangely misunderstood to convey a real sermon. —84. ἀστὼν δ' ἀκοά: "What citi-
zens hear." Citizens are naturally envious (O. 6, 7), and the good fortune of others is an ill-hearing, and oppresses their soul in secret. "What is heard from citizens" has in its favor P. 11, 28: κακολόγου δὲ πολιται.—85. κρέσσων . . . οἰκτιρμοῦ φθόνος: Pro-
verbal. Hdt. 3, 52: φθόνοσθαι κρέσσων ἐστὶ ἡ οἰκτίρεσθαι.—86. μή παρίει καλά: "Hold to thy noble course." παρίει possibly sug-
ggested the following metaphor. Notice the large number of present imperatives, as in the paraúνεσι of Isokrates ad Demoni-
cum (1).—νόμα . . . στρατόν: P. 8, 98: ἐλευθέρῳ στόλῳ | πόλιν τάνδε κάμις. On στρ. see O. 11 (10), 17.—ἀψευδεῖ δὲ πρός ἀκμονὶ χάλκεων χλώσαν: This is counted as one of P.'s harsher metaphors, in spite of Cic. de Orat. 3, 30, 121: non enim solum acuenda nobis neque procudenda lingua est. P. might have continued the figure just given, for the tongue may be considered a rudder (comp. P. 11, 42 with James 3, 4), but the vibrating tongue is to Pindar a javelin (comp. κῆλα, v. 12), and in N. 7, 71 he has ἀκόν θ' ὅτε χαλκοπάραμον ὄρσαι | θοᾶν γ ῥ σ ὁ σ αν. χάλκευε grows out of νόμα. The "true anvil" refers in all likelihood to the shaping of the arrow or javelin on a part of the anvil designed for that purpose. The figure is reflected in the next sentence.

'Ἀντ. ε'.—87. εἶ τι καὶ φ.: καὶ, "never so."—παραιθύσσει: P. is thinking of the sparks that fly from the anvil, sheer dross it may be (φλαύρον), but "surely you must know, coming from you, it rushes as a mighty mass." If the figure is pressed, the moral is "Hammer as little as possible," but the figure is not to be pressed. φέρεται, "is reported," the common rendering, is too faint after παραιθύσσει. —88. ταμίας: A higher word than "steward," in Engl. Comp. O. 14, 9.—ἀμφοτέροις: Is "good and bad," as θάτερον is "worse."—89. εὐανθεῖ . . . παρμένων: "Abide in the full flower of thy spirit." Contrast to Phalaris.—90. εἴπερ τι φιλεῖς, κτ.ε.: Arguing on a basis of conceded facts.—ἀκόην ἀδειαν . . . κλύειν: A good explanation of the idiom εἶ ἀκούειν.—μὴ κάμνε
λίαν δαπάνας: The Christian exhortation, "Be not weary in well-
doing," is addressed to well-doers, and Hieron's expenditure was doubtless liberal enough. It does not follow that he hoarded because he was φιλάργυρος. Of the virtue of generosity Kroisos was the model soon to be adduced.—92. ἵστιν ἀνεμόεν: The sail (so as to be) breezeful, (so as) to belly with the breeze. Cf. I. 2, 39: οὐδὲ ποτὲ ἐξενίαν ἤ ροσ ἐμπνεύσας ὑπέστειλ' ἵστιν ἀμφί τράπεζαν.—μὴ δολωθῆσ... κέρδεσσ(ιν): Referred by some to"cour-
tier arts," but it is better to keep the generosity side uppermost until we come to Kroisos. Tr. "juggling gains." No mean saving on the one hand, no grasping at unworthy gains on the other. The positive exhortation stands between the two negatives.—

**φλος**: The commentators note P.'s familiarity. What other word was possible for a Greek gentleman?—**ἀπιθόμπρωτον**: Sensitive as Hieron is to the voice of the world about him, he is far from deaf to the acclaim of posterity.

**'Επ. ε'**.—93. **ἀποιχομένων ... δοιοίς**: Cf. N. 6, 33: **ἀποιχομένων γὰρ ἀνέρων | δοιοίς καὶ λόγοι τὰ καλὰ σφιν ἐργ’ ἐκόμισαν.** —**διατάν = βίστον**, which is the parallel, O. 2, 69.—**μανίει = ἀπαγ-γέλλει.** —94. **λογίοις**: Usually interpreted of prose-writers, the early logographers; but it may refer to panegyrist. Comp. not only N. 6, 33, just quoted, but the same ode, v. 51: **πλατεῖα πάντωθεν λογίοις σφιν ἐντὶ πρὸσδοι | νάσον εὐκλέα τάνθε κοσμεῖν.** —

**Κροίσον**: A romantic figure, if one may say so, in Greek history, though, perhaps, Lydian influence has not been sufficiently emphasized. That a Greek with such close relations to Delphi as Pindar bore should have given a niche to Kroisos is not strange. —**ἀρετά**: "Generosity," as often. —95. τὸν δὲ ταύρῳ χαλκέως καυτήρα: κ. takes the dative of instrument by virtue of its transparently verbal nature.—**νόν**: Acc. of specification to νηλέα. The prose laws of position are not to be pressed. τὸν δὲ may well be "the other," and the rest in apposition.—**ταύρῳ χαλκέως**: A survival or revival of Moloch worship.—96. **Φάλαριν**: See Introd. O. 2.—**κατέξει**: Evil report weighs upon the memory of Phalaris as Aitna upon the body of Typhon, though κατέξει may be used of a weight of glory, O. 7, 10: ὁ δὲ ἀλβιος ὄν φάραι κατέχοντα άγαθαί.—97. **νῦν ... κοινωνιάν ... δέκονται**: κ. is construed after the analogy of δέξιον δέχονται, which we have Eur. I. A. 1181: ἐφ' ἑ[ν][α][ν[α][πρασε] σ' ἐγώ καὶ παῦδες αἰ λειψαμένα | δὲ ἐξ ὃ-μεθὰ δὲ ἐξ ἐν ἔν σε δέξασθαι ἄρεων.—98. **δάρουσι**: Depends on κοινωνιάν. —99. τὸ δὲ παθεῖν ἐὖ: We might expect the present, but the notion of achievement will serve. N. 1, 32: ἐὖ τε παθεῖν καὶ ἄκούσαι.—**δευτέρα μοῖρ(α)**: So So. O. C. 145 speaks of πρώτης μοίρας. With the sentiment comp. I. 4, 12: δόῳ δὲ τοῦ κως ἄωτων μοῦνα ποιμαίοντο τὸν ἀλτίνιστον εὐαθεί σὺν ὀλβῷ | εἴ τις εὗ πᾶσχων λόγον ἐσολὼν ἄκούσῃ.—100. **ἐγκύρῳ καὶ ἐλή (ἀμφότερα)**. The two verbs show a combination of luck and will.
PYTHIA II.

This victory, gained not at the Pythian games, but at the Theban Iolaia or Herakleia, is probably to be assigned to Ol. 75, 4 (477 B.C.), in which year Hieron had, by his interposition, saved the Epizephyrian Lokrians from a bloody war with Anaxilas, tyrant of Rhegion. The poem, with its dissonances, echoes the discord of the times. Hieron was just then at enmity with his brother, Polyzelos, who had taken refuge with his connection, Theron, the friend of Pindar, and a war was impending. The strain makes itself felt amid all the congratulation.

It is a strange poem, one in which divination and sympathy can accomplish little. Only we must hold fast to the common-sense view that Pindar did not undertake to lecture Hieron.

"Great Syracuse," the poet says, "rearer of men and horses, I bring this lay from Thebes in honor of Hieron’s victory with the four-horse chariot, gained not without the favor of Artemis, goddess of Ortygia, thus wreathed with glory. For Artemis and Hermes, god of games, aid Hieron when he yokes his horses and calls on the God of the Trident. Other lords have other minstrels, other praises. Let Kinyras be praised by Kyprian voices, Kinyras beloved of Apollo, and minion of Aphrodite. Thou, Hieron, beloved of Hermes and minion of Artemis, art praised by the voice of the virgin of Epizephyrian Lokris, to whose eye thy power hath given confidence. Grateful is she. Well hath she learned the lesson of Ixion, whose punishment, as he revolves on the winged wheel, says: Reward thy benefactor with kind requitals."

So far the opening (vv. 1–24).

In P. 1 we had one form of ὑβρις, sheer rebellion, typified by Typhon. Here we have another typified by Ixion, base ingratitude. Typhon belonged from the beginning to those ὀσα μὴ πεφιληκε Ζεὺς (P. 1, 13). Ixion was one of those who εἰμενέσσαι πῶς Κρονίδαις γυλκὸν εἶλον βιοτον (v. 25). Ixion was another,
but a worse, Tantalos. Tantalos sinned by making the celestial meat and drink common (O. 1, 61). Ixion sinned by trying to pollute the celestial bed (v. 34). Each was punished in the way in which he had sinned. Tantalos was reft of food and drink (note on O. 1, 60). Ixion was whirled on his own wheel, became his own iynx (comp. v. 40 with P. 4, 214). Ixion’s sin was of a deeper dye, and so, while the son of Tantalos came to great honor (O. 1, 90), the son of Ixion became the parent of a monstrous brood.

This is the myth (vv. 25–48).

It is, indeed, not a little remarkable that in every Hieronic ode there is a dark background—a Tantalos (O. 1), a Typhon (P. 1), an Ixion (P. 2), a Koronis (P. 3)—and the commentators are not wrong in the Fight-with-the-Dragon attitude in which they have put Hieron. Who is aimed at under the figure of Ixion no one can tell. The guesses and the combinations of the commentators are all idle. Hieron is a manner of Zeus. He was the Olympian of Sicily as Perikles was afterwards the Olympian of Athens, and the doom of Tantalos, the wheel of Ixion, the crushing load of Typhon, the swift destruction of Koronis, the lightning death of Asklepios were in store for his enemies. The Hieronic odes are Rembrandts, and we shall never know more.

Passing over to the praise of Hieron, the poet emphasizes with unmistakable reduplication the power of God. “God decides the fate of hopes, God overtakes winged eagle and swift dolphin, humbles the proud, to others gives glory that waxes not old (v. 52). This be my lay instead of the evil tales that Archilochos told of the Ixions of his time. Wealth paired with wisdom, under the blessing of Fortune—this is the highest theme of song” (v. 56). The key of the poem lies in this double θέως. God is all-powerful to punish and to bless, and Hieron is his vicegerent.

The praise of Hieron follows, his wealth, his honor. His champion, Pindar, denies that he has ever had his superior in Greece, and boards the herald-ship all night with flowers to proclaim his achievements—now in war, now in council; now on horse, and now afoot (vv. 57–66). But as we gaze, the herald-ship becomes a merchant-ship (v. 67), and the song is the freight—a new song, which forms the stranger afterpiece of a poem already strange enough. This afterpiece is an exhortation to straightforwardness. The Archilochian vein, against which Pindar pro-
tested semi-humorously before (v. 55), stands out. The ape (v. 72), the fox (v. 78), the wolf (v. 84), are contrasts dramatically introduced, dramatically dismissed. "Let there be no pretentiousness, no slyness, no roundabout hate. Straight-tonguedness is best in the rule of the one man, of the many, of the wise. Follow God's leading, bear his yoke. Kick not against the pricks. There lies the only safety. May such men admit me to their friendship" (v. 96).

The difficulty of the last part lies in the dramatic shiftings—the same difficulty that we encounter in comedy, and especially in satire. If there are not two persons, there are two voices. The poet pits the Δίκαιος Λόγος and the Αδίκος Λόγος against each other in the forum of his own conscience. The Δίκαιος Λόγος speaks last and wins.

A. Show thyself as thou art (v. 72).
B. But the monkey, which is ever playing different parts, is a fair creature, ever a fair creature, in the eyes of children (v. 72).
A. Yes, in the eyes of children, but not in the judgment of a Rhadamanthys, whose soul hath no delight in tricks (vv. 73–75).
B. If the monkey finds no acceptance, what of foxy slanderers? They are an evil, but an evil that cannot be mastered (vv. 76, 77).
A. But what good comes of it to Mistress Vixen? (v. 78).
B. "Why," says Mistress Vixen, "I swim like a cork, I always fall on my feet" (vv. 79, 80).
A. But the citizen that hath the craft of a fox can have no weight in the state. He is as light as his cork. He cannot utter a word of power among the noble (vv. 81, 82).
B. Ay, but he wheedles and worms his way through. Flattery works on all (v. 82).
A. I don't share the confidence of your crafty models (v. 82).
B. My own creed is: Love your friends. An enemy circumvent on crooked paths, like a wolf (vv. 83, 84).
A. Nay, nay. No monkey, no fox, no wolf. Straight speech is best in monarchy, democracy, or aristocracy. A straight course is best because it is in harmony with God, and there is no contending against God. Suc-
cess does not come from cunning or overreaching, from envious cabals. Bear God's yoke. Kick not against the pricks. Men who are good, men with views like these, such are they whom I desire to live withal as friend with friend (vv. 86–96).

The rhythms are Aiolian (logaoedic). The introduction occupies one triad, the myth one, the praise of Hieron one, the after-play one.

Στρ. α'.—1. Μεγαλοπόλεις ὡ Συράκουσαι: A similar position, O. 8, 1: μάτερ ὡ χρυσοστεφάνων ἀδελθῶν Ὀλυμπία, P. 8, 2: Δίκαι ὡ μεγαλοπόλη θύγατερ. Athens is called αἱ μεγαλοπόλεις Ἀθᾶναι (P. 7, 1). The epithet is especially appropriate in the case of Syracuse, which, even in Hieron's time, had a vast extent.—βαθυπολέμου: “That haunteth the thick of war.” The martial character of Syracuse is emphasized on account of the military movements then on foot. —2. ἀνδρῶν ἵππων τε: See O. 1, 62.—σιδαροχαρμάν: “Fighting in iron-mail.” Here we seem to have χάρμη in the Homeric sense. So I. 5 (6), 27: χάλκοχάρμαν ἐς πόλεμον, where the notion of rejoicing would not be so tolerable as in P. 5, 82: χάλκοχάρμαι ξένοι. ἵπποχάρμας (O. 1, 23) is doubtful. See O. 9, 92.—3. λυπαράν: Orig. “gleaming,” then vaguely “bright,” “brilliant,” “famous.” P. uses it of Thebes (fr. XI. 58), Athens (N. 4, 18; I. 2, 20; fr. IV. 4), Orchomenos (O. 14, 4), Egypt (fr. IV. 9), Marathon (O. 13, 110). The wideness of its application takes away its force.—φέρων: Figuratively, as elsewhere μολον, P. 3, 68; ἕβαν, N. 4, 74; 6, 65. Comp. v. 68.—4. ἐλείλιχθονος: Used P. 6, 50 of Poseidon; in Sophokles of Bakchos (Antig. 153).—5. ἐν ἅ κρατέων: Comp. P. 11, 46: ἐν ἅμασι καλλίνικοι.—6. τηλαυγέσταν: The wreaths send their light afar, like the πρόσωπον τηλαυγέσ of O. 6, 4. Only the light is figurative, as the gold is figurative, O. 8, 1. Comp. O. 1, 23 and 94.—Ὁρτυνίαν: See O. 6, 92. —7. ποταμίας ... Ἀρτεμίδος: Artemis, among her numerous functions, is a river-goddess, and in the Peloponnesos her worship is connected especially with the Kladeos and the Alpheios (Ἁρτεμις Ἀλφεώσ). She has charge of rivers not only as a huntress, but as the representative of the Oriental Artemis. Pursued by Alpheios, she fled under the waters of the Ionian sea, and found rest by the fountain of Arethusa in Ortygia, where a temple was raised in her honor. Of course, Arethusa and Arte-
mis are one (comp. Telesilla, fr. 1: ἀδ' Ἀρτέμις, ὄ κόρα, | φεύγον-
σα τὸν Ἀλφεών), but when Alpheios and Arethusa were united,
Artemis, the virgin, and Arethusa were separated. Similar is
the case of Kallisto. Comp. with this whole passage N. 1, 1: ἀμπνευμα
σεμινὸν Ἀλφεύ, | κλεών Συρακοσσάνθος Ὀρτνία, | δέμνον Ἀρτέμιδος, | Δάλον κασιγήτα. Note also that the brother
of Artemis appears in the corresponding sweep of the anti-
strophe. — ἂς οὐκ ἀτερ: O. 3, 26: Λατοῦσ ἵπποσοά τθνάτηρ, fr. V.
2, 2: ἵππων ἔλατεραν. Hieron has a trinity of helpers, Ἀρτέμις
ποταμία, Ἐρμής ἅγαγόνος, and κλωτόπολος Ποσειδάνων (fr. XI. 33,
2), whose enmity was so fatal to Hippolytos, favorite though he
was of Artemis.—8. κεῖνας: The preference for mares comes out
distinctly in the famous description, So. El. 702. 734.—ἐν χερσί:
Plastic. N. 1, 52: ἐν χερί . . . τινάσσων, instead of χερί τινάσσων
(instrum.).—ποικιλανίων: “With broderied reins.”

'Αντ. ἀ. — 9. ἐπί: With τίθησι. For sing. comp. O. 9, 16.—
ἰσχέαρα: In Homer ἰσχεάρα. The word occurs only here in
Pindar.—χερὶ διδύμα: Variously interpreted. As we say, “with
both hands,” to show readiness. According to others the refer-
ence is to Artemis and Hermes, χ. δ. being an anticipation, like
the plural in the schema Alceanicum.—10. ἐναγώνιος Ἐρμῆς: Fa-
miliar function of Hermes. Hor. Od. 1, 10: qui feros cultus homi-
num recentum | voce formasti catus et decorae | mor e pala e-
stra e. See O. 6, 78: ἐδώρησαν θεῶν κάρυκα λυτάις θυσίαις | πολλὰ
δὴ πολλαίσων Ἐρμῶν εὔσεβῶς, δὲ ἀγῶνας ἐξει μοῖραν τ’ αἴβλων.
—αιγλάεστα . . . κόσμον: κ. “reins and trappings.” Comp. ἰνία
σιγαλόεστα.—11. ἐν: So for ἐς in the Aeolic poems. Cf. v. 86;
P. 5, 38; N. 7, 31. ἐν, like Lat. in, originally took the acc., as
well as the locative-dative. *ἐν (ἐς) was formed after the
analogy of ἐξ, with which it was constantly associated in con-
trasts. By that time the -s of ἐς had lost its abl. force. Comp.
uls like cis, κάτω like ἀνω, ὀπισθεν like πρόσθεν, ἐμποδών like ἐκπο-
δών (Brugmann). On the preposition with the second member,
see O. 9, 94.—πεισχάλων: “Obedient to the bit.” Only here, as
if the chariot were the horses. In the few other compounds
πεισ- is active.—καταξενεγύρη: Hieron.—12. σθένος ῥπειον: Cf.
O. 6, 22: σθίνως ἡμίονων. — ὀροστρίαναν: Poseidon is so called,
O. 8, 48; N. 4, 86. — εὐρυδίαν: O. 6, 58. — καλῶν θεῶν: Comp. the
story of Pelops, O. 1, 72: ἄπτεν βαρύκτυπον Εὐτρίαναν.—13. ἀλλοις
δὲ τις, κτὲ.: Pindar now passes to the praise of Hieron’s services
to the Lokrians. As is his manner, Kinyras is introduced to balance. "I have praised Hieron, favorite of Artemis and of Hermes, for his victory with the chariot. The Kyprians praise Kinyras, the favorite of Apollo and Aphrodite, for his royal and priestly work. The Lokrian virgin praises Hieron for his successful championship."—ἐτέλεσσεν: Gnomic aorist. "Pays," as a tribute.—14. εὐαχέα ... ὑμνον: "The meed of a melodious song."—ἀποι’ ἀρετᾶς: Contrast this clear accus. with the fading χάρων, the faded δίκην, which needs the article to vivify it (P. 1, 50). See O. 7, 16. —15. κελαδέοντι: O. 1, 9. ἀμφὶ Κινυρᾶν: Kinyras was a fabulous king of Kypros, priest and favorite of Aphrodite. He was a great inventor, a kind of Jubal and Tubal Cain in one—a Semitic figure, it would seem—the man of the harp, ἰστὸς, with whom we may compare Anchises, another favorite of Aphrodite, of whom it is said, Hymn. in Ven. 80: πωλεῖτ’ ἔνθα καὶ ἔνθα διαπρύνειον κ ὀθ αρ ῥ ᾳ ᾦ ν. The introduction of Kinyras, lord of the eastern island of Kypros, as a balance to Hieron, lord of the western island of Sicily, leads the poet to mention Apollo in this non-Phythian ode (see Introd.) as a balance to Artemis. A genealogical connection is the merest fancy.—16. χρυσοχαῖτα: Voc. used as nom. Elsewhere χρυσοκόραμας, O. 6, 41; 7, 32.—ἐφιλησ(ε): If φιλος is "own," "made his own," "marked him for his own." See P. 1, 18.—Ἀπόλλων: Aphrodite and Apollo are often associated. So esp. in P. 9, 10, where Aphrodite receives the spouse of Apollo.

'Επ. α.’—17. κτιλον: Lit. "Tame pet." "Minion," "favorite," "cherished."—ἀγεί: Without an object, "Is in the van," "leads," or neg. "cannot be kept back." So N. 7, 23: σοφία δὲ κλέπτει παρά γοὶ σα μῦθοις. Comp. also O. 1, 108.—ποιμνοσ: ἀμειπτική (Schol.). Echo of ἀποι’ ἀρετᾶς. For ποιμνῆ, in a good sense, see P. 1, 59.—ὄπισθομένα: "In reverential regard." Cf. O. 2, 6: ὀπτη.—18. Δεινομένειε ται: Cf. O. 2, 13: ὁ Κρόνε ται, P. 8, 19: Ξενάρκειον νιόν. Hieron was the son of Deinomenes, and his son, after the Greek fashion, was also called Deinomenes. See P. 1, 58.—Σεφυρία ... παρθένοις: The Lokrian women held an exceptional position in Greece. Lokrian nobility followed the distaff side (comp. O. 9, 60) and Lokrian poetesses were famous. But here we have simply an expression of popular joy, such as virgins especially would feel, and Lokrian virgins would freely express—προ δόμων: Why προ δόμων? Why "haven under the
Why anything that gives a picture? P. 3, 78: Ἐφεσαίος: We might expect the pres., but the aor. of attainment is here the aor. of recovery, “having gained the right to fearless glance.” For fear as expressed by the eye, comp. So. Ai. 139: πεφορημάτος ἐπὶ τὴν ἀντικήμως καὶ κατεκυμάντος τούτον ὄμμα. The inner obj., with verbs of seeing, is familiar. So δριμύ βλέπειν, δεινόν δέρκεσθαι. Pindar has ὅρων ἀλκάν (O. 9, 119).—21. ἐφεσάιοι: “Behests,” usu. of exalted personages.—'Ιξίωνα: The story of Ixion and his wheel has often been told. So in a famous (corrupt) passage of So. Phil. 676: λόγῳ μὲν ἔξηκουσ’, ὅπως ὦ ἀμάλα | τὸν πελάταν λέκτωρν ποτὲ τῶν Δίων | Ἱξίωνα (?) κατ’ ἄμπυκα (ἄντυγα?) ἡ δρομάδα δέσμιον ὡς ἐλαβεν (others ἐβαλεν) ὁ παγκρατής Κρόνου παῖς. The only important points that Pindar’s narrative suppresses are the purification of Ixion from bloodguiltiness by Zeus καθάρσιος himself, and the intimacy of Zeus with the wife of Ixion. The former would not have been altogether consistent with v. 31, and the latter would have given a sinister meaning to ἄγνωσεν ἀμοιβαίς (v. 24).—τάῦτα: Namely, τὸν ἐνεργέταν . . . τινέσθαι. —22. λέγειν: “Teaches.” —23. παντά: Here “round and round.”—κυλινδόμενον: Instead of the more prosaic inf. See O. 3, 6. —24. ἀμοιβάς ἐποιεόμενος τίνεσθαι: Notice the fulness of the injunction. ἐποιεόμενος, “visiting,” “frequenting.” “To requite the benefactor with ever-recurring tokens of warm gratitude.”

Στρ. β'.—25. παρὰ Κρονίδαις: Zeus and Hera. —26. μακρόν: “Great,” as P. 11, 52: μακροτέρῳ (?). . . ὀλβῷ.—27. ἐλάγεστο: P., like Homer, has no ἡράσθη. —τάν . . . λάχον: Comp. O. 1, 53.—εὐναί: The pl. of the joys of love. Cf. P. 9, 13: εἶπ’ γυλυκεραίς ε ἐν ναις, fr. IX. 1, 7: ἐγείτειναι ἐν ε ἐναις; P. 11, 25: ἐνυψαί πάραγον κοίται. —28. ἀμάταν = ἀταν. See P. 3, 24.—29. ἀνήρ: He had presumed as if he were a god.—30. ἔξαφετον: Elsewhere in a good sense. There is a bitterness in the position, and in ἔλε as also, as it recalls v. 26: γυλυκόν ἐλών βιότου.—31. τέλεσθαι: Not historical pres. He is still in hell.—τὸ μὲν . . . δτί . . . , δτί τε: A double shift. On μὲν . . . τε, see O. 4, 13.—32. ἐμφύλιον αἷμα: He slew his father-in-law, Deioneus.—πρώτιστος: Aisch. Eum. 718: πρωτοτόνωσι πρωτοτοισί᾽ Ἱξιόνας. —οὐκ ἄτερ τέχνας: He filled a trench with live coals, covered it slightly, and enticed Deioneus into it when he
came after the ἐδνα.—ἐπέμιξε θνατόις: ἐ = intulit (ignem fraude mala gentibus intulit), but livelier, "Brought the stain of kindred blood upon mortals," "imbrued them with kindred blood."

'Αντ. β'.—33. μεγαλοκευθέσσιν ... θαλάμοις: Stately plural. So O. 7, 29; P. 4, 160.—34. ἐπειράτο: Active more usual in this sense (N. 5, 30). — κατ' αὐτόν, κτέ.: Not καθ' αὐτόν. P. does not use the compound reflexive. See O. 13, 53; P. 4, 250. "To measure everything by one's self," i. e. "to take one's own measure in every plan of life." This is only another form of the homely advice of Pittakos to one about to wed above his rank: τὰν κατὰ σαυτὸν ἔλα. P., like many other poets, has a genius for glorifying the commonplace. Comp. Aisch. Prom. 892 on unequal matches.—35. εὐναὶ δὲ παράτροποι . . . ποτε καὶ τὸν ἐλόντα: The MSS. have ποτε καὶ τὸν ἰκωντ'. The quantity of ἰκωντ' will not fit, an aorist ἰκωντ' rests on II. 9, 414, the sense of ἰκέτην is marred by καὶ. Böckh's ποτὶ κοίτων ἰωντ' is ingenious, but coarse; ἰκωντ' is feeble. Schneidewin's ἐλόντ' is not bad, in view of P.'s harping on the word (vv. 26 and 30). The aor. is gnomic, and ἐπεί gives the special application. "Unlawful couchings have many a time plunged into whelming trouble even him that had won them." Comp. the case of Koronis and Ischys (P. 3, 25).—38. πρέπειν: "Was like unto." Only here in P. with this sense.—39. ἀντε: The reinforcing relative, "her, whom." P.'s use of ὅστε does not give ground for any supersubtle distinctions.—40. Ζηνὸς παλάμαι: More delicate than the other story that Hera played the trick on him. Schol. Eur. Phoen. 1185.—καλὸν πῆμα: P. perhaps had in mind Hes. Theog. 585: καλὸν κακὸν (of Pandora).—τετράκναμον . . . δεσμόν: "The four-spoked bond" is the "four-spoked wheel." The magic ἰνηξ ("wry-neck"), used in love-incantations, was bound to just such a wheel. Cf. P. 4, 214: ποικίλαν ἵνγγα τε τράκνα μον Οὐλυμπόθεν | ἐν ἄλτῳ ζεύ-ξαια κύκλῳ | μαίνας' ὀρνίν Κυπρογένεια φέρεν | πρῶτον ἀνθρώποις. It was poetic justice to bind Ixion to his own iynx wheel. Endless are the references to this symbol of mad love. See Theokritos' Pharmakeutriai.—ἐπραξέ: "Effected," "brought about," and not ἐπράξατο, I. 4 (5), 8. See note on δρέπων, O. 1, 13.

'Επ. β'.—41. ἐν ὀλεθρόν ὅγ': A renewal of the close of the last line of the antistrophe with effective position. The breath is nat-
urally held at δεσμυόν. On the position of ὅγ’, see P. 11, 22.—

Andēxατ’: He received the message and delivered it, not in words, but by whirling on the wheel (v. 23). Mitscherlich’s ἀνδειξατ’ has found much favor.—42. ἄνευ ... Χαρίτων = ἀχαρῦ, “Unblessed by the Graces.” Cf. ἄνευ θεοῦ, O. 9, 111.—43. μόνα καὶ μόνον: καὶ unusual in such juxtapositions, and hence impressive. No mother like her; so, too, no offspring like this.—ἀνδράσι = ἀνθρώποις: γερασφόρον = τίμοιν. Without part or lot among men or gods.—νόμοι = τοῖς νομιζομένοις.—44. τράφοισα: Dor. for τρέφοισα. So P. 4, 115; I. 1, 48; 7 (8), 41.—Κένταυρον: This name, of obscure origin, was applied to his descendants, properly Ἰπποκένταυροι.—45. Μαγνητίδεσσον: P. 3, 45; Μάγνητι ... Κένταυρο.—46. σφυροῖς: With a like figure we say “spurs.” See P. 1, 30.—στρατός: Is in apposition to the subject of ἐγένοντο. “Out they came—a host marvellous to behold.”—48. τὰ ματρόθεν μὲν κάτω, τὰ δ’ ὑπέρθε πατρός: “The dam’s side down, the upper side the sire’s.” Chiasm is as natural to the Greek as mother’s milk; not so to us. ματρόθεν is often parallel used with μητρός.

Στρ. γ’.—49. θεὸς ... ἄνύεται: “God accomplishes for himself every aim according to his desires.” Ἐλπίς, “pleasure,” “wish,” shows here its kinship to νοῦρ. ἐπὶ as in ἐπ’ εὐχά, P. 9, 96. The wish is crowned by fulfilment. The middle ἄνύεται is rare.—50. θεὸς: The emphatic repetition gives the key to the poem. See introd.—δ = ὅς. —κίχε ... παραμείβεται ... ἐκαμψέ ... παρέδωκ(ε): The gnomic aorist often varies with the present. Many examples in Solon, fr. XIII. (Bergk). See also Tyrtaios, fr. XII. (Bergk). In the absence of an aoristic present, the Greek often uses an aor. for concentrated action in the present with a conscious contrast to the durative. See Plat. Phaidr. 247 B. So here κίχε, ἐκαμψέ, παρέδωκ(ε) are finalities, παραμείβεται is process.—πτερόεντ(α) = τανύπτερον. Cf. P. 5, 111: τανύπτερος αἰετός.—αιετόν: N. 3, 80: αἰετός ὦκιν ἐν ποταμοῖς.—51. Δελφίνα: Also proverbial. N. 6, 72: ἐλ Ἀφείν ἰ ἄνα κα ἄλμα | ἐκάκλομεν Μελησίαν.—τιν(α): “Many a one,” tel. So P. 4, 86.—52. ἐμε δὲ χρεῶν: For the connection, see introduction.—53. δάκος = δῆγμα (Etym. Mag.).—ἀδινόν: “Excessive,” “I must avoid the reputation of a biting calumniator.”—54. ἐκας ἐὼν: P. was two hundred years later than Archilochos.—55. ψογερὸν Ἀρχιλοχοῦ: A. is a synonym for a virulent and ill-starred satirist. From such casual mention we should not imagine that the ancients placed
A. only lower than Homer.—56. παινόμενον: Not to be taken ironically. There is nothing unhealthier than unhealthy fat, and there is no necessity of an oxymoron. Comp. Shakesp. M. of V. i. 3, 48: I will feed fat the ancient grudge I bear him. Archilochos is a fat and venomous toad that lives upon the vapor of a dungeon. A reference to Bakchylides is suspected, but the name does not fit the metre here.—τὸ πλούτειν . . . ἄριστον: The Schol. interprets τὸ δὲ ἐπιτυγχάνειν πλούτου μετὰ σοφίας ἄριστον, and so Aristarchos: εὐποτμότατός ἐστιν ὁ πλούτων καὶ σοφίας ἀμα τυγχάνων, so that we combine τύχα with σοφίας and πότμον with ἄριστον. "Wealth, with the attainment of wisdom, is Fortune’s best.” The position is bold, but not incredible. Others, with a disagreeable cumulation, σὺν τύχα πότμον σοφίας, “with the attainment of the lot of wisdom.” But the two genitives cited from P. 9, 43: σοφῶς Πειθοῦς ἱερᾶν φιλοτάτων, are not at all parallel, the relation there being that of a simple possessive. If Archilochos were alone involved, σοφίας ἄριστον might well mean is “the best part of the poetic art,” as “discretion is the better part of valor,” but σοφίας here must be applicable to Hieron as well.

'Aυτ. γ’.—57. νῦν ἔχεις: Sc. τὸ πλούτειν μετὰ σοφίας, νῦν may be neut. sing. Aisch. Choeph. 542, or pl. P. V. 55; So. El. 436. 624. —πεπαρεῖν = ἐνδείξαι, σημάναι (Hesych.), “for showing them with free soul,” “so that thou canst freely show them.” Others read πεπορεῖν = δοῦναι, which would make νῦν refer to τὸ πλούτειν alone.—58. πρύτανι: “Prince.” Used of Zeus P. 6, 24: κερανῶν . . . πρύτανιν. —εὐστεφάνων: “Battlemented.” This is an early use of στέφανος. Comp. O. 8, 32.—στρατοὶ: Sc. πολλοῦ στρατοῦ. —59. περὶ τιμᾶ: π. with the dat. of the stake, as, to some extent, even in prose, “when wealth and honor are at stake.” So with δηρίομαι, O. 13, 45; μάρωται, N. 5, 47; ἀμμλάται, Ν. 10, 31; μοχθιζε, fr. IX. 2, 6. On the preposition with the second member, see O. 9, 94.—61. χαῦρα πραπίδι παλαιμονεί κενεά: “(With) flabby soul, his wrestlings are all in vain.”—62. εὐανθέα: The ship of the victor is wreathed with flowers.—στόλον: Cogn. acc. to ἀναβιόσομαι (Dissen). στ. as “prow” is more poetical.—ἀμφι’ ἄρετα: O. 9, 14: ἀμφὶ παλαιόσμασι φόρμυγ’ ἐλελίζων.—63. κελαδέων: O. 2, 2.—νεότατί μεν, κτέ.: Contrast chiastic, v. 65: βουλαὶ δὲ πρεσβύτεραι.—θράσος . . . πολέμων: “Boldness in.” Cf. N. 7, 59: τόλμουν καλῶν.—64. εὐρείων: See O. 7, 89, and comp. P. 1, 49.
'Επ. γ'.—65. ἵπποσόαινς ἀνδρεσίν: ἰ., O. 3, 26, of Artemis, I. 4 (5), 32, of Iolaos. These achievements refer mainly to Himera.
—βουλαι δὲ πρεσβύτεραι: Sc. ἦ κατὰ τὴν νεότητα, or, as the Schol. says, ὑπὲρ τὴν νεότητα βουλευέν. "Elder than thy years." P. 4, 282: κεῖνοι γὰρ ἐν παισίν νέοις, ἐν δὲ βούλαισι πρέσβεις ἐγκυρίσαι ἐκατοντατέτει βιοτά. P. 5, 109. 110: κρέσσους μὲν ἀλκίας | νόνον φέρβεται.—66. ἀκίνδυνον ἔμοι Φέπος: "Thy counsels, riper than thy age, furnish me with an utterance that runs no risk of challenge to praise thee in full view of the whole account," through the whole count. The two exhaustive excellences are θράσος and εὐβουλία. If he is wise as well as brave, he has all the virtues. Comp. I. 4 (5), 12: δύο δὲ τοίς ζωάς ἀυτῶν μοῦνα ποιμαίνοντι τὸν ἄλπνιστον εὐανθεί σὺν ὄλβῳ, | εἰ τις εὐ πάσχων λόγων ἐσόλων ἀκόουση . . . πάντ' ἔχεις, | εἰ σε τούτων μοῖρ' ἐφίκοστο καλῶν. —67. χαίρε: So N. 3, 76: χαίρε, φίλος, where we have, as here, praise of the victor, farewell, and commendation of the poet’s song.—τὸδε μὲν: This would seem to indicate that the μέλος here sent was different from the Καστόρειον, but P.’s handling of μέν and δὲ is so peculiar, not to say tricky, that Böckh has a right to set up the antithesis πέμπτεται μὲν τὸδε μέλος, ἄθρησον δὲ τὸ Καστόρειον.—κατὰ Φοίνισσαν ἐμπολάν: κ., "like." Phoenician ware was costly, being brought from afar.—69. τὸ Καστόρειον: Comp. I. 1, 16: ἦ Καστορεία ᾧ Ιολάοι ἐναρμόζαι ποιν ὅμμαφ. The Καστόρειον was an old Spartan battle-song, the rhythm anapaestic, like the ἐμβαθρία, the mood Doric, the accompaniment the flute. P. uses it as a ἵππειον νόμος, in honor of victory with horse and chariot (Castor gaudent e qu i s): the mood is Aiolian, and the accompaniment the φόρμιγξ. Some suppose that the Κ. was another poem to be sent at a later time, hence ἄθρησον, as if the prince were hidden desirly it coming in the distance: others that the Κ. is the last part of the poem, which P. made a present of to Hieron, together with a batch of good advice. The figure of the Phoenician cargo runs into the antithesis. The Doric king might have expected a Doric lay, but this Kastoreion, with its Aiolian mood, is to be viewed kindly (θέλων ἄθρησον) for the sake of the Doric φόρμιγξ—Apollo’s own instrument. Comp. O. 1, 100: ἐμὲ δὲ στεφανώσαι | κεῖνον ἰππείον νόμον | Ἀ ἱ ο λὴ ὅ δε μολα-πά, and yet 1, 17: ἄ ῦ ῥί ἀ ν ἀπὸ φόρμιγγα πασσάλου λαμβαν(ε).—70. χάριν: Before its genitive only here in P.— ἑπτακτύπου: The old Terpandrian heptachord. N. 5, 24: φόρμιγγ’ Ἀπόλλων ἐ π τ α-γλωσσόν χρυσέων πλάκτρω φιώκων. —71. ἀντόμενο: Absolute.
"Coming to meet it, receive it"—the Phoenician ware again. Pindar's power of parenthesis is great. The farewell (v. 67) suggested the commendation, or, if need be, the justification of his poem, and he now returns to the characteristic of his hero. An unprepared break at v. 72 is not likely.—72. γένοις οίος ἐσοι μαθών: The necessity of connection makes μαθών refer to the praise of the victor. "Show thyself who thou art, for I have taught it thee." Some take μαθών as part of the wish or command. γένοις ... μαθών = μάθοις has no satisfactory analogy in Pindaric grammar, nor does it give any satisfactory transition. P.'s contempt of mere mechanical learning, as shown O.2, 95: μαθώτες δὲ λάβροι ... ἀκραντα γαρύτενον has suggested a combination with πίθων (Bergk.), in which the learned ape is contrasted with Rhadamanthys, who is doubtless τολλά διδος φυά (O. 2, 94), but the position of τοι in μαθών καλός τοι is hardly credible, to say nothing of the quotation by Galen below.—πίθων. A young ape. —παρὰ παισίν: "In the judgment of children." The ape was a favorite in the nursery then as he is now. Galen, de Usu Part. 1, 22: καλός τοι πίθηκος παρὰ παισίν αίει, φησί τις τῶν παλαιῶν, ἀναμμήνησκοιν ὑμᾶς ὡς ἐστίν ἄθυμα γελοίον παιζόντων πάιδων τούτο τό ζώον. Instead of παρὰ δὲ Ῥαδαμάνθιν, P. changes the form of the antithesis.

Στρ. 8.—73. καλός: Child-like and lover-like repetition. The ape is said to have been introduced into Greek fable by Archilochos, and the mention of the ape here may have called up the image of the fox below without any inner nexus. An allusion to the Archilochian fable of "the Ape and the Fox" seems to be out of the question. "Show thyself thyself. Care naught for the judgment of those that be mere children in understanding. Thy judge is Rhadamanthys." —εὕ πέπραγεν: Rhadamanthys owes his good fortune to his judicial temper. Comp. O. 2, 83: βουλάις ἐν ὀρβαίσι Ρα δὰ μάν θυ νο σ | δν πατὴρ ἐχει [Κρόνος] ἐτοῦτον αὐτῷ πάρεδρον. Of the three judges in Hades, Aiakos—usually the first met by the new-comer—is in P. only the great Aeginetan hero, except in I. 7 (8), 24, where he is represented as a judge over the δαίμονες. Minos does not appear.—φρενῶν ... καρπῶν: So N. 10, 12. Famous in Aischylos' description of Amphiarraos is the line S. c. Th. 593: βαθείαν ἄλοκα διὰ φρενῶν καρποῦμε νο σ.—74. ἐνδοθεν: The wiles of the deceivers do not penetrate the deep soil.—75. οία: See O. 1, 16. Half exclamatory. If with the
MSS., βροτών, “Such things (ἀπάται) always sort with the acts of whisperers!” So ἑπταί, O. 2, 24. If with Heindorf, βροτῶν, “Such things always haunt a man by the devices of whisperers!” —βροτόν: Used like ἤνδρῶν, so that ψιθυρὶ βροτοί = ψιθυριστάι, but β. is hardly so colorless in P.—76. ἀμφότεροι: “To both parties,” the prince and his slandered friends, τῷ διαβάλλομένῳ καὶ τῷ πρὸς δὲν διαβάλλεται (Schol.).—ὑποφάντες: Böckh has ὑποφαντές, Bothe ὑποφάντες. “Secret speakings of calumnies” for “secret calumniators” does not satisfy. We want a masc. subst. Some MSS. have ὑποφάντες from φαίνω.—77. ὄργαίς: See P. 1, 89.—ἀτενεῖς = παντελῶς. P. has proudly compared himself to the Διός ὅρμις θείος, O. 2, 97, and it may be well to remember that the eagle and the fox were not friends, acc. to the fabulist Archilochos, and that the eagle was the “totem” of the Αἰακίδαι and of Αιας, Pindar’s favorite, a straightforward hero (N. 8, 23 foll.).—78, foll. The usual interpretation gives the whole passage to one voice. “But what good does this do to the fox (the whisperer). I, Pindar, am a cork not to be sunk by his arts. I know it is impossible for a crafty citizen to utter a word of power among the good, and, though by his fawning he makes his way, I do not share his confidence. My plan is: love thy friend and cheat thine enemy—the enemy alone is fair game. The man of straightforward speech hath the vantage-ground everywhere, under every form of government.” In the introduction I have suggested two voices. —κέρδοι: To me convincing emendation of Huschke for κέρδει. κέρδος is a popular name for fox, Ar. Eq. 1068. First Voice: “But what doth Master Reynard gain by his game?” The pun in κέρδοι . . . κέρδεσσι is obvious. The proverb ἀλώπης δωροδοκεῖται is taken from Kratinos’ parody (2, 87 Mein.) of Solon’s celebrated characteristic of the Athenians, fr. 11, 5 (Bergk): ὑμέων εἰς μὲν ἐκαστὸς ἄλῳ πεῖκος ἵξεσι βαίνει.—79. ἀτε γάρ . . . ἄλμας: Second Voice: “His gain is to be an ἀμαχοῦ κακῶν (v. 76). He can say: I am a cork that is always atop, though all the rest be under water. I am a cat, and always fall on my feet.” Fennell, who, like the others, understands the poet to speak of himself, allegorizes thus: “The net is the band of contemporary poets; the heavy parts are those of poor and precarious repute, who try to drag down the cork, Pindar.”—εἰνάλιον πόνον: Toil of the sea. So Theokr. 21, 39: δειλινῶν ὡς κατείδαρθον ἐν εἰναλίοισι πόνοισι.—80. σκεῦας ἑτέρας: The ἄμφοτέροι above mentioned—the whole world outside of the
slanderer.—φιλλὁς ὡς: The comparison is not so homely in Greek as in English. "Cork" could hardly be used with us in elevated poetry, but Aisch. Choëph. 505: παίδες γὰρ ἀνδρὶ κληδόνες σωτηριοί | θανώντι· φελλοί δ’ ὡς ἄγουσι δίκτυον | τὸν ἐκ βυθοῦ κλωστήρα σφόζοντες λίνου. "Our withers are unwrung" might be as impossible for an un-English poet.—ἀλμας: With ἀβάσπαστος.

'Aντ. δ'.—81. First Voice: "But you are, after all, a mere cork. You have no weight. A deceitful man cannot utter a word of power among the good (the conservatives)."—ἀδύνατα: So O. 1, 52: ἀσπορα, P. 1, 34: ἐοικότα. —82. ἀστίν: ἀ. is much more frequently used by P. than πολίτης, as he prefers στρατός to δαμος. See O. 6, 7.—Second Voice: "Well, what of that? The deceitful man fawns and makes his way thus."—μάν: Often used to meet objections. Cf. P. 1, 63.—σαίνων: Specifically of the dog. See P. 1, 52.—ἀγάν: The MS. ἀγαν has the first syllable short. ἀγῆ, "bend," is not the doubling of the fox, but the peculiar fawning way in which the dog makes an arc of himself. J. H. H. Schmidt reads ἀνδάν and comp. for διαπλέκει P. 12, 8: οὐλιον θρήνον διαπλέκεις. —83. οὗ διε ἐμετέχει θράσεις: First Voice: "I do not share his confidence." θράσος in a good sense, v. 63.—φίλον ἐν φιλεῖν, κτέ.: Second Voice: "I do not deny the claims of friendship; it is only mine adversary that I seek to circumvent." Others think this perfectly consistent with the antique morality of a man like Pindar. Comp. I. 3 (4), 66: χρῆ δὲ πᾶν ἐρδοῦτα μανρῶσαι τὸν ἔχθρον, Archiloch. fr. 65 (Bergk): ἐν δ’ ἐπίσταμαι μέγα | τὸν κακὸς μὲ δρόντα δεινοῖς ἀνταμείβοσθαν κακοῖς. P. is supposed to say: "Let my adversary play the monkey, the fox, the dog; I can play the wolf." Requital in full is antique; crooked ways of requital are not Pindaric.—84. ὑποθεύσωμαι: Incursonem faciam, Dissen. It is more than that: it involves overtaking. The persistency and surprise of the wolf’s pursuit are the points of comparison.—85. ἀλλ(α): Adverbial. —86. ἐν = ἐς: See v. 11. The First Voice closing the debate.—νόμον: "Constitution," "form of the state."—εὐθύγλωσσος: In opposition to the ὄνοι σκολιαί, σκολιαί ἀπάταιν (fr. XI. 76, 2).—προφέρει: "Comes to the front."—87. παρὰ τυραννίδι: As if παρὰ τυράννοις.—ὁ λάβρος στρατός: Milton’s "fierce democratic." —88. οἱ σοφοί: The aristocracy. —χρῆ δὲ πρὸς θεόν οὐκ ἐρίζειν:
The neg. οὐκ, as if he were about to say ἄλλα φέρειν ἔλαβς ἐπανχένων ζυγόν. As it stands, it looks like a licentious οὐκ with the inf., of which there are very few. The connection is shown in the introduction. Though the straightforward man has the lead in every form of state, yet his enemies have sometimes the upper hand, and we must not quarrel with God for this. But the envious do not wish him to have anything at all, and so they overreach themselves, and come to harm.

'Επ. δ'. — 89. ἀνέχει: As in So. O. C. 680: κισσόν ἀνέχουσα, "upholding," "holding high." — τὰ κείνων: The fortunes of the whisperers. — ἐδωκεν: As there is no metrical reason for not using δίδωσιν, we may accept a contrast between continued and concentrated action. See v. 50. — 90. ταίνια: O. 2, 15; 7, 43; P. 1, 11.— σταθμας: στάθμη is γραμμή, N. 6, 8. The Schol. thinks of a measuring-line. The measuring-line has two sharp pegs. The measurer fastens one in the ground and pulls the cord tight, in order to stretch it over more space than it ought to cover (περισσόσας). In so doing he runs the peg into his own heart. Hermann finds an allusion to the play διελκυστίνδα, still played everywhere. This would make ἐλκόμενοι reciprocal, "one another," and στάθμας a whence-case, but for περισσόσας we should have to read περισσόσας. On the other interpretation, στάθμας is the gen. of the hold, as in P. 9, 182: παρθένον κεδνὰν χερὶ χεὶ ὑπὸς ἐλὼν. Schneidewin has noticed the play on ἐλκόμενοι and ἐλκος.— 91. ἐὰν... καρδία: As if "one's heart" for "their heart." — 92. ὁσα... τυχεῖν: τυφχάω often takes a pronominal neut. acc. — φρονίδι μητίόνται: "Are planning with anxious thought." — 93. φέρειν... ζυγόν: Yet another animal. This whole fabulistic passage seems to point to court pasquinades. A reference to Hieron's secret police of ὀτακονσταί, "eavesdroppers," and ποταγωγίδες (-δαι), "tale-bearers," Aristot. Pol. 5, 11, is to me incredible. — 94. ποτὶ κέντρον... λακτιζέμεν: A homely proverb familiar to us from Acts [9,5] 26, 14. Doubtless of immemorial antiquity in Greece, Aisch. P. V. 323; Ag. 1624; Eur. Bacch. 795.— 96. ἀδώντα = ἀδώντα. Cf. O. 3, 1; 7, 17.
PYTHIA III.

This poem, which is not so much an ἐπινικίῳ as a Consolatio ad Hieronem, is classed with the ἐπινικίᾳ because it celebrates the victories that Hieron gained with his race-horse Φερένκοσ (v. 74) at Delphi, Pyth. 26 and 27 (Ol. 73, 3, and 74, 3, 486 and 482 B.C.). According to Böckh, the composition of the poem belongs to a much later period, Ol. 76, 3 (474 B.C.). Earlier than Ol. 76, 1 (476 B.C.) it cannot be, for Hieron is called Αἰναῖος (v. 69), and Aitna was founded in that year. Later than Ol. 76, 3 it cannot well be, for in that year Hieron won a chariot-race at Delphi, of which no mention is made in this poem. Böckh thinks that the ode was composed shortly before P. 1, probably to celebrate the recurrent date of the previous victories. Hieron was suffering (comp. P. 1, 50), and hence the blending of congratulation and consolation. The "historical" allusions to scandals in Hieron's family and to the quarrels of the court physicians are all due to the fancy of the commentators.

The drift of P. 3 seems to be plain enough. Hieron is victorious, but suffering, and he must learn that the gods give two pains for one pleasure, and be content to have only one against one. To expect more is to reach out to what is not and cannot be. To this lesson the poet leads up step by step. So in the very beginning of this ode he himself sets an example of the impatient yearning he condemns. "Would that the old Centaur, the master of Asklepios, the great healer, were alive!" A poet, Pindar longs for the control of leechcraft, and does not recognize his own ambition until other examples of disappointment pass before his eyes. Such an example is Koronis, mother of Asklepios. This was her sin: she had one love, she wanted yet another (v. 25). Asklepios himself comes next. He was a leech of wide renown—a benefactor to his kind—but he was a slave to gain (v. 54). This was his sin, and, like his mother, he per-
ished (v. 57). And now the poet draws the moral. "Mortals must seek what is meet for mortals, and recognize where they stand, what is their fate." The wish is renewed, but this time with a sigh. The poet is not satisfied with paying Hieron his homage in music, he yearns to bring him the master of healing and gain a double share of favor. It must not be; he cannot cross the water with this double joy (v. 72). He must be content to stay at home and make vows to the goddess at his door (v. 77). This lesson Hieron and Hieron's poet must divide: ἐν παρ’ ἑσλῶν πήματα σύνδυο δαίονται βροτοῖς | ἁθάνατοι (v. 81). That is the rule. Make the best of it. Look at Peleus. Look at Kadmos (vv. 87, 88). They heard the Muses, as Hieron heard Pindar's songs. One married Harmonia, one Thetis (vv. 91, 92). Both saw the sons of Kronos banqueting with them, both received bridal gifts of the gods. But three daughters brought threefold sorrow to Kadmos. True, one daughter's couch was shared by Zeus (v. 99), yet this is only one joy to three sorrows. Against the bridal of Thetis set the death of Achilles (v. 100), an only son, and so more than a double sorrow. "Enjoy, then, what thou mayest while thou mayest in the changing breezes of fortune, in the ticklish balance of prosperity. This be our creed. Fit thy will to God's will. Pray for wealth. Hope for fame. Fame rests on song. Nestor and Sarpedon—the one who lost his noble son, the other lost to a divine sire—live on in lays. Few achieve this" (vv. 102-115). And so the poem ends with the tacit pledge that Hieron shall live on in P.'s song as they in Homer's.

The rhythms are dactylo-epitrite (Dorian).

The distribution of the elements is different from that of an ordinary ἐπινίκιον. The myth, with a slight introduction, takes up nearly half the poem. Indeed, the whole ode is a picture-gallery of mythic troubles. We have at full length Koronis and Asklepious, who were guilty; with less detail Kadmos and Peleus, who were innocent; and, in mere outline, Nestor and Sarpedon—Nestor, who was lord among the third generation but to see Anti-lochos die; Sarpedon, who was mourned by Zeus himself. But all this sorrow is lost in the light of poetry.

Στρ. α'.—1. Χείρωνα: Cheiron was the great mythical healer and teacher; he gave Machaon healing drugs (II. 4, 219), and taught Achilles medicine (II. 11, 832). The Χείρωνες of Kratinos
was a plea for a return to the old training, of which Achilles was the mythical example. See N. 3, 43, foll.—Φιλυρίδαν: So the Centaur is called, P. 9, 32. Comp. N. 3, 43: Φιλύρας ἐν δόμωι.—2. ἀμετέρας ἀπὸ γλώσσας: Contrast to κοινὸν Φέτος. Something more was expected of the poet than such an every-day utterance. P. apologizes, as it were, on the ground of the naturalness of the wish. It was on everybody's tongue then. P. 5, 107: ἄνδρα κείνων ἐπανέστησι συνετοὶ: λέγον μὲν νῦν ἐρέω.—4. γόνων ... Κρόνων: Cf. N. 3, 47: Κρονίδαν Κένταυρον.—Παλιόν: His cave was on Pelion (P. 9, 30), a mountain full of medicinal herbs.—Φηρ(α) = θηρ(α): "Centaur." So called I. 1, 268; 2, 743; as well as P. 4, 119.—ἀγρότερον: "Upland," as in Chapman's Homer, with the same note of ruggedness—5. ἄνδρῶν φιλον = φιλάωροποι: A contrast to his name, Φηρ. Cheiron was δικαϊότατος Κένταυρος (II. 11, 832).—θρέμευν ... τέκτονα: ἃρο, like ἐδίδαξεν, "bred."—6. γυαρκέδος: The o must be lengthened to save the metre. Comp. O. 6, 103: τοντόμεδον, P. 4, 184: πόθον, 11, 38: τρωδοῦ.—7. ἡρώας: So ἡρώας, P. 1, 53.

'Ἀντ. α'.—8. Φλεγών: The myth was taken from the 'Ἡώιον of Hesiod, a κατάλογος γυναικῶν, or list of heroines to whom the gods had condescended. The story of Koronis is an especially good exemplification of the difference between epic and lyric narrative. Epic narrative is developed step by step. "The lyric poet gives the main result briefly in advance, and follows it up by a series of pictures, each of which throws light on the preceding" (Mezger).—9. τρίν τελέσσαι: "Before having brought to term," "before she had borne him the full time." Eur. Bacch. 100: ἔτεκεν δ' ἀνίκα Μοίραι | τέλεια νῦν ταυρόκερων θεόν.—χρυσέος: P. 1, 1.—10. Ἀρτέμιδος: A. kills women, Apollo men.—11. ἐν θαλάμῳ: With δαμέσσα, an additional touch of color. The MSS. have εἰς Ἀίδα(ο) δόμον ἐν θαλάμῳ κατέβα, which would give a quibbling tone, "went to Hades without leaving her chamber;" nor is a lingering death implied by ἐν θαλάμῳ. Artemis is expected to kill queens ἐν μεγαροίσι (Od. 11, 198); Artemis smites Aribas' daughter, who stole Eumaios, by hurling her into the hold of the pirate vessel (Od. 15, 479); and it was meet that the wanton Koronis should be slain ἐν θαλάμῳ—not in her chamber, but in the bed of Ischys.—12. γίνεται: "Proves."—ἀποφλαυριζουσα νυν: Sc. τὸν χόλον.—13. ἀμπλακάσως: Homeric plural, not common in Pindar. ἀνορέαισ (P. 8, 91; N. 3, 20; I. 3 [4], 29) is

'Επ. α’.—15. οπέρμα ... καθαρόν: κ., because divine.—16. ἐμεν’ ἐλθείν: Subj. of ἐλθείν is τράπεζαν.—τράπεζαν νυμφίαν: Koronis should have waited until the birth of the son of Apollo, and then have married. The gods were tolerant of human successors.—17. παμφώνων ηαχάν ύμεναιόν: P. 12, 19: αὐλὼν πόμφων νυμφίαν. On the shield of Achilles, II. 18, 493: πολὺς δ’ ύμεναιον ὄρφει; | κούροι δ’ ἀρχηστήρεσ εἴδων, ἐν δ’ ἄρα τοῖσιν | αὐλοὶ φόρμυγγες τε βοην ἔχον. —18. οῖα: Loose reference to ύμεναιόν. Cf. P. 1, 73. —19. ὑποκουρίζεσθ(αν): “Such petting, playful strains as girls’ love to utter in even-songs.” In the even-songs of the bridal the maids were wont to use the pet name, “baby name” (ὑποκόρισμα), of the bride, while they indulged in playful allusions to her new life.—20. ήρατο τούν ἀπεόντων: Nikias warns the Athenians against this δυσέρωτας εἶναι τὸν ἀπὸ τοῦ ὄντον (Thuk. 6, 13). Lys. 12, 78: τὸν ἀπὸ ἄποντων ἐπιθυμοῦν. Theokr. 10, 8: οὐδαμά τοι συνεβά ποθεσαί τινα τὸν ἀπὸ ἄποντων.—οῖα καὶ πολλοὶ πάθουν, κτέ.: Pindar unfolds a moral as Homer unfolds a comparison. A reference to Hieron and foreign physicians (ἀπεόντων), which Hermann suggests, is altogether unlikely, not to say absurd.—21. φόλον ... δοσίς: A common shift, as in “kind who,” only we follow with the plural.—22. αἰσχύνων: “Putting shame on.”—παπταῖνε τὰ πόρσων: O. 1, 114: μηκετὶ παπταίνε πορσίων.—23. μεταμόνα: P. multiplies synonyms to show the bootlessness of the quest. The seekers are “futile,” the object is “unsubstantial,” the hopes “unachievable.” Cf. O. 1, 82, and 14, 6.—θηρεύων. Cf. N. 11, 47: κερδέων δὲ χρή μέτρου θηρεύει μεν ἔν.
noted. O. 6, 59: τοξοφόρον Δάλον θεοδμάτας σκοτόν.—μήλο
δόκη: See Eur. Ion, 228: ἐπὶ δ' ἀσφάλτουσι | μῆλοι σι μῆ πάρτ' ἐσ
μυχῶν.—τόσσας (Aeolic) = τυχόν. Comp. τόξον. —28. Δοξίας:
There is, perhaps, a play on λοξός and εὐθύτατος, "crooked" and
"straight."—κοινάν (Dor.) = κοινόν = μνημή. Hesiod says (fr.
90) that a raven told it to Apollo. Pindar delights to depart
from the popular version in little points that affect the honor of
the gods; hence the emphasis laid on the πάντα Εἰσαντι νῦ.

—παρ(ά) ... νῶ: As it were "in the courts of." He did not go
out of himself. The Schol. dulls the expression by παρὰ τοῦ νῦν
πυθόμενον.—γνώμαν πιθῶν: For the MS. γνώμα πεπιθῶν. πιθῶν =
πείσας. The acc. γνώμαν gives the finer sense. Apollo forced
conviction on his will, his heart. So also Mezger, who cites for
this use of γν. O. 3, 41; 4, 16; P. 4, 84. Fennell prefers "judg-
ment" to "heart." —29. Εἰσαντι = εἰδότι. Cf. P. 4, 248: οἶμον
ἰσα μι βραχίν.—ψευδέων δ' οὐχ ἀπτετα: Neither deceiving nor
ἐργος οὔτε βουλαίς: On the omission of the former negative,
comp. P. 10, 29, 41.

'Αντ. β'.—31. Εἰλασίδα: Ischys, son of Elatos (O. 6, 36), who was an Arkadian lord.
—32. ξεινίαν κοίταν = κοίταν ξένου. "Couching with a stranger."
—33. ἀμαμακέτω: Homer’s ἀμαμάκετος suits all the Pindaric
passages. See P. 1, 14.—34. Λακέρειαν: In Thessaly. Van Her-
werden has called attention to the resemblance between Koronis
of Lakereia and Hesiod’s λακέρυξ καρώνη (O. et D. 745).—κρημνο-
σιν: Specifically of "bluffs." O. 3, 22: κρημνός Αλφεοῦ.—δαί-
μων: Where we should blame her mad passion, her λήμα.
—ἐτερος = ὁ κακοποιός (Schol.). N. 8, 3: τὸν μὲν ἀμέροις ἀνάγκας χερσὶ
βαστάζεις, ἐτερον δ' ἔτεραίς. So often after P., πλέον θάτερον
ποιεῖν, ἄγαθα ἡ θάτερα. "The δαίμων ἐτερος is one of the notes by
which Bentley detected the false Phalaris. See ‘Letters of Pha-
laris,’ p. 247 (Bohn and Wagner),” C. D. Morris.—36. ἀμᾶ: See
O. 3, 21.—πολλάν ... ἀλαν: Inevitable expansion of the moral.
See ν. 20. The sentence is proverbial, as in James 3, 5: ἰδοῦν,
δλίγον πῦρ ἥλικην ὕλην ἀνάπτει.—37. σπέρματος: O. 7, 48:
σπέρμα ... φλογός, Od. 5, 490: σ π ἐρμα πυρὸς σφάλων.

'Επ. β'.—38. τείχει ... ἐν ξυλίνω: On the pyre.—39. σέλας ...
stos is little felt, but it can always be brought back as in Ἡφαίστεως κύψεως, “sparks,” Alexis, fr. 146 (3, 452 Mein.).—40. οὐκέτι: Apollo has been struggling with himself. Cf. O. 1, 5.—41. ἀμόν = ἡμέτερον, but ἡμέτερον = ἐμόν, and does not refer to Koronis. “Our” would be a human touch. Here it is the selfish “my.” P. 4, 27: ἄμοις = ἡμοίς.—42. ὀδύσσα: The MSS. ὀδύσσα. ὀδύσσα would not be so good. He had killed the mother, and so was about to kill the child.—42. ματρὸς βαρείᾳ σὺν πάθη: The same principle as λέμα Κορώνιδος (v. 25). The ill-fate of the mother = the ill-fated mother.—43. βάματι δ' ἐν πρώτῳ: An exaggeration of τρισάτῳ, which Aristarchos preferred, after II. 13, 20: τρίς μέν ὀρέξατ' ἱών (Ποσειδῶν), το δὲ τ ἐτρατόν ἱκετο τέκμαρ (Schol.). Bergk suggests τέρτῳ (Λεολ.) = τρίτῳ. See note on O. 8, 46.—νεκροῦ: There is no good fem.—44. διεφαίνει: Imperfect of vision, in an intercalated clause. So the best MS. διεφαίνε would be an unusual intransitive, “flamed apart,” literally “shone apart,” “opened a path of light.” The flames were harmless to him.—45. διδαξά: The old final infinitive.—46. ἀνθρώπους: More sympathetic than ἀνθρώπων.

Στρ. γ'.—47. αὐτοφύτων: In contradistinction to wounds.—48. ξυνάνεσε: The sphere of partnership and companionship is wider in Greek than in English. We usu. make the disease, not the sufferer, the companion. See Lexx. under σύνεμι, συνοικῶ, συνναῦω.—50. θερμῷ πυρί: Sunstroke. Perh. “Summer fever.”—51. ἐξαγεν: “Brought out,” still used by the profession.—τοὺς μέν: Resumes the division indicated, v. 47.—μαλακαῖς ἐπαιδίαις: Incantations were a regular part of physic among the Greek medicine-men. The order is the order of severity. So. Αίας, 581: οὖ πρὸς ἱατροῦ σοφοῦ | θροειν ἐπ' ὡδὰς πρὸς τομῶντι πήματι.—ἀμφέτων ... πίνοντας ... περάπτων: P. breaks what seems to him the hateful uniformity by putting πίνοντας instead of a causative, such as πιπίσκαιων, or an abstract, such as ποταῖς.—52. προσανέα: “Soothing potions.”—περάπτων ... φάρμακα: “Swathing with simples.” Plasters and poultices are conspicuous in early leechcraft. περάπτων (Aeolic) = περάπτων. So N. 11, 40: περόδους.—53. τομαὶς ἔστασεν ὄρθους: τομή is the regular surgical word for our “knife,” and the pl. gives the temporal effect of τέμων. P. makes in ἔστασεν a sudden and effective change to the finite verb, so as to be done with it. Comp. O. 1, 14; P. 1, 55. ἱστάς would be feeble. To punctuate at ἐξαγεν· and make τοὺς μέν
... τοὺς δὲ προσανέα depend on ἔστασεν is to efface the growth of the sentence and the rhythm. The methods are in the durative tenses, the results in the complexive (aorist).


Ἐπ. γ'.—61. φιλα ψυχά: P. is addressing himself and swinging back to his theme. “Asklepios sought to rescue a man fordone. We must seek only what is meet, see what is before us, what are the limits of our fate. Seek not the life of the immortals, my soul; do the work of the day, play thy humble part to the end. And yet, would that I could bring the double delight of health and poesy; would that my song had power to charm Cheiron! Then the unreal would be achieved by the real, health which I cannot bring by poesy which I do.” φιλα ψυχά of Hieron would be too sweet. It is more likely that P. is taking a lesson to himself. —βίον ἀθάνατον = τὸ ἐξομοιούσθαι τοῖς θεοῖς (Schol.).—62. τὰν δ' ἐμπρακτὸν ἀντλεί μαχανάν: “Exhaust all practicable means,” “drain each resource.”—63. εὶ δὲ . . . ἐναι(ε): Wish felt in the condition.—64. μελιγάρμενες ὕμνοι: So O. 11 (10), 4; N. 3, 4.—66. ἄνδρασιν: The plural is part of the shyness with which the poet alludes to Hieron’s disorder.—θερμὰν νόσων: “Fevers.”
PYTHIA III. 275

—67. ἡ πινα Δατοῖδα, κτέ.: “Some one called (the son) of Lato-ides, or son of the Sire;” Asklepios or Apollo, son of the great Sire Zeus. Bergk suggests ἡ πατέρα = Ἀπόλλω.—68. καὶ κεν... μόλον: This shows that the poem was composed in Greece, and not in Sicily.—Τονίαν... θάλασσαν: Elsewhere (N. 4, 53) called Τόνιον πάρον.—69. Ἀρέθουσα: The famous fountain of Ortygia (P. 2, 6), called N. 1, 1: ἀμπνευμα σεμνῦν Ἀλφεωῦ.—Αἰτναῖον ξένον: See P. 1.

Στρ. δ’.—70. νέμει: “Rules” without an object.—71. ἀστοῖς: Seems to mean here the rank and file of the citizens (O. 13, 2).—ἀγαθοῖς: The optimates, doubtless, for they are “the good” to a Dorian.—72. χάριται = χάρματα.—73. ύψιειαν... χρυσάν: See P. 1, 1; and for the praise of health, comp. Lucian’s De lapsu inter salutandum.—κοίμον τε: On the effect of τε in twinning the two χάριτες, see O. 1, 62.—ἀέθλων Πυθίων: Depends on στεφάνοις. So N. 5, 5: παγκρατίου στέφανοι.—αὐγλαν στεφάνοις: Cf. O. 1, 14: ἀγλαιξταί δὲ καὶ μονσικάς ἐν ἀότῳ, and O. 11 (10), 18: κόσμον ἐπὶ στεφάνῳ... ἀνυμɛλῆ κελαδόησα. The song lends additional lustre to the lustrous crowns. The plur. on account of the victories of Phere- nikes.—74. Φερενίκος: O. 1, 18.—ἐν Κίρρῃ ποτέ: Kirra was the Delphian hippodrome. The victory was won at least eight years before. —75. φαμί: Out of construction. Elsewhere in P. with acc. and inf.—φάος: Acc. to J. H. H. Schmidt, φάος is the light of joy (O. 10 [11], 25; I. 2, 17), φέγγος, for which we here have αὐγλαν, is the light of glory (O. 2, 62; P. 9, 98; N. 3, 64; 9, 42).

Ἀντ. δ’.—77. ἄλλα (ά): “Well,” since that may not be.—ἐπεύξασθα: “Offer a vow to,” not simply “pray.”—ἐθέλω: See P. 1, 62. —78. Ματρί: Magna Mater or Rhea (Kybele is not mentioned in Pindar). The worship of this Phrygian goddess was hereditary in the flute-playing family of P. (see P. 12), and he had a chapel in front of his house dedicated to the joint service of Rhea and Pan. Among the κούραι, who sang παρθένα by night to the two deities, are said to have been P.’s daughters, Eumetis and Proto- mache. The Scholiasts tell us that Magna Mater was τῶν νύσσων αἰνετική καὶ μειωτική. Welcker takes κούραι with Πανί, and considers them to be nymphs. But there is an evident connection between the μολῆ and the ἐπευχή. —σὺν Πανί: Cf. fr. VI. 1: ζ Πάν, ... σημειῶν ἀδύνων φυλαξ, Ματρῶς μεγάλας ὀπαδε.—80. λόγων... κορνφάν: “The right point (the lesson) of sayings.”—μανθάνων:
"Learning." The lesson is ever before him. It is a proverb.—81. ἐν παρ' ἑσλόν, κτέ.: One and two are typical. So we have not to do with avoidrupois or apothecaries' weight in Spenser's "a dram of sweete is worth a pound of soure" (F. Q. III. 30).—82. κόσμων =κοσμίων.—83. τὰ καλὰ πρέποντας ἔχω: Another proverbial locution; "turning the fair part outward" (of clothes), as we might say, "putting the best foot foremost" (of shoes).

Ἐπὶ δ'.—84. τίν δὲ ... ἐπεταί: Thy ἐν ἑσλόν is great. — 85. δέρκεται: As the Biblical "look upon" (with favor). Comp. O. 7, 11: ἀλλοτρ ἃ' ἄλλον ἐπὶ τοῦ τε εὗ εἰς Ἑάρις. "The eyes of the Lord are upon the righteous." — 86. εἴ των' ἄνθρ.: Comp. O. 1, 54. — ὁ μέγας πότμος: N. 4, 42: πότμος ἀναξ. — ἀσφαλής =ἀπατωτός.—87. ἐγένετο(ο) =ἐγένετο: Aor. with neg. — Πηλεί... Κάθωρ: Proverbial examples of high fortune and noble character, O. 2, 86.—89. ὅ =οὐσι.—σχέν: O. 2, 10.—χρυσαμπτύκων ... Μοισαί: The Muses so styled again, I. 2, 1.—90. ἐν ὅρει: Pelion. Cf. N. 5, 22: πρόφρον δὲ καὶ κεῖνος ἀείδ' ἐν Παλίῳ | Μοισαί ὁ κάλλιστος χρό- ρός. The marriage of Peleus and Thetis was a favorite theme with the poets. See N. 4, 65, quoted below. Catullus makes the Fates sing at the wedding (64, 322).—91. ὁπόθ': The indic. of a single occasion. With the indic. ὁπότε has very much the sense of ἡνίκα. Comp. O. 1, 37; 9, 104; P. 8, 41; 11, 19; I. 6 (7), 6; fr. V. 1, 6.—92. Νηρέως: The sea-gods were oracular. So Poseidon (O. 6, 58). So Protens and Glukos. For Nereus as a prophet, the commentators cite Hesiod, Theog. 233, Eur. Hel. 15, Hor. Od. 1, 15, 5. See also P. 9, 102.

Στρ. ε'.—94. Κρόνου παίδας ... ἱδον, κτέ.: N. 4, 66: εἶδεν δ' εὐκύκλων ἔδραν, τὰς ὀφρανοῦ βασιλίσσες πύννον τ' ἥφεξόμενοι, κτέ.—95. Διὸς ... χάριν: Here "thanks to Zeus."—96. ἔστασαν ὄρθαν καρ- δίαν: "Raised their hearts again," "raised their sunken hearts," ὄρθαν being proleptic, "erect." — 98. μέρος: ἐρήμωσαν, with two acc., as ἀφαίρεισθαι in prose. — αἱ τρεῖς: Ινό, Αγαυ, Αυτονοκ. Cf. O. 2, 25.—99. ὢνων =Σεμέλα.

'Ἀρτ. ε'.—101. τίκτεν: P. uses the imperf. seven times (nearly all in dactylo-epitrites), the aorist nine times. See note on O. 6, 41. — τόξοις: II. 22, 359: ἤματι τῷ ὅτε κέν σε Πάρις καὶ Φοῖβος 'Απόλλων | ἐσθλόν ἐώτ' ἀλέσωσιν ἐνὶ Σκαίης πύλησϊ.—102. καλό- μενος: See O. 3, 6.—104. τυγχάνοντ' εὗ πασχέμεν =ἐνυχούντ' εὗ

'Επ. ε’. — 107. σμικρός ἐν σμικροῖς, κτέ.: σμικρός is neut. “I will be small when my fortunes are small, great when they are great.” P. puts himself in Hieron’s place. See O. 3, 45.—108. τὸν ἀμφίποντι αἰεὶ ... δαιμόν(a): “My shifting fortune.” Though prosperity is a πολύφιλος ἐπέτας, excessive prosperity is danger- ous, and the wise man must be prepared to do homage to the fortunes that attend him from time to time.—φρασίν: “Heartily.”—109. ἀσκήσω: So ἀσκεῖται Θέμις, O. 8, 22; N. 11, 8. ἤ. of honor and homage, while θεραπεύων is used of service.—κατ’ ἐμάν ... μαχανάν: “To the extent of my power,” “with all my might.”

Cf. v. 62: τὰν ἐμπρακτὸν ἄντλει μαχανάν.—110. εἰ δὲ μοι ... ὀρέξαι: Hieron might be expected to say ὀρέξειν. P. looks upon such fortune as a dream. See note on O. 6, 4.—111. εὐρέσθαι: “Gain.” P. 1, 48.—πρόσω: With a solemn indefiniteness, that is yet made sufficiently plain by the mention of Nestor and Sarpedon. The πρόσω is “among them that shall call this time ancient” (Dante), where songs shall make thee what N. and S. are to us.—112. Νέστορα: A model prince, though mentioned by P. only here and P. 6, 35, Μεσσανίου γέρωντος.—Σαρπιδόν(a): Lykian Sarpe- don balances (Pylian) Nestor. One shining light is taken out of each camp. Sarpedon, we are reminded, was the grandson of Bellerophon, B. was from Corinth, and Corinth was the metrop- olis of Syracuse. But P. is thinking of Homer and the looming figures of Nestor on the Greek, Sarpedon on the Trojan side. Some quiet mischief in this, perhaps (N. 7, 21).—ἀνθρώπων φάτις: φάτις = φάτιας, hominum fabulas, comp. “the talk of the town” —“whose names are in every mouth.”—113. τέκτονες: So Kra- tinos (Schol., Ar. Eq. 527): τέκτονες εὐπαλάμων ὠμον.—114. ἄρμοσαν: “Framed.” So Lat. pangere.—115. χρονία τελέθει: Cf. N. 4, 6: ῥῆμα δ’ ἐργμάτων χρονιώτερον βιοτεύει. —πράξασθαι = εὐρέσθαι (v. 111).
Arkesilas* IV., son of Battos IV., king of Kyrene, won a Pythian victory with the chariot, P. 31 (Ol. 78, 3 = 466 B.C.). This victory is commemorated in the fourth and fifth Pythian odes. P. 5 was composed to celebrate the return of the victorious πομπή, which took place, as has been conjectured, at the time of the Κάρνεια, a festival which fell about the same time as the Pythian. The fourth ode was doubtless composed to be sung at a banquet in the royal palace, and seems to have been prepared at the urgent request of one Damophilos, who had been exiled by Arkesilas for participating in an aristocratic rebellion. That he was related to Arkesilas, that he was akin to Pindar, is little more than conjecture. "Urgent request" means in Pindar's case a lordly recompense. The poem was a grand peace-offering, and the reconciliation had doubtless been quietly arranged in advance.

Not only in size, but also in many other respects, the fourth Pythian is Pindar's greatest poem—a prime favorite with all Pindaric scholars. The obscurities are few in proportion to the bulk, the diction is noble and brilliant. The aesthetic value is great, for in this poem we have a whole incorporated theory of the lyric treatment of epic themes, the Argonautic expedition in points of light.

After a brief invocation of the Muse, Pindar tells how the priestess of Apollo bade Battos leave his sacred island, Thera, and found a city on a shimmering hill in Libya, and thus bring to honor the prophecy of Medea (vv. 1–9).

In the Prophecy of Medea, we learn the story of the wonderful clod that a deity delivered to the Argonaut Euphamos where the Libyan lake Tritonis empties into the sea. Washed overboard, this symbol of sovereignty followed the wet main to

* Doric form of Arkesilaos.
Thera, whence the descendants of Euphamos should, at the bidding of Apollo, go forth and possess the land promised to their ancestor (vv. 10–56).

Such is the prophecy that was fulfilled by Battos, the founder of Kyrene, and it is to the descendant of this Battos in the eighth generation that Apollo has given the glory of the victory in the chariot-race, the theme of Pindar's song (vv. 57–69).

So far the overture. Then follows the Quest of the Golden Fleece, or the Voyage of the Argonauts, which constitutes the bulk of the poem (vv. 70–256).

On their return voyage the Argonauts had shared the couches of Lemnian heroines. From such a union came the stock of Euphamos, which went first to Lakedaimon, thence to Thera, and from Thera to Kyrene (v. 261).

Here the poem seems to pause. A stop at Kypávas (v. 261) would satisfy mind and ear. But P. continues with an after-thought participle, which emphasizes the importance of right counsel, and prepares the message that he has to deliver. The message is one that needs delicate handling, and, like the wise woman of Tekoah, P. clothes it in a parable—the Apologue of the Lopped Oak (vv. 263–268).

The answer is not given at once. The king is a healer that knows well the art of the soothing hand. The king is one that, under the guidance of God, can put the shaken city on its true foundation. He has only to will and it is done. Let him then take counsel, and consider what Homer said, that a fair messenger makes fair tidings. Such a fair messenger is the poet's Muse (vv. 270–279).

The way being thus prepared, the name of Damophilos is mentioned for the first time, and the praise of the banished nobleman is blended with an appeal for such forgiveness as Zeus accorded the Titans. "Let him see his home again; let him take his delight in banquets by Apollo's fountain. Let him make melody on the harp. Let his days be days of quietness, himself all harmless, by the world unharmed. Then he can tell what a well-spring of song he found for Arkesilas at Thebes" (vv. 281–299).

As the fourth Pythian is thrown out of line with the other odes by its size, and as this characteristic determines the handling of the poem, the distribution of the masses becomes a matter of leading importance and cannot be relegated, as has been
done elsewhere, to a mere summary. Pindar nowhere else goes
beyond five triads. Here he has the relatively vast structure of
thirteen. If the introduction bore any proportion to the myth,
or to the introductions of the other poems, we should have a
large porch of song. What do we find? The poet seems to
enter upon the theme at once, as if he were composing an epic
and not a lyric. The ringing relative that so often introduces
the myth makes itself heard almost immediately after the invoca-
tion of the Muse (v. 4). We slip out of port in a moment, and
find ourselves in the midst of the returning Argonauts. But
the introduction is longer than it seems. The first three triads
constitute an introductory epyllion—the Prophecy of Medeia—
which bears a just proportion to the rest. Only if the usual
measure were observed the myth would occupy seven triads and
the conclusion three (3+7+3), but the story runs over into the
eleventh triad, when the poet chides himself as having lin-
gered too long (v. 247), and the slow imperfects give way to the
rapid aorists. He calls on Arkesilas (v. 250) in order to show
that he is hasting to Kyrene, and the emphasis laid on the guid-
ance of Apollo prepares the conclusion. Notice that the story
of the Argonauts makes the same returning sweep to Arkesilas
and Apollo as the Prophecy of Medeia (vv. 65, 66). Apollo is
an oracular god, and speaks in riddles. “So read me,” the poet
says, “the riddle of Oidipus” (v. 263). After this riddle is given,
“fulfil the word of Homer” (v. 277). Both Oidipus and Homer,
be it noted, are Apollinic. The answer to the riddle is—Damo-
philos (v. 281); but it is not until the poet has claimed the good
messenger’s credit, according to the word of Homer, that he
brings forth the name. The poem closes with a commendation
of the banished nobleman, and with the evident intimation that
this song was made at his desire (v. 299).

The myth itself (vv. 70–250) is natural enough. It is natural
enough that in celebrating the victory of Arkesilas, Pindar
should sing of the founding of Kyrene; and the introduction of
the Argonautic expedition may be justified on general grounds;
but this is not the only time that Pindar has sung Kyrene. In
P. 5 Battos and the Aigeidai come to honor, in P. 9, the heroine
Kyrene, but there is no such overwhelming excess of the myth.
In the length of the myth nothing more is to be seen than the
costliness of the offering. If the poem was to be long, the myth
must needs be long.
There are those who see in Pindar's Argonautic expedition a parable. Damophilos is Jason. Then Arkesilas must be Pelias—which is incredible. Damophilos is anybody else, anything else. Sooner the soul of Phrixos (v. 159), sooner the mystic clod that Euphameos received (v. 21). The tarrying of the soul of Phrixos, the drifting of the clod, the long voyage of the Argonauts, may be symbolical of the banishment of Damophilos. He could not rest save in Kyrene (v. 294). The true keynote, then, is the sweetness of return, the sweetness of the fulfilment of prophecy and of the fruition of hope long deferred. The ancient prophecy came to pass, and Battos founded Kyrene (vv. 6, 260). The word of Medea was brought to honor in the seventeenth generation (v. 10). The ships should one day be exchanged for chariots (v. 18). The clod, following the watery main, was borne to Thera, not to Tainaros (v. 42), and yet the pledge failed not. Jason came back to his native land (v. 78). Everybody comes back, not Jason alone, else the moral were too pointed. Let Damophilos come back. Let there be one Kyrenaian more.

The measures are dactylo-epitrite (Dorian), and the grave, oracular tone is heard in rhythm as well as in diction.

"As this poem, among all the Pindaric odes, approaches the cpos most closely, so the rhythmical composition reminds one of the simplicity of an hexametrical hymn. Four times in succession we have precisely the same pentapody,

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the close of which reminds us of the hexameter, which, like it, prefers the trisyllabic bar towards the close. Another example of this will be sought in vain throughout Pindar. These five pentapodies are followed by nine tetrapodies, interrupted only by a dipody in the middle of the strophe, where there is usually most movement." (J. H. H. Schmidt).

Στρ. α'.—1. Σάμερον . . . στάμεν: So N. 1, 19: εσταν δ' επ' αυλει- εις θύρας. P. "floats double." The Muse is his shadow. στάμεν ἐστίν. So βάμεν (v. 39) = βημαί. —άνδρι φίλο: See on P. 1, 92.—

2. εὐλπόου: Comp. v. 17.—Κυράνας: See on P. 1, 60.—'Αρκεσίλα: The position gives zest to the postponed proper name. Comp. P. 8, 42.—3. Δαποιδάνων: Comp. N. 6, 42: ἄδων ἐρρεσι λατοῦς (of a victory at the Pythian games); 9, 4: ματέρι καὶ διδύμοι παιδευ- σω . . Πυθώνας ἀπεικόμφως ὃμολόγως ἐπότταις. Apollo and Ar- temis, together with their mother, presided over the Pythia.
games. Hence ὀφειλόμενοι.—ἀψίς: “Freshen the gale of songs” (Fennell).—οὐρον ὑμνῶν: N. 6, 31: οὐρον ... ἐπέων. P. makes much use of nautical metaphors and similes, but as the Battiadis were originally Minyans, a manner of Vikings (O. 14, 4), there is a special Argonautical propriety in this use of ὀφεῖ. —4. χρυσόεων ... ἀίττων: There were two golden eagles on the ὁμφαλός at Delphi, the white stone navel, at which two eagles, sent from east and west, had met, and so determined the centre of the earth. ἀίττων in one MS.—5. οὐκ ἀποδάμαυοι ... τυχόντως: When the god was present in person the oracle was so much more potent. Cf. P. 3, 27: ἐν δ’ ἄρα μηλοδόκῳ Πυθῶν τόσσαις. Apollo was a migratory god, now in Lykia, now in Delos (P. 1, 39). For Apollo’s sojourn among the Hyperborceans, see P. 10, 30 foll.—ἵρεα, an Aeolic form = ἱρεῖα, which Christ gives. Böckh and others, ἱρέα.—6. χρήσει οἰκιστήρα Βάττων: “Appointed by an oracle Battos (as) colonizer.” Comp. O. 7, 32: πλόον εἶπε, where the verbal element is felt, as here.—καρποφόρου Διόνυσος: P. 9, 63: οἴτε παγκάρτσων φυτῶν νηπιων.—ἱερὰν ἡ νοσον: Thera (Santorini = Saint Eirene).—7. ὡς ... κτίσσειεν = κτίσαι. As χρήσει is here a verb of will, ὡς is hardly so purely final as in O. 10 (11), 31; N. 8, 36. It is used rather as ὀφρα, P. 1, 72. Comp. II. 1, 558: τῇ σ’ οἴω κατανεύσαι ἐτήτουμον ὡς Ἀχιλῆα | τιμήσης, ὀλέσης δὲ πολέας ἐπὶ νησίων Ἀχαιῶν, and L. and S. ed. 7, s. v. ὀπός, end.—8. ἀργυροβόντι μαστῷ: “A shimmering hill,” an Albion Mamelon. P. 9, 59: ὃχθων ... ἀμφιπέδων. Kyrene was built on a chalk cliff. For description and recent researches, see F. B. Goddard in Am. Journ. of Philology, V. 31 foll.

‘Αντ. α’.—9. ἀγκομίσαι: “Bring back safe,” “redeem,” “fulfil.” Cf. “my word shall not return unto me void.” The MSS. have ἀγκομίσαι θ’, of which the editors have made ἀγκομίσαι θ. P. nowhere uses the middle of κομίζω, nor is it necessary here.—10. ἐβδόμα καὶ σὺν δεκάτα: As this is not equivalent to σὺν ἐβδόμα καὶ σὺν δεκάτα, P. 1, 14 is not a parallel. Cf. O. 13, 58: γένει φίλῳ σὺν Ἀτρίος. It is idle to count these seventeen generations.—Θήραον: “Uttered in Thera,” the ἀλιπλάκτος γὰ of v. 14.—ζαμενης: Animosa. Others think of non sine dis animosa, and consider Medea “inspired.” It is simply “bold,” “brave,” “high-spirited,” as suits such a heroine. There is no such curious adaptation of epithet to circumstance as we find in the hive-work of Horace (apis Matinae | more modoque).—13. Κέκλυτε: The
speech ends, v. 56. — 14. Ἐπάφοιο κόραν: Epaphos, son of Zeus and Io. The Scholiasts notice the blending of nymph and country, which is very easy here, as ρίζαν and φυτεύσεσθαι are often used of persons. N. 5, 7: ἐκ δὲ Κρόνου καὶ Ζηνὸς ἡρωας αἰ-χριστᾶς φυτεύεσται τῶσδε γάς.—15. ἀστέων βίζαν: This root, which is to spring up out of Libya, is Kyrene, metropolis of Apollonia, Hesperides, Barka, etc. — φυτεύσεσθαι: “Shall have planted in her” (Fennell), as one should say “shall conceive and bring forth.” P. has no fut. pass. apart from the fut. middle.—μελη-σίμβροτον: Only here in Greek. Comp. Od. 12, 70: Ἀργῳ πᾶσι μέλουσα.—16. ἐν Ἀμμωνος θεμέλοις: The whole region was sacred to Zeus Ammon (Schol.).

'Επ. α’. — 17. ἀντὶ δελφίνων, κτέ.: The dolphins were to the Greeks the horses of the sea, and we must not spoil poetry by introducing the notions of “fisheries” and “studs,” as some have done. On the speed of the dolphin, see P. 2, 50: θεὸς . . . βαλασ-σαίον παραμείβεται | δελφίνα, and N. 6, 72: δελφιών κεν | τάχος δι' ἄλμας εἰκάζομι Μελησίαν.—θοὰς: O. 12, 3. — 18. ἀνία τ’ ἀντ’ ἐρεμών δἱφρους τε: ἐν διὰ δυνῶν, in the extreme form assumed here, can hardly be proved for Greek, and ἀνία δἱφρους τε is not ἀνία δἱφρων. The correspondence between “oar” and “rein” is not to be pressed, the “rein” being rather “the rudder” (πη-δάλιον). The two spheres of ship and chariot have much in common, and borrow much from each other.—νομάσσουιν: νομᾶν of ships, P. 1, 86: ν ὡ μ α δικαίω πηδαλίῳ στρατόν, of reins, as here, I. 1, 15: ἀνία . . . νομᾶσαντ(α). Subject “they,” i.e., “men,” — ἀελλόποδας: For the metonymy, comp. P. 2, 11: ἀρματα πεισ-χάλινα, and O. 5, 3: ἀκαματόποδος ἄπηνας. — 19. κεῖνος ὅρνις: “That token,” the clad of earth (v. 21). ὅρνις and οἰωνὸς are familiarly used without too lively a sense of the bird meaning. See Ar. Av. 719: ὅρνιν δὲ νομίζετε πάνθ᾽ ὀσαπερ περὶ μαντείας διακρίνει, and Professor Postgate in Amer. Journ. of Phil. IV. 70. — 20. Τριτωνίδος ἐν προχοσίας: The geography of the Argonautic expedition will always be misty, and the mistiness is essential to its poetry. On their return from Kolchoi, the Argonauts passed by the Phasis into Oceanos, thence to the Red Sea, carried their ship overland twelve days, reached Lake Tritonis, in Libya, and found an outlet from Lake Tritonis to the Mediterranean. The Oceanos is not our Ocean, the Red Sea is not our Red Sea, the Lake Tritonis that we know is inland, and Pindar is poetry.—
NOTES.

21. θεός ἄνερι Φείδομένω: "A god taking to himself the likeness of man." No ambiguity to a Greek. θεός depends on δεξατο (v. 22), which takes the dat. of interest (see O. 13, 29), just as πρίασθαί, "buy," and so "take off one's hands." Ar. Ach. 812: πόσον πρίμωμαι σοι τὰ χορίδια; λέγε. A gift blesseth both. The god is supposed to be Triton. Poseidon was masking as his own son and speaking to his own son (v. 45).—γαίαν: An immemorial symbolism. "With our Saxon ancestors the delivery of turf was a necessary solemnity to establish the conveyance of land."—22. πρῷφαθεν: Because he was πρῷφις.—23. αἷσον...ἐκλαγῆ βροντάτων: "As a sign of favor he sounded a thunder peal." Comp. v. 197: ἐκ νεφέων δὲ Φοι ἀντάνσε βροντᾶσ αἷσον φθέγμα. Bergk reads βροντάίς, Aeolic participle, fr. βρόνταιμα = βροντῶ.

Στρ. β'.—24. ἄγκυραν: In Homer's time there were no ἄγκυραι, only εἰναι.—ποτί: With κρημνάντων.—χαλκόγεννον: The flukes bite; hence "jaws" of an anchor, which is itself a bit. Comp. Lat. dens ancorae. —25. κρημνάντων: Commonly considered a gen. absol. with αἷσον, or the like, understood. Not an Homeric construction, and sparingly used in P. See O. 13, 15, and below, v. 232: ὡς ἄρ' αὐδάσαιτοσ. ἐπέτοσσε takes the acc. P. 10, 38, but it is hard to see why it cannot be construed with the gen. here, as ἐπέτυχε in prose.—ἐπέτοσσε = ἐπέτυχε: Sc. θέος ἄνερι εἰδόμενος. On the change of subject, see O. 3, 22.—δώδεκα...φέρομεν: φ. is imperfect. Definite numbers usu. take the aor., but the imperfect is used when the action is checked, usu. by the aor., sometimes by the imperf. There are numberless passages from Homer on, Od. 2, 106: ὡς τρίετες μὲν ἐληθε...ἀλλ' ἄτε τέτρατον ἤλθεν ἔτος. Cf. Π. 1, 53. 54; 9, 470. 474; Od. 3, 118. 119. 304. 306, al. —26. νώτον...ἐρήμου: Cf. v. 228: νώτον γάς, and Homer's εὐρέα νώτα θαλάσσης. Here we have a desert sea of sand.—27. εἰνάλιον θόρν: Consecrated oracular language.—μήθειν: Medea was not above an allusion to her name.—ἀναπάσαντες: Usu. "drawing ashore." Mezger tr. "shouldering."—ἄμοις = ἡμετέροις = ἐμοίς, P. 3, 41.—28. οἰσπόλος: Αν Πομερία, word, Π. 13, 473; Od. 11, 574.—δαιμών: The god of v. 21.—περ' ὁψιν θηκάμενος: So Bergk, after the Schol., for πρόσωψιν θηκάμενοι. περ(ι) θηκάμενοι, "having put on." In resuming the story P. amplifies it.—30. ἄτ(ε): "As," "such as those in which."—ἐφεργέται: "The hospitable." I. 5 (6), 70: ἔπων εὔρηγε σίαις ἄγαπάται.—31. δεύτ' ἐπαγγέλλοντι: The model words are found in Od. 4, 60, where Menelaos: σίτου θ' ἀπτεσθοῦ καὶ χαίρεσθον.
'Αντ. β'.—32. ἄλλα γὰρ: "But it might not be for." Cf. O. 1, 55.—πρόφασις: Is an assigned reason, true or false.—33. Εὐρυπυλος: Son of Poseidon and Kelaino, and king of Libya (Schol.). Poseidon (Triton) assumes a name like one of his own attributes. εὐρυβίας (O. 6, 58), εὐρυμεδών (O. 8, 31).—Ἐννοσίδα: So v. 173. In Homer ἐννοσίγαιος, ἐννοίχθων.—34. ἀρούρας: Is not felt as dependent upon προσλήχων, which comes in as an after-thought, but as a participle on ἀρπάξασ —35. προσλήχων: "What presented itself," "what came to hand."—36. οὐδ' ἀπίθησε νῦν: "Nor did he fail to persuade him." Herm. οὐδ' ἀπίθησε Φιν (dat.), "nor did he disobey him," the subject coming up emphatically in the second clause—the ἦμος (Euphemos) being set off against the god (Eurypylos). —37. Φοι: The position speaks for dependence on ἀεὶρ' ἀντερείσας. See O. 2, 16.—βῶλακα: More special and technical than γαίαν (v. 21).—ςαμονίαν: "Fateful,"—39. ἐναλιαν βάμεν: So Thiersch for ἑναλια βάμεν σὺν ἄλμα. The adj. (esp. in -ος) for the prepos. and subst. So ἑπαίθριος (O. 6, 61). Comp. πεδάρσιοι ναύσαι, Aisch. Prom. 710; θυραιοὶ οἴχειν, So. El. 313. The ἐναλία βῶλακε would thus match the εἰνάλιον δῶρυ and take its own course.—βάμεν = βῆραι. See v. 1.—σῦν ἄλμα: Comitative-instrumental use of σῦν. See P. 12, 21. The clod went with the spray by which it was washed into the sea.

'Επ. β'.—40. ἐστέρας: When men wax tired and careless.—στροφέον: Coincident with βάμεν. —ἡ μάν: Protest. —ἀτρυννον: "I, Medeia," ὀτ. with dat., like κελεύω in poetry.—41. λυσιντονοι: "Who relieve their masters of their toils." So also Schol. Il. 24, 734. "Reliefs," "relays," would be to us a natural translation.—43. πρίν ἄρας: First and extremely rare use of πρίν as a preposition.—εἰ γὰρ ὀικοι νῦν βάλε: Wish passing over into condition.—44. Ἁιδα στόμα: This was one of the most famous entrances to Hades.—45. νὸς ἵππαρξοι Ποσειδάωνος: A half-brother of Eurypylos on the Triton theory. This Poseidonian origin accounts for the Battiaidai's love of horses.—46. τίκτε: See O. 6, 41.—Καφισσοῦ παρ' ἀχθαῖς: A Minyan of Orchomenos (see O. 14), and so an interesting figure to a Boeotian poet. παρ' ἀχθαῖς as παρὰ κρημνοῖσιν, P. 3, 34.

Στρ. γ'.—47. τετράτων παῖδων... αἷμα: The blood (offspring, N. 3, 65) of the fourth generation (τ. τ. ἐπιγενομένων need not be gen. abs.) is the fifth generation, the time of the Dorian migra-
tion, or the return of the Herakleidai.—48. σὺν Δαναιός: The Da-
naoi (or Achaians) were the old inhabitants of the Peloponnesos, 
who were driven out by the general unsettling known as the 
Dorian conquest.—κ(ε) ... λαβε: One of P.'s few unreal con-
ditions. See O. 12, 13.—49. ἔξανιστανται: Prophetic present, as O. 
8, 42. — Δακεδαίμονος, κτὲ.: The order is the line of invasion, 
though such coincidences are not to be pressed.—50. νῦν γε: 
Regularly νῦν δέ. "As it is."—ἀλλοδαπάν ... γυναικῶν: The 
prophecy fulfilled, v. 252: μύγεν ... Δαμνιάν ... ἑθνει γυναικῶν 
ἀνθροφῶνων. These murderous brides are often mentioned in 
classic poetry. See O. 4, 17.—εὐρήσει: See P. 2, 64. Subject is 
Εὐφάμος.—51. τάνδε ... νᾶσον: P.'s range of the terminal acc. is 
not wide. For ἐλθεῖν with δόμον, see O. 14, 20; with μέγαρον, P. 
4, 134; with πεδίον, P. 5, 52; with Λιβύαν, I. 3 (4), 71; with a 
person, I. 2, 48. For μολέων, see O. 9, 76; N. 10, 36. τικο (P. 9, 
55; N. 3, 9), ἱκοντι (O. 10 [11], 95), ἀφίκετο (P. 5, 29), ἀφίκεται (P. 
8, 54), ἑικετο (P. 11, 35) hardly count, as these verbs are felt as 
transitives, "reach."—οἱ κεν ... τέκυνται: The plural agrees with 
the sense of γένος. κεν, with the subj., as a more exact future, 
where in prose the future indic. would be employed; an Ho-
meric construction, nowhere else in P.—σὺν τιμᾶ θεῶν: θ., subjec-
tive genitive, "favor of the gods." Cf. v. 260.—52. φώτα: Battos 
(Aristoteles), who is glorified in the next ode.—κελαινεφέων: Ky-
rene had rain, the rest of Libya none. Hence κ. by contrast 
rather than absolutely.—53. πολυχρύσωφ: So. O. R. 151: τὰς πο-
λυχρύσους | Πυθώνος. The presence of Phoibos is emphasized, 
as v. 5.—54. ἀμνάσει = ἀμαμνάσει. —θέμιστον: "Oracle." Pl. as 
ἀγγελίας, O. 3, 28.

'Αντ. γ.'—55. καταβάντα: The threshold is much higher than 
the floor (Od. 22, 2: ἀλτο δ' ἐπὶ μέγαν οὐδον); hence, κατ' οὖδον 
βάντα, Od. 4, 680.—χρόνῳ | ὑστέρῳ: With καταβάντα.—56. ἄγαγεν: 
Δορικ = ἄγαγεν (see O. 1, 3).—Νεῖλοπο τρὸς ... τείμενος Κρονίδα: 
"To the Nile precinct of Kronides" (Zeus Ammon). With Νεῖ-
λοπο τέμενος, comp. O. 2, 10: οἴκημα ποταμοὶ = οἰκ. ποτάμων. 
The Schol. combines N. Κρονίδα, and considers it equivalent to Δῶς 
Νεῖλον, but there is no Zeus Νεῖλος in the sense meant.—57. ἢ βά: 
The Homeric asseveration (II. 16, 750; Od. 12, 280) is well suited 
to the solemn, oracular passage.—ἐπέον στίχες: "Rows of words," 
"oracular verses." On the absence of εἰσὶ, see O. 1, 1.—ἐπταξαν: 
Only here in P. Not the usual tone of the word, which is ordi-
narily, "to cower," as in So. Ai. 171: σιγὴ πτὴξ εἰαν ἄφωνοι. The attitude here assumed is that of brooding thought.—59. νὶὲ Πολυμάντος: Aristoteles - Battos (v. 52).—σὲ δ': O. 1, 36.—ἐν τούτῳ λόγῳ: "In consonance with this word" (of prophecy).—60. ἀφόθεον: "Exalted," "glorified."—μελυσάς: "The bee" is the Pythia. Honey is holy food. Cf. O. 6, 47.—αὐτομάτω κελάδω: "Unprompted cry." He had only asked a remedy for his stuttering tongue.—61. ἐς τρίς: The consecrated number.—αὐδάσασα: The original sense of αὐδᾶν is not lost, as is shown by κελάδω, "loudly bade thee Hail!" The oracle is given by Herodotos, 4, 155: Μάττ' ἐπὶ φωνὴν ἡλέθες. ἀναξ δὲ σε Φοίβος Ἀπόλλων | ἐς Λιβύνην πέμπει μηλοτρόφον οἰκιστῆρα.

Ἐπ. γ': —63. δυσθρόου φωνᾶς: "Slowness of speech." Μάττος means "stutterer." Cf. βατπαρίζω. His real name was Ἀριστοτέλης. Herodotos (l. c.) says that B. was the Libyan word for "king."—ποινά: ἀμοιβὴ ἡ λύσις (Schol.)—64. ἡ μάλα δὴ: Nowhere else in P. Od. 9, 507: ἡ μάλα δὴ με ταλάίφατα θέσφαθ' ἱκάνει. There of a painful revelation, here of a joyous vision.—μετὰ: Adverbial.—ἀρτε ὡς.—φοινικανθέμοι ἱρος: I. 3, 36: φοινικέοισιν ἀνθησετέροισ. The rose is the flower by excellence. Arkesilas was in the flower, the rosy flush of his youth.—65. παυσάν τούτωι, κτε: "These children" are the descendants of Battos, to whom A. is the eighth bloom. "Eighth in the line of these descendants blooms Arkesilas." Battos is counted in after the Greek fashion.—μέρος: P. 12, 11: τρίτων κασιγνητῶν μέρος.—66. Ἀπόλλων ἄ τε Πυθώ: A complex; hence ἔσπερον. Comp. O. 5, 15. —κύδος . . . ἵπποδρομίαι: "Glory in chariot-racing." Others make ἄμφικτιόνων depend on ἵπποδρομίας.—ἐξ ἄμφικτιόνων: ἐξ is "over," O. 8, 54. ἄμφικτιόνων, not Ἀμφικτιόνων, "the surrounding inhabitants." This is understood of those who lived around Delphi, but it would apply with more force to the Libyan rivals of Arkesilas. So. El. 702: δόω | Δίβνες ἵγωτὼν ἄρματον ἑπιστάται. —67. ἀπό . . . δώσω: "I will assign him to the Muses" as a fit theme for song. The meetness lies in ἀπό, often used of that which is due. Cf. I. 7 (8), 59: ἐδόξα ἄρα καὶ ἄθανάτως, ἐςλόγον γε φότα καὶ φθίμων ὤμοις θεῶν διδόμεν.—ἀὐτόν: Ἰρζυτ. Euphamos in contrast to τῷ μὲν, his descendant, Arkesilas, the δὲ shifting, as often in P. See O. 11 (10), 8. —69. σφιν: The house of Euphamos. —φυτευθεῖ: I. 5, 12: δαίμων φυτευθεὶς δόξαν ἐπῆρατον. θάλλει, v. 65, shimmers through.
Στρ. 8. — 70. δέξατο: Without an object, as ἄγει, Π. 2, 17. Bergk reads ἄρχη 'κδέξατο.— 71. κινδύνος: The dangerous quest, the ναυτιλία.—κρατεροῖς ... ἀλοίσ: The Argonauts were riveted to their enterprise as the planks were riveted to the Argo, which may have suggested the figure, but we must not forget that Hera inspired them (v. 184), and so may be said to have driven the nails. The passages cited certatim by the editors do not really help, such as Aisch. Π. V. 64, and Ηορ. Οδ. 1, 85, 17. These are not the nails of necessity, but the nails of passion—the nails that fastened the ἴγξ to her wheel, just as the proverb ἠλων ἠλῷ, clavum clavo pellere can be used "of the expulsive power of a new affection."—ἀδάμαντος: On the gen. see O. 2, 79. ἄ. iron of special hardness.—72. ἐξ ἄγνων Αἰ.: ἐξ of the source, not of the agent. So Thuc. 1, 20.—Αἰολιδᾶν: Here is the genealogy of Iason that seems to be followed:

- Κρήθευς (v. 142).
  - Τυρώ + Ποσειδῶν (v. 136). (v. 138).
  - Πελίας Νηλεύς (v. 71).
  - Νέστωρ Περικλύμενος (v. 175).

- Σάλμωνευς (v. 143).

—ἀκάμπτοις: Pelias perished by the latter means. ἄ., "inflexible," "invincible."—73. ἡλθε δὲ Φοι ... θυμό: On the double dative, see O. 2, 16. Φοι depends on θυμό κρυόν. The relation is not that of apposition. Cf. Π. 1, 7; Φοι ... κρατι, and above, v. 37.—κρυόν: "Blood-curdling."—πυκνῶ ... θυμό: O. 13, 52: Σίνθφον μὲν πυκνότατον παλάμας ὡς θεόν. Pelias is not only "wary," but "crafty." Comp. v. 138: βάλλετο κρηπίδα σοφῶν ἐπέων.—74. μέσον ὄμφαλόν: See note on v. 4.—εὐδένδρων ... ματέρως: Gaia was the first tenant of the oracle. Aisch. Ευμ. 1, 2: πρῶτον μὲν εὐχῇ τῇ δὲ πρεσβεύω θεῶν | τὴν πρωτόμανταν Γαίαν, and the ὄμφαλος was a reminder of her. Ν. 7, 33: παρὰ μέγαν ὃ μφαλὸν εὐρυκόλπου | μολὼν χθονός. Cf. Π. 6, 3; 8, 59; 11, 10.
—76. αἰπεινῷν ἀπὸ σταθμῶν: On Pelion, where he was brought up by Cheiron. στ. is used in its special Homeric sense.—εὐδείελον: The Homeric signification “far-seen” suits Kronion after a fashion (O. 1, 111), but not Iolkos, whereas “sunny,” an old interpretation, suits Kronion perfectly (O. 3, 24), and is not inapt for Iolkos, as opposed to the forest shade of Pelion and the cave of the Centaur. P. was not always clear himself as to the traditional vocabulary.

'Αντ. 8'.—78. ξείνος αἴτ᾽ ὅν ἄστόσ: Only passage where αἴτε is used = εἴτε. Even in prose the first εἴτε is sometimes omitted. Iason was both.—79. αἰχμαίσιν διδύμαισιν: As Homer’s heroes. Od. 1, 256: ἐχων ... δόο δοῦρε.—80. ἀ τε ... ἀμφὶ δέ: τε ... δέ, again P. 11, 29, the reverse of the common shift, μέν ... τε (O. 4, 13).—Μαγνήτων ἐπίχωροι: A close-fitting dress was necessary for hunters in a dense forest.—81. παρδαλέας: So Paris, Π. 3, 17: παρδάλεα λέν ψιλοσ ἐχων καὶ καμψύλα τόξα | καὶ ξίφος: αὔτάρ ὁ δοῦρε δύο κεκορυθμένα χαλκῷ | πᾶλλων. But Paris was brought up on Mt. Ida, not on Mt. Pelion, and P. has blended his colors. Philostratos Π. (Imagg. c. 7) gives Iason a lion-skin, which is a symbol of the Sun, who was Medea’s grandsire, πατρὸς Ἄθλιος πατήρ, Eur. Med. 1321.—φρίσσοντας δομβροὺς = φρίσσοντας ποιοῦντας (Schol.). “Shivering showers” = “shivery showers.” But as δομβρος is a στρατός ἀμείλιχος (P. 6, 12), “bristling showers” may well represent bristling spears. Comp. Π. 7, 62: στίχες ... ἔγχεις πεφρύκιαν.—82. οὐδὲ κομᾶν ... κερβέντες: He was still a boy, and had not shorn his locks off—for Greek youths were wont to dedicate their first hair to the river-gods (Schol.). Hence Pelias’ sneer at him, ν. 98. Others think of the κάρῃ κομὼντες Ἀχαιόι, and the vindication of his Achaian origin, despite his strange attire.—83. ἀπαν νῶτον καταίθυσον: For acc. comp. P. 5, 11: καταϊθύσοι ... μάκαραν ἐστίαν. As P. seems to associate αἰθύσω with αἴθω (P. 1, 87; 5, 11), “flared all down his back.” Comp. ἀγλαίοι above.—σφετέρας = ἐας. See O. 9, 78. —84. ἀταρβάκτου: (not in L. & S.) = ἀταρβάκτου. Herm. reads ἀταρβάκτου after Hesych. ταρμύξασθαι: φοβηθήραι. I. makes trial of his unaffrighted soul —his soul that cannot be affrighted—just as, on one interpretation, Kyrene makes trial of her unmeasured strength (P. 9, 38).

—85. ἐν ἀγορᾷ πληθυντὸς ὀχλοῦ: In prose, πληθοῦσις ἀγορᾶς, from 10 o’clock in the morning. Gen. of time, from which the gen. absol., with pres. part., springs.

N
'Ep. δ'.—86. ὀπίξομένων: Not gen. absol. "Of the awed beholders."—ἐμπασ: "For all that," though they knew not that he was the heir.—τις . . . καὶ τόδε: "Many a one (ὅδε δὲ τις εἴπεσκε, Hom.), among other things this."—87. οὗ τί σον: Half-question, half-statement. "It can't be, although it ought to be." Comp. Ar. Ran. 522, and the famous skolion of Kallistratos: Φιλτρα' Ἀρμόδι' οὗ τί σον τέθυκας.—οὗδε μάν: Swearing often indicates a doubt which one desires to remove (P. 1, 63). Apollo's hair is the first thing suggested by the πλώκαμοι . . . ἄγλαοι (v. 82). Ares is next (ἔκπαγλασ, v. 79)—but not so beautiful as Apollo, though Aphrodite's lord—then the demigods.—πόσις Ἀφροδίτας: Ares, for Hephaistos is not recognized by Pindar as the husband of Aphrodite; nor is he by Homer in the Iliad, and the episode of Od. 8, 266 was discredited in antiquity.—88. ἔν δὲ: And yet who else can it be, for Otos and epithaltes are dead?—Νάξος: The Aloeidai were buried in Naxos and had a cult there.—89. ὄτων . . . Ἐφιάλτα: Homer calls them πολλαὶ καλλίστους μετὰ γε κλυτῶν Ὀμίωνα (Od. 11, 310). According to him the brothers were slain by Apollo for threatening the immortals with war. According to another account, they slew each other by the device of Artemis. The comparisons are taken from the Artemis cycle, as Jason is clearly a hunter.—Ἐφιάλτα: For the voc. comp. v. 175; P. 11, 62. The voc. naturally gives special prominence and interest, but it must not be pressed too much, as has been done with Πατρόκλεις ἵππεων and Εὐμαιες συβότα. Metre and variety have much to do with such shifts.—90. καὶ μάν: It is hard to believe Tityos dead with this gigantic youth before our eyes; hence the oath by way of confirmation, as v. 87.—Τυμνόν: T. was slain by Artemis. Od. 11, 580: Ἀπόλλων ἡράκλεις Δίως κυδρήν παράκοιτων | Πυθῶδ' ἐρχομένην διὰ καλλιχόρον Παιονῆος. Those who wish to moralize P.'s song see in these figures warning examples. It would be as fair to say that Tityos was introduced as a compliment to Arkesilas, whose ancestor he was (v. 46).—92. ἀφρα . . . ἐραται: ἐραται is subj. A bit of obbligato reflection without any personal application. The Greek moralizes as Shakespeare quibbles.—τὰν ἐν δυνατῷ φιλοτάτων: See P. 2, 34.

Στρ. ε'.—94. γάρνα: The lower range of this word, as O. 2, 96. —ἀνά δέ ἡμιόνοις: Comp. O. 8, 51: ἀν' ἵπποις.—ἡμιόνοις ἔστα τ' ἀπήνῃ: Greek seldom comes nearer than this to ἐν διὰ δυνών (v. 18). Mules were a favorite team among the Thessalians as well.
as among the Sicilians.—96. διεξετερήσα: Iason had lost his left shoe in crossing the Anauros. See v. 75.—κλέοτον = καλύπτον. Cf. O. 6, 36. The Greek associated the dissociate radicals of these words.—97. Ποιαν γαίαν: There is something disrespectful about ποιαν, and γαίαν is not especially courteous. The Homeric formula (Od. 1, 170) is: τίς πόθεν ἔσον ἀνδρῶν; πόθεν τοι πόλει ἦδε τοκῆς. Pelias had come προστραπάδαν, looking neither to the right nor to the left of him, his eye riveted on the unsandalled foot, and seeing nothing of the ὤτις on the face of the multitude.—98. ἄνδρῶτων . . . χαμαλεγένων: “Groundling wenches.” —πολίας . . . γαστρός: No father is mentioned (contrast Homer’s τοκῆς), and the mother is an old drab, by whom Iason was “ditch-delivered.” The insinuation that she petted her child is not impossible, though to less prejudiced eyes Iason could not have suggested a μαμμάκυθος.—99. εξελίκεν: “Sent forth,” “spewed forth,” “spawned.” —100. καταμίλαναις: Ironical.

'Αντ. ἐ.—101. θαρσήσας ἀγανοίσι λόγοις: Both lessons that Iason had learned from Cheiron—boldness of action, gentleness of speech.—102. ἀμείβθη: This form, only here in P., becomes common in later times; perhaps “was moved to answer.” Cf. εὐτραπεύθη (P. 1, 51). —οἶσεν: May be an undifferentiated fut., equiv. to a present. But the future = μέλεων οἰσεν is defensible, “that I am going to show myself the bearer of Cheiron’s training.” Cheiron’s great lesson, reverence for Zeus, and reverence for one’s parents (P. 6, 23), is the very lesson which Iason is about to carry out. In restoring Aison he is obeying Zeus.—103. Χαρικλώς: Chariklo was the wife and Philyra the mother of Cheiron (P. 3, 1).—κοῦρα . . . ἀγναί: Repels the πολιά γαστήρ, the old drab who is supposed to have spoiled him.—104. Πέργον . . . εἴπων: Zeugma for ποιήσας.—105. εὐτράπελον: The reading of the old codices, εὐτράπελον, might mean “to cause concern, shame, anxiety.” εὐτράπελον (Cod. Perus.) would mean “shifty,” “deceitful.” “I have never said nor done aught that was not straightforward.” εὐτράπελον (Schol.), “out of the way,” “insolent.”—106. ἄρχαν ἄγκομισσων: So with Bergk after the grammarian Chairis for the MS. ἄρχαίαν κομίζων. ἄγκομισσων: “To get back,” pres. part. for fut. ἄγκομισσων has been suggested, but is unnecessary. The conative present will serve. See O. 13, 59. If ἄρχαίαν is read, notice how far the adjective carries in the equable dactylo-epitrites. Cf. O. 11 (10), 19.—πατρός: Pelias had asked for his mother, Iason proudly speaks of his father.
NOTES.

'Επ. ε'.—109. ννν: Sc. τιμάω.—λευκαῖς πυθήσαντα φρασίν: λευκαῖς is variously interpreted. "White," i.e. "envious." Others comp. λευγαλέος (II. 9, 119: φρεσί λευγαλέσσι πυθήσας), λυγρός, Fennell λόσσα (λυγρα), "yielding to his mad desires."—110. ἀρχεδικάν: "Lords by primal right," "lawful lords."—112. κάδος ... θηκά-μενο: "Having made lamentation."—113. μίγα κωκυτό: So μίγδα with dat., II. 8, 437.—114. πέμπον: With the imperf. the thoughts follow the motion. See note on O. 2, 23.—σπαργάνοις ἐν πορφυ-ρέοις: The σπάργανα are also κροκωτά, N. 1, 38.—115. νυκτί κοινά-σαντες ὁδὸν: "Having made night privy to the journey." Time is often considered a companion (O. 2, 11).—τράφεν = τρέφειν: The inf. as O. 6, 33: ἦρωι πορσαίνειν δόμεν Εἰδλίθα βρέφος.

Στρ. s'.—117. λευκίππων: White horses were princely. See P. 1, 66: λευκοπτόλων Τυνδαρίδαν. —118. οὗ ξείναιν ικόμαν ... ἀλλῶν: The MSS. have ἰκόμαν, which is unmetrical. οὗ ξείναιν ἰκομί' ἄν (=ἀφειμένος ἂν εἰν), "I can't have come to a strange land" would be easy, and an aorist ἰκομί is supported by ἰκωμί, II. 9, 414, and by P. 2, 36, where the codices have ἰκόμτ'. The pure opt. might stand here as a half-wish, a thought begotten of a wish, "I hope it will turn out that I have come to no strange land," οὗ being adhaerent. Bergk has written οὗ μᾶν ξείνος ἰκῳ γαῖαν ἄλλων, which does not explain the corruption. οὗ μᾶν does not occur in P., though οὐδέ μᾶν does. — ἀλλῶν = ἀλλοτρίαν. Cumulative. —119. Φήρ = θήρ. Only of the Centaurs. P. 3, 4.—120. ἐγνωσαν.—121. σομφόλυξαν: For the plur. see P. 1, 13. The dualistic neut. plur. often retains the plur. verb, and there are two streams of tears here.—122. ἄν περὶ ψυχάν: "All round (through) his soul"—κατὰ τὴν ἐαυτοῦ ψυχήν (Schol.).

'Αντ. s'.—124. κασίγνητοι: Aison’s brothers. See v. 72.—σφι-σιν: O. 3, 39: Ἐμμενίδαις Θήρωι τ’ ἀλείν κύδος. The brothers were an accession.—125. κατὰ κλέος: "At the report," "close on the report." Comp. κατὰ τόδας, "at the heel of," "following."—Φέρης: See v. 72. Most memorable to us for his part in the Alkestis of Euripides, where he declines to die for his son Admetos: χαίρεις ὃρόν φῶς, πατέρα δ’ οὐ χαίρειν δοκεῖσ;—Ὑπερήδα: A fountain in the ancient Phereis, near Iolkos, Hy Pereia. See commentators on II. 2, 734; 6, 457.—126. ἐκ δὲ Μεσσάνας: Messene was distant, hence an implied antithesis to ἐγγὺς μέν.—'Δμυθάν = 'Αμυθάων, as 'Αλκμάν for 'Αλκμαίων (P. 8, 46).—Μέλαμ-
ποσ: A famous seer, son of Amythan. Od. 11, 259; 15, 225.—127. ἀνεψιόν: Must depend on ἰκεφ—cf. P. 11, 35: Στρόφιον ἐξικετο—but it would be easier to have ἰκον (suggested by Bergk), and ἀνεψιός (Hartung). ἰκον would then be in the schema Alemanicum. See v. 170. It is wholly inconceivable that ἀνεψιόν should depend on εὐμενεύωντες = φιλεύωντες. —ἐν δαίτος...μοίρα: At a shared, i.e. common, banquet.—129. ἀρμόξοντα: Comp. N. 1, 21: ἀρμόδιον δείπνον. The Thessalians lived well, as we know from Euripides’ Alkestis, Plato’s Kriton, and other familiar passages. —πᾶσαν...τάννεν: “Stretched joy to its full extent,” “kept it up to its full height.”—130. δραπῶν: N. 2, 8: δρέπεσθαι κάλλιστον ἀστον. The aor., on account of the definite number (v. 26). Otherwise we should have expected the present part., as the action is coincident with τάννεν.

"Επ. s’.—132. τάντα: Acc. pl. with παρεκουνάτο. In contradistinction to v. 116: κεφάλατα λόγων. —θέμενος = ποιησάμενος. "Speaking in sober earnest.”—σπονδαῖον: Before v. 129 it was all εὐφροσύνα. —133. ἐπέσποντο: Figuratively. “They took sides with him.”—134. ἥλθον...μέγαρον: v. 51. —136. Τυρώη ἐρασιπλοκάμον: See v. 72, and note the contrast to πολιὰς...γαστρός, both at the time of bearing.—πραύν...δαρον: Cf. v. 101. πραύς, “gentle” by nature; ήμερος, by culture (J. H. H. Schmidt).—137. ποτιστάξων: Comp. the Biblical “distil” (Deut. 32, 2), and Homer’s ἰέν αὐτ.’. —138. βάλλετο κρηπίδα: P. 7, 3: κρηπίδα: Aisch. Ag. 1126 (Kassandra speaks): ἀπεχε τής βοῶς τοῦ ταύρου. —143. ηρασιμήδει Σαλμωνεί: See v. 72. S. imitated

Στρ. ς’.—139. ὡκύτεραι: “Are but too swift.” N. 11, 48: ἀπροσίκτων δ’ ἐρώτων ἐξιτεραι μανία. —140. ἐπιβδαν: “Day after the feast,” the next morning with all its horrors, next day’s reckoning.—141. τεμισαμένος ὑργάς: “Having ruled our tempers by the law of right (θέμισ).” —ὑφαίνειν: Cf. v. 275. —142. μιὰ βοῦς: Not common, yet not surprising after the frequent use of heifer ("Samson’s heifer") everywhere for a girl or young married woman. Cf. Aisch. Ag. 1126 (Kassandra speaks): ἀπεχε τής βοῶς τοῦ ταύρου. —143. ηρασιμήδει Σαλμωνεί: See v. 72. S. imitated
Zeus's thunder and lightning, and was struck by lightning for his pains. — 144. κείνων φυτευθέντες: v. 256: Εὐφάμου φυτευθέν. — σθένος ἅλιον: The sun rejoiceth as a strong man to run a race.—χρύσεων: ὦ in Homer, v common in P.—145. Μοῖραι δ' ἀφίσταντ(α), κτέ.: "The Fates withdraw ... to hide their blush" (Dissen). This has a modern sound, but is better than Rauchenstein's, "The Fates avert their faces, if enmity among the members of a family obscures reverence (die heilige Scheu)." Hermann reads αἴδοι, and makes the Fates revolt against concealment.

'Αντ. ζ'.—148. ἀκόντεσσου: The historical Thessalians were famous ἀκοντισταί. X. Hell. 6, 1, 9.—149. ξανθᾶς: "dun."—ἀπουραίος | ἀμετέρων τοκέων, κτέ.: This is hardly πραῦ ὁρασ, according to modern ideas, but Iason warms as he goes on. Comp. v. 109 with v. 101. — 150. πλούτων πιαίνων: "Feeding fat thy wealth," P. has an especial fancy for π- alliteration.—151. πονεῖ: "Irks," a rare transitive use.—ταύτα πορούνοντ(α) = ὅτι ταύτα ποροῦνει.—152. καὶ σκάπτων μόναρχον καὶ βρόνος: The verb of ταύτα is not exhausted, and there is no need of a nominativus pendens.—Κρηθεῖδας: Aison.—153. ἱππόταις ... λαοῖς: The Thessalian cavalry was famous.—ἐδυνο ... δίκας: Solon, fr. IV. 37: ε ὁ θύνει δὲ δὶ-κας σκολιάς. — 154. τὰ μὲν: Notice the lordly indifference to τὰ δέ, which had already been disposed of—flocks and fields.

'Επ. ζ'.—155. ἀναστήθη: To which the ἀναστήση, ἀναστήσης, of the MSS. points. ἀνασταῖ, the opt., is a rare sequence and cannot be paralleled in P. As there is no touch of a past element, ἀνασταῖ would be a wish, and detach itself from λόθων. See Am. Journ. of Phil. IV. p. 425.—νεωτέρον, itself threatening, is reinforced by κακον.—156. ἔσσομαι | τοῖος: "I will be such" as thou wishest me to be, will do everything thou wishest. Comp. the phrase παντοίον γενέσθαι. — 157. γηραιὸν μέρος: Yet Pelias belonged to the same generation with Iason, acc. to Pindar (see v. 72), although not acc. to Homer, who makes Aison and Pelias half-brothers (Od. 11, 254 foll.). This makes the fraud transparent. Notice also his vigorous entrance (v. 94). It is true that his daughters cut him up, in order to restore his youth, but that does not prove that he was as old a man as Aison.—158. σὸν δ' ἄνθος ἡβας κυμαίνει: κ. "is swelling," "is bourgeoning." κύμα is not only the "wave," but also the "swelling bud." (J. H. H. Schmidt).—159. κομίζαι: This refers to the ceremony of ἀνά-
κλησις, by which the ghosts of those who had died and been buried in foreign parts were summoned to return home and rest in their cenotaph. So we might translate κ, “lay.”—160. ἐλθώντας: We should expect ἐλθώντα, sc. τινά. But there is a ἡμᾶς in Pelias’ conscience.

Στρ. η’.—162. ματριάς: Ino - Leukothea, acc. to the common form of the familiar legend; acc. to P., Demodike (Schol.).—164. εἰ μετάλλατον τι: “Whether there is aught to be followed up.” Dreams might be false, for they come through the gate of ivory as well as through the gate of horn, Od. 19, 562.—Ἀτρώνει: Sc. Ἀπόλλων, a very natural ellipsis whenever oracles are mentioned.—ναὶ πομπάν: Almost as one word, “a ship-home-bringing.” πομπάν: Od. 6, 290; 10, 18.—165. τέλεσον . . . προήσειν = εἴνα τελέσας . . . προῆσω.—μοναρχεῖ| καὶ βασιλεύομεν: Comp. v. 152: καὶ σκάπτων μόναρχον και θρόνος.—167. Ζεύς ὁ γενέθλιος: Cf. O. 8, 16. Z. was the father of their common ancestor, Αἰολος.—168. κρίθεν = διεκρίθησαν.

'Αντ. η’.—170. ἐόντα πλόων = ὑπὶ ὕντως ἐστιν. —171. φαίνειμεν: Comp. the use of φρουρῶν φαίνειν among the Spartans, Xen. Hell. 3, 2, 23. 5, 6. There may be an allusion to fire-signals.—τρεῖς: Herakles, Kastor, Polydeukes.—172. ἐλικοβλεφάρον: Of Aphrodite, fr. IX. 2, 5: Ἀφροδίτας ἐλικοβλεφάρον. Cf. Hesiod. Theog. 16; Hymn. Hom. V. 19.—173. Ἐννοιόν: Of the sons of Poseidon (v. 33), Euphamos, ancestor of Arkesilas, is from Tainaros (v. 44); Periklymenos, grandson of Poseidon, brother of Nestor (Od. 11, 286), is from Pylos. Notice the chiasm. They are all Minyans.—αιδεσθέντες ἄλκαν: In modern parlance, “from self-respect,” ἄλκαν being an equiv. of “self,” as χαίταν (O. 14, 24), as κόμας (P. 10, 40). ἄικαν is “repute for valor,” a brachylogy made sufficiently plain by κλέος below. αἴδος and αἴσχυνη are often used in the sense of military honor. I. 15, 561: θ ϕίλοι, ἀνέρες ἐστε, καὶ αἱ δ ὁ θεσθ' εἴνθεμφο. See also v. 185.—ὑψιχαίται: Hardly a reference to the top-knot. Poseidon’s sons were all tall (the unit of measurement being the fathom), and if they were tall, so was their hair. Cf. οἰόζων (So. O. R. 846), ἐκατομπόδων (O. C. 717).—175. Περικλύμενος(ε): Comp. v. 89. P. has no special interest in Periklymenos.—εὐρυβία: A title in the Poseidon family, O. 6, 58; P. 2, 12.—176. εἶ Ἄπολλωνος: Orpheus is the son of Οἰαγρος (fr. X. 8, 10; hence εἰς 'Α. may be taken as ‘sent by.’ Cf. Hes. Theog.
94.—ἀοιδάν πατὴρ: Even in prose the speech-master at a symposium is a πατὴρ λόγου (Plat. Sympos. 177 D).—177. Ὄρφεὺς: First mentioned by Ibykos of Region, assigned to the Argonautic expedition by Simonides of Keos.

'Επ. ἦ'.—178. πέμπε; See v. 114.—χρυσόραπις: χρυσόραπις is an Homeric epithet of Hermes.—179. Ἐχίνων . . . Ἐρυτόν: Hold-fast and Pull-hard, sons of Hermes and Antianeira.—κεχλάδοντας: A peculiar Doric perfect participle with present signification (comp. πεφρίκοντας, v. 183). The Schol. makes it = πληθύνωντας, "full to overflowing with youth." The anticipation of the plural is called σχῆμα Ἀλκμανίκων. See note on v. 126. II. 5, 774; 20, 138; Od. 10, 513: εἰς Ἀχέροντα Πυριφλεγέθων τε βέοντι | Κωκυτός θ', διὶ Ἐνυγόν ὀδατός ἐστιν ἀπορράξ. The figure becomes much easier if we remember how distinctly the plural ending of the verb carries its "they," and here κεχλάδοντας recalls νιούς.—ταχέσ: So the better MSS. for ταχέως. Cf. P. 11, 48: θεῶν ἀκτίων. —180. Παγγαίου: On the borders of Thrace and Macedon.—ναυετάοντες: "Dwelling, as they did," far to the north, while Euphamos dwelt in the far south. Cf. P. 1, 64.—181. θυμῷ γελανεῖ: Comp. O. 5, 2: καρδία γελανεῖ. Notice the cumulation.—ἐντυνε: O. 3, 28: ἐντυ' ἀνάγκα.—183. πεφρίκοντας: See v. 179.—184. πόθον ἐνδαίεν Ἡρα: Hera favored the expedition, as appears from other sources. Od. 12, 72: "Ἡρη παρέπεμψεν, ἐπεὶ φίλος ἦν Ἰησών.

Στρ. θ'.—186. τὰν ἄκινθυνον . . . αἰῶνα: αἰῶν is fem. P. 5, 7; N. 9, 44. The article has a contemptuous fling. So. Ai. 473: αἰσχρῶν γὰρ ἁγή του μακροὺ χρήσειν βίον, "your."—παρὰ ματρί: Comp. the slur cast on Iason (v. 98), and P. 8, 85: μουλόντων πάρ ματέρα. —πέσσοντ(α): O. 1, 83: ἐπὶ καὶ θανάτῳ: Even if death were to be the meed (like ἐπὶ μισθῷ).—187. φάρμακαν . . . ἵας ἄρετας: φάρμακόν τινος is either "a remedy for" or "a means to." Here it is the latter. It is not "a solace for their valorous toil," but an "elixir of valor," as we say the "elixir of youth."—189. λεγατο: "Reviewed."—ἐπαινήσας: Coincident action.—191. Μό-ψος: A famous soothsayer.—ἐμβόλον: The ἐμβόλον was more modern, but P. had in mind the famous talking-plank in the ship Argo.—192. ἀγκύρας: The same mild anachronism as above, v. 24. The anchors were suspended at the prow, v. 22 and P. 10, 52. On the two anchors, see O. 6, 101.
PYTHIA IV.

'Ant. θ'.—193. φιάλαν: Comp. the famous scene in Thuk. 6, 32. —194. ἐγχεικέφαλον: So O. 13, 77: Ζηνός ἐγχεικεράνων.—ἀκυπτό-


So in our author, P. 9, 52; N. 3, 59; fr. V. 1, 6; So. Antig. 137. ῥ. not so common of the waves. Fr. XI. 83: πόντον ῥιπία.—

ἐκάλει: He called on Zeus, and then on the other things that he feared or desired. Nothing is more characteristic of the heathen mind than this meticulous prevision. Zeus answered for all.—

198. φθάγμα...ἀκτίνες: Νο υστερον πρότερον. The lightning was secondary.—199. ἀμανών...ἐστάσαι: ἱστάναι is used in poetry to form periphrases with abstract nouns (Böckh), very much as τοιχίσθαι is used in prose. ἀ. ἐστ. = ἀνέπνευσαν, for which see So. O. R. 1221: ἀ ν ἐ π ν ὑ π νά σ τ' ἐ κ σέθεν | καὶ κατεκοίμησα τούμον ὀμμα. "They drew a free breath again."

'Επ. θ'.—201. ἐνίπτων: Not the Homeric ἐνίπτω, but a new present formation from ἐννετε (Curtius).—202. ἀκορος: Gives life to the dipping oar, that cannot get its fill.—203. Αξείνου: The "Αξείνος, afterwards Εὐξείνος.—204. ἐσσαντ(ο) = καθίδρυσαν. Cf. P. 5, 42: καθέσαντο (MSS.), where, however, we read κάθεσαν.

—205. φοίνισσα...ἀγέλα ταύρων: Cf. v. 149: βοῶν ἡλιθὰς ἄγελας. For the sacrifice, see O. 13, 69. 81.—Θρηκίων: Hieron, the seat of the altar, was on the Asiatic shore and in Bithynia. The Bithynians were Thracians (Hdt. 7, 75), but Thracian had a nobler sound, such as Norse has to us, a sound of the sea. So. O. R. 196: τὸν ἀπόξενον ὄρμον Θρηκίων κλύδωνα, Antig. 588: δυσπνόεις ὅταν ἐν Θρηκίως σα στιν ἐρείσοις ὕφαλον ἐπιδράμη πνοῖσι.—206. νεοκτιστον: Built by the sons of Phrixos.—Λίθων: The best MSS. have λίθι-

νον, which is a gloss. This shows that the old readers connected it with θέναρ.—θέναρ: I. 3 (4), 74: βαθυκρήμου πολιάς ἀλὸς ἐξερυθνό 

θέ ν αρ. where it means the hollow (depth) of the sea, as it else-

where means the hollow of the hand. Acc. to the Schol. τὸ κοί-

λωμα τοῦ βαμοῦ τὸ ὑποδεχόμενον τὰ βύματα. —207. δεσπόταν... ναῶν: Poseidon.

Στρ. ι'.—208. συνδρόμων...πετράν: The famous Symplegades.—ἀμαμάκετον: See P. 1, 14.—210. στίχες: The winds come like files of armed men. Contrast P. 6, 12.—τελευτάν: "Death."—

211. Φάσιν: Long a notable demarcation for the Greeks.—212. κελαινώπεσσι: See Hdt. 2, 104, on the dark skin of the Kolchians.
—βιάν | μιξάν = “Joined battle,” “fought hand to hand with.”

'Aντ. ι'.—216. μανάδ(ά) : “Maddening.”—217. λιτάς : “Supplicatory,” “the litany of incantations.” Cf. O. 6, 78: λιτάῖς θυσίαις. Some prefer to consider Λιτάς as a substantive in apposition.
—ἐκδιδάσκησιν σοφόν : Sc. εἶναι. So τούτους ἱππεὰς ἐδιδάσκειν, τὸν νιόν ἱππέα ἐδιδάσκασθαι, αὐτοὺς γενναίοις ἐξεδιδάσκασι.—218. ποθείνα ... Ἐλλάς = ποθούμενή Ἐλλάς = πόδος Ἐλλάδος. —219. καιομέναν: The metaphor of the ἄλτος κύκλος lingers. She is a wheel of fire, lashed by Peitho, who is Aphrodite’s first maid of dishonor. So Aisch. Ag. 385 (of an unholy love): βιάται δ’ ἀ τάλανα Πειθῶ. —220. πείρατ’ ἄδείθων: “The achievements of (the means of achieving) the labors.”—221. ἀντίτομα: Magic herbs were shredded (τέμνεν), as in Aisch. Ag. 17: ὑπνοὺ τοῦ ἀντίμολον εὖτε-μνων ἄκος.—222. καταίνησαν: They pledged (themselves). Desponderunt. “They vowed sweet union in mutual wedlock.”—223. μῖξαι: A promise, as a vow, takes the aor. of the future. Od. 4, 252: ὀμοσα ... μῆ ... ἀναφήματε. With μἰξαι cf. P. 9, 13: εὖνόν γάμον μιχθέντα. On ἐν with μιγνύω, O. 1, 90.


of participle without a subject. See v. 25.—κροκόειν: A royal
color, as well as purple. See N. 1, 38: κροκόκωτόν στάργανον.
—233. ἔδρευσ = ἔδρευσε. Plupf. of ἔδρημ. Comp. ἐφοργα and the
rest.—ἐφετραίται: P. suppresses the details. So he does not say
that Medea bade Iason not plough against the wind. Even
here we have to do only with the κεφάλαια λόγον. For the pl.,
see O. 3, 28.—234. ἀνάγκασ | ἔντεσιν: So N. 8, 3: χερσίν ἀνάγκασ.
Comp. Hor. Od. 1, 35, 17: saeva Necessitas | clavos trabales et cu-
neos manu | gestans aena.—236. αἰανέσ: P. 1, 83.—237. ἑβείν: His
anguish was inarticulate (ἀφωνῆτω ... ἀχεί), but his amazement
forced from him the whistling ἵο of astonishment.

'Ἀντ. ια'.—240. ποῖας: Cf. P. 8, 20: ποία Παρνασίδι. ἔφεσαν =
ἥρεφον (I. 3, 72: ἔρέφοντα). Homer has only an aor. ἔρεβα.—241.
'Αἰείου θάμμαστός υἱός: Od. 10, 136: Κύρκη ἐνπλάκαμος, δεινή θεός
αὐθέντισα, | αὐτοκασαγνητή δολοφρόνοις Λήταιοι | ἀμφω δ’ ἐκγεγάτην
φαίνεσ | μ. β. ὀτόν Π. Ἐλλ. οίοιο.—Ἣρμα ... ἐννέπει, ἐνθα: Prolepsis.
—242. ἐκτάνυσαν: Poetical condensation. Phrixos had slain the
ram with his sacrificial knife in honor of Ζεὺς Λαφύστος, flayed
him, and stretched the skin. —243. ἔλπετο ... πραξέσθαι: As
ἐλπομαί contains an element of wish it may take the aor. πράξα-
σθαι (with the MSS.) instead of the future, but P. uses the first
aor. only here, and the neg. οὐ favors πράξεσθαι (P. 1, 43), unless
we write κείνον κέ. Comp. P. 3, 43. The subject of πράξις is
Ἰάσωνα. Easier πράξις as fut. pass. (note on v. 15) with οἱ = Ιάσωνιν.
Perh. πεπράξεσθαι.—244. λόχμα: The grove of Αρες.—ἐίξετο ...
γενών: “Was sticking to the jaws.” The dragon guarded it
thus when he saw Iason approaching.—245. ναῦν κράτει: The
absence of the article does not exclude the Argo, which is never
lost sight of (πᾶσι: μέλοσα). The antecedent of the relative
does not require the article.—246. τέλεσαν ἄν ... σιδάρουν: Pict-
uresque addition. The finishing of the ship was the beginning,
the finishing of the dragon the achievement, and there the main
story ends.

'Ἐπ. ια'.—247. μακρά: For the plur. O. 1, 52; P. 1, 34; N. 4, 71.
From this point to the end of the story proper (v. 256), P. has
nothing but aorists, whereas the statistics of the myth show the
proportion of imperf. to aor. to be 1: 1.78, which is unusually
high. See Am. Journ. of Phil. IV. p. 162. —κατ’ ἀμαξιτόν: The
point of this is heightened by the existence of grooves in the
Greek highways, "in the old groove."—στρ. ... ου γράμματε: "Time presses."—καρός γάρ με ἐπείγει (Schol.).—248. ἀγγελμα = ἰγμελμον ἐμι.—σοφίασ: "Poetic art" (O. 1, 116). Poetry is a path (O. 9, 51).—249. γάλακτα: O. 6, 45.—τάξεις: By putting him to sleep. Pl., as O. 9, 56; P. 3, 11.—250. Αρκεσίλα: The poem is soon to become more personal.—σύν αὐτά: "With her own help." Cf. O. 13, 53.—φόνοι: We expect φονεων like ἱγμελμον, but comp. Eur. I. A. 794: τὰν κύκνου δολιχαύχενοι γώνοι. "Her . . . the death of Pelias" seems violent. In the story of the return, the passage through Africa is presupposed on account of the overtube (v. 26).—251. ἐν . . . μίγεν: "They (the Argonauts) entered the stretches of Ocean."—252. Δαμνιάν . . . ἀνδροφόνων: O. 4, 20: Ακτίνος . . . ἐκταμιῶν δόρι.—ἐσφάτοις ἀμφίς: "About (for) raiment." Such a prize is mentioned O. 9, 104. This does not exclude the wreath mentioned O. 4, 24. Note ἀμφίς = ἀμφι only here.


'Αντ. ἰβ'.—262. ὅροδουλον . . . ἐφευρομένοις: An after-thought participle (P. 6, 46) which recalls ἦμμι, balances σύν θεών τιμαίς, and, like σύν θεών τιμαίς, gives at once the cause and condition
of success in administration, "by the devising of right counsel." These words link the conclusion to the myth, and ὄρθοβουλον μῆτιν prepares the way for the wisdom of Oidipus and the saying of Homer. The Battiadai are a wise race; they can read riddles and apply proverbs that bear on the management of the state. Neither text nor interpretation is settled. A full discussion is impossible in the limits assigned to this edition. I give first a close rendering of Christ’s text, which I have followed: “Learn to know now the wisdom of Oidipus. For if a man with a keen-edged axe hew off the branches of a great oak and put shame on its comely seeming, e’en though its fruit fail, it puts a vote concerning itself, if at any time into the wintry fire it comes at last, or together with upright columns of lordliness being stayed it performs a wretched toil in alien walls, having left desolate its own place.”—263. γνῶθι . . . σοφίαν: Twisted by the interpreters to mean “show thyself as wise as Oidipus.” τῶν Οἰδιπόδα σοφίαν is as definite as τῶν ὀμήρων καὶ τόδε συνθέμε-νος. P., to whom all Theban lore was native, is repeating a parable of Oidipus, and, if I mistake not, a parable of Oidipus in exile.—264. ἔξερείψη μὲν: So Christ after Bergk, who has also changed αἰσχύνων into αἰσχύνη. εἰ γὰρ with the opt. would not be consistent with P.’s handling of this form. On the other hand, εἰ with the subj. is found in comparison O. 7, 1.—265. διδοὶ ψάφον περ’ αὐτᾶς: The oak is on trial. διδόναι ψήφον is equiv. to ἐπιψηφί-ζειν. “It puts its own case to the vote.” “Enables one to judge of it” (Jebb), and so shows its quality. On περ’, see O. 6, 38; on αὐτᾶς, P. 2, 34.—266. εἰ ποτε . . . λοίσθον: “If at last it comes into the wintry fire,” i. e., shows its good qualities by burning freely. Although it cannot bear fruit, it is good for burning, good for building. ποτε . . . λοίσθον like ποτὲ χρόνῳ ὑστέρῳ (vv. 53, 55), ποτὲ χρόνῳ (v. 258).—267. σὺν ὀρθαῖς . . . ἑρειδομένα: The great oak forms a beam, which, stayed by the help of the upright columns, bears up the weight of the building. According to some, the beam is horizontal; according to others, it, too, is an ὀρθὰ κίων, and the κίόνες δεσπόστων are its fellows.—268. μόχθον . . . δύ- στανον: The weight of the building.— ἄλλοις . . . τεῖχεσιν: ἄλλοις = ἄλλοτρίοις. τ. cannot be the “walls of a house,” only the “walls of a city.” The oak is supposed to be the people, the ὀξιν the princes of the state of Kyrene, or the oak is the Kyrenaian nobility and the branches the members. But nothing seems clearer than that the oak is one. Who is the oak? Iason. But as Iason
would be the type of Damophilos, Arkesilas would be Pelias, which is monstrous. Are all these accessories of fire and column mere adornments? Or is it the fire insurrection and the master's house the Persian Empire? Is this an Homeric comparison, or a Pindaric riddle? Why should not the 'wisdom of Oidipus' refer to the case of Oidipus himself? Oidipus is uttering a parable for the benefit of those to whom he had come as an exile. The parallel between the exiled Oidipus and the exiled Damophilos is one that would not insult Arkesilas, and the coincidences in detail between the oak and Oidipus are evident enough. Like the oak, Oidipus has lost his branches, his sons (δόγοι), who, according to one version of the legend, perished before their father, his comeliness has been marred (θαπτὸν εἶδος), the place that knew him knows him no more (ἐὼν ἐρημώσασα χώρον), and yet, though his fruit perish (καὶ φθινόκαρπος ἐοῖσα), he can render services to an alien state, such services as are set forth in the Oidipus at Kolonos of Sophokles. By drawing a lesson from the mistaken course of his own people towards one of their great heroes, Pindar acquires himself of a delicate task delicately, and then, for fear of making the correspondence too close, breaks off. 'But why this parable? Thou art a timely leech.'

'Επ. ιβ'.—270. ἵσσι δ' ἱατήρ: In any case an interruption to a parable that is becoming awkward.—ἐπικαιρότατος: "That knowest how best to meet the time."—Παιάν: This is a Delphic victory, and the mention of the Healer is especially appropriate, as Apollo is the ἄρχαγετας of the Battiadai, P. 5, 60.—272. βάδιον . . . σείσαι: In such passages P. delights to change the figure. σείσαι and ἐπὶ χώρας suggest a building, κυβερνήτηρ forces us to think of a ship. The house suddenly floats. So. Ant. 162: τὰ μὲν δή πόλεως ἀσφαλῶς θεοὶ | πολλὸν σάλω σείσαντες ὀρθῶσαν τάλιν. ἐπὶ χώρας ἐσσαί = ὀρθῶσαι.—275. τίν = σοί. —ἐξευθαίνονταί: "For thee the web of these fair fortunes is weaving to the end." The achievement of this restoration is at hand, is in thy reach.—276. τλάθοι: The imper. instead of the conditional εἰν τιλῆς, as v. 165.

Στρ. ιγ'.—277. τῶν δ' Ὀμήρον: There is nothing exactly like it in our Homer, but we must remember that Homer was a wide term, and P. may have had a bad memory. The nearest, and that not near, approach is II. 15, 207: ἐσθλὸν καὶ τὸ τέτυκται ὁτ' ἄγγελος αἰσιμα εἰδῆ.—συνθέμενοι: Od. 17, 153: ἐμεῖο δὲ σύνθεο μῦθον,
"take to heart."—278. πόρσουν(e): "Further," "cherish."—ἀγγελον ἐσπάτων: P. means himself.—279. ἀγγελίας ὀρθάς: "A successful message." Everything points to a private understanding between P. and Arkesilas as to the restoration of Damophilos. D. paid for the ode, and one is reminded of the Delphic oracle and the banished Alkmoinidai. It would be very innocent to suppose that P. was really pleading for a man whose pardon was not assured.—ἐπέγνυ: With πραπίδων, "had knowledge of." γιγνώσκω occurs with gen. in Homer. Il. 4, 357: γνώ χωμίνουν, Od. 21, 36: γνώτιν ἄλληλων, 23, 109: γνωσόμεθα ἄλληλον. So also Xen. Kyr. 7, 2, 18: ἔγνω καί μάλα ἄτοπα ἐμοῦ ποιοῦτος.—281. ἐν παισίν νέος: Cf. N. 3, 80: ὡκύς ἐν ποτανοῖς, So. Phil. 685: ἵσος ἐν γ' ἵσος ἀνήρ. It does not necessarily follow from this statement of Damophilos' versatility that he was really young.—282. ἐγκύροις: Adjective use of the participle in predication. πρέσβειους ἐγκ. ἐ. βιοτῷ = πρέσβειος ἐκατονταετής.—283. ὀρφάνιζει... ὁπός: He hushes the loud voice of the calumnious tongue.—284. οὐρίζοντα: Above we have the word, here the deed.

'Aντ. εγ'. — 285. τοῖς ἀγαθοῖς: Doubtless in the conservative sense.—286. οὐδὲ μακύνων τέλος οὐδέν: "Not postponing decisive action"—a hint, if one chooses, to Arkesilas, but on my theory Arkesilas had decided.—ὁ γὰρ καίρος πρὸς ἀνθρώπων: With Pindaric freedom = ὁ καίρος ὁ πρὸς ἀνθρώπων. "The favorable season."—287. θεράπων δὲ σοι, κτέ.: The Greeks conceive Time and man as companions (ὁ χρόνος συνών, Soph.). See O. 2, 11. If, as Hesiod says, Day is sometimes a stepmother, sometimes a mother to a man (O. et D. 825), so a man may be a son or a stepson to Time—an attendant (θεράπων), as Patroklos was on Achilles, or a mere drudge. Α θεράπων is one who has rights, who can avail himself of an opportunity without servility.—288. τούτων ἀνιαρότατον: "A sorrow's crown of sorrow."—289. ἔκτος ἐξειν πόδα: "To stand without," ἐκτός καλών, as Aisch. P. V. 263: πημάτων ἐξο πόδα | ἐξει. —κείνος "Ἀτλας: "He, an Atlas," "a second Atlas," which recalls very prettily v. 267.—290. ἀπό: "Far from, reft of."—291. Τιτάνας: The comparison shows that Damophilos has been at least indiscreet.—χρόνω: In the introduction stress has been laid on the fulfilment of prophecy, long postponed, yet unfailing; and, if the catch-word theory is worth anything, it is at least to be noted that χρόνω occurs four times, each time at the end of a verse (vv. 55, 78, 258, 291), where the position demands
stress. Whoever chooses to hear in it the sigh of Damophilos “at last” is welcome.

’Επ. ἑγ’.—293. οὐλομέναν νοῦσον: νόσος is a common word for any misfortune.—294. κράνα: The great fountain Kyræ or “ring,” whence Κυρήνη.—295. ἐκδόσθαι πρὸς ἡβαν: As he is ἐν παυσίν νέος, he can give himself up to the enjoyment of youthful pleasures.—296. ἰνυχία θυγήμεν: “To attain quiet.” For the dat. see P. 8, 24; 9, 46.—297. μὴτ(ε) . . . ἀπαθής δ(ε): Comp. P. 8, 83: οὗτε . . . οὐδέ. —298. καὶ κε μυθήσαθ' ὅποιαν, κτέ.: The real apodosis to the wish in ν. 293: εὑχέται = ἐι γάρ.—299. εὗρε παγάν: This fountain that he had found in Thebes was the ode that P. composed for him in honor of Arkesilas, the ode we have before us.—πρόσφατον . . . ξενωθεῖς: Cf. P. 5, 31. This does not seem to favor Böckh’s hypothesis that Damophilos was an Aigeid and a connection of Pindar.
PYTHIA V.

The fifth Pythian celebrates the same victory as the fourth (Pyth. 31, Ol. 78, 3 = 466 B.C.), and was sung in the festal procession along the street of Apollo at Kyrene. The charioteer, who plays a conspicuous part in the ode, was Karrhotos (Alexibiades), brother of the king’s wife.

For the legendary portion of the story of the Battiadai, Pindar himself, in these two odes, is our chief authority. Herodotos has given much space in his fourth book (c. 150, foll.) to the early history of the house.

The founder of Kyrene was Aristoteles, surnamed Battos, descendant of Euphemos, the Minyan, of Tainaros. From Tainaros the family went to Thera, and in the seventeenth generation fulfilled an ancient oracle by the occupation of Kyrene, which had been settled five hundred years before by the Trojan Antenoridai. Kyrene was founded Ol. 87 (632 B.C.), and the throne was filled by eight kings in succession, an Arkesilas succeeding a Battos to the end. The rule of the Battiadai seems to have been harsh; revolts were frequent; and the Arkesilas of this poem was the last of the kings, and fell in a popular tumult.

This ode seems to be the one ordered by the king; the preceding ode was a propitiatory present from a banished nobleman, Damophilos.

In the fifth Pythian the theme is stated in the very beginning. Wealth wedded to Honor and blessed by Fortune hath a wide sway (v. 1, foll.). The word ὀλβὸς is repeated with a marked persistency. So we read v. 14: πολὺς ὀλβὸς ἀμφινέμεται, v. 55: ὀλβὸς ἐμπαύν τὰ καὶ τὰ νέμων, v. 102: σφὸν ὀλβὸν. As variants, we have μάκαιραν ἔστιν (v. 11), μάκαρ (v. 20), μακάριος (v. 46), μάκαρ (v. 94). But Honor is not less loved. We have σὺν εὐδοξίᾳ (v. 8), γέρας (vv. 18, 31, 124), λόγων φερτάτων μναμήν (v. 48), μεγάλαν ἄρετὰν (v. 98). There is a συγγενῆς ὀφθαλμός (v. 17), αἱ
But above Wealth and Honor is the blessing of God. The power is given of God (v. 13). The glory must be ascribed to God (v. 25). The men who came to Thera came not without the gods (v. 76). God makes of potency performance (v. 117). The higher powers aid at every turn—Kastor of the golden chariot (v. 9); Apollo, god of the festal lay (v. 23); Apollo, leader of the colony (v. 60); and, to crown all, Zeus himself (v. 122). This iteration makes the dominant thought plain enough, and there seems to be no propriety in classing the poem “among the most difficult of the Pindaric odes.”

After an introduction, then, which has for its theme the power of prosperity paired with honor under the blessing of Fortune, as illustrated by Arkesilas’ possession of ancestral dignity and his attainment of the Pythian prize (vv. 1-22), the poet is about to pass to the story of Battos, founder of Kyrene, in whose career are prefigured the fortunes of his race. But Pindar pauses to perform a tribute to Karrhotos, the charioteer, before he tells the legend of Battos, just as in O. 8 he pauses to perform after the legend of Aiakos to praise Melesias, the trainer. Such details were doubtless nominated in the bond. This time the honor is paid to one who stands near the king, and it needs no apology. The trainer has but one sixth of O. 8, the charioteer has one fourth of P. 5. The transition is managed here with much greater art than in O. 8, which shows the jar of the times. Karrhotos represents the new blessing of the Pythian victory as Battos represents the old blessing of Apollo’s leadership.

The story of Battos is briefly told, as is the story of Aiakos in O. 8. True, he put lions to flight (v. 58), but it was Apollo’s doing, and Battos is as faint in the light of Apollo as Aiakos in the light of his divine partners. He was fortunate while he lived, and honored after his death (vv. 94, 95), but we are not allowed to forget the thought of the opening, v. 25: παντὶ μὲν θεὸν αἰτίων ὑπερτιθέμεν, a thought which is reinforced by the close also.

The rhythms are logaoedic in the main, but the strophe has a long Paionian introduction of sixteen bars (I. Π.). Comp. the structure of O. 2,* and see Introductory Essay, p. lxxiv.

The introduction proper (Arkesilas) occupies one triad, one is given to Karrhotos, one to Battos, the fourth returns to Arkesilas.

* Details for both odes in J. H. H. Schmidt, Kunstformen, IV. 497-507.
Στρ. α'.—1. ‘Ο πλούτος εὐρυσθενής: On the union of πλούτος and ἀρετά, see O. 2, 58: ὁ μᾶν πλούτος ἀρεταῖς δεδαιδαλμένοι | φέρει τῶν τε καὶ τῶν | καρόν.—2. κεκραμένον: Blended with—wedded to. See O. 1, 22.—καθαρὰ: As ἀρετά is “honor,” so καθαρά is used of it as καθαρόν is used of φέγγος. P. 9, 97: Χαρίτων κελαδενών | μή με λίποι καθαρῶν φέγγος, fr. XI. 3: καθαρῶν ἀμέρας σέλας. The poet strikes the keynote of the ode: “Wealth with Honor” as a gift of God, who appears here as πότμος.—3. παραδόντος ... ἀνάγγι: There is a festal, bridal notion in both words. For ἀνάγγειν, see II. 3, 48; Od. 3, 272; 4, 534.—5. θεόμορφ(ε): This string is harped on. So v. 13: θεόσδοτον, v. 25: παντὶ μὲν θεὸν αἰτίων ὑπερτιθέμεν, v. 60: ἀρχαγέτας Ἀπόλλων, v. 76: ὥθεν ἀτέρ, v. 117: θεός τέ Φοι... τελεί δύνασιν.—6. νῦν: “Wealth blent with Honor;” but νῦν may be πλούτων and σὺν εὐδοξία a variant of ἀρετά.—κλυτάς | αἰώνος ἀκράν βαβυλιών ἀπό: Life is represented as a flight of steps. ἀν ἀρχής τοῦ βίου, says the Schol. The κλυτά αἰών is the lofty position to which Arkesilas is born. Kastor plays the part of πότμος, and the king goes after the wealth that he is to bring home as a πολύφιλον ἐπέταν. For αἰών fem, see P. 4, 186.—9. χρυσαρμάτου Κάστορος: The Dioskuroi, whose worship was brought from Thera to Kyrene, had a temple on the famous ἵπτοκρότος σκυρωτὰ ὅδος (v. 92). Castor gaudet equis, but the Dioskuroi and, and, in a sense, are still, sailor gods. The wealth of Kyrene was due to its commerce in silphium, its fame to its chariots (P. 4, 18; 9, 4), and Kastor represents both commerce and chariots. This sailor element suggests the next figure.—10. εὐδιαν: The special function of the Dioskuroi was to calm storms. Comp. “the ship of Alexandria whose sign was Castor and Pollux” (Acts 28, 11), and Hor. Od. 1, 12, 25–32: Dicam et Alcidem puerosque Ledae, | hunc equis, illum superare pudnis | nobilém: quorum simul alba nautís | stella refulsit, | de florit saxis agitatus umor, | condunt venti, fugiuntque nubes, | et minax, quod sic voluere, ponto | unda recumbit.—χειμέριον ὅμβρον: Cf. ν. 120: φθινοπωρῖς ἀνέρων χειμερία ... πνεά. This is the storm of state in which Damophilos was banished. See introd. to P. 4.—11. καταθύσσει: καταθύσσεως is used of Iason’s hair that streamed down his back (P. 4, 83), and is well suited to the meteoric Kastor, called by the sailors of to-day St. Elmo’s fire.—μάκαιραν ἐστίαν: Cf. O. 1, 11.

'Ἀντ. α'.—12. σοφοί: “The noble.” From P.’s point of view
wisdom is hereditary, the privilege of a noble caste. P. 2, 88: χάριν πόλων οἵ σοφοί τηρεώντι. Comp. O. 7, 91, foll., where Diagoras' straight course, despite his prosperity, is attributed to the hereditary balance of his soul.—14. ἔρχόμενον: “Walking.” The first figure echoes still.—ἐν δίκαι: O. 2, 83.—17. ἔχει συγγενής: I follow the MSS., though it is hard to frame a clear translation. ὄφθαλμος is used as O. 2, 11; 6, 16, metaphorically. συγγενής ὄφθαλμός is really συγγενής πότμος (I. 1, 39). It is the blessing that comes from exalted birth. “Born fortune hath this (τὸ βασιλέα εἶναι) as its meed most fit for reverence when wedded to a soul like thine.” Comp. O. 8, 11: σῶν γέρας, “a privilege like thine.” One cannot be born to higher fortune than to have thy rank and thy nature. Hermann's ἐπεὶ συγγενής is easier. “Since this born meed of reverence wedded to a soul like thine is a light of life.” To be born a king, and to be of kingly mould, is a real ὄφθαλμος, a true ὀλίβος. J. H. H. Schmidt (Synon. 1, 376) maintains that ὄφθαλμος is clearly differentiated from ὀμμα. “ὀφθαλμός is not the eye as a jewel, but the eye as a guiding star.” So O. 2, 11; 6, 16 (cited above). Here he makes συγγενής ὄφθαλμος to mean “native insight.”—19. μεγνύμενον: Cf. v. 2.—21. εὔχος ... ἔλων: Comp. O. 10 (11), 69: εὐχα ἔργῳ καθελὼν.

‘Επ. α’.—23. Ἀπολλώνιον ἀθυρμα: So I. 3 (4), 57 ἀθύρμω is used of the joy of poesy. —24. Κυράννα: So Bergk for Κυράνν. K. depends on ἀμφί. Cf. P. 9, 114: Ἴρασα πῶς πόλων.—κατον Ἀφροδίτας: As P. calls Libya (P. 9, 57) Δώς κάτος, and Syracuse (P. 2, 2) τέμενος Ἀρεος. Kyrene, a luxurious place, was famed for its roses, flowers sacred to Aphrodite.—ἀειδόμενον: With σε. This gives the necessary contrast, whereas with κατον it would only be a picturesque detail. “While thy praises are sung, do not forget what thou owest to God, what thou owest to Karrhotos.” According to Bergk, the inf. gives the contents of the song, and ἀειδόμενον is ὅτι ἀειδεται. “Forget not that there is a song that resounds about Kyrene: Ascribe everything to God.” Cf. P. 2, 23. This message is supposed to have been delivered to Kyrene by an oracle.—25. ὑπερτιβέμεν: The sense is “to give the glory of everything to God.” The figure is that of setting up God, as the author, over the achievement, which is the pedestal. —26. Κάρρωνον: Arkesilas' wife's brother, who was the charioteer. —27. 'Ἐπιμαθεῖος: “After-thought,” the opposite of Προμηθ. εζ
(Fore-thought). Comp. O. 7, 44: Προμαθέως Αἰδώς.—ἀγων: The figure of a procession, as v. 3: ἀνάγγ. No lingering bride delayed his steps. —28. θυγατέρα: See O. 8, 1. —29. θεμισκρεώντων: The word, which occurs only here, seems to refer to the oracular institution of the kingship. P. 4, 53: τὸν μὲν ... Φοῖβος ἀμφάσει θέμισσαν ... πολείς ἄγαγέν Νέιλοο πρὸς πίον τέμενος Κρονίδα.—31. ὑθατι Κασταλίας ἱενωθεῖς: With reference to the usual illustration in the waters of Kastalia, and not merely a periphrasis for Pytho. Cf. P. 4, 299: Θήβα Χενωθεῖς.

Στρ. β'. —32. ἀκράτοις ἀνίαις: Dative of circumstance. The reins which were passed round the body (see fig. p. 170) often got broken or tangled. Comp. So. El. 746: σὺν δ' ἐλίσσεται τῷποι ἑιμάσι (τ. i. ἡμίαιας), and Eur. Hippol. 1236: αὐτὸς δ' ὡ τῇμώ ἑιμαίνων ἑμ-πλακεῖς στρεμόν ἐνεκρείσσαντο ἔλκεται θεῆθει.—33. ποδορκέων δώδεκα δρόμων τέμενος: "Through the sacred space of the twelve swift-footed courses." τέμενος is acc. of extent to the verbal idea in ἀκράτοις. Bergk considers ποδορκέων to be a participle = τρέχων. Böckh writes ποταρκέων = προσαρκέων, "holding out," ποτὶ = πρὸς being elided as O. 7, 90: ποτὶ ἀστῶν. On the number twelve, see O. 2, 55; 3, 33; 6, 75. The hippodrome was sacred soil, hence the propriety of τέμενος. —34. ἐντέων σθένοι: Comp. O. 6, 22: σθένοι ἑμίωνων. "No part of the strong equipage." ἐντεα embraces the whole outfit.—κρέματα: The change of subject is nothing to P. Cf. O. 3, 22.—35. ὀπόσα ... δαίδαλ(a): The chariots of Kyrene were famous (Antiphanes ap. Athen. 3, 100 f.). The ὀπόσα gives the positive side of οὐδὲν above, and δαίδαλα can only be referred to the chariots and their equipment (ἐντεα) which were hung up as ἀναθήματα at Delphi, a usage for which, however, we have no very safe warrant. —36. ἀγον . . . ἀμείψεν: "Brought across." —38. ἐν = ἐς: See P. 2, 11. —39. τοῦ: Sc. Ἀτόλιων (Bergk). The MSS. τῶ, "therefore" ("wherefore").—40. ἀνδρι-ἀντι: Why the especial mention of this Cretan statue? Böckh thinks of a connection between the Cretans and the Battiaidei. But the peculiar sanctity of the effigy is enough to account for the mention. —42. καθεσσαφαν τῶν: For καθέσσαφο (unmetrical), with Hermann. Bergk, καθέσσαφον ἦν, ἦν being = ὀφετέρῳ = Κρητῶν.—μονόδρομος φυτῶν: "Grown in one piece." Of a tree that had an accidental likeness to a human figure, which likeness had afterwards been brought out by Daidaleian art.
'Αντ. β'. — 44. τὸν εὐεργέταν: Usu. referred to Karrhotos. L. Schmidt and Mezger make it apply to Apollo, and cite v. 25. The only thing that favors this is the bringing in of Alexibiades, as if some one else had been mentioned. — ἵππανιάσαι: "To requite." The construction after the analogy of ἀμείβασθαι. The subject σὲ is implied as ἐμὲ (ἡμᾶς) is implied P. 1, 29.—45. Ἀλεξιβιάδα: The patronymic gives weight and honor. —σὲ δὲ (€): See O. 1, 36. —φλέγοντι: "Illume." Comp. O. 9, 24: φιλαν πόλιν | μαλεραῖς ἐπὶ φλέγεται νῦν ἄοιδαις. — Χαίρετε: See O. 7, 11. —46. μακάριος, δὲ ἔχεις, κτέ.: He might have had the κάματος without the λόγοι. This furnishes the transition. —47. πεθάνετε = μετά (Aiol.-Dor.). Cf. O. 12, 12. —49. μναμήθεν (Λεολικ.) for μνημείον (Bergk.). The MSS. μναμήθεπ, Christ μναμήθει. —πεσσαφάκοντα: The number seems high. Π. 23, 287 there are but five competitors, So. El. 708 but ten. —50. πετόν-πεσον (Λεολικ.) = κάταπεσοῦσι (Schol.). —51. ἀπάπεξει φρενί: Cf. P. 9, 33: ἀπαρβεί. . . κεφαλὴ. Karrhotos owed the victory to his coolness. So did Antilochos in the Iliad (23, 515): κέρδησε ὅπ τι τάχει γε παραβιάμενος Μενελαον. —52. ᾿Ηλθες . . . πεδίον: See P. 4, 51. — ἀγαθῶν: So Moschopulos for ἀγαθῶν. Mommsen reads ἀγαθεῖον = ἠγαθεῖον, "divine."

'Επ. β'. — 54. πόνων . . . ἐσπειαί: In another mood Pindar says, O. 10 (11), 24: ἄπονον δ' ἐλαβον χάρμα παῦροι τινες. — 55. ἐμπαν τὰ καὶ τὰ νέπων: "Despite its chequered course." So I. 4 (5), 52: Ζεὺς τὰ τε καὶ τὰ νέπει, and I. 3 (4), 51: τῶν τε γάρ καὶ τῶν διδοῖ. Success and defeat, good and bad, glory and toil. — 56. πύργος ἀντεστὶς . . . ἐξουσι.: Comp. P. 3, 71: πραῖς ἀστοῖς, οὐ φθονεῖν ἀγαθοῖς, ἐξουσίος δὲ βασιλείου πατήρ. Significant omission here of the ἀγαθοῖς. The conspiracy was among the upper classes. — ὀμμα: See note on v. 17. —φανερότατον: So P. 3, 75. — 58. λεοντες . . . φύγον: P., according to his wont (cf. P. 3, 83: τὰ καλὰ τρέψαν- τες ἐξω), turns the old tale about. Kyrene was infested by lions, like the rest of Africa (leonum arida nutrix), until the arrival of Battos. According to Pausanias, 10, 15, 7, Battos, the stammerer, was frightened by the sight of a lion into loud and clear utterance; P. makes this utterance frighten the lion and his kind into flight. —περὶ δείματι: περὶ here takes the peculiar construction which is more frequently noticed with ἄμφι, "compassed by fear," hence "from fear." So Αἰσε. Pers. 696: περὶ τάρβει, Choëph. 35: περὶ φοβοφ, Hymn. Cer. 429: περὶ χάρματι. — 60. ἐδωκ(ε) . . . φόβοι: So N. 1, 66: δῶσειν μόρφ, O. 2, 90: δανάτῳ
Some scholars have argued that the word "aXf^ifi^porois" is a high word. See P. 1, 88.—"It is a word that effects naught by his prophecies."

Str. γ'.—63. βαρειάν νόσων, κτέ.: Apollo’s various functions are enumerated, beginning with the physical and proceeding to the musical and the political, which had a natural nexus to the Greek. The development is perfectly normal.—64. ἀκέσματα: The Kyrenaians, next to the Krotoniates, were the best physicians of Greece, Hdt. 3, 131. The medical side is turned out v. 91: ἀλεξιμβρώτοις πομπαίς. Comp. P. 4, 270. Silphium also had rare virtues.—65. πόρεν τε κιθαρίν: Comp. v. 107 and P. 4, 295. The moral effect of the κιθαρίς (comp. the φόρμιγξ in P. 1) prepares the way for ἀπόλεμον . . . εἴνομιαν. —68. μυχὸν τ’ ἀμφέπει | μαντήν: This is the crowning blessing. Kyrene owes her very existence to the oracle of Apollo, P. 4, 53. —69. μαντήν = μαντείον. —ὁ: "Whereby."—Δακεδαίμονι: The most important is put first and afterwards recalled, v. 73: ἀπὸ Σπάρτας. Α. is geographically central, with Argos and Pylos on either hand. On ἐν with the second dat. see O. 9, 94.—72. Αἰγιμιοῦ: A Dorian, not a Herakleid. See P. 1, 64.—τὸ 8’ ἐμόν: Cf. I. 7 (8), 39: τὸ μὲν ἐμόν. The healing power, the gift of the Muse, the fair state, the settlement of the Peloponnesee—all these wonderful things are due to Apollo—but mine it is to sing the glory of Sparta and the Aigeidai, who are bone of my bone and flesh of my flesh. By insisting on the ancient ties of kindred, P. gives a warmer tone to his narrative. Comp. O. 6, 84.—γαρύεν: So with Hermann and Bergk for γαρύεν, γαρύεντ’ of the MSS.

'Λυτ. γ'.—75. Θήρανδε: Thera is called Kallista, P. 4, 258.—76. ἐμοὶ πατέρεσ: P. was an Aigeid of the Theban branch. If ἀδελφὸς may be stretched to mean "cousin," πατέρες may be stretched to mean "uncles." According to Herodotos, 4, 149, the Aigeidai colonized Thera, and were preceded by Kadmeians, c. 147. On the Theban origin of the Aigeidai, see I. 6 (7), 15.—οὐ θεῶν ἀτερ ἄλλα μοῖρα τις ἂγεν: Some editors punctuate after ἂτερ and connect ἂγεν with what follows, but the divorce of ἄλλα from οὖθεων ἀτερ and ἂγεν from ἰκοντο is unnatural. Comp. O. 8, 45: οὐκ ἂτερ παῖδων σέθεν, ἄλλ’ ἀμα πρώτοις ἄρχεται. The leading of fate in the imperfect, the special case of Aristoteles - Battos in
the aor., v. 87.—77. ἐρανοῦ: The Karneia was a sacred festival, to which each participant contributed. See O. 1, 38. — 78. ἐνθεν: Cf. O. 2, 9 on the trajectory of the relative.—ἀναδεξάμενον: Pindar identifies himself with the worshipping multitude at Kyrene. Hermann’s ἀναδεξαμένων is unnecessary. — 80. Καρνη[θ]: The Karneia, the great festival of Apollo Karneios, was transmitted from Sparta to Thera, from Thera to Kyrene.—82. ἔχοντι: Not an historical present. The old stock of the Antenoridai is still there. If not, they still hold the land, as Aias holds Salamis. N. 4, 48: Αἰας Σαλαμίν’ ἔχει πατρίδαν.—χαλκοχάρμαι: See P. 2, 2. — 83. Τρώες Ἀντανορίδαι: Lysimachos is cited by the Schol. as authority. A hill between Kyrene and the sea was called λόφος Ἀντανορίδων.—84. καπνωθείσαν...φίδον: In prose the aor. part. is seldom used of actual perception, not infrequently in poetry of vision. I. 7 (8), 37. Aor. part. with ἱδεῖν, P. 9, 105; 10, 26.

Ἐπ. γ’.—85. ἐλάσιππον: As Trojans the Antenoridai were κέντορες ἵππων (Π. 5, 102) and ἵπποδαμοι (Π. 2, 230, etc.).—86. δέκονται: Not historical present. The Antenoridai are still worshipped by the descendants of the colony under Battos.—οἰχέοντες: Cf. O. 3, 40; P. 6, 4.—87. Ἀριστοτέλης: Battos Ι. See P. 4, 63.—90. εὐθύτομον...όδον: Bergk reads εὐθύτονων, which is not so good. The road was hewn out of solid rock, the occasional breaks being filled in with small stones carefully fitted together; hence σκυρωτῶν ὀδόν. This road was evidently one of the sights of Kyrene, and the remains still stir the wonder of travellers.—91. ἀλεξιμπρότεις: See note on v. 64.—πεδιάδα: “Level.” All care was taken to prevent ill-omened accidents in the processions.—93. δίχα κείται: Special honor is paid him as κτιστής. So Pelops’ tomb is by itself (Schol., Ο1, 92). Catull. 7, 6: Βαττοι veteris sacrum sepulcrum.

Στρ. δ’.—95. λαοσεβής: The honors thus received are described O. 7, 79, foll.—96. πρὸ δωμάτων: On either side of the road. The monuments are still numbered by thousands; many of them are little temples.—λαχόντες ἀΐδαν: Π.’s ποικιλία for βασιλέστες. —98. μεγάλων...‘Ἀρκεστῆλη: “They hear, sure, with soul beneath the earth great achievement besprent with soft dew 'neath the outpourings of songs—their happiness a joint glory with their son, and richly due to him, even to Arkesilas.” Another reading is μεγαλῶν ἀρετῶν ῥαβδείων. Yet another, ῥαβδείων.
The codices have κώμων, for which Beck reads ὑμνῶν to save the metre. — 99. δρόσῳ μαλθακά: A favorite figure. P. 8, 57: ῥάνω δὲ καὶ ὕμνῳ. I. 5 (6), 21: νᾶσον ῥανέων εὐλογίαις.—100. ῥανθείςαν: The aor. part. is not very common even in poetry after verbs of hearing as actual perception. See v. 84. — ὑπὸ χεύμασιν: Plastic. δρόσος μαλθακά forms the χεῖματα.—101. ποί = πῶς. Comp. O. 1, 28: ποὺ. Böckh prefers τοῖ.—χθονία φρενί: χθονία = ὑπὸ χθονός. Fennell: “With such faculty as the dead possess.”—102. σφόν = σφέτερον. Only here in P.—δῆβον: The Scholiast refers this to the κόμος. Grammatically it is in apposition to the whole preceding clause. τὸ ῥανθῆμαι is the δῆβος, the ἀκοὴ involved in ἀκούωμη. The honor is common to them and their son (comp. P. 6, 15), but it is peculiarly due to Arkesilas; hence the neat division of υἱὸς and Ἄρκεσίλα, which should not be run together.—103. ἐν ᾽αοίδᾳ: O. 5, 19: Ἀνδιός ἀπίων ἐν αὐλοῖς. —104. χρυσάρφα: Hung with (the) gold(en φόρμικε). Comp. P. 1, 1. The same epithet is applied to Orpheus, fr. X. 8, 10.

‘Αντ. ὀ. — 105. ἐχόντα: With τῶν. — 106. καλλινίκον λυτήριον: Both adj.—δαπανάν: The inevitable other side, never forgotten by the thrifty Greek. Cf. O. 5, 15: πῶνος δαπανάν τε.—108. λεγόμενον ἐρέω: I can only say what all the world says. See P. 3, 2: κωνόν Φέτος. — 109. κρέσσονα μὴν ἀλκιάς: Comp. the laudation of Damophilos, P. 4, 280.—110. φέρβεται: Used like τρέφει.—114. ἐν ... Μοίσαισι: Not “in musical arts,” which were colorless. He flits among the Muses (P. 6, 49), a winged soul from his mother’s lap—not “taught by his mother dear,” but as an inheritance from her nature.—115. πέφανται: Now. Not to be supplied with the other predicates.—σοφός: See note on v. 51.

keep up the figure (Bergk).—123. δαιμον(α): "Fate." Here it suits P. to make Zeus the pilot and the δαιμον the oarsman.—124. τοῦτο . . . γέρας: It is not necessary to change to τωντό, O. 8, 57. The desired victory was gained Ol. 80.—ἐπι: "As a crowning mercy." See O. 2, 12; 9, 120.
The victory here commemorated was gained P. 24 (Ol. 71, 3), 494 B.C., and was celebrated by Simonides also, acc. to the Schol. on I. 2. The victor, Xenokrates, was an Agrigentine, brother of Theron. Comp. O. 2, 54: Πυθώνι ὁ μόκλαρον ἐς ἀδελφέων ἵστθμοι τε κοιναὶ Χάριτες ἁνθεα τεθρίππων δυσδεκαδρόμων ἢ ἄγαγον. The charioteer was Thrasybulos, son of Xenokrates. Böckh thinks that the ode was sung at a banquet held at Delphi in honor of Thrasybulos.

The theme is the glory of filial devotion. As the man that hath dared and died for his father's life, so the man that hath wrought and spent for his father's honor hath a treasure of hymns that nothing shall destroy, laid up where neither rain nor wind doth corrupt.

The simplicity of the thought is not matched by the language, which is a trifle overwrought.

The poet's ploughshare is turning up a field of Aphrodite or the Charites as he draws nigh to the temple centre of the earth where lies a treasure for the Emmenidai, for Akragas, for Xenokrates (vv. 1–9).

A treasure which neither the fierce armament of wintry rain nor storm with its rout of rubble shall bear to the recesses of the sea—a treasure whose face, shining in clear light, shall announce a victory common to thy father, Thrasybulos, and to thy race, and glorious in the repute of mortals (vv. 10–18).

At thy right hand, upheld by thee, rideth the Law, once given in the mountains by the son of Philyra to Peleides when sun-dered from father and mother, first of all to reverence the Thunderer, then of such reverence never to deprive his parents in their allotted life (vv. 19–27).

There was another, Antilochos, man of might, that aforetime showed this spirit by dying for his father in his stand against Memnon. Nestor's chariot was tangled by his horse, stricken
of Paris' arrows, and Memnon plied his mighty spear. His soul
awhirl the old man of Messene called: My sou! (vv. 28–36).
Not to the ground fell his word. Stedfast the god-like man
awaited the foe, bought with his life the rescue of his father,
for his high deed loftiest example of the olden time to younger
men, pattern of filial worth. These things are of the past. Of
the time that now is Thrasybulos hath come nearest to the mark
in duty to a father (vv. 37–45).
His father's brother he approaches in all manner of splendor.
With wisdom he guides his wealth. The fruit of his youth is
not injustice nor violence, but the pursuit of poesy in the haunts
of the Pierides, and to thee, Poseidon, with thy passionate love
of steeds, he clings, for with thee hath he found favor. Sweet
also is the temper of his soul, and as a boon companion he out-
vies the celled labor of the bees (vv. 46–54).
The poem is the second in time of Pindar's odes. Eight
years separate it from P. 10, and Leop. Schmidt notices a de-
cided advance, although he sees in it many traces of youthfulness.
The parallel between Antilochos, son of Nestor, who died
for his father, and Thrasybulos, son of Xenokrates, who drove
for his, has evoked much criticism, and, while the danger of
the chariot-race must not be overlooked, the step from Antilo-
chos to Thrasybulos is too great for sober art.
The poem consists of six strophes, with slight overlapping
once, where, however, the sense of the preceding strophe (v. 45)
is complete, and the participle comes in as an after-thought
(comp. P. 4, 262). Of these six strophes two describe the trea-
sure, two tell the story of Antilochos, son of Nestor, prototype of
filial self-sacrifice, the last two do honor to the victor's son.
The rhythm is logaeodic.

Στρ. α'.—1. Ἄκούσατ(ε): A herald cry. So ἄκούετε λεψ, the
"oyez" of the Greek courts,—ἐλθόπιδος: This adj. is used of
Chryses, II. 1, 98; variously interpreted. "Of the flashing eye"
is a fair compromise.—Ἄφροδίτας: Pindar goes a-ploughing, and
finds in the field of Aphrodite, or of the Charites, treasure of
song. Aphrodite is mentioned as the mistress of the Graces,
who are the goddesses of victory. See O. 14, 8 foll.—2. ἀρουραν:
Cf. O. 9, 29: Χαρίτων...κάποιον, N. 6, 37: Περίδων ἄροτας, 10, 26:
Μοίσαιον ἐδωκ' ἄρόσαι.—3. ὀμφαλόν: See P. 4, 74; 8, 59; 11, 10.
—ἔριβρόμον: Refers most naturally to the noise of the waterfall,
though the gorge was full of echoes, the roar of the wind, the rumble of thunder (v. 11), the rattling of chariots, the tumult of the people.—4. νάων: The MSS. have ναόν, for which Hermann writes νάων = ναοῖ, “of the temple” (cf. v. 6), Bergk and many editors λάνων.—5. ἐμμενίδαι: O. 3, 38.—6. ποταμῖο . . . Ἀκράγαντε: Cf. O. 2, 10: οἴκημα ποταμοῦ. Akragas, the city, is blended with the nymph of the river Akragas. See P. 9, 4; 12, 2.—καὶ μάν: P. 4, 90.—7. ὄμων | θησαυρός: A store of victories is a treasure-house of hymns.—8. πολυχρώσω: P. 4, 53: πολύ χρόνο τοῦ ἐν δόματι.—9. τετείχοσταί: The figure shifts from the field to the gorge, or rather the temple in the gorge, where the treasure is safely “guarded by walls.”

Στρ. β’.—10. χειμέριος ὅμβρος: The original of Hor. Od. 3, 30, 3. 4: quod non imber edax, non Aquilo impotens | possit diruere. —ἐπακτός: The rain comes from an alien quarter. Comp. the hatefulness of the ποιμὴν ἐπακτός ἄλλοτρος, O. 10 (11), 97.—11. ἐρυβρόμου: P., with all his ποικιλία, is not afraid to repeat, as a modern poet would be. See P. 1, 80.—12. στρατός: The figure is perfect. Rain comes across a plain, or across the water, exactly as the advance of an army. One sees the στῆρες ἀνδρῶν. The wall protects the treasure against the hostile (ἐπακτός) advance.—ἀμείλιχος: “Relentless,” “grim.”—13. ἀξιοῦ: With the plur. comp. Eur. Alc. 360: καὶ μ’ οὖθ’ ὁ Πλούτωνος κύων οὖθ’ οὐπί κάτη ψυχοπομπὸς ἄν Χάρων ἐς χοῦν. Similar plurals are not uncommon with disjunctives in English. In Lat. comp. Hor. Od. 1, 13, 5: Tum nec mens mihi nec color | certa sede manent.—παμφόρῳ χεράδε: So, and not χεράδι. The nom. is χέραδος, not χεράς. The Schol. says χεράς ὁ μετὰ ἡλών καὶ λίθων συρφετός. It seems to rather loose stones, and may be transl. “rubble.”—14. τυπτόμενον: So Dawes for τυπτόμενος. Bergk’s κρυπτόμενον is not likely. The whirlwind drags the victim along while he is pounded by the storm-driven stones. The rain is an army (imer edax), the wind is a mob (Aquilo impotens).—πρόσωπων: The πρόσωπον is the πρόσωπον τηλαυγῆς of the treasure-house made luminous by joy (P. 3, 75). Mezger: “thy countenance” (of Thrasybulos) after Leop. Schmidt. We should expect τέαυ, and we need the τεά that we have.—15. πατρὶ τεά . . . κοινάν τε γενέα: π. depends on κοινάν, not on ἀπαγγελεῖ. —16. λόγοι θνατῶν . . . ἀπαγγελεῖ: “Will announce to the discourses of mortals,” will furnish a theme to them. Cf. P. 1, 93: μανύει καὶ λογίους καὶ
NOTES.


Στρ. γ'. — 19. σχέδων: Shall we write σχεθών aor. or σχέδων pres.? Most frequently aor., the form seems to be used as a present here.—τοι... νυν: νυν anticipates ἐφημοσύναν. See O. 7, 59; 13, 69. Another view makes νυν the father, who stands on the right of the son in the triumphal procession. Bergk writes νυν, after the Schol. τοινυν.—ἐπιδέξα χειρός: Comp. Od. 5, 277: τὴν...

... ἐπʼ ἀριστερὰ χειρὸς ἔχοντα. The commandment is personified. She is mounted on the chariot of Thrasylulas as a πολυφιλος ἐπέτεις (cf. P. 5, 4), and stands on his right hand because upheld by him. The word shall not fall to the ground. It is an ὄρθον ἔπος. Cf. v. 37: χαμαιπτέσ... ἔπος οὐκ ἀπέριψεν.—21. τά: Comp., for the shift, P. 2, 75: οἶα.—μεγαλοσθενή: So with Bergk for μεγαλοσθενεί. The teacher is to be emphasized this time.—22. Φιλύρας νιόν: Cheiron, P. 3, 1. On Achilles’ education in the abode of Cheiron, see N. 3, 43. The Χείρωνος ὑποθῆκαι were famous. The first two of them seem to have been identical with the first two of Euripides’ three, Antip. fr. 46: θεούς τε τειμάν τοὺς τε θρέψαντας γονεῖς. Comp. also P. 4, 102. — ὀρφάνιζομεν. Verbs of privation connote feeling, hence often in the present where we might expect the perfect. Comp. στέρομαι and ἕστερημαι, privor and privatus sum. Achilles is parted from father and mother.—23. μάλιστα μὲν Κρονίδαν: The meaning, conveyed in P.’s usual implicit manner, is: Zeus above all the gods, father and mother above all mankind. — 24. βαρυόπαν: Immediately applicable to the κεραυνόν πρύτανων, but στεροπᾶν κεραυνόν to form a unit (O. 1, 62).—26. ταύτα... τιμᾶσ = τοῦ σέβεσθαι. — 27. γονέων βίον πεπρωμένον = τοὺς γονέας ἐως ἀν ζωσίν.

Στρ. δ'. — 28. ἐγέντο: For ἐγένετο (as P. 3, 87) = ἐφανή, “showed himself.” — καὶ πρότερον: In times of yore as Thrasylulas now (καὶ).—29. φέρων: With νόημα is almost an adjective, τοιοῦτος τὸν νόην.—30. ἐναρίμβροτον: Occurs again, I. 7 (8), 53: μάχας ἐναρίμβροτον.—31. Αἰθιόπων | Μέμνονα: This version of the story is taken from the Αἰθιοπίς of Arktinos.—32. Νεστόρειον: O. 2, 13.—ἐπέδα: Π. 8, 80: Νέστορ ὅς ἑμιμέρι Γερήνους οὐρος Ἀχαιόν | οὐ τι ἐκών, ἀλλʼ ἐππος ἑτείρετο, τὸν βάλεν ἰῷ | διὸς Ἀλέξανδρος, Ἑλένης πόσις ἰνκόμω. In Homer it is Diomed that comes to the rescue.
Still the death of Antilochos by the hand of Memnon was known to the poet of the Odyssey, 4, 188.—33. δαὐξθεὶς: O. 3, 6.—ἐφεσεν: “Plied,” “attacked him with.”—35. Μεσσανίου: Not from Triphylian, but from Messenian Pylos. See P. 4, 126.—36. διανεισαφην: See P. 1, 72.

Στρ. ε'.—37. χαμαυπετές = ὅστε χαμαυπετές εἶναι. Comp. O. 9, 13: οὖν Χαμαυπετές πετεὶ ὁ λόγον ἐφάπτεαι. — οὖν: “On the spot,” hence “unmoved,” “stedfast.” — 39. μὲν . . . τε: O. 4, 13.—40. τῶν πάλαι: τῶν depends on ὑπατος.—γενεῖ: Cf. II. 2, 707: ὀπλότερος γενεί. —41. ὀπλότεροισιν: The position favors the combination, ἐδόκησεν-ἀπολότεροισιν-ὑπατος. Antilochos belonged to the ὀπλότεροι, and the position accorded to him by them was the more honorable, as younger men are severer judges.—42. ἀμφίτοκεύσαι: Prose, περὶ τοὺς τοκεῖας.—43. τὰ μὲν παρίκειτο: The parallel is strained, and it is hard to keep what follows from flatness, although we must never forget the personal risk of a chariot-race.

—44. τῶν νῦν δέ: Contrast to τῶν πάλαι.—45. πατρὼν . . . πρὸς στάθμου: “To the father-standard,” “to the standard of what is due to a father.” Not “to the standard set by our fathers.” Antilochos was and continued to be an unapproachable model. Xen. Kyneg. I, 14: Ἀντίλοχος τοῦ πατρὸς ὑπερπαθείαν τοσαύτης ἐτυχει εὐκλείας ὅστε μόνον φιλοπάτωρ παρὰ τοῖς Ἑλλήσιω ἀναγορευθήμαι.

Στρ. ζ'.—46. πάτρῳ: Theron.—47. νῦν δέ πλαύτον ἄγει: Comp. P. 5, 2, 3: ὅταν τις . . . [πλαύτον] ἀνάγγεῖ. νῦν, “with judgment.”—48. ἀδίκον οὖθ᾽ ὑπέρπολον: On the omission of the first οὖτε, see P. 10, 29: ναυσὶ δ᾽ οὔτε πεζὸς ἴων. A similar omission of “neither” is common enough in English. So Shakespeare, “The shot of accident nor dart of chance,” “Thine nor none of thine,” “Word nor oath;” Byron, “Sigh nor word,” “Words nor deeds.” ἄδίκον and ὑπέρπολον are proleptic. The youth that he enjoys is not a youth of injustice or presumption.—ἡβαν δρέπων: Cf. O. 1, 13.—49. σοφίαν: O. 1, 116.—50. Ἔλειλεχθῶν: Cf. P. 2, 4: ὁ ὡργᾶς δὲ ἵππειαν ἐσόδων: This is Christ’s reading. “Who art passionate in thy love of chariot contests.” ὡργᾶς construed like ὡροῖς (P. 10, 61). The inferior MSS. have ἕδρας θ', the better ὡργαῖς πάσασι, which is supposed to be a gloss to μᾶλα Φαδόντι νῦν ὡς = ἕκωτι νῦν, P. 5, 43, but when did ἄδιδον even mean ἕκωτι? μᾶλα Φαδόντι νῦν must mean that the spirit of
Notes.

Thrasybulos had found favor in Poseidon's eyes. All the MSS. have ἵππειαν ἔσοδον. ἵππειαν ἔσοδον = ἵππικαί ἄμιλλαι. — 52. γλυκεῖα δὲ φρήν: Supply ἐστί, which P. seldom uses. O. 1, 1.— 53. συμπόταισιν ὀμιλεῖν = ἐν ταῖς συμποτικαῖς ὀμιλίαις. καὶ throws it into construction with ἄμειβεται. To say that "a spirit that is sweet to associate even with one's boon companions surpasses the honey and the honeycomb" is a bit of sour philosophizing that does not suit the close of this excessively sugary poem.— 54. τρητὸν πόνον: Has a finical, précieux, sound to us.
PYTHIA VII.

The seventh Pythian is the only epinikion in honor of a citizen of Athens except N. 2. Megakles, whose victory is here celebrated, was a member of the aristocratic house of the Alkmaionidai, a grandson of that Megakles who married the daughter of Kleisthenes, tyrant of Sikyon (Hdt. 6, 127 foll.). Whether our Megakles was the son of Kleisthenes, the lawgiver, or of Hippokrates, brother of the lawgiver, does not appear. The latter is called simply συγγενής by the Scholiast. The victory was gained Pyth. 25 (Ol. 72, 3), the year of the battle of Marathon. Whether the Pythian games were celebrated and the ode composed before the battle or not is a question that has led to elaborate discussion, which cannot be presented here even in summary. Pindar’s patriotism, so dear to many, so doubtful to some, is thought to be at stake; but we have to do with Pindar the poet, rather than Pindar the patriot; and all that can be said in this place is, that even if the ode was composed and performed after the battle, there were reasons enough why the poet should not have referred distinctly to a victory, the greatness of which was not necessary to make Athens great enough for poetry; a victory which would not have been a pleasant theme for the Alkmaionidai, on account of the suspicions of treachery that attached to them (Hdt. 6, 115).

Athens is the fairest preface of song, the fairest foundation of a monument of praise to the Alkmaionidai for their victory in the chariot-race. No fatherland, no house, whose name is greater praise throughout Greece (vv. 1–6).

The story of the Erechtheidai haunts every city, for they made the temple of Apollo in divine Pytho a marvel to behold. That were enough, but I am led to further song by five Isthmian victories, one o'ertopping victory at Olympia, and two from Pytho (vv. 7–12).
These have been won by you that now are and by your forefathers. My heart is full of joy at this new good-fortune. What though noble acts have for their requital envy? Abiding happiness brings with it now this, now that (vv. 13-17).

Mezger sees in this ode a complete poem, not a fragment, as L. Schmidt does. No part of an epinikion, he says, is wanting. Praises of the victor, the victory, the family, the city, the god of the games, form the usual garland. In the heart of the poem stands the great act of piety, the building of the Delphic temple. The victories of the Alkmaionidai are a reward of their service to Apollo. The citizens are not all so grateful as the god, but their envy is only an assurance of abiding happiness.

So short a poem does not call for an elaborate analysis. Chiefly noteworthy is the way in which each member of the triad balances itself. The strophe has to do with Athens and the Alkmaionidai, the antistrophe with splendid generosity and brilliant success, the epode sums up new and old, and sets off abiding happiness against the envy which it costs. Compare the structure of O. 12.

The measures are logaoedic.

Στρ. — 1. αἱ μεγαλοπόλεις Ἀθῆναι: Cf. P. 2, 1: μεγαλοπόλεις ἡ Συράκοσσα. As this is poetry, there is no need of scrutinizing the epithet closely with reference to the period. Solon calls Athens μεγάλην πόλιν. Herodotos, writing of the end of the sixth century, says (5, 66): Ἀθῆναι καὶ πρὶν μεγάλαι τότε ἀπαλλαχθέσαι τῶν τυράννων ἐγένοτο μέγους.—2. προοίμιον: Athens is the noblest opening for a song in honor of the Alkmaionidai. τρ. is the prelude sung before the foundation is laid.—γενέα... ἵπποις: The double dat. is not harsh if we connect, after Pindar’s manner, ἀοιδάν with ἵπποις, “chariot-songs.” Cf. P. 6, 17, and I. 1, 14: Ἡρόδοτος τεῦχων τὸ μὲν ἀρματι τεβρίπτω γέρας.—3. κρητιδ’ ἀοιδάν... βαλέσθαι: Cf. P. 4, 138: βαλλετο κρητίδα σοφῶν ἐπέων. The architectural image recalls the service that the Alkmaionidai had rendered the Delphian temple. βαλέσθαι: “For the laying.” P. is instructive for the old dat. conception of the inf.—4. πάτραν: Cannot be “clan” here. It must refer to Athens, as οἶκον to the Alkmaionidai.—ναύοντ’: With τίνα. “Whom shall I name as inhabiting a fatherland, whom a house more illustrious of report in Greece?” (τὸς ναός ἐπιφανεστέραν μὲν πάτραν, ἐπιφανεστέραν δὲ οἶκον;) P.’s usual way of changing the form of a proposition.
ναὶον is the reading of all the MSS. The Scholia read ναὶοντ’, as they show by οἰκοῦντα. No conjecture yet made commends itself irresistibly.—6. πυθέσθαι: Epexegetic infinitive.

'Art.—7. λόγος ὁμιλεῖ: Semi-personification. ὅ = ἀναστρέφεται (Schol.). Cf. O. 12, 19: ὁ μιλέων παρ’ οἰκεῖαις ἀφραίς. The story is at home, is familiar as household words.—8. Ἐπεξεργάζομαι ἄστων: Indication of ancient descent. Comp. O. 13, 14: παῖδες Ἀλάτα. P. includes Athens in the glory of the liberality.—τεὸν γε δόμον: When the temple of Delphi, which had been burned (Ol. 58, 1 = 548 B.C.), was rebuilt, the Alkmaionidai, then in exile, took the contract for the façade, and carried it out in an expensive marble instead of a cheap stone (Hdt. 5, 62).—9. θαμτόν = ἕστε θαμτόν εἶναι. “Fashioned thy house in splendor.”—10. ἀγοντι δέ: P. is not allowed to linger on this theme. Other glories lead him to other praises.—ἐκπρεπής: Cf. O 1, 1

'Ἐπ.—13. υμαί: By you of this generation.—14. χαίρω τι: A kind of λειτοῦς. “I have no little joy.”—τὸ δ’ ἄχνυμαι: “But this is my grievance.”—15. φθόνον ἀμείβομεν = ὅτι φθόνος ἀμείβεται. Instructive for the peculiar Attic construction with verbs of emotion, e. g. So. Ai. 136: σὲ μὲν εὖ πράσσουσι’ ἐπιχαίρω. ἃ. “requiting.”—16. γε μάν: “Howbeit.” μάν meets an objection, made or to be made, γε limits the utterance to φαντι. Comp. O. 13, 104; P. 1, 17; N. 8, 50; I. 3 (4), 18. “Yet they say that thus prosperity that abideth in bloom for a man brings with it this and that” (good and bad), or, analyzed, οὔτως ἄν παραμόνως θάλλοι ἡ εὐδαιμονία ἐὰν τὰ καὶ τὰ φέρηται. Ups and downs are necessary to abiding fortune. Perpetual success provokes more than envy of men, the Nemesis of God. We hear the old Polykrates note.—17. τὰ καὶ τὰ: Here “good and bad.” as I. 3 (4), 51.
PYTHIA VIII.

Aristomenes of Aigina, the son of Xenarkes, belonged to the clan of the Midylidai, and had good examples to follow in his own family. One of his uncles, Theoguetos, was victorious at Olympia, another, Kleitomachos, at the Isthmian games, both in wrestling, for which Aristomenes was to be distinguished. His victories at Megara, at Marathon, in Aigina, were crowned by success at the Pythian games. It is tolerably evident that at the time of this ode he was passing from the ranks of the boy-wrestlers (v. 78). No mention is made of the trainer, a character who occupies so much space in O. 8.

P. was, in all likelihood, present at the games (v. 59). The poem seems to have been composed for the celebration in Aigina—comp. τόθει (v. 64), which points to distant Delphi, and note that Hesychia, and not Apollo, is invoked at the outset of the ode.

What is the date? According to the Schol., Pyth. 35 (Ol. 82, 3 = 450 B.C.), when Aigina had been six years under the yoke of Athens; but the supposed reference to foreign wars (v. 3), and the concluding verses, which imply the freedom of the island, led O. Müller and many others to give an earlier date to the victory, 458 B.C. Allusions to the battle of Kekryphaleia (Thuk. 1, 105) were also detected, but Kekryphaleia was a bad day for the Aiginetans, because the Athenian success was the forerunner of Aiginetan ruin (Diod. 11, 78), and a reference to it would have been incomprehensible. In any case, P. would hardly have represented the Athenians as the monstrous brood of giants (v. 12 foll.). Mezger, who adheres to the traditional date, sees in πολέμων (v. 3) an allusion, not to foreign wars, but to domestic factions, such as naturally ensued when the Athenians changed the Aiginetan constitution to the detriment of the nobles (οἱ πολέμοις). Krüger gives the earlier date of Ol. 77, 3 (470 B.C.), or Ol. 78, 3 (466 B.C.). Hermann goes back as far as Ol. 75, 3 (478 B.C.), and sees in the ode allusions to the Persian war, Porphyrian
and Typhoëus being prefigurations of Xerxes—altogether unlikely. Fennell, who advocates 463 B.C., suggests the great victory of Eurymedon four years before "as having revived the memory of Salamis, while apprehensions of Athenian aggression were roused by the recent reduction of Thasos."

If we accept the late date, the poem becomes of special importance as Pindar's last, just as P. 10 is of special importance as Pindar's earliest ode. Leopold Schmidt has made the most of the tokens of declining power. Mezger, on the other hand, emphasizes the steadiness of the technical execution, and the similarity of the tone. "In P. 10, 20 we have μὴ φθονεράις ἕκθεών μετατροπίαις ἐπικύρωσαιν, in P. 8, 71: θεῶν δ' ὑπὶν ἄφθιτον αἰτέω, Ξέναρκες, ἵμετέρας τύχας, and in P. 10, 62 we have as sharp a presentation of the transitoriness of human fortunes as in the famous passage P. 8, 92." But this comparison of commonplaces proves nothing. There is undoubtedly an accent of experience added in P. 8; and, according to Mezger's own interpretation, P. 8, 71 is deeper than P. 10, 20. Jean Paul says somewhere, "The youngest heart has the waves of the oldest; it only lacks the plummet that measures their depth." In P. 8 Pindar has the plummet.

Hesychia is to Aigina what the lyre is to Syracuse; and the eighth Pythian, which begins with the invocation Φιλοφρον Ἡσυχία, is not unrelated to the first Pythian, which begins with the invocation Χρυσέα φόρμιγξ. In the one, the lyre is the symbol of the harmony produced by the splendid sway of a central power, Hieron; in the other, the goddess Hesychia diffuses her influence through all the members of the commonwealth. In the one case, the balance is maintained by a strong hand; in the other, it depends on the nice adjustment of forces within the state. Typhoëus figures here (v. 16) as he figures in the first Pythian; but there the monster stretches from Cumae to Sicily, and represents the shock of foreign warfare as well as the volcanic powers of revolt (note on P. 1, 72); here there is barely a hint, if a hint, of trouble from without. Here, too, Typhoëus is quelled by Zeus, and Porphyreon, king of the giants, by Apollo (vv. 16–18); but we have no Aitna keeping down the monster, and a certain significance attaches to ἐν χρόνῳ of v. 15.

The opening, then, is a tribute to Hesychia, the goddess of domestic tranquillity, who holds the keys of wars and councils,
who knows the secret of true gentleness (vv. 1-7), who has strength to sink the rebellious crew of malcontents, such as Porphyreon and Typhœus—the one quelled by the thunderbolt of Zeus, the other by the bow of Apollo—Apollo, who welcomed the son of Xenarkes home from Kirrha, crowned with Parnassian verdure and Dorian revel-song (vv. 8-20).

Then begins the praise of Aigina for her exploits in the games, and the praise of Aristomenes for keeping up the glory of his house and for exalting the clan of the Midylidai and earning the word that Amphiaraos spoke (vv. 21-40).

The short myth follows, the scene in which the soul of Amphiaraos, beholding the valor of his son and his son’s comrades among the Epigonoi, uttered the words: Φυά τὸ γενναῖον ἐπιπρέπει | ἐκ πατέρων παύσιν λῆμα (v. 44). The young heroes have the spirit of their sires. “Blood will tell.” Adrastos, leader of the first adventure, is compassed by better omens now; true, he alone will lose his son, but he will bring back his people safe by the blessing of the gods (vv. 41-55).

O. 8, another Aiginetan ode, is prayerful. Prayer and oracle are signs of suspense; and the utterance of Amphiaraos carries with it the lesson that Aigina’s only hope lay in the preservation of the spirit of her nobility. What the figure of Adrastos means is not so evident. It may signify: Whatever else perishes, may the state abide unharmed.

Such, then, were the words of Amphiaraos, whose praise of his son Alkmaion is echoed by Pindar—for Alkmaion is not only the prototype of Aristomenes, but he is also the neighbor of the poet, guardian of his treasures, and spoke to him in oracles (vv. 56-60).

Similar sudden shifts are common in the quicker rhythms (Aiolian), and the Aiginetan odes of P. presume an intimacy that we cannot follow in detail.

P. now turns with thanksgiving and prayer to Apollo—entreats his guidance, craves for the fortunes of the house of Xenarkes the boon of a right reverence of the gods. Success is not the test of merit. It is due to the will of Fortune, who makes men her playthings. “Therefore keep thee within bounds.”

Then follows the recital of the victories, with a vivid picture of the defeated contestants as they slink homeward (vv. 61-87).

“The bliss of glory lends wings and lifts the soul above riches. But delight waxeth in a little space. It falls to the ground, when shaken by adversity. We are creatures of a day. What are we?
what are we not? A dream of shadow is man. Yet all is not shadow. When God-given splendor comes there is a clear shining and a life of sweetness."

"Aigina, mother dear, bring this city safely onward in her course of freedom, with the blessing of Zeus, Lord Aiakos, Peleus, and good Telamon and Achilles" (vv. 88–100).

Compare again the close of O. 8. This invocation of all the saints in the calendar is ominous.

To sum up: The first triad is occupied with the praise of Hesychia, ending in praise of the victor. The second triad begins with the praise of Aigina, and ends with the Midylidai, to whom the victor belongs. The third triad gives the story of Alkmaion, as an illustration of the persistency of noble blood. The fourth acknowledges the goodness of Apollo, and entreats his further guidance; for God is the sole source of these victories, which are now recounted. The fifth presents a striking contrast between vanquished and victor, and closes with an equally striking contrast between the nothingness of man and the power of God, which can make even the shadow of a dream to be full of light and glory. At the end is heard a fervent prayer for Aigina’s welfare.

So we have two for introduction, one for myth, two for conclusion. It is evident that the circumstances are too absorbing for the free development of the mythic portion. We have here a tremulous poem with a melancholy note in the midst of joyousness.

The lesson, if there must be a lesson, is: In quietness and confidence shall be your strength. The only hope of Aigina, as was said above, is the persistency of the type of her nobility, but it is clear that it is hoping against hope.

The rhythms are Aiolian (logaoedic). The restlessness, in spite of Hesychia, forms a marked contrast to the majestic balance of P. 1.
'Houxia, domestic tranquillity, is eminently the daughter of right between man and man. Cf. P. 1, 70: σύμφωνον ἡσυχίαν, and if "righteousness exalteth a nation" the daughter of righteousness may well be called μεγιστόπολις.—2. ὁ: For the position, comp. O. 8, 1. — 3. πολέμων: The Schol. understands this of factions (στάσεις). But when a state is at peace within itself, then it can regulate absolutely its policy at home and abroad, its councils and its armies. This is especially true of Greek history.—4. κλαῖδας ὑπερτάτας: Many were the bearers of the keys—Πειθώ (P. 9, 43), Ἀθηνᾶ (Aisch. Eum. 827, Ar. Thesm. 1142), Εὔμολπίδαι (So. O. C. 1053).—5. Πυθόνικον τιμᾶν = κῷμοι. — 'Αριστομένει: On the dat. with δέκευ, see O. 13, 29; P. 4, 23.—6. τὸ μαλακόν: "True (τὸ) gentleness."—ἐρξαί τε καὶ πάθειν: πάθειν pushes the personification to a point where analysis loses its rights. There is no ἐρξαί without πάθειν, hence the exhaustive symmetry. Hesychia knows how to give and how to receive, and so she teaches her people how to give and how to receive.—7. καιρῷ σὺν ἀτρεκεὶ = ἐνκαῖρῳs (Schol.).

'Ἀντ. α'.—8. ἀμελλυγον . . . ἐνελάσῃ: The figure is that of a nail. Whose heart? The Schol.: ἐνθῇ τῇ ἐναυτῷ καρδίᾳ, and that is the only natural construction of the Greek. Dissen and others think of the bitter hatred of the Athenians towards the Aiginetans. "Plants deep in his heart ruthless resentment." If 'Houxia were meant, we should expect τεᾶ.—10. τραχεία . . . ὑπαντία-ξαίσα: "Meeting the might of embittered foes with roughness." Tranquillity (conservatism) is harsh whenever it is endangered. No class more cruel than the repressive.—11. τιθεῖς . . . ἐν ἁντλο: ἁντλος is "bilgewater" (O. 9, 57). ἁντλον δείχσθαι is "to spring a leak," ναῦς ὑπέραντλος is "a leaky, foundering ship." ἐν ἁντλω τιθέναι is opposed to ἑλευθέρω στόλῳ κομίζειν (v. 98), hence = "to scuttle," or, if that is unlyrical, "to sink." The Schol., ἀφανίζεις καὶ ἀμαυροῖς. —12. τάν: Sc. 'Houxiai. — Πορφυρίων: Porphyrian, the βασιλείων Γιγάντων mentioned below, attempted to hurl Delos heavenward, and was shot by Apollo, who is, among other things, the god of social order. If there is any special political allusion, this would seem to refer to parties within rather than enemies without.—μάθεν = ἐγγυω, Schol. πάθεν and λάθεν are unnecessary conjectures.—14. εἰ τίς . . . φέροι: We should expect εἰ τίς . . . φέρει (see note on O. 6, 11), but the opt. is used of the desirable course. Comp. I. 4 (5), 15. One of Pindar's familiar foils
There is no allusion that we can definitely fix.—ἐκ δόμων: Adds color, as πρὸ δόμων, P. 2, 18.


'Αντ. β'.—28. τὰ δὲ: "And then again," with the shift δὲ to an-other part of the antithesis, a Pindaric device instead of ἐρωτα μὲν . . . ἀνδρᾶσι δὲ. See O, 11 (10), 8. On the contrast, see O, 2, 2. On τὰ δὲ, O, 13, 55. —29. ἀσχολοῖς: "I have no time" = "this is no time."—ἀναδέμεν: To set up as an ἀνάθημα. Cf. O, 5, 7: τίν δὲ κύδος ἀβρὸν | νικάσας ἀνέ θηκε, O. 11 (10), 7: ἀφθινητος δ' αἴνος Ὀλυμπιονίκαις | οἶτος ἀγκειταί. The poet is thinking of the inscription of the votive offerings (O, 3, 30).—31. λύρα . . . φθέ-γματι: Cf. l i q u i d a m p a t e r v o c o m c u m c i t h a r a d e d i t.—32. μὴ . . . κνίσῃ: μὴ sentences of fear are really paratactic, and are often added loosely. Comp. note on P. 4, 155. "I have no time" = "I say that I have no time." κνίσῃ: Lit., "nettle," "irk."—τὸ . . . εἰν ποσί μοι τράχων: A more forcible τὸ πᾶρ ποδός (P, 3, 60; 10, 62), τὸ πρὸ ποδός (I, 7 [8], 13). εἰν ποσί, "on my path," as ἐμπο-δών, "in my way," τράχων shows that the matter is urgent, "my immediate errand." Dissen combines τράχων ἕτω. But τράχων is heightened by the poet to ποτανόν.—33. τεῦν χρέος: Thy vic-{}
calls his art ποτανᾶ μαχανα (N. 7, 22).—ἀμφὶ μαχανᾶ: Cf. P. 1, 12. ἀμφὶ τε Δασοῖδα σοφὶ καὶ βαθυκόλτου τε Μοισᾶν.


Στρ. γ'. — 41. ὀπότε: See P. 3, 91.—42. μαρναμένων: Cf. O. 13, 15.—44. Φυὰ ... λῆμα: "By nature stands forth the noble spirit that is transmitted from sires to sons." This is nothing more than an oracular way of saying τὸ δὲ συγγενὲς ἐμβέβακεν ἵχνεων πατρός (P. 10, 12). Amphiaraos recognizes the spirit of the warriors of his time in his son and his sons' comrades, hence the plural. Tafel gives φυὰ the Homeric sense, "growth," "stature." The Epigoni had shot up in the interval, and become stalwart men. So also Mezger. But how would this suit Aris-tomenes?—46. δράκοντα: The device occurs on the shields of other warriors, but it is especially appropriate for Alkmaion—our Ἀλκμάνα—the son of the seer Amphiaraos. The serpent is mantic. See O. 6, 46.

'Ἀντ. γ'. — 48. ὅ δὲ καμών: Adrastos, who had failed in the first expedition, was the successful leader of the second.—προτέρα πᾶθα: A breviloquence, such as we sometimes find with ἀλλος and ἔτερος: ἔτερος νεανίας, "another young man," "a young man beside." The προτέρα ὀδὸς was a πᾶθα. Tr. "before."—49. ἐνεχέται: Usu. in a bad sense. Here "is compassed."—50. ὅρνυσ: Omen. See P. 4, 19.—51. τὸ δὲ φοίκοθεν: "As to his household." τὸ is acc.—52. ἀντία πράξει: "He shall fare contrariwise" (Fen-
Pythia VIII.

331

 nell). Cf. O. 8, 73: ἄρμενα πράξαις ἀνήρ.—53. θανόντος... νιοῦ: Aigialeus.

'Eπ. γ'.—55. Ἀβαντός: Abas, son of Hypermnestra and Lynkeus, king of Argos, not Abas, grandfather of Aдрastos.—ἀγνίας: On the acc. see P. 4, 51.—56. καὶ αὐτὸς: As well as Amphiaraos.

—57. ἐπεφάνοιοι βάλλω: P. 9, 133: πολλά μὲν κείνοι δίκον | φύλλ' ἔπι καὶ στεφάνους:—ῥαῖνο δὲ καὶ ἵμνῳ: Cf. P. 5, 93; I. 5 (6), 21: ῥανέμεν εὐλογίαις, O. 10 (11), 109: πόλιν καταβρέχων.—58. γείτων ὅτι μοι: Alkmaion must have had a shrine (ἥρων) in Pindar's neighborhood that served the poet as a safety-deposit for his valuables.—59. ὑπάντασεν: Figuratively, "offered himself as a guardian."—ὑόντι: As it would seem on this occasion.—60. ἐφάπαστο: "Employed." The dat., as with θίγοσα, v. 24. The prophecy doubtless pertained to this victory of Aristomenes, which P. describes with all the detail of a spectator. His relations to the Aiginetans were very intimate. The prophecy leads to the mention of the fulfilment.—συγγύονοι: Alkmaion, through his father Amphiaraos, was a descendant of the great seer Melampus.

Στρ. δ'.—61. πάνδοκον | ναὸν: A temple, and not a simple ἥρων.


'Aντ. δ'.—68. κατὰ τὸν ἄρμονίαν: The MSS. have τῳ'. τῳ = σοι is De Pauw's conjecture, and is to be combined with the verbal subst. ἄρμονίαν. Cf. O. 13, 91.—βλέπτειν: With κατά. καταβλέπτειν (not elsewhere in the classic period), like καθοράν. "It is my heart's desire to keep my eyes fixed on agreement with thee at every step of my whole path" (of song). The poet prays for accordance with the divine in his own case, as he afterwards asks (v. 71) that the successful house of the Midylidai may ever have reverential regard for the gods. Others take εὐχομαί as "I declare." The passage has been much vexed.—69. ἐκαστὸν ζόα = ἐκαστὸν τῶν ποιημάτων ζῶσα... ἐπέρχομαι (Schol.).—νέομαί: Cf. ἀναδραμεῖν (O. 8, 54), διελθεῖν (N. 4, 72).—70. κόψω μὲν... Δίκα παρέστατε: P. is certain that Apollo stands by him as Justice does, but he looks forward to the future of the race: hence the
demand that the fortunes of the Midylidai should be guarded by reverence for the divine. On μὲν... δὲ, O. 11 (10), 8. With παρεστάκε, comp. O. 3, 4: παρεστάκωι. — 71. θεῶν δ' ὅπως: Usu. "favor of the gods," but can the gods have ὅπως for men as they have τιμά; (P. 4, 51).—72. Ξέναρκες: Father of Aristomenes (cf. v. 19), addressed as the head of the house, as the Amphiaraos of our Alkmaion. — 73. εἰ γάρ τις... μαχαναῖς: A mere foil to v. 76. "Easy success is not wisdom, as the vulgar think. 'Tis not in mortals to command success. Each man's weird determines now success, now failure. Have God in all your thoughts. Keep within bounds.'—74. πεδά ἀφρώνων = ἐν ἀφροσί (Schol.). For this use of μετά, P. 5, 94: μάκαρ ἀνδρῶν μέτα | ἔναιε. "Wise amongst fools." Success is the vulgar test of merit, of wisdom. See O. 5, 16: ἑν δ' ἔχοντες σοφοὶ καὶ πολίταις ἔδοξαν ἐμεν. On πεδά see P. 5, 47.

Ἐπ. δ'.—75. κορυσσέμεν: "To helmet," where we should say "to panoply." The head-piece was the crowning protection, πολλῶν μεθ' ὕπλων ὄνων δ' ἱπποκόμωις κορυσσεσσών (Soph.).—76. τὰ δ' ὅτι: Such success with its repute of wisdom. Comp. P. 2, 57: νῦν.—ἐπ' ἀνδράσι κείται: Cf. the Homeric θέων ἐν γούναις κείται, and P. 10, 71.—παρίσχει: "Is the one that giveth." It is not necessary to supply anything.—77. ὑπερθέ βάλλων... ὑπὸ χειρῶν: "Tossing high in the air... under the hands (where the hands can catch it)." Men are the balls of Fortune (δαίμων). ἐπὶ with gen. instead of the acc. on account of the contrast with ὑπερθέ, which suggests the gen. Bergk reads ὑποχειρῶν, not found elsewhere. — 78. μέτρῳ κατάβαιν(ε): μ. = μετρίως, litotes for μὴ κατάβαινε. "Seek no further contests." Thou hast victories enough of this kind (v. 85 shows that his opponents were boys). Aristomenes was leaving the ranks of the παίδες παλαίσται,—ἐν Μεγάροις: O. 7, 86.—79. μυχὰ: Marathon lies between Pentelikon and Parnes.—Μαραθῶνος: O. 9, 95.—Ἡρας τ' ἀγῶν' ἐπιχώριον: The Aiginetan Heraia were brought from Argos. —ἀγῶν(α)... δαμασσάς: An easy extension of the inner object—νικᾶν στέφανον.—80. ἔργῳ: Emphasizes the exertion in contrast to the lucky man who achieves his fortune μὴ σὺν μακρῷ πόνῳ (v. 73). Schol.: μετ' ἔργον καὶ ἐνεργείας πολλῆς;

Στρ. ε'.—81. τέτρασι: See O. 8, 68. — ἐμπετεῖς = ἐνέπετεσ. — 82. σωμάτεσσι: In the other description (O. 8, 68) we have γυνίς,
which some consider an equiv. to σώμασι.—κακὰ φρονεῖν: Literally "meaning mischief." "With fell intent" (Fennell). Cf. N. 4, 95: μαλακὰ φρονεῖν.—83. οὔτε . . . οὔδέ: So I. 2, 44: μήτε . . . μηδέ. — ὁμῶς: Like as to thee. — 84. ἐπαλπνος = ἤδος, προσηνής (Schol.).—85. μολόντων: Easier to us as gen. absol. than as dependent on ἁμφί. See note on O. 13, 15.—86. λαύρας: "Lanes," "back-streets."—ἐχθρὼν ἀπάροι: "In suspense of their enemies" would be perfectly intelligible.—87. δεδαγμένοι: So with Bergk for δεδαγμένοι = δεδαγμένοι.

'Αντ. ε'.—88. ὁ δὲ . . . μέριμναν: "He that hath gained something new (a fresh victory) at the season, when luxury is great (rife), soars by reason of hope (at the impulse of Hope), borne up by winged achievements of manliness (by the wings of manly achievements), with his thought above wealth." This is a description of the attitude of the returning victor in contrast to that of the vanquished. He seems to tread air. Hope, now changed to Pleasure (see P. 2, 49), starts him on his flight, and his manly achievements lend him the wings of victory (P. 9, 135: περα Νικας). From this height he may well look down on wealth, high as wealth is (O. 1, 2). Hermann, and many after him, read ἄβροτατος ἐπι, in disregard of the Scholiast (ἀπὸ μεγάλης ἄβροτοτο καὶ εὐδαιμονίας), and, which is more serious, in disregard of P.'s rules of position (see note on O. 1, 37). Mezger considers ἀνορέας as dat. termini (for which he cites O. 6, 58; 13, 62, neither of them cogent), and sees in ἐλπίδος and ἀνορέας the prophecy of future success among men. ἄβροτατος is not "the sweet spring-time of life," but rather the time when there is every temptation to luxury, and when the young wrestler is called on to endure hardness.—91. ὑποπτέρωι: Comp. further O. 14, 24: κυδίμων ἀέθλων πτεροίσι.—93. τὸ τερπνόν: See note on O. 14, 5. — οὖτω: Sc. ἐν ὀλίγῳ. — 94. ἀποτρόπω γνώμη: "Adverse doom."

'Επ. ε'.—95. ἐπάμεροι: Sc. ἐγμέν. A rare and impressive ellipsis.—τί δὲ τις; τί δ' οὐ τις; "What is man? what is he not?" Man continueth so short a time in one stay that it is not possible to tell what he is, what he is not. One Scholiast understands it as "What is a somebody? what a nobody?" which is a clearer way of putting it.—οἰκίας ὁναρ: Life had often been called a shadow and a dream before P., but this famous combination
startles the Scholiast: \(\varepsilon\nu \; \tau\ypsilon\; \epsilon\nu\mu\phi\sigma\varepsilon\iota \chi\rho\omicron\omicron\mu\nu\omicron\varsigma, \; \omicron\varsigma \; \delta\nu \; \epsilon\iota\pi\omicron\upsilon \; \tau\omicron\ \acute{\alpha}\sigma\theta\epsilon\nu\omicron\upsilon\varsigma \; \tau\omicron \; \acute{\alpha}\sigma\theta\epsilon\nu\varepsilon\alpha\tau\omicron\epsilon\omicron\nu\rho\omicron\varsigma.\) — 96. \(\alpha\iota\gamma\lambda\alpha: \) Cf. O. 13, 36: \(\alpha\iota\gamma\lambda\alpha\) \(\pi\omicron\delta\omicron\upsilon.\) The dream may be lighted up by victory.—97. \(\epsilon\pi\omicron\sigma\tau\omicron\nu \; \acute{\alpha}n\omicron\delta\rho\omicron\upsilon\nu:\) The Schol. \(\epsilon\pi\omicron\sigma\tau\omicron\ i\; \kappa\acute{a}t\acute{a}\; \tau\omicron\upsilon\; \acute{\alpha}n\omicron\theta\rho\omicron\acute{a}\tau\omicron\upsilon\nu.\) If the text is right, we must understand \(\epsilon\pi\omicron\sigma\tau\omicron\nu\) as \(\acute{\epsilon}\omicron\omicron\omicron\omicron\upsilon\nu \) \(\acute{\epsilon}\pi\nu,\) “rests on.” Cf. \(\epsilon\pi\omicron\beta\alpha\iota\omicron\nu\omega.\) P.’s \(\epsilon\pi\nu,\) with gen., is used of fixed position, O. 1, 77; P. 4, 273; 8, 46; N. 5, 1.—98. \(\phi\iota\lambda\) \(\mu\acute{a}\tau\epsilon\rho:\) P.’s love for Aigina and his interest in her fate are abundantly evident in his Aiginetan odes, nearly one fourth of the whole number. Here, of course, the heroine is meant.—\(\acute{\epsilon}\omicron\nu\theta\omicron\epsilon\rho\omicron\upsilon\) \(\sigma\omicron\tau\omicron\lambda\omega:\) Nautical figure. “In the course of freedom.”—99. \(\kappa\omicron\omicron\omicron\omicron\zeta:\) As always with the note of care.—\(\Delta\omicron\ldots\) \(\Delta\chi\chi\lambda\lambda\lambda\iota\iota\iota:\) i.e. \(\sigma\omicron\nu \; \Delta\iota\; \kappa\iota\; \sigma\omicron\nu\; \acute{\alpha}i\lambda\acute{a}k\acute{a}\;—\sigma\omicron\nu\; \Pi\eta\lambda\epsilon\iota\;\ldots\) \(\sigma\omicron\nu\; \tau\; \Delta\chi\chi\lambda\lambda\lambda\iota\iota\iota.\) See O. 9, 94, and for this special case comp. N. 10, 53: \(\acute{\epsilon}\rho\omicron\acute{m}\acute{a}\; \kappa\iota\; \sigma\omicron\nu\; \acute{\omicron}\rho\acute{a}k\lambda\lambda\epsilon\iota,\) where god and hero are connected, as god and heroes are connected here, by \(\kappa\acute{a}i.\) The brothers of the first generation are coupled by \(\tau\epsilon\; \kappa\acute{a}i,\) Achilles completes the line with \(\tau\epsilon.\)
PYTHIA IX.

The ninth Pythian was composed in honor of Telesikrates of Kyrene, son of Karneiades, who was successful as an ὀπλιτοδρόμος, Pyth. 28 (Ol. 75, 3 = 478 B.C.). Telesikrates had previously distinguished himself at all the local games of Kyrene, had been victorious in Aigina, at Megara, and, after the race in armor, gained a foot-race at Delphi, Pyth. 30 (Ol. 77, 3 = 470 B.C.). P. tells of the former victory only, and the poem must have been composed at the earlier date. Böckh thinks that Telesikrates had not returned to Kyrene when the poem was sung; nor, on the other hand, is there any trace of a κῶμος at Delphi. Hence the inference that the performance was at Thebes. Unfortunately δὲ ἔτους (v. 79) proves nothing more than that the ode was not composed at Kyrene. Otfried Müller conjectures that Telesikrates belonged to the Aigeidai, and we have good reason to believe that Pindar was an Aigeid (P. 5, 76). The name Karneiades points to the Karnea, a traditional festival among the Aigeidai.

The acknowledged difficulty of the poem will justify a detailed abstract.

I sing Telesikrates, crowning glory of Kyrene, whom Apollo brought on golden chariot from windy Pelion, and made the huntress-maiden queen of a fruitful continent (vv. 1–9). Silver-foot Aphrodite received the Delian guest and shed winsome shamefastness on the bridal couch of Apollo and the daughter of Hypseus, king of the Lapithai, to whom a Naiad bore her (vv. 10–18). Naught did this white-armed maiden reck of loom or dance or home-keeping with her playmates. With dart and falchion slew she the fierce beasts of prey and gave rest to her father’s kine, scant slumber granting to eyelids on which sleep loves to press towards dawn (vv. 19–27).

He found her—he, God of the Wide Quiver—as she was
struggling alone, unarmed, with a furious lion. Out he called Cheiron from his cave to mark the woman's spirit, and to tell her parentage (vv. 28–36). Whate'er her lineage, the struggle shows boundless courage. "Is it right," asks the god, "to lay hand on her and pluck the sweet flower of love?" The Centaur smiled and answered: "Secret are the keys of Suasion that unlock the sanctuary of love's delights; gods and men alike shun open union" (vv. 37–45). Thou didst but dissemble, thou who knowest everything, both end and way, the number of the leaves of spring, the number of the sands in sea and rivers, that which is to be and whence it is to come. But if I must measure myself with the Wise One — (vv. 46–54).

I will speak. Thou didst come to be wedded lord to her, and to bear her over sea to the garden of Zeus, where thou wilt make her queen of a city when thou shalt have gathered the island-folk about the plain-compassed hill. Now Queen Libya shall receive her as a bride in golden palaces, lady of a land not tributeless of fruits nor ignorant of chase (vv. 55–62). There shall she bear a son, whom Hermes shall bring to the Horai and to Gaia, and they shall gaze in wonder at their lapling; and feed him with nectar and ambrosia, and make him an immortal Zeus and a pure Apollo, God of Fields, God of Pasture; to mortal men, Aristaios. So saying he made the god ready for the fulfilment of wedlock (vv. 63–72). Swift the achievement, short the paths of hastening gods. That day wrought all, and they were made one in the golden chamber of Libya, where she guards a fair, fair city, famed for contests. And now the son of Karneiades crowned her with the flower of fortune at Pytho, where he proclaimed Kyrene, who shall welcome him to his own country, land of fair women, with glory at his side (vv. 73–81).

Great achievements are aye full of stories. To broider well a few among so many—that is a hearing for the skilled. Of these the central height is Opportunity—Opportunity, which Iolaos did not slight, as seven-gated Thebes knew. Him, when he had shorn away Eurystheus' head, they buried in the tomb of Amphi-tryon, his father's father, who came to Thebes a guest (vv. 82–90). To this Amphitryon and to Zeus, Alkmena bare at one labor two mighty sons. A dullard is the man who does not lend his mouth to Alkmena's son, and does not alway remember the Dirkaian waters that reared him and his brother Iphikles. To whom, in payment of a vow for the requital of their grace to me,
I will sing a revel song of praise. May not the clear light of
the Muses of Victory forsake me, for I have already sung this
city thrice in Aigina, at Megara (vv. 91-99), and escaped by
achievement the charge of helpless dumbness. Hence be a man
friend or be he foe, let him not break the commandment of old
Nereus and hide the merit of a noble toil. He bade praise with
heartiness and full justice him that worketh fair deeds. (So let
all jealousy be silent. Well hast thou wrought.) At the games
of Pallas mute the virgins desired thee as lord, (loud the moth-
ers) thee as son, Telesikrates, when they saw the many victories
thou didst win (vv. 100-108).

So at the Olympian games of Kyrene, so at the games of Gaia
and at all the contests of the land. But while I am quenching
the thirst of my songs, there is one that exacts a debt not paid,
and I must awake the glory of thine old forefathers, how for the
sake of a Libyan woman they went to Irasa—suitors for the
daughter of Antaios. Many wooed her, kinsmen and strangers
—for she was wondrous fair (vv. 109-117)—all eager to pluck
the flower of youthful beauty. The father, planning a more fa-
mous wedding for his daughter, had heard how Danaos had
found speedy bridal for his eight-and-forty virgins ere midday
should overtake them, by ranging all that had come as suitors for
his daughters, to decide who should have them by contests of
swiftness (vv. 118-126). Like offer made the Libyan for wed-
ding a bridegroom to his daughter. He placed her by the mark
as the highest prize, and bade him lead her home who should
first touch her robes. Then Alexidamos outstripped the rest in
the whirlwind race, took the noble maid by the hand, and led
her through the throng of the Nomad horsemen. Many leaves
they threw on them and wreaths; many wings of Victory had
he received before (vv. 127-135).

The ode, beautiful in details, has perplexed commentators
both as to its plan and as to its drift. The limpid myth of Ky-
rene has been made to mirror lust and brutality. Telesikrates
is supposed by one to have violated a Theban maiden, by an-
other to be warned against deflowering his Theban betrothed
until he is legally married to her. It is hard to resist the im-
pression of a prothalamion as well as of an epinikion, but all
conditions are satisfied by the stress laid on καυφός, which Leo-
pold Schmidt has made the pivot. Mezger happily calls the

P
ode "Das Hohelied vom Καιρός," "the Song of Songs, which is Season's." The key is v. 84: ὁ δὲ καϊρὸς ὁμοίως | παντὸς ἔχει κορυφάν. The poet, following his own canon—βαία δ' ἐν μακροῖς ποικίλλειν, | ἀκοὰ σοφίσ, v. 83—has selected four examples to show that the laggard wins no prize. Witness how Apollo, no laggard in love, seized Kyrene (ἀκεῖα δ' ἐπετιγμένων ἡδή θεῶν | πράξεις ὁδοί τε βραχεία, v. 73); how Iolaos, no dastard in war, shore off the head of Eurystheus (v. 87). Witness Antaios (v. 114), who caught from Danaos the lesson of speedy marriage for his daughter (ἀκύτατον γάμον). Witness Alexidamos (v. 131), who won the prize by his impetuous rush in the race (φύγε λαυψηρών δρόμων). Mezger, who emphasizes the recurrence of αὐτίκα (vv. 31, 62, 124), shows, in perhaps unnecessary detail, that the poem breathes unwonted determination and energy, and thinks that it is intended to urge the victor to make quick use of his victory for pressing his suit to some eligible maiden. The poet is to be to Telesikrates what Cheiron was to Apollo. This view seems to me rather German than Greek, but it is not so unbearable as Dissen’s rape and Böckh’s caution against the anticipation of the lawful joys of marriage.

The poem has certain marked points of resemblance and contrast with P. 3. As in P. 3, the myth begins early; as in P. 3, the foremost figure is a heroine beloved of Apollo. There the god espies his faithless love—wanton Koronis—in the arms of Ischys. Here he finds the high-hearted Kyrene struggling, unarmed, with a lion. There Cheiron was charged with the rearing of the seed of the god. Here Cheiron is summoned to leave his cave and witness the courage of the heroine. The fruit of this love is not snatched from the body of the mother fordone, and borne in haste to the foster-father, but the child is taken by Hermes, in virtue of his office, is fed with nectar and ambrosia by the Horai and Gaia, and becomes, not an Asklepios, to perish in lightning flame, but an Aristaios.

In P. 9, as in P. 4, the myth comes to the front, the myth of Kyrene occupying three fifths of the ode. Iolaos dominates one fifth, Alexidamos the last.

The rhythms are Dorian (dactylo-epitrite). They are lighter than the norm (O. 3), and hence are supposed to be a mixture of Dorian and Lydian.
Str. α'-1. έθέλω: “I am fain.”—χαλκασπίδα: The ὀπλιτοδρόμος originally wore shield, helmet, and greaves (Paus. 6, 10, 4), and is so figured on a celebrated vase (Gerhard, A. V., IV.). Afterwards the shield only was worn, which, being the heaviest, is here made prominent. Comp. Paus. 2, 11, 8: καί γυμνός καὶ μετὰ τῆς ἀσπίδας.—2. βαθυζώνουσιν: Cf. O. 3, 35: βαθυζώνον... Λήδας.—άγγέλλων: See O. 7, 21—3. Χαρίσσει: Mistresses of the song of victory, as often: O. 4, 8; 7, 11; P. 6, 2.—γεγωνείν: Of the herald cry, as O. 2, 5: Θηρώνα... γεγωνείτεον.—4. δωξίττου: Cf. P. 4, 17. A further illustration of the subject is given by the description so often referred to, So. El. 680 foll., where two of the contestants are Libyans (v. 702) and their chariots Barkanian (v. 727).—στεφάνωμα: The result of the γεγωνείν, rather than apposition to ἄνδρα. See P. 1, 50 and 12, 5.—5. τάν: Change from city to heroine, P. 12, 3.—ό χαίτάεις... Λατοίδας: We can afford to wait for Λατοίδας, as the epithet is characteristic of Apollo, who is ἀκεφεκόμας, P. 3, 14 and I. 1, 7, and the ode is Pythian. Comp. v. 28: εὑρυφαρέτρας... Ἀπόλλων, and O. 7, 13.—6. χρυσέως π. ἀ. 6.: Notice the pretty chiasm.—άγροτέραν: P. 3, 4: Ψήρ' ἀγρότερον. The myth, as many of P.'s heroine myths, is taken from the Ἡοία of Hesiod, a fragment of which opens the Ἀττίς Ἀρακλέους.—7. πολυμήλου: See on O. 1, 13. The Schol. here has distinctly πολυπροβάτου. —9. δίκαι: The earth is conceived as a plant with three roots, Libya being one, Europe and Asia being the other two. The order from δίκαι to οἴκείων is noteworthy—θήκεν (a), δέσπτων (b), χθόνος δίκα (c), ἀπείρον τρίταν εὕρατον (c), δάλλουσαν (b), οἴκείω (a). So the Schol.

'Aυτ. α'.—10. ἀργυρόπετρα: Aphrodite, as a sea-goddess, was specially honored in Libya. Comp. P. 5, 24. ἀγρ. refers to the sheen on the waves, the track of the moonlight. We have here the lunar side of the goddess.—11. θεόδματων: The latter part of the compound is still felt here. See O. 3, 7. Add to the instances there given fr. XI. 40: θεόδματον κέλαδον. —12. ὀχέων: Depends on ἐφαστομένα. On the construction, see O. 1, 86. Simply a natural bit of color. To make ὀχέω depend on ὑπεδέκτον as a whence-case is not happy. —χερὶ κούφος: Often taken as = χερὶ κονφυζούν. Surely the young couple did not need bodily help so much as moral sympathy, and it is a pity to spoil Pindar's light touch as well as Aphrodite's.—13. ἐπὶ... εὐναίς: Dat. locative of the result of the motion often with ἐπὶ in Homer, regularly
with ἔν and τίθημι in prose.—ἐυναίς: P. 2, 27.—βάλεν αἰδώ, κτέ.: This αἰδώς is the ἄρμός that binds the pair in wedlock. The intimate union is emphasized by ἔυνόν, ἄρμόξοισα, μυχθέντα. θεῷ and κούρᾳ depend on ἔυνόν (comp. P. 6, 15), resumed and varied by μυχθέντα (comp. P. 4, 222), an anticipatory contrast to the light of love κείραι μελιαδέα ποίαν, that Apollo proposes (v. 40). For the complex, comp. P. 5, 102: σφόν ὄλβον νῦν τε κοινὰν χάριν | ἐνδικών τ’ Ἀρκεσίλα. “And shed upon their pleasures of their couch the charm of shamefastness, uniting thus in bonds of mutual wedlock the god and the maiden-daughter of Hypseus.”—14. ἄρμόξοισα: Below, v. 127, ἄρμόζον is used of a lawful marriage.—15. Δαιτθάν ὑπερόπλων: The statues of the western pediment of the temple of Zeus at Olympia represent the combat between the Centaurs and the Lapithai.—τοῦτάκις = τότε, P. 4, 255.—16. γένος: Acc. of limit to δεύτερος.—18. ἐτικτεν: See O. 6, 41.

'Επ. α.—19. Γαίας θυγάτηρ: Not necessary to the sense. By putting the end of the sentence at the beginning of the epode (comp. O. 1, 23, 81; 2, 17; 3, 26 al.), antistrope and epode are closely combined, and the mechanical a + a + (b) of strophe, antistrope, and epode is avoided, and we have instead a + (a + b). So J. H. H. Schmidt. —λευκόλενον: So Lehrs (after the Schol., λευκόπτηχων) for the MS. εὐώλενον.—20. θρέψατο: O. 6, 46.—παλιμ-βάμους . . . ὁδοὺς: The to and fro necessary with the upright loom.—21. δείνων τέρψιας οὖθ' ἐταράν οἰκουρίαν: The best MSS. have οὔτε δείπνων οἰκουρίαν μεθ' ἐταράν τέρψιας, for which the metre demands οἰκουρίαν, a form for which there seems to be no warrant. The Scholia show an old trouble. I have accepted Bergk’s recasting of the passage — δείνων = δίνων, “dances.” The monotonous to and fro of the loom would be well contrasted with the “whirl” of the dance. Maidens and banquets are disparate in Pindar. ἐταράν οἰκουρίαν is = μεθ' ἐταράν οἰκου-ρίαν, and this may help to account for the corruption of the text.—23. φασάγαν: “Falchion.”—24. ἦ: With a note of asseveration, as in ἦ μὴν.—25. τὸν δὲ σύγκοιτον γυμνών: “Him that as bed-fere (bedfellow) is so sweet.”—26. παύρον . . . ύπνον: Transposed with Mommsen. π. “scant,” litotes for “not at all.”—ἐπὶ γλεφάρους: Od. 2, 398: ύπνοι ἐ π ἦ γ λ ε φ ἄ ρ ρ ο λ α 1 ν ἐπιπτεν. Cf. v. 13.—27. ἀναλίσκοισι: “Wasting sleep,” brachylogy for wasting time in sleep.—ἐποντα τρός ἄω: Sleep is sweetest and deepest before dawn (suadentque cadentia sidera somnum). Yet this is the time
when the huntress has no right to sleep. "This is the time," as a naturalist says, "when savages always make their attacks."

Στρ. β'.—28. λέοντι: Whether there were lions in Greece at that time or at any time matters not. There were lions in Kyrene, P. 5, 58.—29. δηρίμω: Used of the monster Typhœus, O. 4, 7.—30. ἀτερ ἔγχεων: Schol. ἄνευ δόρατος.—31. αὐτικα: See the introduction.—ἐκ μεγάρων: "From out his halls," sc. Cheiron's. Called him out and said to him.—32. ἀντρον: Cf. P. 3, 63: εἰ δὲ σῶφρων ἀντρον ἐναι ἰτι Χείρων.—Φιλυρίδα: Cf. P. 3, 1.—33. ἀταρβεί... κεφαλῆ: A steady head is a compliment as well as ἀταρβεί κραδία, which Schneidewin reads. Note the serenity of the heads of combatants in Greek plastic art. κραδία is unlikely with ἦτορ to follow.—35. κεχείμανται φρένας: The MSS. have φρένες. Some recognize in this the σχήμα Πινδαρικόν (O. 11, 6). Mommsen suggests οὐκ ἐξεῖμανθέν, others see in κεχείμανται a plural. Comp. Curt. Gr. V. Π.1 223. I have no hesitation in following Bergk's suggestion, φρένας.—36. ἀποστασθείσα: The lover cannot imagine such a maiden to have come into such surroundings except by accident.

'Αντ. β'.—37. ἔχει: "Inhabits."—38. γεύσει: "Tastes," "makes trial of."—αλκᾶς: Doubtful whether the lion's or the maiden's, and, to add to the trouble, we have ἀπειράντου, "boundless," and ἀπειράτου, "untried." Apollo has no fear for the heroine, and so, on the whole, it is better to understand "the boundless strength" of the maiden.—39. ὁσία: Especially hard to define. Plato's Euthyphron discusses τὸ ὁσίων. Grote translates ὅσιώτης, "holiness;" Jowett, "piety." Ammonios says: ὁσίων καὶ ἱερῶν διαφέρει: ὁσία μὲν γάρ ἔστι τὰ ἱδιωτικά, ἄν εἰσίται καὶ ἐξεστὶ προσάγασθαι: ἱερὰ δὲ τὰ τῶν θεῶν, ὅποι προσέχει προσάγασθαι. ὅσία, the human right, is also the divine right, as Eur. says, Bacch. 370: ὁσία πότεν θεῶν, ὃ ὁσία δ' ἀ κατὰ γάν ἐν χρυσείων πτέρυγα φέρεις. Perhaps the use of the word here is another of those strokes that serve to show that this is no ordinary amour.—κλυτὸν χέρα: With the same epic simplicity as Od. 9, 364: εἰρωτᾶς μ' ὄνομα κλυτόν.—40. Ἡ βά: Not disjunctive, and best punctuated thus. Myers translates after Donaldson, who makes Ἡ disjunctive, "or rather on a bridal bed," λέχεων being the lectus genialis spread δώμασσ ἐν χρυσείω (v. 60). Unfortunately for all this legality, the Centaur, despite his refined environment,
the κωραί ἄγναι of P. 4, 103, understood λεχέων to be nothing more than εἰνάς.—ποίαν: P. 8, 20. Here of the flower of love. Cf. v. 119: ἀποδέψαι καρπὸν ἀνθήσαντα. The oracular god, who has been speaking in oracular phrase, winds up with an oracular hexameter.—41. ξαμενής: “Inspired” (Fennell). But see P. 4, 10.—χλαρόν: The passage requires an equivalent of προσηνές καὶ γλυκύ (Schol.), which is better satisfied by association with χλαρόν, “lukewarm,” than by derivation from the root of κέλαδα with Curtius. We have not here the “lively” horse-laugh of the other Centaurs; we have the half-smile of the great teacher.—42. κλαίδες: See P. 8, 4, and add Eur. Hippol. 538: “Ερωτα...τὸν τὰς Ἀφροδίτας φιλάτων θαλάμων κληδοῦχον. —43. Πείθος...φιλοσάτων: Both genitives depend on κλαίδες.

“Secret are the keys that Suaion holds to the hallowed joys of love.” On Peitho, see P. 4, 219.—44. τοῦτο...τυχεῖν: This apposition serves to show the growth of the articular inf., sparingly used even in Pindar.—45. τοπρῶτον: τυχεῖν τοπρῶτον εἰνᾶς: “To enter the bridal bed.” Not as if this applied only to the first time. 

Ἐπ. β’.—46. ψεύδει θυγεῖν: On the dat., see P. 4, 296. For the thought, P. 3, 29: ψευδεῶν οὐχ ἀπεται.—47. μείλιχος ὀργά: “Bland humor,” “pleasant mood.” Apollo is merely teasing the Centaur by pretending to ask his advice. Others, “soft desire,” “guiling passion.”—παρφάμεν: “To dissemble,” “utter in jest.” παρά, “aside” (from what is meant).—48. δοῦθεν: Sc. εἴτε.—κύριον...τέλος, κτ.: “The decisive end.” The final destiny, and the ways that lead thereto.—50. δόσα...κλονέονται: Oracle in Hdt. 1, 47: ὁδα δ’ ἐγὼ ψάμμου τ’ ἀριθμὸν καὶ μέτρα βαλάσσῃς.—φύλλα(α): Fits the woodland environment.—ἀναπέμπει: The spring leaves are an army in rank and file, the sands are an army in rout (κλονέονται).—52. χῶ τι μέλλει: The τέλος again (v. 48).—χῶπόθεν ἐστεται = ὀπόθεν τὸ μέλλων ἐσται: The κελευθοῖ again.—53. καθ. ορᾶς: From thy lofty height. Apollo is a σκοπός, and κατά is not effaced.—54. καὶ πάρ σοφὸν ἀντιφερίζει: καὶ σοφό σοι ὅτι ἐξισώθηναι (Schol.). “To match myself against the Wise One.”

Στρ. γ’.—55. ἐρέω: Effective position. The word is not necessary.—πῶσις: Comp. P. 4, 87: πῶσις Ἀφροδίτας, and contrast dat. and gen. Kyrene becomes Apollo’s wife. As A. was unmarried, it was easy to put the myth in this honorable form.—ἰκεῖο βάςσαν:
O. 6, 64: ἰκοντο πέτραν. See P. 4, 51.—56. μέλλεις ... ἐνείκαι: On the aor., O. 7, 61; 8, 32.—57. Δίος ... ποτι κάπον: See O. 3, 24, for κάπος. For Δίος, P. 4, 16: Δίος ἐν "Ἀμμώνος θεμβάλλοις.—58. ἐπὶ ... ἀγείραις = ἐπαγείραις.—λαὸν ... νασιώταν: See P. 4, 17 foll. The island was Thera.—59. δεῖνον ἐστὶ ἀφίσσεσθαι: Cf. P. 4, 8: τὸλι ἐν ἀργυρόνθεν μαστῷ. Cheiron has the oracular tone in perfection. He parodies Apollo.—Διβύα: The nymph, daughter of Epaphos (P. 4, 14).—60. δώμασιν ἐν χρυσεῖ: Where she will abide, not ἐστι, as N. 11, 3: Ἀρισταγόραν δέξας τεῦν ἐς θάλαμον.—61. ἦνα: Always "where" in P.—ἀλίσαν: Share.—62. αὐτίκα: Cf. v. 31.—συντελέσθην ἐννομον: "To abide with her as hers in law," "to be her lawful possession." Paley tr. "To become an occupier of it together with herself." Cf. Aisch. Suppl. 565: βροτοὶ δ' οἱ γὰς τὸν ἥσαν ἐννομο. But see O. 7, 84. The Schol., misled by νῆπιον, glosses συντελέσθειν by συντελέων, "to contribute."—63. νῆπιον: With the good sense of τοιή, P. 1, 59; τοίνυμα, P. 2, 17, glossed as ἀμοιον. "Not tributless."

"Ἀντ. γ'.—64. Ἐρμᾶς: Hermes was not only the patron of flocks and herds, but also the great gerulus of Olympos. The Hermes of Praxiteles, with the infant Dionysos, is one of many.—65. εὐθρόνος: A note of majestic beauty. So Kleio (N. 3, 83) and the daughters of Kadmos (O. 2, 24). Even Aphrodite as εὐθρόνος (I. 2, 5) is more matronly than she is as ποικιλόθρονος (Sappho). On the images of the seated Horai at Delphi, see O. 13, 8.—"Ωραισι: The Horai, as authors of ἀρχαῖα σοφίσματα (O. 13, 17), are well introduced here, but who would question the appropriateness of the Seasons and Mother Earth as the foster-mothers of a rural deity like Aristaios?—Γαίας: Great-grandmother of Kyrene (v. 19), if the relation is to be insisted on.—66. ἕπτα: Vividly local, "from under," "from his mother’s womb." See O. 6, 43.—67. ἐπιγουνίδιον = ἐπὶ γονάτων. P. makes the very widest use of these adjj. in -ois. Combine ἐπιγουνίδιον with αὐτάς. αὐτάς is unknown to Pindar. See O. 13, 53.—θαυμάσαμενα: So Bergk for θηκάμενα, θησάμενα of the codices, for which Moschopulos κατθηκάμενα. θαπ. = θαυμάσαμαι (Schol.).—αὐταῖς: Bergk reads αὐγαί.—68. θήσονται: "Shall decree," to which καλεῖν is epegegetic. Eur. Phoen. 12: καλούσι δ' Ἰοκάστῃν με—τούτο γὰρ πατήρ μὲν θεότο καλεῖν, which shows that τίθεσθαι and καλεῖν are not necessarily synonymous, as Shilleto would make them here.—69. Ζῆνα: Aristaios, an ancient divinity of woodland life, of
NOTES.

flocks, herds, and fields, is a representative of Zeus "Ἄριστος (Ἄρισταῖος), of Ἀπόλλων Ἀγρεύς, Ἀ. Νόμιος. Best known to modern readers by the passage in Verg. Georg. 4, 317 foll.—ἀγνόν: Used of Helios, O. 7, 60. —70. ἀγχυστόν: "Ever nigh." —ἀπάνοα: St. Anthony has taken his place.—71. καλεῖν: Επεξεγετικ. inf. By insisting so much on the fruit of the union, the Centaur hallows it, and formally weds the two.—72. γάμου ... τελευτάν: Cf. O. 2, 19: ἔργων τέλος.—73. ἐντυνει: Cf. O. 3, 28; N. 9, 36.

'Επ. γ'.—74. ὄδοι ... βραχεῖαι: Cf. v. 49: οἴσθα καὶ πᾶσαι κελεύθεραι.—διαίτασεν: "Decided," as an umpire decides, hence "accomplished," διαίταν = διανύειν (Hesych.).—θαλάμω 8' ... ἐν πολυχρύσῳ: Cf. v. 60: δώμασιν ἐν χρυσέωι.—76. ἀμφέτει: City and heroine are blended, as P. 12, 2. —77. νῦν: Kyrene, the city.—Καρνείάδα: A name of good omen, recalling Ἀπόλλων Κάρνειας. See P. 5, 80. —78. συνέμβε: See O. 1, 22. —79. ἀνέφανε: By the voice of the heralds. Cf. N. 9, 12: ἀμφαινε κυδαίνων πόλιν.—δέξεται: Shows that the ode was not composed at Kyrene.—80. καλλιγύναικι πάτρα: κ. not a likely adjective on Dissen’s theory. See introduction.

Στρ. 8'.—82. ἀρεταὶ ... πολύμυθοι, κτέ.: "Great achievements aye bring with them many legends; but to adorn a few things is a hearing for the wise," what the wise, the poets, those who understand the art, love to hear. P.’s art in his selections among the mass of themes will be appreciated by his fellows. In this transition we have the key to the poem, for in all P.’s chosen myths καυρός is atop—the καυρός of Kyrene and Apollo, the καυρός of Iolaos, the καυρός of Antaios, of Alexidamos.—84. άκοα σοφοίς: Cf. O. 2, 93: φωνάεντα συνετοῖσιν. —85. παντὸς ἐξει κορυφάν: Cf. O. 7, 4: κορυφάν κτεάνων. —ἐγγον = ἐγγωσαν. —Ἰόλαον: The son of Iphikles and nephew of Herakles, trusty companion of the latter hero. See O. 9, 105. This example of the headship of καυρός may have been suggested by the training of Telesikrates in the gymnasium of Iolaos at Thebes, by the neighborhood of the celebration, by P.’s vow to Herakles and Iphikles (v. 96). Comp. a similar introduction of Alkmaion, P. 8, 57. —86. νῦν = τὸν καυρόν.—Εὐρυσθῆς: The taskmaster of Herakles. See O. 3, 28.—88. Ἀμφιτρύωνος | σάματι: Before the Proitid gate, where there was a gymnasium of Iolaos (Paus. 9, 23, 1). See also O. 9, 105 for the Ἰολάον τύμβος. —89. πατροπάτωρ: Amphitryon—Iphikles—
Iolaos.—Φοι: O. 9, 16: θυγάτηρ τε Φοι.—ζένος: Amphitryon had been exiled from Tiryns by Sthenelos.—90. λευκίπποις: Cf. O. 6, 85. Hypallage for λευκίππων.

'Αντ. 8'.—91. Φοι: Amphitryon.—δαίφρων: On the meaning and etymology of this word, see F. D. Allen in Am. Journ. Phil. I. pp. 133–135, who rejects both δαίναι and δαίρειν, “battle,” and looks to δαίρειν, “torch” (ν/δαίρειν, δαφή). From the “fiery-hearted” of the Iliad, it becomes, acc. to Λ., the “high-spirited” of the Odyssey. Mezger’s “doppelsinnig,” as of one divided between her mortal and her immortal love, has no warrant.—93. διδύμων: Iphikles and Herakles.—σθένος νιών: See O. 6, 22.—94. κωφός ἀνήρ: P.’s characteristic way of whirling off from the subject in order to come back to it with more effect.—παραβάλλει: “Lends.” Cf. παραβάλλειν κεφαλήν, ὄπις, and O. 9, 44: φέροις...ἀστείν γλῶσσαν.—95. θρέψαντο: See v. 20. On the plur. see O. 10 (11), 93. The copiousness of the Dirkaian stream (Διρκαίων ἰθέρων, Soph.) is emphasized by the plural. The name of Iolaos is heightened by this glorification of father and uncle, and the poet at the same time shows how he can avail himself of a καιρός to fulfil his vow.—96. τέλειον ἐπ’ εὐχὰ κωμάσομαι: “I must needs sing a song to crown my vow with fulfilment,” τέλειον κωμάσομαι = τέλειον κῶμον ἀσομαί. The κῶμος is to fulfil the obligation that rests upon the vow. A much-disputed passage. τι with τέλειον is unsatisfactory, τι with ἐσόλων may be made tolerable by litotes, “a great blessing.” See P. 7, 14: χαίρω τι. Hermann makes the vow refer to μή με λίποι, whereas in that case we should have expected λίπειν. The great blessing may very well be the victory of Telesikrates.—κωμάσομαι: The modal future. “I must needs,” “I am fain.—97. Χαρίτων: See v. 3. Nothing suggests prayer like successful prayer. On the asyndeton, see O. 1, 115.—98. καθαρὸν φέγγος: To illumine the path of the victories of Telesikrates. On φέγγος and φάος, see note on P. 3, 75.—Αἰγίνα τε...Νῖσσον τ’ ἐν λόφῳ: On the one ἐν, comp. O. 9, 94. Nisos was a mythic king of Megara. The poet, as usual, transports himself to the scene where the victories were won. See P. 1, 79.—Αἰγίνα τε γάρ, κτε.: P. has thrice already glorified the city in Aigina and Megara, and vindicated there his poetic art, of course, in the praise of the victories of Telesikrates in these places. Now he hopes that the light of the Charites will continue to illumine his poesy (comp. O. 1, 108: εἰ δὲ μὴ ταχῦ λίποι), for he looks for-
ward to other themes.—99. τάνδε(ε): Dissen has τάνδε. The poet says that he has glorified this city (Thebes) by celebrating the victories of Telesikrates at the places mentioned. T. evidently had close ties with Thebes, a Σπαρτῶν ξένος, like Amphitryon. Others refer τάνδε to Kyrene.

'Επ. δ’.—100. σιγαλὸν ἀμαχανίαν: “Dumb helplessness,” “silence from want of words.” Pindar is fighting his own battles as well as those of Telesikrates. Comp. the passage O. 6, 89: ἄρχαίον ὄνειδος ἀλαθέσιν | λόγοι εἰ φεύγομεν.—ἔργω: Must refer to Pindar, “by my work,” “by my song.” Beck’s φυγόντ’ would, of course, refer to Telesikrates.—101. τούχενε, κτέ.: “Wherefore,” as I have glorified the city, and Telesikrates has won his prize, let friend and foe alike respect good work done in the common interest (ἐν ξυνω), for the common weal.—102. λόγον: “Saying.”—βλα-πτων: “Violating.”—ἀλίσον γέροντος: Old men of the sea are always preternaturally wise. See P. 3, 92. Here Nereus is meant, whom Homer calls ἀλιον γέροντα (Π. 18, 141).—κρυπτέτω: The word of Nereus is a light unto the path, and disobedience quenches it in silence. Cf. O. 2, 107: κρύφον τε βέμεν ἐσλῶν καλῶς ἔργων, N. 9, 7: μὴ χαμαί σιγά καλύψαι. See also O. 7, 92: μὴ κρύπτε κοινόν | σπέρμα ἄπο Καλλιάνακτος.—103. καὶ τὸν ἐκθρόν: Would apply strictly only to εἰ τὶς ἀντάεις, but εἰ φίλος is there only to heighten εἰ τὶς ἀντάεις.—104. σύν τε δίκαι: So the MSS. and the Scholia. σύν γε δίκαι introduces a qualification that is not needed for καλά. The praise is to be hearty and fair. προ-θύμος τε καὶ δικαίως (Schol.).—106. ὑρίαις: In their season.—Παλλάδος: Armed Pallas (Ὑπογένεια, Ὑβριμοπάτρη) was worshipped at Kyrene, and weapon-races run in her honor.—107. παρθενικά πόσιν: The Doric maidens of Kyrene were present at the games. The wish, as the wish of Nausikaa, Od. 6, 244: αἰ γὰρ ἐμοὶ τοιόσοδο πόσις κεκλημένος εἴη. — ἤ | νίν εὐχοντ(ο): “Or they (the mothers) wished as son.” The shift is sudden, and Hartung’s αἰ ὅ’ for ἤ is worth considering; not so Bergk’s awkward παρθ-ενικά, which destroys the color of ἄφωνοι, and does not allow us to supply the complementary φωνά to the complementary ματέ-ρες, as Hartung’s αἰ ὅ’ would do.

Στρ. ε’.—109. Ὀλυμπίοις: A local game.—βαθυκόλποι: Especially appropriate to Mother Earth (v. 18). Comp. P. 1, 12.—111. ἄοιδαν | δίψαν: “The songs are athirst,” as “deed is athirst” (N.
3, 6), but the poet finds that he is quenching the thirst of his Muse, and would fain pause, but Telesikrates (τείς) reminds him that there is one more theme to call up—the glory of his ancestors.—112. ἔγειραι ... δόξαν: A half-forgotten tale is roused from sleep, and this, too, is a καιρὸς story.—113. καὶ τεῶν: As well as the glory of the Thebans, Herakles and Iphikles. — προγόνον: Plural, for though Alexidamos alone is meant, the whole line is involved.—114. Ἰρασά: The choice part of the country, through which the Libyans led the new-comers by night for good reasons, acc. to the story of Herodotos, 4, 158. As P. would say "Ἱρασά πρὸς πόλιν more readily than πρὸς πόλιν Ἰρασά it is not fair to cite this passage as an example of ἑβαυ with acc. See P. 4, 52.

—Ἀνταίον: The father of the maiden (Barké) bore the same name as the famous Libyan antagonist of Herakles.

'Αντ. ε'.—118. ἑπλετο: Binds strophe and antistrophe together, and thus gives special prominence to the epode, which here contains the καιρὸς-point.—χρυσοστεφάνον: O. 6, 57: τερπνᾶς δ' ἔπει χρυσοστεφάνοι λάβειν | καρπόν ὁ Ἅβας.—119. ἀνθήσαντια: Flower and fruit are one.—ἀποδρέψαι: Cf. v. 40. On the active, see O. 1, 13.—120. φυτεύων: Of a deep-laid plan. So N. 4, 59: φυτεύει ἐν θάνατον ἐκ λόχου.—121. γάμον: "Wedding," not "wedlock."—122. τεσσαράκοντα καὶ ὀκτὼ: One of the fifty Danaides (Hypermnestra) had saved her husband, N. 10, 6; Hor. Od. 3, 11, 33; one (Amymone) had yielded to Poseidon.—πρὶν μέσον ἀμαρ ἐλείν = πρὶν τὸ μέσον τῆς ἡμέρας γενέσθαι (Schol.). "Before the oncoming of midday." ἐλείν does not require an object any more than αἴρει in the familiar phrase ὁ λόγος αἴρει.—123. γάμον: No fear of repetition. See note on P. 1, 80.—124. αὐτίκ(a): See v. 31.—ἀγώνος: "Lists," as O. 10 (11), 26.—125. σὺν δ' ἀδέλθοις: Cf. O. 2, 46. "With the help of," instead of "by means of."—126. σχῆσοι: Opt. in or. obl. = ind. only with interrog. in P., as in Homer, except O. 6, 49, which see. First occurrence of fut. opt.

'Επ. ε'.—127. ἐδιδοῦ: "Offered." — Δίβου: Antaios. — ἀρμόζων: See v. 14.—128. τέλος ... ἀκρον: Praemium summum (Dissen), "the great prize." — 129. ἀπάγεοςβαι: Where we should expect ἀπαγαγέοςβαι: but ἄγεω often tricks expectation, and there is, besides, a note of triumph in the present. So ἄγεω below, v. 183.—δαν ... ψαύσει: The oratio recta would be δαν ... ψαύση, and δαν ... ψαύσει would be a slight anakoluthon. This, however,
is doubtful for P. ἄν...θορών may possibly be ἀναθορών, but in all likelihood ἄν belongs to the opt. and gives the view of the principal subject, Antaios. Comp. Hes. Theog. 392: ὁ ἄν μᾶχοιτο, implying μᾶχοιτ' ἀντίς. So here ὁ ἄν ψαύσεεε implies ψαύσεεεν ἀντίς.—130. ἀμφὶ: With ψαύσεεε.—โฟι: Does not depend on πέπλοις, but on the whole complex.—πέπλοις: The fluttering robe heightens the picture (v. 128: κοσμήσαις). On the dat. see v. 46. —131. φύε λαυψηρόν δρόμον = δρόμω λαυψηρῶς ἐφυγεν. —132. χερὶ χειρός: P. 4, 37: χερὶ ὑοι χεῖρα. —133. Νομάδων: The scene is laid in Barka.—δι' ὁμίλου: In prose we must say δι' ὁμίλου. With the accus. we feel the throng.—δίκον...ἐπι: A similar scene in P. 4, 240. —135. πτερὰ...Νίκας: O. 14, 24: ἐστεφάνωσε κυδῖμων ἀέθλων πτερὸς ὦ ν χαίταν. On the prothalamion theory we have a parallel with Telesikrates.
PYTHIA X.

A peculiar interest attaches to this poem as the earliest work of Pindar that we have, for, according to the common count, the poet was only twenty years old when he composed the tenth Pythian in honor of the victory of Hippokleas, παίς διαυλωδρήμος, Pyth. 22 (Ol. 69, 3 = 502 B.C.). The Scholiast says that Hippokleas gained another victory the same day in the single-dash foot-race (σταδίος), but no direct mention of it is made in this poem. The father of Hippokleas had overcome twice at Olympia as ὀπλιστοδρήμος, once at Pytho in an ordinary race. Pindar was employed for this performance not by the family of Hippokleas, but by the Aleuadai of Larisa. Dissen thinks that the ode was sung at Larisa, Böckh at Pelinna, the home of Hippokleas.

Always an aristocrat, at the time of P. 10 Pindar had not reached the years of balance in which even he could see some good in the λάβρος στρατός. Here he simply repeats the cant of his class. He is what we may suppose the Kyrnos of Theognis to have been when he started life, and this poem is redolent of the young aristocracy to which P. belonged. The Persian war had not yet come with its revelation. "The Gods and the Good Men," that is his motto, but the good men must be of his own choosing. He believed in God, he believed also in Blood. The praise of Hippokleas, as aristocratic as his name, was a congenial theme. "Rich is Lakedaimon, blessed is Thessaly; o'er both the seed of Herakles bears sway." This is the high keynote of the poem—the name of Herakles, the pride of race. "Is this an untimely braggart song?" he asks. "Nay, I am summoned by Pytho and the Aleuadai, descendants of Herakles, to bring to Hippokleas a festal voice of minstrels"—Pytho and the Aleuadai, God and Blood (vv. 1–6). "For Hippokleas maketh trial of contests, and the Parnassian gorge hath proclaimed him foremost of boys in the double course. Apollo, achievement and
beginning wax sweet alike when God giveth the impulse, and it was by thy counsels that he accomplished this, but by inborn valor hath he trodden in the footsteps of his father.” Apollo gave the accomplishment, the father the native vigor—God and Blood again (vv. 7–13). “That father was twice victorious at Olympia, clad in the armor of Ares, and the field of contests 'neath the rock of Kirrha proclaimed him victor in the footrace. May fortune attend them in after-days also with flowers of wealth.” May Blood have the blessing of God (vv. 13–18).

Now follows the moral, not other for the youthful poet than for the gray-haired singer, and Pindar prays for Pelisma as he is afterwards to pray for Aigina (P. 8, end). “Having gained no small share of the pleasant things of Hellas, may they suffer no envious reverses from the gods. Granted that God’s heart suffers no anguish, 'tis not so with men. A happy man is he in the eyes of the wise, and a theme for song, who by prowess of hand or foot gains the greatest prizes by daring and by strength (vv. 19–24), and in his lifetime sees his son obtain the Pythian wreath. Higher fortune there is none for him. The brazen heaven he cannot mount, he has sailed to the furthest bound. By ships nor by land canst thou find the marvellous road to the Hyperboreans” (vv. 25–30).

Then follows the brief story of Perseus' visit to the Hyperboreans, a land of feasts and sacrifices. The Muse dwells there, and everywhere there is the swirl of dancing virgins, with the music of lyre and flute. Their heads are wreathed with golden laurels, and they banquet sumptuously. Disease nor old age infests this consecrated race.

The land of the Hyperboreans is a glorified Thessaly, and P. was to come back to it years after in O. 3. What Perseus saw, what Perseus wrought, was marvellous; but was he not the son of Danaë, was he not under the guidance of Athena? (v. 45). And so we have an echo of the duality with which the poem began; and as Pindar, in the second triad (v. 21), bows before the power of God, so in the third (v. 48) he says: ε'μοι δε θαυμα-σαι | θεών τελεσσάντων ουδέν ποτε φαίνεται | εμεν ἄπιστων.

And now, with the same sudden start that we find in his later poems, Pindar returns to the victor and himself. And yet he is haunted by the image of the Hyperboreans, and as he hopes “that his song sweetly sung by the Ephyraian chorus will make Hippokleas still more a wonder for his victories mid elders as mid
mates, and to young virgins a sweet care," the notes of the lyres and the pipings of the flutes and the dances of the Hyperborean maidens (vv. 38-40) come before him. Again a moralizing strain is heard. The highest blessing is the blessing of the day. "What each one striveth for, if gained, he must hold as his near and dear delight. That which is to be a year hence is beyond all ken" (vv. 61, 62). What is that but the τὸ δ'[ial] παράμερον ἐσλῶν | ὑπατον ἔρχεται παντὶ βροτῶν of O. 1, 99? Only the young poet has the eager clutch of youth (ἀρπαλέαν φροντίδα), and a year was a longer time for him in P. 22 than in Ol. 77. Then P. thanks the magnate who yoked this four-horse chariot of the Pierides, the chariot which would never be yoked on so momentous occasion for the poet (see O. 6, 22), and the ode closes with a commendation of the noble brethren who bear up the state of the Thessalians. On them, the Good Men, depends the blessing of the right governance of the cities ruled by their fathers (vv. 55-72). The last word of the fourth triad is the praise of Blood, as the great thought of the third is God.

Leopold Schmidt has detected the signs of youthfulness in every element of the poem—in periodology, in plan, in transitions, in the consciousness of newly acquired art, in the treatment of the myth, in the tropology, in the metres, in the political attitude. In an edition like this the examination of so subtile a study cannot find a place. A few words on the general subject will be found in the Introductory Essay, p. lvii.

It is noteworthy that the triads do not overlap. Praise occupies the first triad; prayer, fortified by an illustration of God's power, the next two; hope takes up the fourth.

The measures are logaoedic. The mood is set down as a mixture of Aiolian and Lydian.

Στρ. α.—1. Ὥλβια . . . μάκαιρα: Climax. Asyndeton and climax remain characteristics of P. to the end.—3. Ἡρακλέος: The Alexadrai were of the Herakleid stock.—4. τί; κομπέω παρὰ καιρόν; "What? Am I giving utterance to swelling words untimely?" This is Mommsen's reading, and more natural and lively than τί κομπέω παρὰ καιρόν; "Why this swelling (prelude) untimely? with the implied answer, 'It is not untimely.'"— ἄλλα: "Nay—but."—Πελινναῖον: Also called Πελιννα (Πελίννα). In Hestiaiotis, east of Trikka, above the left bank of the Peneios.
identified with the ruins near Gardhiki. — ἀπὖει: For the sing. (as it were, "with one voice"), comp. O. 9, 16; P. 4, 66; 11, 45. —5. Ἀλεῦα . . . παιδεῖς: The Aleuadae were one of the great aristocratic families of Thessaly. It does not appear in what relation Hippokleas stood to them. Perhaps he was the favorite, or ἄιτας (Theokr. 12, 14), of Thorax, who ordered the song. Fennell, however, thinks that Thorax was the father. See v. 16.—ἲπποκλᾶς: The form objected to by Ahrens has been defended by Schneidewin on the authority of inscriptions.—6. ἀγαγεῖν: As a bride to her husband. Comp. also v. 66.

"Ἀντ. α. —7. γεῦεται γὰρ ἀέθλων: Cf. P. 9, 38; N. 6, 27: πάνων ἔγευσαν τὸ, I. 4 (5), 19: τὸ δὲ ἔμοι κέαρ ὑμῖν γέευται.—8. ὀστρατό: O. 5, 12. Pure dative dependent on ἀνέειτο.—ὁ Παρνασσός . . . μυχὸς: Cf. P. 5, 38: κοιλόδειπον νάπος.—9. διαυλοδρομᾶν: For the διαυλός, see O. 13, 37.—ἀνέειτο: O. 9, 100; P. 1, 32.—10. Ἀπολλων, γλυκῦ δὲ: On δὲ, see O. 1, 36. γλυκὸς is predicative, "waxes a thing of sweetness," "a delight." —τέλος ἄρχα τε: The whole, from beginning to end, hence the sing. ἀβεβαιο, as ἀπὖει, v. 4. There were two τέλη and two ἄρχαι in the διαυλὸς. The first τέλος is the second ἄρχη, and δαίμονος ὀρνύντος is needed for both. Hence perhaps the position, though πραξις ὄδοι τε (P. 9, 74) would suffice as a parallel, "the end as the beginning." —12. τὸ δὲ συγγενέσ: Accus. dependent on ἐμβεβακεν. Pindaric variation for τῷ συγγενεῖ opposed to τεοῖς γε μῆδεσιν.—ἐμβεβακεν: Cf. N. 11, 44: μεγαλανορίας ἐμβαίνομεν.

"Ἐπ. α. —13. πολεμαδόκοις: On the armor of the ὀπλιστόρόμος, see P. 9, 1. As the shield is the important part, the adjective is well chosen.—15. βαθυλειμών: So with Hartung for βαθυλειμῶν. β. seems to be a fit epithet for the low-lying course, ἀγών, for which see P. 9, 124. Comp. also P. 1, 24: βαθεῖα ... πλάκα. The acc. βαθυλείμων(a) is tr. by Fennell "rising from rich meadows." —ὑπὸ ... πέτραν: "Stretching along under," hence the accusative. For πέτραν, comp. P. 5, 37: Κρισαῖον λόφον. —16. κρατησίποδα: Dependent on θῆκεν. "Made prevalent of foot," "victorious in the race." —Φρύκλαιν: The position is emphatic, but the examples cited by Rauchenstein are all nominatives, O. 10 (11), 34. 38. 56; P. 12, 17; I. 5 (6), 30. 35. The emphatic acc. naturally takes the head of the sentence. Φ. is the victor's father; according to Hermann and others a horse
If Phrixos is an aristocratic Thessalian name, Phrikias might also be suffered to pass muster.—18. ἀνθεῖν: As if ἔποιευτο μοῦρα were equivalent to εἶ η μοῖρα.—σφίσιν: Depends on ἔποιευτο. The extremes are rhythmically near. Comp. Hdt. 1, 32: εἰ μὴ οἱ τύχη ἐπίστου πάντα καλὰ ἔχοντα τελευτήσαι εὐ τὸν βίον.


'Αντ. β'.—26. κατ' αἰσθαν = κατὰ τὸ προσήκον (Schol.). "Duly" with τυχόντα. Cf. P. 4, 107.—τυχόντα: On the aor. part. with ἰδη, see P. 5, 84.—στεφάνων: According to the Scholiast, Hippokleas gained both δίαυλος and στάδιον the same day. See v. 58.—27. ὁ χάλκεος οὐρανός: Comp. the story about Diagoras, quoted in the introduction to O. 7, Cic. Tusc. 1, 46, 111: Morere, Diagora, non enim in caelum ascensurus es.—28. ὁσιοι... πλούν: "Whatsoever brilliant achievements we men of mortal race attain, he sails to the utmost bound." Combine περαιεῖ πλοῦν πρὸς ἐσχάτον with Rauchenstein and Leop. Schmidt. Cf. I. 5 (6), 12: ἐσχάτιας...πρὸς ἀλβον. The dative with ἀπτερθαί, as I. 3 (4), 29: ἀνορέιαι δ' ἐσχάταισιν | οἴκοθεν σταλαίσιν ἀπτουθ' Ἡρακλεῖαις. Comp. the close of O. 3.—ἀγλαίας: For the word, see O. 13, 14: the pl., O. 9, 106. —29. ναυσί: On the omission of οὐτε, see P. 6, 48, and comp. below, v. 41: νόσος οὔτε γῆρας.—κεν εὔρους: Simply εὔρος in the old MSS. ἄν is supplied by Moschopulos. In such passages, P. prefers κεν. See v. 62; O. 10 (11), 22; P. 7, 16; N. 4, 93. Bergk, following an indication of the Scholia, writes τάχ', the opt. being used in the old potential sense. See note on O. 3, 45. —30. Ὑπερβορεόν: See O. 3, 16.—ἀγώνα = ἀγοράν (Eustathios).—θαυματάν: O. 1, 28.

'Επ. β'.—31. Περσεύς: See P. 12, 11. —33. διὼν: The ass is a mystic animal. Hence the ready belief that the Jews worshipped an ass. See Justin Martyr, Apol. I. 32, and esp. c. 54, where
Christ and Perseus, Pegasus and the foal of an ass are paralleled.
—θεῷ: Apollo. —34. ἰδέοντας: The acc., as if ἐπιτόσσαις were ἐὑρών.—36. ὑβριν ὅρθιαν: “Rampant lewdness” (Faley). “Towering wantonness.” ὑβρὶς is “braying,” and its accompaniments (comp. Hdt. 4, 129: ὑβρῖζοντες δῶν οἱ ὄνοι ἐτάρασσον τῷ ἵππῳ τῶν Σκυθῶν), and ὅρθιος in Π. is regularly used of sound (O. 9, 117; N. 10, 76), as Mezger notes, but ὅρων cannot be explained away. On the sacrifice of the ass to Apollo, the musical beast to the musical god, see A. B. Cook, Journ. Hell. Stud. XIV., pt. 1, where this passage is illustrated by a fresco found at Mycenae representing two rampant asses with belling tongues and leering eyes.—κνωδάλων: Properly used of “gnawing” (ravening) monsters; hence, as here, of untamed beasts of draught, Aisch. P. V. 407: ἐξενύξα πρῶτος ἐν γνυοίσι κ ν ὃ ἀλ λα.

Στρ. γ’.—38. τρόποις ἐπὶ σφετέροις: ἐπὶ of the conditions. See P. 1, 84. “With such ways as theirs” to make her stay. “Such are their ways.” These ways are next set forth.—σφετέροις: See note on O. 9, 84. —39. βοαί: O. 3, 8: βοάν αὐλάν, N. 5, 38: καλάμου βοᾶ, which seem to us more natural.—δοῦνται: The music swirls with the dance and as well as the dance. N. 7, 81: πολύφατον βρόντων ὑμιὼν δόνει ἰχυχᾶ.—40. δάφνα τε χρυσά: O. 11 (10), 13: ἐπὶ στεφάνων χρὸνος ἐκάστης ἔλαιας, and see note on O. 8, 1. —ἀναδήσαντες: Where we might expect the middle, but κόμας will serve for the reflexive. See note on O. 14, 24: ἐστεφάνωσε.—ιελαπανάξοιν: Od. 1, 226: εἶλα απίνην ἰδὲ γάμος; ἐπεὶ οὐκ ἔρανος τάδε γ’ ἐστίν. —41. νάσοι δ’ ὀυτε γῆρας: See v. 29. —κέκραται: Is “blended” with the current of their blood. See O. 10 (11), 114.

Ἀντ. γ’.—44. ὑπέρδικον: This stern (over-just) goddess they had escaped, not that they were not subject to her, but because they had satisfied her; they had been found guiltless before her.
'Επ. γ.—51. σχάσον: "Check," "hold." σχ. is a nautical word. Eur. Phoen. 454: σχάσον δὲ δεινὸν ἄμμα καὶ θυμὸν πνεάς. Asyndeton in a sudden shift.—ἀγκυραν: The boat-figure grows out of ναυσώταται, and χοιράδος πέτρας out of λίθους βάναυον. Cf. P. 12, 12. χ. π. "reef," "rocky reef."—ἐρεισον χθονί: "Let it go and grapple the bottom." The dat. is instrumental.—52. πρώπατε: P. 4, 191.—ἀλκαρ: "A guard against."—53. ἐγκωμίων: Do not land. Your bark will be dashed against the rocks of a long story. Your ship must go to other shores, your song to other themes, as a bee hies from flower to flower. Pindar lives himself into a metaphor, as if it were no metaphor; hence metaphor within metaphor. No mixed, only telescoped, metaphor.—ἀυτός: Is hardly felt as our "flower" or "blossom." This would make both μέλισσα and λόγον flowers, and P., even in his nonage, could hardly have been guilty of that.—54. ὁτε: Cf. P. 4, 64.

Στρ. 8'.—55. Ἐφυραίων: Ephyra, afterwards Kranon, was ruled by the Skopadai, great lovers of art. The inhabitants belonged to the stock of the Herakleidai, from Ephyra, in Thesprotia.—56. ἀμφι Πηνείων: At Pelinna. —γλυκείαν: Proleptic. —57. τὸν Ιπποκλέαν: The article seems prosaic to G. Hermann. Rauchenstein writes ποθ'. The other examples are not exactly parallel, but "this Hippokleas of ours" will serve.—ἐτι καὶ μᾶλλον: Even more than he now is, by reason of his victories.—σῦν ἂοιδαίς: Much more lively than ἂοίδαις or δ' ἂοιδῶν. Cf. P. 12, 21.—58. οὐτεφάνον: See v. 26. —59. νεασίν τε παρθένοις μέλημα: A hint that Hippokleas is passing out of the boy-stage. Comp. the allusions to love in P. 9, esp. v. 107. —60. ὑπέκνισε(ν): Danger is a nettle, ἐρως is a κνίδη. κνίζειν is used of love, Hdt. 6, 62: τὸν δὲ Ἀρίστωνα ἐκ νείει δ' ἀρα τῆς γυναικὸς ταύτης ὑπέκνισε. Cf. I. 5 (6), 50: ἀδεεῖα δ' ἐνδοὺ νυν ἐκ νεί τε ν χάρις, where ἐνδοὺ = ὑπό.

'Ἀντ. ὀ.—61. τῶν ... ὄροιε: ὄρ. with gen., like ἔραμαι. Comp. also P. 6, 50: ὄργας ὃς ἰππεῖαν ἑσόδων.—62. τυχόν κεν ... σχέδοι = εἰ τύχοι, σχέδοι κεν. Similar positions of αὐν are common enough in prose. Here the opt. with κεν is an imperative. —ἀρπαλέαν = ὡς ἀρπαλέων τι. "With eager clutch." Comp. P. 8, 63: ἄρ πα ἢ ἢ αν ἀν δόσιν. —φροντίδα = μέλημα.—πᾶρ ποδός: Cf. P. 3, 60: γνώστα τὸ πάρ ποδός, and I. 7 (8), 13: τὸ δὲ πάρ ποδὸς ἁρειον αἰεὶ σκοπεῖν.—63. εἰς ἐνιαυτόν: "A year hence."—64. ἡνίκα: These
salian magnates were famous for a rather rude hospitality. See note on P. 4, 129. Xen. Hell. 6, 1, 3: ἃν δὲ καὶ ἄλλως φιλόξενὸς τε καὶ μεγαλοπρεπὴς τὸν Ῥηττικὸν τρόπον. — Θώρακος: Thorax was the magnate who ordered the poem. His relation to Hippokleas is obscure. — ἐμὰν ποιητὴν χάριν: Acc. to the Schol. ἐμὰν χάριν = τὴν ἐξ ἐμοῦ χάριν, “my song of victory.” ποιητήν would then be transitive, “panting to gain.” But the other interpretation, “in panting eagerness for my sake,” would be more appropriate to the circumstances of the young and unknown poet. Thorax was a personal friend of victor and singer.—65. τὸδ(ε): “This” of mine.—ἄρμα Πιερίδων: Comp. O. 6, 22 and Π. 7 (8), 62: Μουσαίον ἄρμα. This is for P. a grand occasion. — τετράορον: Böckh sees an allusion to the four triads, and sees too much.—66. φιλέων φιλέοντ', ἁγων ἁγοντ(α): We should say, in like manner, “lip to lip, and arm in arm,” so that it should not appear which loves, which leads. Whether this refers to Hippokleas or to Pindar depends on the interpretation of χάριν.

Ἐπ. 67. πρέπει: “Shows” what it is.—69. καδελφεύς μὲν ἐπαινήσομεν: With Hermann. Thorax, Eurypylos, and Thrasydaios were at the headquarters of Mardonios before the battle of Plataia (Hdt. 9, 58).—70. νόμον: The state. Cf. P. 2, 86.—71. ἐν δ' ἁγάθοις κεῖται: Cf. P. 8, 76: τὰ δ' οὐκ ἐπ' ἀνδρασι κεῖται. Some MSS. have κεῖται (schema Pindarium), for which see O. 11 (10), 6. ἁγάθοις in the political sense.—72. πατρώιαι: Another mark of the youthful aristocrat. Besides, Pindar had nothing to hope for from the mob.
PYTHIA XI.

According to the Scholia, Thrasydaios, a Theban, was victorious, as a boy, in the foot-race, Pyth. 28 (Ol. 75, 3 = 478 B.C.), the year after the battle of Plataia. He was long afterwards victorious in the δίαυλος, Pyth. 33 (Ol. 80, 3 = 458 B.C.), before the battle of Tanagra. The expression γυμνὸν στάδιον (v. 49) has led some to suppose that the earlier victory is meant. See the passage. The failure to mention the trainer of Thrasydaios may mean that Thrasydaios, like Hippokleas of P. 10, had out-grown his attendant, although in a poem supposed to be full of obscure hints we might see in Pylades and in Kastor the reflection of that unnamed friend. The ode shows that Thrasydaios belonged to a wealthy and prominent family. His father had been successful at Pytho (v. 43), and another of the same house had gained a victory with a chariot at Olympia (v. 47). The song was sung in the procession to the temple of Ismenian Apollo, to whom the prizer was to return thanks for the guerdon of a victory.

Pindar calls on the daughters of Kadmos and Harmonia to chant Themis and Pytho in honor of the victory of Thrasydaios, which he won in the land of Pylades, the host of Orestes (vv. 1-16).

Upon this invocation—an unbroken sentence that extends through a whole triad and bristles with proper names—follows the familiar story of Orestes, which ends here with the death of Klytaimnestra and her paramour, Aigisthos, a myth which hardly seems to belong to a joyous epinikion (vv. 17-37).

If Pindar had kept his usual proportion, the story would have extended through the third triad, but, with a common poetical device, he exclaims that he has been-whirled out of his course, summons the Muse to fulfil the promised task, and praises the achievements of Pythonikos, the father, and Thrasydaios, the
son, recounting how the house had won in the chariot-race at Olympia and put to shame their rivals at Pytho (vv. 38–50).

Then, putting himself in the victor's place, P. prays for a right spirit, for the love of what is noble, for self-control in the midst of effort. Hence the middle rank is best, not the lofty fate of overlords. But if the height is scaled, then avoid insolence. Such a noble soul is Thrasydaios, son of Pythonikos; such Iolaos, son of Iphikles; such Kastor and Polydeukes, sons of the gods, who dwell one day at Therapnai, one within Olympos (vv. 51–64).

The eleventh Pythian has given the commentators much trouble. In most of the odes the meaning of the myth, its office as an incorporation of the thought, can, at least, be divined. Here the uncertainty of the date and the unusual character of the story combine to baffle historical interpretation. Historical romances have been framed to fit the supposed fortunes of the house of Thrasydaios. The figures of Agamemnon, Klytaimnestra, Kassandra, Orestes, have been made to represent, now political characters, now political combinations and conflicts. What does the praise of the middle estate mean? What light does that throw on the question of the date? Or are we simply to say that the poem belongs to a period in Pindar's earlier career, when he had not yet acquired the art of handling the myth, and is the story of Orestes a mere ornament, without deeper significance?

The two main difficulties, then, are the selection of the myth of Orestes and the praise of the middle estate. Apart from all historical side-lights, which here seem to confuse rather than to help, the meaning of the myth of Orestes is given by the poet in the line ἵσχει τε γὰρ ὄλβος οὐ μείωνα φθόνον (v. 29). This is true of all the figures in the piece—Agamemnon, Klytaimnestra, Aigisthos, Orestes. Pindar does not carry out the story of Orestes, simply because he feels that he might do what some of his commentators have done so often, and push the parallel between the hero of the myth and the hero of the games too far. So he drops the story, as he has done elsewhere—drops it just as Bellerophon is dismissed (O. 13) when his further fortunes would be ominous. The return to the praise of Thrasydaios and his house is, however, a reinforcement of the moral Pindar has just been preaching—the moral that lies in the myth—and when he reaches the point at which the house of Thrasydaios put the
Greeks to shame by their speed, he pauses and prays for moderation, the corrective of too great prosperity. This is all too high for him, the glory is too great. So, in the commonwealth, he chooses the middle station and dreads the fortunes of tyrants. The feats he aims at are within the common reach. 'And yet even the highest is not in danger of envy, if there is no o'erweening pride nor insolence. Witness Iolaos, a Theban, townsman of Thrasydaios; witness Kastor and Polydeuces, brothers of Klytainnestra. Doubtless this is not all that the poem means—but shall we ever know more?

The first triad is occupied with the introduction. The myth begins with the beginning of the second triad, but is stopped in the third triad by the whirl (v. 38), which prepares the return to the victor and his house.

The rhythms are logaoedic.

Στρ. a'.—1. Κάδμου κόραι: O. 2, 24: έπεται δὲ λόγος εὐθρόνοις | Κάδμου κούρας. — Σεμέλα... ἀγνιάτις: "Neighbor." One would expect a special office, as in the case of ᾿Απόλλων ἀγνιεύς, for Semele is a special favorite (O. 2, 28), and lives at the court end of Olympos. Ov. Met. 1, 172: plebs habitat diversa locis: a fronte potentes caelicolae clarique suos posuere penates.—2. Ἰνδὶ δὲ Δευκοθεία: Familiar from Od. 5, 233 on. Comp. O. 2, 33.—3. ἀριστογόνος: Mommsen reads (with the Schol.) ἀριστογόνον, but Herakles does not need the adjective, and it is time for Alkmene to have it.—4. Μελίας: Who bare Ismenios and Teneros to Apollo, Paus. 9, 10, 5.—χρυσότορος... τριπόδων: Golden tripods were sent to this shrine by the Θηβαινωρίες—the old pre-Boeotian stock—and the high-priest was chosen yearly from the δαφυφήφοροι.—5. Δοξίας: Oracular name in connection with an oracle. So P. 3, 28.

᾿Αντ. a'.—6. μαντίων: More natural than μαντεῖων = μαντευμάτων (Schol.). The divination was δὲ ἐμπύρων.—7. Ἀρμονίας: Wife of Kadmos.—ἐπίνομον: With στρατόν. ἐπίνομον is glossed by σύννομον, but the other version seems more natural: τὰς [sc. ἡρωίδας] ἐπινεμομένας καὶ ἐποπτευούσας τὰς Θηβαίας. ἐπίνομον would then be proleptic. The host of heroines is invited to visit (ἐπινόμον) the shrine in a body (ὁμαγυρεία), and the two daughters of Harmonia (v. 7) are to sing (v. 10).—8. καλεῖ: Sc. Δοξίας.—9. Θέμων: Gaia was the first, Themis the second mistress of the Pythian shrine. See note on P. 4, 74.—10. γὰς ὀμφαλόν:
See P. 6, 3.—κελαδήσετε: We have a right to call this a subjunctive. See O. 6, 24. — ἄκρα σὺν ἐστέρα: “The edge of even,” “nightfall.” See the commentators on So. Ai. 285, where Jebb translates this passage “at fall of eventide.”

’Επ. α’. — 12. χάριν: Apposition to the action. κελαδήσετε = ποιήσεσθε κέλαδον. “To grace.”—ἀγώνι ... Κύρρας: P. 10, 15: ὑπὸ Κύρρας ἀγῶν | πέτραν.—13. ἐμνασεν: Causative. The herald was the agent. Comp. P. 1, 32: κάρυες ἀνέειπέ νῦν.—14. ἐπί: With βαλόν.—15. ἀροῦραισὶ Πυλάδα: The father of Pylades was Strophios, king of Phokis.—16. Δάκωνος: Orestes was made king of Lakedaimon, acc. to Paus. 2, 18, 5.

Στρ. β’.—17. τόν: The relative begins the myth, as often. See Index.—’Ἀρσινόα: By others called Λασόδμεια, Κλιεσα.—18. ὑπὸ = ὑπέκ: Cf. O. 5, 14: ὑπὲ χαμάχαιας, 6, 43: ὑπὲ ὁδίνως.—κάκι: So after Bergk’s κήκ for the simple ἐκ of the MSS., which gives a harsh construction.—19. ὅποτε: See P. 3, 91.—Δαρδανίδα: With κόραν.—20. ’Αγαμεμνονία | ψυχα: O. 2, 13.—21. ἀκτᾶν παρ’ εὐσκιον: παρὰ not strictly as in prose, not “along the shore,” but “to the stretch of the shore.”

’Αντ. β’.—22. νηλῆς γυνά: On the position, see O. 1, 81; 10 (11), 48; P. 12, 17.—’Ιφιγένει(α) ... σφακείσα: Rather than τὸ σφα-χθεὶς, ὅτι ἐσφάξθη, σφαγή. See O. 3, 6; P. 2, 23.—ἐπ’ Εὐρίπε: At Aulis.—24. ἑτέρῳ λέγει δαμαζομένει: The paraphrast: ἑτέρῳ ἀνδρὶ μιγγομένην. Fennell tr. “humbled by another connection on Agamemnon’s part.” This would bring in Kassandra, but the sense cannot be extracted from the words. Pindar enlarges on the more shameful alternative, “guilty passion and sensual delight.”—25. ἐνυχιο πάραγον κοιταί: P. 2, 35: εἴναι παράτροποι.—τὸ δὲ νέας, κτέ.: Inevitable Greek moralizing, as inevitable to Pindar as to Euripides.

’Επ. β’.—27. ἀλλοτρίασι γλώσσαις: “Owing to alien tongues,” as if ὅτι ἀλλοτρίας γλώσσας.—29. ἵσχει τε ... ὅ δὲ: Cf. P. 4, 80.—οὐ μείωνα: Sc. τοῦ ὄλβου. Prosperity is envied to its full height. The groundling may say and do what he pleases. No one notices him.—30. χαμηλὰ πνέων: Comp. O. 10 (11), 102: κενεά τε νεύσαις, N. 3, 41: ἀλλοτρ’ ἄλλα πνέων.—ἀφαντὸν βρέμει: To him who lives on the heights the words and works of ὅ χαμηλὰ πνέων amount to
nothing more than an "obscure murmur." The contrast is, as the Scholiast puts it, between ὀ ἐπιθανής and ὀ ἀφανής.—31. μὲν ... τ(ε): O. 4, 13.—32. χρόνῳ: P. 4, 78: χρόνῳ ἤκετ(ο). —κλαμάτες ἐν Ἀμύκλαις: Homer puts the scene in Mykenai, Stesichoros in Amyklai. Acc. to O. Müller, Amyklai was the old capital of the Pelopidai, and the same city that Homer calls Lakedaimon. See Paus. 3, 19, 5, on the statue of Kassandra and the monument of Agamemnon at Amyklai.


'Αντ. γ'.—38. ἄμενοσίπορον τρίοδον: Lit. "path-shifting fork." The τρίοδος is the place where two roads go out of a third. Plat. Gorg. 524 Λ: ἐν τῇ τρίοδῳ ἐξ ἐς φέρετον τῇ ὀδῷ. See my note on Justin Martyr, Apol. Π. 11, 8. "The place where three roads meet" is misleading without further explanation.—τρίοδον: Notice the prolongation of the last syllable, P. 3, 6. —39. ὀρθὰν κέλευθον: vv. 1-16. The words ὀρθὰν κέλευθον suggest the paths of the sea, and the image changes.—40. ὄς δ(ε): Comp. O. 6, 2: ὄς ὅτε βαρτῶν μέγαραν.—ἀκατον εὐναλίαν: For the figure, see P. 10, 51.—41. Μοίσα, τὸ δὲ τεύον: For δὲ, see O. 1, 36. With τὸ δὲ τεύον, comp. O. 5, 72: τὸ δ' ἐμόν.—μισθοῖο: In these matters P. is to us painfully candid. —παρέξειν: As συνέβεθεν is a verb of will, the future is not necessary.—42. ἐπάργυρον: "For silver." The double meaning of "silver voice" is plain enough. Much disputed is I. 2, 8: ἄργυρωβείσα πρόσωπα μαλβακόφωνοι ἄωδαί.—ἄλλατ' ἄλλα ταρασσόμεν, κτῆ.: "That is thy duty, to let it flit now this way, now that—now to father, anon to son." P. has already flitted from land (τρίοδον) to water (πλόον).

'Επ. γ'.—43. Πυθονίκω: Elsewhere Πυθόνικος. Bergk con-

Q

Στρ. 8'.—49. Πυθοὶ τε: With preceding μέν, as v. 31.—γυμνὸν ἐπὶ στάδιον: “The bare course,” usually opposed to the ὀπλίτης δρόμος, as I. 1, 23. Here the course, where the runner has nothing to help him; opp. to ἐν ἀρμασί, σὺν ἵπποις.—ἡλεγξαν: “Put to the blush.”—50. θεόθεν ἑραίμαν καλῶν: P. often uses the first person when he desires to put himself in the place of the victor (O. 3, 45; P. 3, 110). A familiar trick of familiar speech, and suited to the easy terms on which P. stood with most of his “patrons.” The sense “May the gods so guide my love for that which is fair that I may not go beyond the limit of my power.” Others: θεόθεν καλῶν, “The goods the gods provide.” There is not the least necessity for considering ἑραίμαν as = ἑραίμαν ἀν.—51. μαίαμενοι: The participle is restrictive, ὥστε τὰ δυνατὰ μόνον μαίαςθαι.—ἐν ἀλικία: “In my life’s bloom.”—52. τῶν γὰρ ἀμ πόλεων, κτέ.: Some see in this an oblique reference to the men who were carrying things with a high hand at Thebes in 478 B.C. For the condition of Thebes at the time of the Persian war, see the speech of the Thebans in Thuk. 3, 62: ὅπερ δὲ ἐστὶ νόμοι μὲν καὶ τῷ σωφρονεστάτῳ ἐναντιώτατου, ἐγγυτάτῳ δὲ τυράννου, δυσαρεστεία ὀλίγων ἀνδρῶν εἰχέ τὰ πράγματα.—μάσσον = μακροτέρῳ, the MS. reading, which is unmetrical (Bergk). μ. = μείζονι. See P. 2, 26: μακρὸν ὀλβὸν.

'Ἀντ. 8'.—54. ἐκναὸς δ' ἀμφ' ἀρεταῖς: ἐκναὶ ἀρεταί are achievements that are within the reach of all, that are open to all (Dissen). Mezger prefers “Excellences that inure to the good of all,” such as victories. This is τὸ γ' ἐν ἐκναῷ πεποναμένον ἐδ' of P. 9, 101. Jebb: “Those virtues move my zeal which serve the folk.” But the stress is laid directly on the avoidance of envy.—τέταμαι: “I am at full stretch” as it were, with his arms about the prize. Comp. P. 9, 129: ὅς δ' ἐν πρῶτοι θορῶν ἀμφὶ Φοι ψαύσεις πέπλους. —55. ἀταί: The MSS. have ἀτά, ἀτα. The dat. makes no satis-
factory sense. ἄμυνεσθαι occurs only once more in P., and then in the common sense “to ward off” (I. 6 [7], 27). “The evil workings of envy are ‘warded off’” (pass.) makes a tolerable sense. This, of course, makes φθονεροί fem., for which we have analogy elsewhere. ἄτατοι would embrace both human and divine (Mezger). ἄτατος, as a masc. nom. plur., “mischief-makers,” “workers of ἄτη,” would account for φθονεροί. For the metre read ἄτατος ἐλών: Comp. P. 9, 128: τέλος ἄκρον, and I. 1, 51: κέρδος ὑψιστον.—56. μέλανος ... γενέα: I have rewritten the passage after Bergk with no great confidence. “A fairer end in black death does he find (than the ὑβρισταῖ), having bequeathed to his sweet race the favor of a good name, the highest of treasures.”—58. κράτιστον: So Bergk for κρατίσταν.

Ἐπ. δ’.—59. ἃ τε: Sc. χάρις. — Ἰφικλείδαν: As P. is praising transmitted glory he does not forget the genealogy of Iolaos and of the Dioskouroi.—60. διαφέρει: “Spreads [the fame] abroad.” — Ἰόλαος: Iolaos and Kastor are coupled, I. 1, 16, 30, as the δυφρηλάται κράτιστοι. — 62. σὲ τε, Φάναξ Πολύδευκες: Cf. P. 4, 89. Polydeukes was the son of Zeus, and when Kastor fell, Zeus said to Polydeukes (N. 10, 85): εἰ δὲ κασιγνήτου πέρι | μάρμασαι, πάντων δὲ νοεῖς ἀποδάσσασθαί Ελθον, | ἡμιστὶ μὲν κε πνεός γαίας ὑπένερθεν ἐὼν, | ἡμιστὶ δ’ οὐρανοῦ ἐν χρυσέως δώμασιν.—63. παρ’ ἄμαρ: “Day about,” “every other day.” — Θεράπτνας: I. 1, 31: Τυνθαρίδας δ’ ἐν Ἀχαιών δ’ ὑψίστον Θεράπτνας οἰκέων ἐδοσ. N. 10, 56: ὑπὸ κεύθεις γαίας ἐν γυάλωσι Θεράπτνας. On the left bank of the Eurotas, where the Menelaion commanded Sparta as the Janiculum Rome. “Nowhere does ancient Sparta come so vividly before the traveller as on the high plateau of Therapne, with its far-reaching view” (E. Curtius).

HERAKLES STRINGING BOW
Coin of Thebes.
PYTHIA XII.

Midas of Akragas, a famous *aivlηvós*, master of the Athenian Lamprokles, who in his turn taught Sophokles and Damon, was victorious in *aivlηv ós* twice, Pyth. 24 and 25, and likewise, according to the Scholia, at the Panathenaic games. We do not know positively for which of the two victories at Pytho this poem was composed; but if Pindar had been celebrating the second victory, he would, according to his usual manner, have mentioned the first. If this is the first victory, the poem belongs to the same year with P. 6 (494 B.C.), in which Pindar celebrated the success of another Agrigentine, his friend Xenokrates, brother of Theron, and we have in P. 12 one of Pindar's earliest odes.

The contest in *aivlφδία* (song with flute accompaniment) was abolished at the second Pythiad, and the game at which Midas won was the *ψιλή aivlηv ós*. The antique *aivlós*, like the old English flute, was a kind of clarionet, with a metallic mouth-piece, and one or two tongues or reeds. Midas had the ill-luck to break the mouth-piece of his flute, but continued his playing, to the great delight of his audience, and succeeded in winning the prize.

The poem is constructed on the usual Pindaric lines. It announces the victory, tells of the origin of flute music, the invention of the tune called *κεφαλάν πολλάν νόμος (πολυκέφαλος νόμος)*, and returns to the victor with some not unfamiliar reflections on moil and toil linked with prosperity.

According to Mezger, ἐφευρε, v. 7, and ἐφευν, v. 22, which mark beginning and end of the myth, show the tendency of the poem. The value of the victory consists in its having been gained in an art invented by Athena.

Mezger notices a resemblance to O. 3 in the handling of the myth. In both poems the person of the victor is brought into
connection with the centre of the mythical narrative—the olive there, the \textit{polukéfaloσ νόμos} here.

The rhythms are dactylo-epitrite.

Στρ. α'.—1. \textit{φιλάγλαε}: Not without allusion to the function of 'Αγλαία. O. 14, 13.——\textit{kαλλιστα βροσεϊν πολίων}: Cf. P. 9, 75 (of Kyrene): \textit{kαλλισταν πόλων}.——2. \textit{Φερσεφόνας ἔδος}: The whole island was presented by Zeus to Persephone \textit{eἰς τὰ ἀνακαλυπτηρία} (the presents given to the bride when she first took off her veil).——\textit{ὀχθαῖς ἐκолώναν}: The commanding position of this ὑψηλά πόλις, as P. calls it elsewhere, is emphasized by travellers, old and new. \textit{ὀχθαῖς}: See P. 1, 64.——3. \textit{ναϊεῖς}: Heroine and city are blended, after Pindaric fashion. See P. 9, 75.——\textit{'Ακράγαντος}: The river.——\textit{άνα = ἀνασσα}.——4. \textit{σύν εὐμενεῖσ}: The favor that he is to find in his reception, not the favor that he has already found.——5. \textit{στεφάνωμα}: The song as well as the wreath. See P. 9, 4.——

\textbf{Μίδα}: For the dat., see P. 4, 23. It is to Midas's honor that the offering is to be received.——6. \textit{τέχνα, τάν, κτέ.}: Acc. to the common tradition, Athena invented the flute, Olympos this special melody (ὁ πολυκέφαλοσ νόμοσ). P. modifies the tradition so as to give both to Athena. We cannot limit \textit{τέχνα} to Midas's art in this one melody, in spite of the coincidence of \textit{έφευρε} and \textit{διαπλέξαισα}.——8. \textit{διαπλέξαισ(α)}: "Winding."

Στρ. β'.—9. \textit{παρθενίοις = παρθένον}. The sisters of Medusa, Euryale and Stheno.——\textit{ὑπὸ τ' ἀπλάτοις}: The virgins are bowed in grief, which position is better brought out by \textit{ὑπό}, with the dat. On \textit{ὑπό}, with the second word, see O. 9, 94.——\textit{δύφως}: Acc. to another version, only Medusa had the snake locks.——10. \textit{λειβόμενον}: After the analogy of \textit{χείν} (I. 7 [8], 58: \textit{θρῆνον ... ἔχεαν}), and \textit{δάκρυα λείβων}. The \textit{οὐλίως θρῆνος} brought with it a shower of tears (ἀστακτί λείβων δάκρυα, Soph.), hence the blending.——\textit{σύν}: Almost equivalent to "amid."——11. \textit{ἐπότε}: "What time." Cf. P. 3, 91.——\textit{τρίτον ... μέρος}: Medusa was one of three sisters. Cf. P. 4, 65: \textit{ὀγδόοιν ... μέρος 'Αρκεσίλας}.——\textit{ἀνυσσεν}: "Despatched."——12. \textit{εἰναλία τε Σερίφῳ τοῖς τε}: So Hermann. \textit{εἰναλία Σερίφῳ λαοῦσι}, the reading of the best MSS., makes \textit{α} in \textit{Σ}. short. \textit{τοῖς = αὐτοῖς = Σερίφιοι}. If \textit{λαοῖσι} is retained, it must be read as a disyllable. Seripho was turned into a solid rock, and the inhabitants, who had maltreated Danaë, mother of Perseus, were petrified by the apparition of the Gorgon's head.——13. \textit{Φόρκοιο}: 
The father of the three Graiai, as well as of the three Gorgons.—*μαύρωσεν*: “Blinded.” The Graiai had one eye in common, of which Perseus robbed them in order to find his way to the abode of the Gorgons.—14. Πολυδέκτης: Polydektès of Seriphos, enamoured of Danaë, made her his slave, and, pretending to desire wedlock with Hippodameia, invited the princes of the realm to a banquet, in order to receive contributions towards the έδώνα. Perseus promised, as his contribution to this ἔρανος, the head of Medusa. —16. εὐπαράσσου . . . Μεδοῖσας: Medusa is mortal, the others immortal. See the story in Ov. Met. 4, 792: clarissima forma | multorumque fuit spes invidiosa procorum. After she yielded to Poseidon, her hair was turned into serpents by Athena, of whose temple she was priestess, and with whom she vied in beauty. The transmutation of Medusa in plastic art from a monster to a beauty is well known.

*Στρ. γ’.—17. νίς Δανάας:* On the position, see O. 10 (11), 38. —ἀπὸ χρυσοῦ . . . αὐτοῦτον: The shower of gold in which Zeus descended to Danaë. I. 6 (7), 5: χρυσὸν μεσονύκτιον νήφοντα . . . τὸν φέρταν θεὸν. —18. φίλον ἄνδρα: Perseus was special liegeman of Athena.—19. τεῦχε: The tentativeness of the inventor may be noted in the tense, as in the ΕΠΟΙΕΙ of the Greek artist, though in earlier times ΕΠΟΙΗΣΕ is more common (Urlich). —πάμφωνον: Cf. O. 7, 12: παμφώνουσί τ’ ἐν ἐντεσίν ἀδόλων, and P. 3, 17: παμφώνων ἰαχάν ὑμεναίων. —20. τὸν . . . γόνον: On the long suspense, see O. 12, 5.—Εὐφυλάκας: The eminence is due to the metrical form of the name.—καρπαλμάν γενόν: “Quivering jaws,”—21. χρυμφθέντα: Lit. “brought nigh,” “that assailed her ears.”—σὺν ἐντεσί: “With the help of instruments” instead of the simple instrumental ἐντ. Cf. P. 4, 39.—22. ἄνδράσι θνάτοις ἐχεῖν: This would seem to imply that she does not mean to use the flute herself. Still the story that Athena threw away the flute after she invented it, because it disfigured her face, is doubtless an Athenian invention aimed at the Boeotians.—ἐχεῖν: Epexegetic infinitive.—23. κεφαλᾶν πολλὰν νόμον: Fanciful explanation of the “winding bout,” or “many-headed” tune.—24. λαοσὸν: The αὐλός called to games as well as battles.

*Στρ. δ’.—25. θάμα = ἄμα (Bergk). See O. 7, 12.—δονάκων: For which Boeotia was famous.—26. παρὰ καλλιχώρῳ . . . πόλει: The dat. is more poetical than the acc. See O. 1, 20.—Χαρίτων: The
city of the Charites is Orchomenos. See O. 14, 3: ὁ λιπαρᾶς ἀοίδημοι βασίλειας Ἰαρίτες Ὀρχομενοῦ. —27. Καφισίδος: The nymph Kopaïs.—πιστοὶ χορευτάν μέρτυρες: The αὐλός is the time-keeper, and so the witness of the dances.—28. ἀνεῦ καμάτου: Allusion to the mishap of Midas, though the story may have been imported.—29. τίν = κάματον.—31. ὅ = ὃς.—τίν(α): Sc. σε. Some read τίν = σοί, dependent on δώσει.—ἀελπτία βαλών: "Smiting with unexpectedness." "With unexpected stroke." ἀελπτία is a βέλος. Less likely is ἀελπτία as semi-personification as II. 7, 187: κυνῆ βάλε, where the helmet catches the lot.—32. ἔμπαλιν γνώμας: Comp. O. 10 (11), 95: νεότατος τὸ πάλιν.—τὸ μὲν δώσει, ἄτε.: While it will give part, will part postpone. A note of unsatisfied longing on the part of Midas.

TETHRIPON.
Coin of Syracuse.
GREEK INDEX.

ἀλλαδασάν γνωαικῶν, P. 4, 50,—ἀλλοδασάνι ἀρώσαι, P. 4, 254.
ἀλλος—ἀλλά, adv., P. 2, 85.—ἀλλοιος =ἀλλοτριος, P. 4, 268.
ἀλλοι κρατεροί, P. 4, 71.
ἀλσον αγνώ, O. 5, 10,—ἀ. Αλακιδάν, O. 13, 109.—ἀ. ευθενόροφ, O. 8, 9.—
ἀ. υψηγιον, O. 5, 13.—ἀλει, O. 3, 18.
ἀμαμάκετον πύντον, P. 1, 14.—ἀ. κυνηθόμ, P. 4, 208.—μένει ἀμαμάκετον, P. 3, 33.
ἀμαξίωτος—κατ’ ἀμαξίωτον, P. 4, 247.
ἀμαχον, O. 13, 13.—ἀ. κίονα, O. 2, 90.—ἀ. κακον, P. 2, 76.
ἀμβολάς, P. 1, 4.
ἀμείβω =ἀμείβων, P. 5, 38.—ἀμείβεται, P. 6, 54.—φθόνον ἀμείβωμιν, P. 7, 15.—ἀμείβηθη, P. 4, 102.
ἀμείλίχος στρατον, P. 6, 12.—ἀμείλιχον κότον, P. 8, 8.
ἀμειβεῖ πρ., O. 6, 46.
ἀμεσάσαθαι=ἀμειβάσαθαι, P. 1, 45.
ἀμθιστορον πρίσον, P. 11, 38.
ἀμώνεσαι=ἀμαμώνεσαι, P. 4, 54.
ἀμωζάς, P. 2, 24.
ἀμών=ἀμεύτερον, P. 3, 41.—ἀμώζ, P. 4, 27.
ἀμπαλου, O. 7, 61.
ἀμπλακόν, O. 8, 67.
ἀμπνοίον, O. 8, 7.—ἀμπνοιον ἐστασαν, P. 4, 199.
ἀμφί with acc., O. 1, 17, 97; 9, 33; 10 (11), 85; with dat., O. 7, 80; 8, 42;—
by virtue of, P. 1, 12; 6, 42; 8, 34;—by reason of, P. 1, 80; 11, 54;=περὶ
with gen., O. 13, 52.; P. 2, 62; of the stake, O. 5, 15; 8, 86; 9, 97; within,
O. 13, 37; with gen., O. 1, 35.
ἀμφιβάλλεται, O. 1, 8.
ἀμφιβάλλασσων νομων, O. 7, 33.
ἀμφιπεδῶν ὦνθον, P. 9, 59.
ἀμφιπέπτω =ἀμφιπέπτεσων, O. 10 (11), 108.
ἀμφιπέπτεσων, O. 6, 32.
ἀμφί =ἀμφί, P. 4, 253.
ἀμφιπρωνώπιδον, O. 3, 14.
ἀμφιπέπτερον=ἀμφιπέπτερον, O. 6, 17; P. 4, 79.—ἀμφιπέπτερος, "good and bad,"
P. 1, 88.
ἀν with ind. aor., O. 9, 32; opt. pr., O. 2, 18, 110; pf.=pr., O. 13, 46; aor.,
O. 2, 20; 7, 42; 8, 62; 13, 103; P. 9, 130; subj. pr., P. 3, 106; 5, 65; aor.,
O. 6, 67; P. 1, 100; 4, 76.
GREEK INDEX.
GREEK INDEX.

γε μάν, O. 13, 104; P. 1, 17; 7, 16.
γενθλιος δαίμων, O. 13, 105.—Σενός ὁ γ. P. 4, 167.—Ζηνί γενεθλίων, O. 8, 16.
γένος δρόμων, O. 2, 46.
γεραίρων, O. 3, 2; P. 1, 70.—γεράτειαν, O. 5, 5.
γέρας, O. 8, 11.
γερασφόρον, P. 2, 43.
γευταί ἄδελθουν, P. 10, 7.
γινίσται, "approves himself," P. 10, 22.
γινώσκω—ἐγνώ, O. 7, 83.—γινώσκωμαι, O. 13, 3.
γιλακοί δράκοντεσ, O. 8, 37.
γιλακόχρωα, O. 3, 13.
γιλακώψις — γιλακώσα ὄφων, P. 4, 249.—γιλακώπτεσ δράκοντες, O. 6, 45.
γιλκύς κρατήρ, O. 6, 91.—σύγκοπόν γλυκύν, P. 9, 25.—γλυκεία φρύν, P. 6, 52.—γλυκεία, O. 14, 6.—γλυκυτάται φροντίσαν, O. 1, 19.
γλωσσα ποιμαίας θέλει, O. 11 (10), 9.—χάλκευς γλωσσάν, P. 1, 86.—ἀπό γλωσσάς, O. 6, 13.
γνώμα ἀποτρόπω, P. 8, 94.—γνώμαν πτιθών, P. 8, 28.
γνίς, O. 8, 68.
γνυμόν σταίδων, P. 11, 49.

δαιμώνων πόδα, O. 6, 8.—βάλακα δαιμόνιαν, P. 4, 37.
δαιμόνιος γενθλιος, O. 13, 105.—δ. ἐπερος, P. 3, 34.—κατά δαίμον ἄνδρες, O. 9, 30.
δαίφρυος, P. 9, 91.
δάκω — δάκωμιν, P. 8, 87.
δάκος = δήγμα, P. 2, 58.
δαμαίων πατρι, O. 13, 69.
δαμαλικοί (καταδαμαλικοί), P. 5, 121.

Δαρδανίς — Δαρδανίδα κόραν, P. 11, 19.
δέ, apodotic, O. 2, 62; 7, 5.
δέ after voc., see Vocātive.

dείραμαι, O. 3, 27.
dείρας — Κορίνθου δειράδα, O. 8, 52.
dέκομαι with dat., O. 13, 29; P. 4, 23; 8, 5; 12, 5.
dεξίόγυνος, O. 9, 119.
dερκομαι — δέρκοντες, O. 1, 94.—δέρκε-
GREEK INDEX.

θάμβανε=θαύμανε, O. 3, 32.
θαυμά, O. 1, 53.
θαυτόν πίεραν, O. 2, 34. — θαυτήρ
πόρεν, O. 2, 90.
θαυματά, O. 1, 28. — θαυματῶν ὁδὸν, P. 10, 30.
θάλων τὸ λαλαγήσα, O. 2, 107.
θειοκρήστων, P. 5, 29.
θειοσαμινὸς ὄργας, P. 4, 141.
θείσωσι, "oracles," P. 4, 54.
θειοστείον, O. 1, 12.
θείαρ, P. 4, 206.
θείσωματος—θείσωματος χρῆς, O. 3, 7.
— θεοδίστας ἐλευθερία, P. 1, 61.
— θεοδύστας Δάλου, O. 6, 59. — θεο-
δύστων ῥήκον, P. 9, 11.
θεόθεν, P. 11, 50.
θεόμορ(ε), P. 5, 5.
θεότροφον ὁδός, O. 2, 40.
θεόν, monosyllabic, P. 1, 56. — θεός
ἀπίθῆνεν κεῖρ, P. 10, 22. — θεῶν ὄρ-
κον, O. 7, 65.
θεόφρων, O. 6, 41.
θεράπων, P. 4, 287. — θεραποῦντο, O.
13, 3.
θερμίνα πυρι, P. 3, 50.
θερμία λουτρά, O. 12, 19. — θερμῶν νό-
σων, P. 3, 66.
θηλεῖαν ἔλαφον, O. 3, 29.
θηλείας, O. 10 (11), 22.
θηγείν θεύσει, P. 9, 46. — θηγοῦσα or
θηγοῦσα, P. 8, 24.
θναταῖς φρασίν, P. 3, 59.
θναταῖς φρασίν, P. 3, 59.
θοά νᾶς, O. 12, 3. — θοάν ἄκτινα, P.
11, 48.
θράσος πολῖμον, P. 2, 63. — θράσος,
P. 2, 83.
θρασύγχος, P. 8, 37.
θρασύγχος, O. 6, 67.
θρασύγχος, Σαλαμωνί, P. 4, 143.
θηκῆ, O. 2, 9; 8, 6.

iaiwei καρδιαν, P. 1, 11; i. νόον, P. 2,
90. — iάναιεν θυμόν, O. 7, 43. — ian-
thein, O. 2, 15.
ίδιοι εἰ κοινῷ, O. 13, 49.
ίδιος, F lost, O. 14, 22.
ιεραν φιλοτάτων, P. 9, 43. — iερων
ἀτύχουε, O. 7, 48.
ικουσαν πόλιν, O. 10 (11), 42.
ικε βάσσων, P. 9, 55.
ιλασκωμία, O. 7, 9.
ιμερα αἰκταν, P. 1, 79.
ιμηρως γλυκὸν, O. 3, 33; ιμερω, O. 1,
41.

Greek Index.
GREEK INDEX.
κοινωνίαν δίχορναι, Ρ. 1, 97.
κοίταν ξειμαία, Ρ. 3, 32.—κοίται ἐν
νυχοι, Ρ. 11, 25.
κολλα, Ο. 5, 13.
κόλπους ἀθίρος, Ο. 13, 88.—κρύβε
κόλπους, Ο. 6, 31.
κόμιτα, Ρ. 8, 99.
κομπά, Ρ. 10, 4.
κόρος, Ρ. 1, 82.—Κόρων ματέρα, Ο. 13,
10.
kορυστήμεν βίου, Ρ. 8, 75.
kορυφών λόγων, Ρ. 3, 80.—κορυφών
παυτός, Ρ. 9, 85.
kορυφοῦται, Ο. 1, 113.
kόσμονκοσμίως, Ρ. 3, 82.
kόυφα βιβάντα, Ο. 14, 17.
kραναίας ἐν Ἀθηνάς, Ο. 7, 82; 13, 38.
kρατεῖ, Ο. 7, 51.
kρατησίστοιδαι, Ρ. 10, 16.
kρίσσους ἀλκίας, Ρ. 5, 109.
kρημώνοις, Ο. 3, 22; Ρ. 3, 34.
kρηπὶ δούλων, Ρ. 7, 3.
κρόσω σι, Ρ. 2, 13.
κρούσιον, Ο. 1, 111.
kρουθὸν Λάφαστος, Ρ. 1, 25.
kρουθὸν μάντειμα, Ρ. 4, 73.
kρύπτω—μὴ κρύπτε στέρημα, Ο. 7, 92.
—μὴ λόγον κρυπτέτο, Ρ. 9, 102.
kτίλου, Ρ. 2, 17.
kτίσαι ἐργο, Ο. 13, 83.
kαινίας λόχιας, Ο. 6, 40.
kύκλον διπρόχεστο, Ο. 9, 100.
kυπρογειεῖ, Ο. 10 (11), 115.
kύριον τέλος, Ρ. 9, 48.—κυρίω ἐν μην.
Ο. 6, 32.
kώταν σχάον, Ρ. 10, 51.
kωφός, Ρ. 9, 94.

λάβρος στρατός, Ρ. 2, 87.—λάβροι.
Ο. 2, 95.—λάβρον κατνύχον, Ο. 8, 36.
—σέλας λάβρον, Ρ. 3, 39.
λαγχάνω—λαλογχεῖν, Ο. 1, 53.—λα-
λχόντες ἄδιαν, Ρ. 3, 96.—λαχοῖσαι,
Ο. 14, 2.
λακάρειαν, Ρ. 3, 34.
λακτεῖζον ποτὶ κύτρων, Ρ. 2, 95.
lακμάνει φότα, Ο. 1, 81.
lακσίβις, Ρ. 5, 95.
lαλαστόνων ἀγώνων, Ρ. 12, 24.
lαλπτφόρον (πτώλων), Ο. 5, 4.
lάτρησιον μισθόν, Ρ. 10 (11), 31.
lαλωρά, Ρ. 8, 86.
lαλογόμενος ἐρίο, Ρ. 5, 108.
lείπε, Ο. 6, 45.
lευκαις φράσαι, Ρ. 4, 109.
lαλκίπτον (Περσεφόνας), Ο. 6, 95.—
lαλκίπτοςιν (ν) ἀγναίας, Ρ. 9, 90.—
lαλκίπτων, Ρ. 4, 117.
lευκοτόλων, Ρ. 1, 66.
lάχει ἐναμάζουμεν, Ρ. 11, 24.
lημα Κορωνίδος, Ρ. 3, 25.
lεγορας ἀκώνας, Ο. 6, 82.
lκθίνα ψάφος, Ο. 7, 86.
lεσπαρα Μαραθῶν, Ο. 13, 110.—λεσπα-
ρας Ὀρχομενοῦ, Ο. 14, 3.—Νάξω
λεσπαρα, Ρ. 4, 88.—λεσπαράν Ἡθβάν,
Ρ. 2, 3.
lειται λατανεικαί.—λειταὶ ἐπαυ-
dᾶς, Ρ. 4, 217.—λειταὶ θυσίαι, Ο. 6,
78.
lογοί, Ρ. 1, 94.
lογος, "saying," Ρ. 1, 35.—λόγος
ομέλη, Ρ. 7, 7.—λόγον, Ρ. 1, 68; 8,
38; 9, 102.—λόγον ἐχοί, Ο. 7, 87.
lοσπόνους θεραπότεστοις, Ρ. 4, 41.
lόυτρον ἀπονία, Ο. 7, 77.

μαίνας ὄρων, Ρ. 4, 216.
μάκαιρα Θεσαλία, Ρ. 10, 2.—μάκα-
ραν ἑστίαι, Ο. 1, 11; Ρ. 5, 11.
makρα = μακρόν, Ρ. 4, 247.—μακρὸν
δίβος, Ρ. 2, 26.
makvννων τέλος, Ρ. 4, 286.
mαν, Ρ. 2, 58; 7, 45; 9, 53; 10 (11), 38;
Ρ. 1, 63; 2, 82; 4, 87, 90; 7, 16.
mανιασιν ὑποκρέσι, Ο. 9, 42.
mαντὸν κόραν, Ρ. 11, 33.
mάνω, Ο. 6, 52.—μανοῦ = ἀπαγγέ-
λει, Ρ. 1, 93.
mάργων, Ρ. 2, 106.
mάσσον (=μείζον) σὺν δλβᾷ, Ρ. 11,
52.
mάστυγι Πεθοῦς, Ρ. 4, 219.
mάταν, Ο. 1, 83.
mαχαν τέλος, Ο. 13, 57.
mαχαναί, Ρ. 1, 41; ἐμπρακτον μαχα-
ναν, Ρ. 3, 62.
mαγαλεκθέεσθαι θαλάμους, Ρ. 2, 33.
mαγαλοστόλεις Συράκοσαι, Ρ. 2, 1.
mαγαλοθενεί, Ρ. 6, 21.
mαγιστόπολι, Ρ. 8, 2.
mαλιχος όργα, Ρ. 9, 47.
mελαν γένεοι, Ο. 1, 68.
mελιγφφων ύμνοι, Ο. 11 (10), 4; Ρ. 3,
64.
mελίσσας Δελφίδος, Ρ. 4, 60.
mελιτεσσειν εὐδίαια, Ο. 1, 98.
mελιφθγγοι Μοίσαι, Ο. 6, 21.
mελίων with aor., Ο. 7, 61; 8, 32; 9, 56.
mεν and δὲ, χιαςικ, Ο. 11 (10), 8; 12,
5; Ρ. 1, 21; 8, 71.
mεν... τε, Ο. 3, 6; 4, 13; 5, 10; 6, 4:
νέικον ἑδράν, Ο. 5, 8.
νέομαι, Ρ. 8, 69.
νεοσιγαλον τρόπων, Ο. 3, 4.
νεότατος το πάλιν, Ο. 10 (11), 95.

Κειμένοι αρμά, Ρ. 6, 32.
νεόμοι λάθα, Ο. 7, 45.

νήλης γυνα, Ρ. 11, 22.
νείπουν, Ρ. 9, 63.

Νίκαι πετρα, Ρ. 9, 135.
νικών έρημον, Ρ. 4, 23; 13, 30.
νυ, neut., Ρ. 2, 57.

νιστατά, Ο. 3, 34.

νόμων, "constitution," Ρ. 2, 86; 10, 70.
—νόμωος—τοίς νομιζόμενοι, Ρ. 2, 43.
νόυ = συν νόω, Ρ. 6, 47. —εν νοώ, Ρ. 1, 40. —άδοντι νόω, Ρ. 6, 51.
νύν γε, Ρ. 4, 50. —νύν γε μαν, Ρ. 1, 50.
νυξ—νύκτες, Ρ. 4, 256. —νυκτί κοινάσαντες οἴδον, Ρ. 4, 115.
νύμα στρατών, Ρ. 1, 86.

ξανθάν νεφέλαν, Ο. 7, 49. —ξανθάς ἄγηλας, Ρ. 4, 149. —ξανθαίσι(ν) ἀκτίσι, Ο. 6, 55.

ξενίαν κοίταν=κοίταν Είμων, Ρ. 3, 32.
ξεναπάτας, Ο. 10 (11), 38.

ξενάρκειον νύιδ, Ρ. 8, 19.

ξέκοψε Θήβα, Ρ. 4, 299; ξ. ὑδατι, Ρ. 5, 31.

ξενάνες, Ρ. 3, 48.

ὁ=ὁς, Ρ. 2, 50; 5, 65; 12, 31.

δαρον ποτιστάξων, Ρ. 4, 137. —δάρωσι, Ρ. 1, 98.

οβρίμων Τυφώνοι, Ρ. 4, 7. —οβρίμῳ λέντι, Ρ. 9, 29.

οδόν Δίως, Ρ. 2, 77. —οδόν ἐπίκουρον, Ο. 1, 110. —οδόν πραγμάτων, Ο. 7, 46. —οδόν σκυρωτάν, Ρ. 5, 95.

οία, exclamatory, Ρ. 1, 73.

οίκοθεν, Ο. 3, 44. —οίκοθεν οίκαδε, Ο. 6, 99; 7, 4.

οίκος—κατ' οίκου, Ρ. 1, 72.

οίκουρία, Ρ. 9, 21.

οίμοιν ἐπίων, Ο. 9, 51.

οισιδος δαίμων, Ρ. 4, 28.

οίσεις, fut. (?), Ρ. 4, 102.

οίλβια Δακεδαίμων, Ρ. 10, 1. —ολβιαν Κόρμθου, Ο. 13, 4.

'Ολυμπηονικάν τεθύμοι, Ο. 7, 88.—'Ο. ύμων, Ο. 3, 3.

'Ωμβρος χειμερίων, Ρ. 6, 10; cf. Ρ. 5, 11.

—φρεσούστας ὀμβρος, Ρ. 4, 81.

ομιλεῖ λόγος, Ρ. 7, 7. —ομιλίων παρ' ἀροίβας, Ο. 12, 19.

ομμα, Ρ. 5, 56.
σύνδικος, O. 9, 105.—σύνδικον κτέανον, P. 1, 2.
συνδιάμοιον πετραί, P. 4, 208.
σύνοδον πιέματα, P. 3, 81.
σύνεων, O. 1, 88.
συνεφαπτόμενοι, O. 10 (11), 107.
συνωκιστήρι, O. 6, 6.
συνταύσαις, P. 1, 81.
συντελείων, P. 9, 62.
συντίθημι—συνθέμενοι, P. 4, 277.
σφυτέρας = ἐκαλός, O. 9, 84; P. 4, 83.—
σφυτέρον, O. 13, 61.
σφύν = σφύτερον, P. 5, 102.
σφυροί, of mountains, P. 2, 46.
σχάσον, P. 10, 51.
σχήμα, P. 6, 19.
Σώτερα, O. 8, 21; 12, 2.
Σωτήρ (voc.), O. 5, 17.

τά = τί, O. 1, 82.
τά δέ, adverbial, O. 13, 55; P. 8, 28.
τά καὶ τά, P. 5, 55; 7, 17.—τῶν τε καὶ τῶν, O. 2, 59.
Σαλαίοις, O. 6, 15.
ταμίδας, O. 6, 5; P. 1, 88.—ταμία Κυράνας, P. 5, 62.—
tαμίαι (ταμίαι), O. 13, 7; 14, 9.
tαμίεων τέλος, O. 13, 57.
tαυνιέρα, O. 2, 28.
tαυρασίμεω, P. 11, 42.—χθόνα ταράσσοντες, O. 2, 69.
Τάρταρος, fem., P. 1, 15.
ταύρον ἀργάντα, Ο. 13, 69.—ταύρῳ χαλκίῳ, P. 1, 95.
tαχέες ἔδαμνος, P. 4, 179.—
tαχείες ἐλπίδας, P. 1, 83.
tεπ. connecting single words, O. 1, 62; 3, 39; 9, 43; P. 2, 2; 3, 73; 4, 13.—
tετ., consequential, O. 1, 88.—
tε... δέ, P. 4, 80; 11, 29.—
tε... τε καί, O. 1, 16; 2, 11; 10 (11), 68.—
tε... καί, O. 14, 5.—
tε... καί... τε, O. 3, 8.—
tε... τε, O. 1, 115; 3, 1; 13, 50.
tεταμον ὑμονόμον, O. 7, 88.—
tεταμοίσην Aιγιμίοι, P. 1, 64.
tετείχει ἐξυλίσσω, P. 3, 38.
tετείχιδοι—τετείχισται, P. 6, 9.
tέλειες, O. 13, 115; P. 1, 67.—
tέλειοιν, P. 9, 96.
tέλειοσαί, "bring to term," P. 3, 9.
tελευτάς = ἐσπέρας, O. 3, 41.
tελευτάν = τέλος, P. 9, 72.
tελείον—
tελείον ὑμᾶσαν, P. 5, 117.
tέλειαται εἰς χάρων, O. 1, 76.

τέλος ἀκρον, P. 9, 128.—
τέργαν τυρ., O. 2, 19.—
τακύνων τυρ., P. 4, 286.—
tαμιέων τυρ., O. 13, 57.—
tαρχὰ τυρ., P. 10, 10.
tέρος, verbals in, O. 2, 6.
tερπάνα, O. 14, 5.
tετράκυμων ἐδεμοῦ, P. 2, 40.—
tεύγαγα, P. 4, 214.
tέχναιον, O. 7, 35.
tηλαυγές πρόσωπον, O. 6, 4.—
tηλαυγησίον στεφάνους, P. 2, 6.—
tηλαυγιστεροφύος, P. 3, 75.
tιθήμι—
tιθείες εὖ ἄντλω, P. 8, 11.—
tιθήκη = ἐποίησις, O. 7, 6.—
tιθέμενον νῦν, P. 1, 40.—
tιθέμενοι θρόνους, O. 14, 10.—
tιθέμενοι = θορήματος, P. 4, 132.—
tιθείμενοι = θορήματος, P. 4, 113.—
tιθίσονται, P. 9, 68.
tιθύβια, P. 1, 20.
tίκτω—
tικτεί, O. 6, 85; P. 9, 18.—
tίκτειν (ν), O. 6, 41; P. 3, 101; 4, 46.
tίλω—σοι, O. 5, 7; 6, 12; 10 (11), 103; 12, 3; P. 1, 29, 69; 3, 84; 4, 275; 6, 50.
tις omitted, O. 6, 4.—
tινα, many a one, P. 2, 51.
tοι, not with pure opt., O. 3, 4.
tόπαι, O. 2, 93.
tόπρωτον, P. 9, 45.
tόσαις, P. 3, 27.
tούτακι, P. 4, 15; 9, 15.—
tουτάκι, P. 4, 28.
tράπεζαν νυμφίαν, P. 3, 16.
tράφεων = τρέφων, P. 4, 115.—
τράφοισα = τράφοισα, P. 2, 44.
tράχου = τρέχον, P. 8, 32.
tρήψει, O. 1, 112.—
τρήψειτο, P. 9, 20.—
tρήψαιτο, O. 6, 46.—
τρήψατο, P. 9, 95.
tρητών πόνον, P. 6, 54.
tρίπολιν νάσον, O. 7, 18.
tρισολυμπίαν ὁικίαν, O. 13, 1.
tρύπασον "training," O. 8, 63.
tυγχάνοντα = εὐτυχοῦσα, P. 3, 104.
tυχεῖαι, P. 2, 92.
tυπτόμενοι, P. 6, 14.

"Υβρίς, O. 13, 10.—
ύβριν ναυσίστονον, P. 1, 72.—
ύβρειν, P. 10, 36.—
ύβρισι ἐξήθην ὄδον, O. 7, 90.
ύγιειαν χρυσίαν, P. 3, 73.
ύγιειντ = (ἢ γίειντ) ἄξιον, O. 5, 23.
ύγον ναστόν, P. 1, 9.
ύδωρ ἄριστον, O. 1, 1.—
ύδατι ξενωθεῖς, P. 5, 31.—
ύδατον Καρφίτον, O. 14, 1.—
ύ. Διρκαίων, P. 9, 95.
INDEX OF SUBJECTS.

[The proper names refer mainly to the text, all else mainly to the notes.]

Abas, P. 8, 55.
Ablative genitive, O. 1, 58; 2, 57; 4, 10(?); P. 9, 12(?).
Accusative, adverbial. P. 1, 81.
   in apposition, P. 9, 4; 11, 12; cf. O. 7, 16.
cognate, P. 2, 62.
double, O. 1, 68; P. 3, 98.
of extent, P. 4, 88; 5, 33; 10, 12.
before and after inf., O. 1, 40.
inner object, P. 8, 79.
pl. as adverb, O. 10 (11), 103; 14, 17; P. 2, 61; 11, 30.
in -os, O. 1, 53; 2, 78.
terminal, O. 1, 111; 9, 76; 10 (11), 95; 14, 20; P. 4, 52, 134; 5, 29, 52; 8, 55; 9, 55; 11, 35.
whole and part, O. 1, 68.
Achilles, O. 2, 86; and Patroklos, O. 9, 76; 10 (11), 21.
Active and middle, O. 3, 7; 14, 24; P. 1, 48; 2, 40; 10, 40.
Adjectives for adverb, P. 4, 179; 11, 48.
in -otos, O. 1, 10; 2, 10, 13; 10 (11), 31; P. 2, 12, 18; 3, 79; 4, 39; 6, 4, 32; 8, 19; 9, 67; 11, 20; 12, 9.
Admetos, P. 4, 126.
Adrastos, O. 6, 13; P. 8, 51.
Aeolic accentuation, O. 10 (11), 17; 14, 19.
Ageas, O. 6, 12, 77, 98.
Ageidamos, O. 10 (11), 20, 101; 11 (10), 12.
Aglaia, O. 14, 13.
Aiakidai, O. 13, 109.
Aiakos, O. 8, 30, 50.
Aias Oiliades, O. 9, 120.
Aiakos, P. 4, 10, 160. 213. 224. 238.
Aigisthos, P. 1, 11, 37.
Aineas, O. 6, 88.
Aiptos, O. 6, 36.
Aletes, O. 13, 14.
Alouadai, P. 10, 5.
Alexibiades (Karrhotos), P. 5, 45.
Alkimedon, O. 8, 17, 65.
Alkmaion, P. 8, 46, 57.
Alkmaonidai, P. 7, 2.
Alkmena, O. 7, 27; P. 9, 92.
Alliteration, O. 1, 76; P. 4, 138, 150.
Altar at Olympia, O. 6, 70.
Amazons, O. 8, 47; 13, 87.
Amenas, O. 1, 67.
Ammon, P. 4, 16.
Amphiarao, O. 6, 13; P. 8, 56.
Amphitrite, O. 6, 105.
Amphitryon, P. 9, 88.
Amplification in repetition, P. 4, 28.
Amyklai, P. 1, 65; 11, 32.
Amyntoridai, O. 7, 28.
Amythaon, P. 4, 126.
Anachronism, P. 4, 192.
Anchors, post-Homeric, P. 4, 24, 192.
two, O. 6, 101.
Antenoridai, P. 5, 83.
Antilochos, P. 6, 28.
Aorist of definite numbers, P. 4, 25, 130.
gonomic, O. 2, 38, 105; 7, 43; 9, 31; P. 1, 42; 2, 13, 36, 50; 8, 15.
and imperf., P. 4, 247.
infl. after sikōta, P. 1, 35.
in a future sense. O. 2, 102
P. 1, 44; 4, 223.
INDEX OF SUBJECTS.
Condition, unreal, 0. 12, 16

73 4, 43.
Copula, omission

;

P. 3, 68.

;

0. 1,
(and regularly).

of, Ictt'l {tiarl).,

f.<Tfiiv,

Dative of agent, 0.

30

8,

P.

8, 95.

12, 3

;

14, 6

;

P. 1,73.
of approach, O. 6, 58.
with diKEadai, 0. 13, 29 P. 4,
21 8, 5 12, 5.
=aia with ace, P. 11,27.
double, O. 2, 16 8, 83; P. 4, 73.
with i\Mv, 0. 1, 45 (cf. O. 9,
;

;

;

;

;
P. 4, 124.
genitive, 0. 1, 57. 65; 6, 5
P. 3, 46 ; 9, 89.
8, 75
9, 16
instrumental, P. 10, 51.
local-temporal, O. 1,2.
locative, P. 1,40. 78.
of participle, 0.8,60; P. 10, 67.
personal, O. 2, 90
3, 11.

72)

and

;

;

Erginos, O. 4, 19 (note).
Eritimos, O. 13, 42.

Euphemos,

P. 4, 22. 44. 175. 256.
14, 14.
Euripos, IMl, 22.
Europa, P. 4, 46.
Eurotas, O. 6, 28.
Euryale, P. 12, 20.
Eurypylos, P. 4, 33.

Euphrosyne, 0.

Eurystheus, 0. 3, 28 P.
Eurytos, 0. 10 (11), 31.
;

with ace, 0.

TTpo's

1,

figures, O. 8, 1.
Feet give way before hands, O. 4, 24.
Finite verb following participle, 0. 1,
14; P. 1,55; 3,53.

Flute, origin of, P. 12, 6.
Fusion of two or more words, P. 6, 17;

See Hypallage.
7, 2.
Future, modal, O. 8, 57 ; P.

9, 96.

passive, no special form, P. 4,
15.

47

9,64.
of reference, 0. 2, 93.
with verbs of touching, P. 4,
296; 9,46. 130; 10,28.
Dead, state of the, O. 2, iVl.
Deinomenes. P. 1, 58. 79 ; 2, 18.
Delphic word, O. 13,81.

Demeter, O. 6, 95.
Diagoras, O. 7, 13. 80.

Ganymede, 0.

10 (11), 115.
1, 44
Generic condition, ind., O. 11 (10), 4.
subj.
See Condition.
relative without ofj/, 0. 8, 11.
Genitive ablative, O. 1, 58 2, 57 4,
10(V); P. 3, 50; 9, 12(?);
11,34.
absolute, 0. 6, 3(?).
without subject, O.

Doric ace. in -os, 0. 1, 53 ; 2, 78.
inf. in -tv, 0. 1, 2
P. 5, 72.
perfect, O. 6, 49
P. 4, 179. 183.
Dual, O. 6, 45 13, 6. 95.
;

Eagle, architectural, O. 13, 21
Echemos, O. 10 (11), 73.
Echion, P. 4, 179.
Eleithyia, 0. 6, 42.
Empiric aorist, O. 12, 10.
Epeians, O. 9, 63 10 (11), 39.
Epharmostos, O. 9, 4. 93.

;

13,15; P.l,26(?);
4,232;8,43.85(?).
and adj. in -los, O. 2, 10. 13.
appositive, O. 2, 14.
and dative (shift), 0. 6, 5.
of material, O. 2, 79; P. 4,

;

;

;

;

Diaulos, 0.13,37; P. 10, 10.
Dirke, P. 9, 95.
Dioskuroi, 0.3,1; P. 11,61.
Dolphin, P. 4, 17.

206.
in -oio elided, 0. 13, 35; P.
39.
of origin, P. 4, 144. 256.
partitive, P. 4, 34.
in predicate, P. 3, 67.
Glaukos, 0. 13, 60.

Gnomic

;

aorist,

0.

;

;

89.
perfect, 0. 1,53.

Graces.

1,

2, 38. 105
7, 44 ; 9,
31; P. 1,42; 2, 13.
36. 50
8, 16.
and present, P. 2, 60.
;

Ephialtes, P. 4, 89.
Ephyraians, P. 10, 55.
Epimetheus, P. 5, 27.
Epithets, double, 0. 1, 6. 10. 59 cf. 2,
60.90; 3, 18; 4,7; 6,61; 7,15; 9,
98; 10 (11), 91; 11 (10), 2 13,89.
99; P. 4, 184; 5, 121; 9,114.
Erechtheidai, P. 7, 8.
;

9, 86.

Family

;

and

389

See Charites.

Hades' wand, O.

9,

35.

Hair, when shorn, P. 4, 82.
Halirrhothios, 0. 10 (11), 77.


Harmonia, P. 3, 91; 11, 7.
Hektor, O. 2, 89.
Hellenodikes, O. 3, 12.
Hellenotia, O. 13, 40.
Hendiadys, O. 10 (11), 64; 14, 17; P. 4, 18, 94.
Hephaistos—a fire, P. 1, 25; 3, 39.
Hera, P. 2, 27; 4, 184; 8, 79.
παρθεία, O. 6, 88.
Herakleidai and Dorian, P. 1, 65.
Herakles, his club, O. 9, 32.
founder of the Olympian games, O. 10 (11), 49.
his quest of the olive, O. 3, 17.
pillars of, O. 3, 44.
Hermes, ἐναγώνος, O. 6, 79; P. 2, 10.
gerulus of Olympos, P. 9, 64.
χρυσόραπις, P. 4, 175.
Heroine and city blended, P. 4, 14; 9, 75; 12, 3.
Hieron, O. 1, 11, 107; 6, 93; P. 1, 32.
56, 62; 2, 5; 3, 80.
Himera, O. 12, 2.
Himeras, P. 1, 79.
Hippokleas, P. 10, 5.
Historical present, O. 7, 78 (?) 13, 92 (?) ;
P. 2, 31 (?) ; 5, 82 (?) 86 (?) ;
Homer, divergencies from, O. 13, 67, 90; P. 11, 31.
quoted, P. 4, 277.
Horai, O. 13, 17; P. 9, 65.
Horne does, O. 3, 29.
Hyllid standard, P. 1, 62.
Hypallage, O. 3, 3; 10 (11), 7, 28; P. 4, 149, 205, 225. 255; 9, 90.
Hyperbaton, O. 1, 12; 2, 9, 25; 7, 26; 8, 33; 13, 51; P. 5, 75; 10, 58.
Hyperboreans, O. 3, 16; P. 10, 30.
Hyperéis, fountain, P. 4, 125.
Hypseus, P. 9, 14.
Hypsipyle, O. 4, 23.
Ialyssos, O. 7, 74.
Iamidai, O. 6, 5.
Iamos, O. 6, 43.
Iapetos, O. 9, 59.
Jason, P. 4, 12, 128, 136, 169, 189, 232.
Idaian cave, O. 5, 18.
Ideal condition. See Condition.
Ilias, O. 10 (11), 19.
Ilios, O. 8, 32.
Imperative present, O. 1, 85; P. 1, 86.
for conditional, P. 4, 165, 276.
Imperfect, O. 2, 23; P. 4, 114, 178.

Imperfect and aor., P. 4, 247; 5, 76.
conative, O. 5, 5.
of the inventor, P. 12, 18.
parenthetic, P. 10, 45.
of reluctance, O. 3, 17; 6, 45.
of vision (panoramic), O. 10 (11), 74; P. 3, 44.

Infinitive articular. See Articular.
in -ev, O. 1, 2.
epexegetic, O. 3, 31; 6, 34.
P. 5, 26; 7, 6; 9, 71; 12, 22.
final, P. 3, 45; 7, 3; 9, 62.
for imperative, O. 13, 114.
redundant, O. 6, 56; 9, 69.

Ino, O. 2, 33; P. 11, 2.
Instrumental music, position of, O. 2, 1.
Iolaos, O. 9, 105; P. 9, 85; 11, 60.
Iolkos, O. 4, 77, 188.
Ionian Sea, P. 3, 68.
Iphigeneia, P. 11, 29.
Iphikles, P. 9, 95.
son of, P. 11, 59.
Iphimedea, P. 4, 89.
Iphios, O. 8, 81.
Irasa, P. 9, 114.
Isha, P. 3, 31.
Ixion, P. 2, 21.
Iynx, the, P. 2, 40; 4, 214.

Kadmos, O. 2, 86.
daughters of, O. 2, 25; P. 11, 1.
Kallianax, O. 7, 93.
Kallimachos, O. 8, 82.
Kalliope, O. 10 (11), 16.
Kamarina, O. 4, 12; 5, 4.
Kamiras, O. 7, 73.
Karnia, P. 5, 80.
Karneidaes, P. 9, 77.
Kassandra, P. 11, 20.
Kastalia, O. 7, 17; P. 1, 39; 4, 163; 5, 31.
Kastor, P. 5, 9; 11, 61.
Kastorigion, O. 1, 101; P. 2, 67.
Kephisos, O. 14, 1; P. 4, 46.
Kinyras, P. 2, 15.
Kleodamos, O. 14, 22.
Kleona, O. 10 (11), 33.
Klotho, O. 1, 26.
Klymenos, O. 4, 19.
Knosos, O. 12, 16.
Koronis, P. 3, 25.
Kreusa, P. 9, 18.
Kroisos, P. 1, 94.
Kronion, O. 1, 111; 6, 64.
INDEX OF SUBJECTS.

Kronos, hill of, O. 8, 17.
tower of, O. 2, 77.
Kteatos, O. 10 (11), 30.
Kyknos, O. 2, 90; 10 (11), 17.
Kyrene, city, P. 4, 2, 261. 276. 279; 5, 24, 62, 81.
heroine, P. 9, 18. 73.

Lachesis, O. 7, 64.
Laios, O. 2, 42.
Lakedaimon, P. 4, 49; 5, 69; 10, 1.
Lakereia, P. 3, 34.
Lampronmchos, O. 9, 90.
Lapithai, P. 9, 15.
Leida, O. 3, 55; P. 4, 172.
Lemnian women, O. 4, 20; P. 4, 252.
Lerna, O. 1, 33.
Leto, O. 3, 26; 8, 31.
Leukothea, P. 11, 2.
Libya, the heroine, P. 9, 59.
the land, P. 4, 6, 42. 259; 5, 52; 9, 75.
Likymnios, O. 7, 29; 10 (11), 71.
Lindos, O. 7, 74.
Litotes, O. 10 (11), 24; P. 7, 14; 9, 26.
Lokrian women, O. 9, 60; P. 2, 18.
Loxias, P. 3, 28; 11, 5.
Lydian flutes, O. 5, 19.
harmony, O. 14, 17.
Lykaion (mountain), O. 13, 108.

Magna Mater, P. 3, 78.
Magnesian dress, P. 4, 80.
Mainalian chain, O. 9, 63.
Mantineia, O. 10 (11), 77.
Marathon, O. 9, 95; 13, 110; P. 8, 79.
Mares preferred, O. 6, 14; P. 2, 8; 4, 17.
Medea, O. 13, 53; P. 4, 9, 57, 218. 250.
Medes, P. 1, 78.
Medusa, P. 12, 16.
Megakles, P. 7, 13.
Megara, O. 7, 86; 13, 109; P. 8, 78.
Melampos, P. 4, 126.
Melesias, O. 8, 54.
Melia, P. 11, 4.
Menmon, O. 2, 91; P. 6, 32.
Menoitios, O. 9, 75.

Metaphors and similes:
chariot, O. 6, 22; 9, 87; P. 10, 65.
cloud, O. 7, 45.
cock (simile), O. 12, 14.
column, O. 2, 90.
cork (simile), P. 2, 80.
cow, P. 4, 142.
culling fruit, O. 1, 13; P. 9, 119.
currents, shifting, O. 2, 37.
dept, O. 3, 7; P. 9, 112.
decoration, O. 1, 29. 105; 2, 58; 5, 21.
dice, O. 12, 10.
dress, P. 3, 83.
drug, elixir, P. 4, 187.
remedy, O. 9, 104.
spell, O. 13, 85.
eagle, O. 2, 97; P. 5, 112.
embarking, O. 13, 49; P. 2, 62.
exile (wandering), O. 1, 58.
eye, O. 2, 11; 6, 16; P. 5, 56.
façade (simile), O. 6, 1.
family, O. 8, 1 (note).
fleet, O. 13, 49.
tight of steps, P. 5, 7.
flood, O. 10 (11), 12.
forging, P. 1, 86.
foundations, P. 7, 3.
fox and lion, O. 11 (10), 20.
fruit (simile), P. 9, 119.
garden, O. 9, 29.
gates, O. 6, 27.
home-bringing, P. 5, 3.
keys, P. 8, 4; 9, 42.
late-born heir (simile), O. 10 (11), 94.
ledger, O. 10 (11), 2.
light, O. 1, 23. 94; 9, 24; 13, 36; P. 2, 6; 5, 45.
lopping tree, P. 4, 268.
missiles, O. 1, 112; 2, 91. 98; 9, 5. 12; 13, 93; P. 1, 12. 44; 6, 37.
mixed, P. 1, 82; 4, 272; 10, 53.
mixing-bowl, O. 6, 91.
meat, O. 10 (11), 37.
nails, P. 4, 71.
nectar, O. 7, 7.
pathway, O. 1, 115; 7, 31. 90; P. 2, 35; 10, 12.
of song, O. 1, 110; 9, 51;
P. 4, 247.
pebble, O. 10 (11), 9.
pelting, P. 8, 57.
Phoenician ware, P. 2, 67.
physician, P. 4, 270.
pirot, O. 12, 3; P. 1, 86; 4, 274; 5, 122; 10, 72.
ploughing, P. 6, 1.

bloom, breezes, P. 4, 158.
blooming, P. 4, 292.

bloom (blossom), O. 1, 67; P. 4, 158.
breezes, O. 7, 95; P. 4, 292.
calm, P. 5, 10.
Metaphors and similes:
- ravens, O. 2, 96.
- root, O. 2, 50; P. 4, 15; 9, 9.
- sandal, O. 3, 5; 6, 8.
- scion, O. 6, 68; 2, 49.
- scuttling ship, P. 8, 11.
- skytale, O. 6, 91.
- sprinkling sail, P. 1, 9.
- springtime (simile), P. 4, 64.
- star (simile), O. 2, 61.
- stone, O. 8, 55.
- storm, P. 9, 35.
- swimming out, O. 13, 114.
- tending flocks, O. 11 (10), 9.
- thirst, P. 9, 112.
- token, O. 12, 7.
- treasure-house, P. 6, 8.
- tree, P. 8, 94; cf. P. 4, 263.
- twining, O. 6, 86; P. 4, 275.
- voyage, O. 6, 103.
- wagging tail, O. 4, 4.
- watering, O. 5, 23.
- waves, O. 12, 6.
- weaving, P. 4, 141, 275.
- wellspring, P. 4, 299.
- wheel, O. 2, 21; P. 4, 219.
- whetstone, O. 6, 82; 10 (11), 22.
- whip, P. 4, 219.
- wind blighting, P. 5, 121.
- wine-cup (simile), O. 7, 1.
- wings, P. 5, 114; 8, 34.
- wrestling, O. 8, 25; P. 2, 61, 82; 4, 273.

Metonymy, P. 4, 18.

Metepe, O. 6, 84.

Middle, O. 6, 46; 8, 59; P. 1, 74; 2, 49.

of reciprocal action, O. 1, 95.

Midea, heroine, O. 7, 29.

place, O. 10 (11), 72.

Midyldai, P. 8, 38.

Minyans, O. 14, 4; P. 4, 69.

Moliones, O. 10 (11), 38.

Mopsos, P. 4, 191.

Muse, O. 1, 112; 3, 4; 10 (11), 4; 13, 22; P. 1, 58; 4, 3, 279; 5, 65; 10, 37; 11, 41.

Muses, O. 6, 21, 91; 7, 7; 9, 5, 87; 11 (10), 17; 13, 96; P. 1, 2, 12; 3, 90; 4, 67; 5, 114.

Mykenai, P. 4, 49.

Naxos, P. 4, 88.

Negative μη after verbs of believing, O. 1, 104.

Negative μη after verbs of hoping, P. 1, 44.

of swearing, O. 2, 102.

οὐ with inf., P. 2, 88.

with opt., P. 4, 118.

first omitted, O. 11 (10), 18; 14, 9; P. 3, 30; 6, 48; 10, 29, 41.

position of, O. 1, 81; 2, 34.

69, 106; 3, 23; 4, 17; 7, 48; 8, 79.

Nemea, O. 7, 82; 8, 16, 56; 9, 93; 13, 34, 98.

Nemesis, O. 8, 86; P. 10, 44.

Nereids, O. 2, 32; P. 11, 2.

Nereus, P. 3, 92; 9, 102.

Nestor, P. 3, 112; 6, 32.

Neuter pl. with pl. verb, O. 8, 12; 10 (11), 98; P. 1, 13; 4, 121.

Nileus, 10 (11), 79.

Nile, P. 4, 56.

Nisos, P. 9, 98.

Nomads, P. 9, 133.

Oanis, O. 5, 11.

Odysseus, P. 1, 52 (note).

Oidipus, O. 2, 40; P. 4, 263.

Oikles, O. 6, 13; P. 8, 39.

Oinomoas, O. 1, 76, 88; 5, 9; 10 (11), 56.

Oionos, O. 10 (11), 72.

Okeanos, O. 5, 2; P. 2, 16.

Oligaithidai, O. 13, 97.

Olympia, O. 1, 7; 2, 53; 6, 26; 8, 83; 9, 2; 12, 17; 13, 101; P. 5, 124; 11, 47.

local games, P. 9, 109.

Optative in conditions. See Condition, as imperative, O. 3, 45; 9, 44; P. 10, 21.

for indicative, O. 6, 49; P. 9, 126.

peculiar use, P. 4, 118.

potential with ἄν, O. 2, 20.

See ἄν.

irregular, P. 9, 129.

without ἄν, O. 11 (10), 21.

present in prayer, P. 1, 29.

Oracular language, O. 7, 33; 13, 81; P. 4, 27; 9, 59.

Orators, P. 1, 94.

Orchomenos, O. 14, 4.

Orestes, P. 11, 16.
INDEX OF SUBJECTS.

393

Orpheus, P. 4, 177.
Orthosia, O. 3, 30.
Ortygia, O. 6, 92; P. 2, 6.
Otos, P. 4, 89.
Oxymoron, O. 6, 43, 46; 9, 7, 24.
Pallas, O. 2, 29; 5, 10; 13, 66; P. 9, 106; 12, 7.
Pan, P. 3, 78.
Pangaimon, P. 4, 180.
Parallelism, O. 2, 108; 10 (11), 13.
Paris, P. 6, 33.
Parnasos, O. 9, 46; P. 1, 39; 11, 36.
Parrhasius, O. 9, 103.
Parsley, O. 13, 33.
Participle after-thought, P. 4, 262; 6, 46.
for infinitive or abstract noun, O. 3, 6; 8, 65; 9, 111; P. 2, 28; 3, 102; 11, 22.
Passive impersonal, O. 8, 8.
in predication, P. 4, 282; 6, 29.
of intransitive, O. 10 (11), 84.
Patroclus, O. 9, 81; 10 (11), 21.
Patronymic, effect of, P. 5, 45.
Pegasos, O. 13, 64.
Peirene, O. 13, 61.
Peleus, O. 2, 86; P. 3, 87; 8, 100.
Pelia, P. 4, 71. 94. 109. 134. 156. 250.
Pelissa, P. 10, 4.
Pellana, O. 7, 86; 9, 105; 13, 109.
Pelops, O. 1, 24. 95; 3, 23; 5, 9; 10 (11), 27.
Peneios, O. 9, 18; 10, 56.
Pentathlon, O. 13, 30; P. 8, 66.
Perfect, Doric. See Doric.
emotional= pres., P. 1, 13.
gnomic, O. 1, 58.
perceptual, O. 1, 94.
= present, O. 9, 2.
Pergamos, O. 8, 42.
Periklymenos, P. 4, 175.
Persephone, O. 14, 21.
mistress of Sicily, O. 12, 2.
λικτρις, O. 6, 95.
Perseus, P. 10, 31; 12, 11.
Personification, O. 2, 35; 4, 16; 7, 44; 10 (11), 15, 102; 11 (10), 3, 13, 10.
12; P. 1, 5, 25, 30; 4, 202; 5, 31, 61; 6, 19; 8, 1.
Phaisiana, O. 6, 34.
Phalaris, P. 1, 96.
Phasis, P. 4, 211.
Pheres, P. 4, 125.
Philanor, O. 12, 13.
Philoktetes, P. 1, 50.
Philyra, P. 4, 103; 6, 22.
Philyrides (Cheiron), P. 3, 1; 9, 32.
Phintis=Philtis, O. 6, 22.
Phlegyas, P. 3, 8.
Phoenician=Carthaginian, P. 1, 72.
ware, P. 2, 67.
Phorkos, P. 12, 13.
Phrastor, O. 10 (11), 78.
Phrikias, P. 10, 16.
Phrixos, P. 4, 160. 242.
Pierides, O. 10 (11), 106; P. 1, 14; 6, 49; 10, 65.
Pindos, P. 9, 17.
Pitana, O. 6, 28.
Plataia, battle of, O. 1, 78.
Play on words, O. 6, 30. 47; 8, 25; P. 2, 78; 3, 28; 4, 27.
Plural of abstracts, O. 5, 20.

adjective for sing., O. 1, 52; P. 1, 34; 2, 81; 4, 247.
distributive, O. 9, 21; 12, 9; P. 1, 4; 10, 72.
for singular, O. 3, 28; 7, 35; 9, 56; P. 2, 27; 3, 11; 4, 249.
98; 9, 113.
of stateliness, O. 7, 29; P. 2, 33.
4, 54, 160.
verb with disjunctives, P. 6, 13.
neut. pl., O. 8, 12; 10 (11), 93; P. 1, 13; 4, 121.

Polydeukis, P. 12, 14.
Polydeukes, P. 11, 62.
Polyidos, O. 13, 75.
Polyneikes, O. 4, 59.
Polynesikos, O. 2, 47.
Porphyry, P. 8, 12.
Poseidon, γαλάσχος, O. 1, 25; 13, 81.
ειταλώ, P. 4, 204.
ηροείδες, P. 4, 33, 173.
εφρύμι, O. 6, 58; P. 2, 12; cf. 4, 175.
εφρύμελων, O. 8, 31.
"ππαρχος, P. 4, 45.
Κρόνος, O. 6, 29.
όροστεριανα, P. 2, 12.
Πετρανος, P. 4, 138.

Position of accusative, O. 1, 36.
after-thought, O. 7, 60.
at beginning of epode, O. 1, 81; 2, 17, 105; 3, 26; 6, 57; 8, 59; 9, 53; 10 (11), 39; P. 1, 33; 2, 41, 5, 24, 85; 9, 19.
INDEX OF SUBJECTS.

Position, effective, O. 1, 48; P. 1, 24; 9, 55.
   of negative. See Negative.
   peculiar, P. 1, 95.
   of prepositions, O. 1, 37.
   of proper names, P. 4, 2; 10, 16.
   suspensive. See Suspense.
Preposition, plastic use of, O. 1, 6; P. 2, 8.
   position of, O. 1, 37.
   put with second member, O. 7, 12; 8, 47; P. 1, 14.
   22; 2, 59; 5, 69; 9, 93.
Present and aorist, O. 1, 30; 3, 11; 8, 15.
   conative, O. 13, 59; P. 4, 106.
   for future, O. 2, 98.
   for perf., O. 6, 90.
   historical. See Historical.
   prophetic, O. 8, 42; P. 4, 49.
Priam, P. 1. 54; 11, 19.
Prolepsis, O. 10 (11), 1; 14, 22; P. 4, 241.
Proleptic (predicative) use of adjective, O. 1, 68; 82; 88; 5, 23; 12, 2; 13, 83;
   P. 1, 52; 71; 92; 4, 194; 10, 56.
Prometheus, O. 7, 44.
Protogeneia, O. 9, 44.
Psaumis, O. 4, 10; 5, 3, 23.
Ptoiodoros, O. 13, 41.
Pylades, P. 11, 15.
Pyromancy, O. 8, 3; P. 11, 6.
Pyrrha, O. 9, 46.
Pythonikos, P. 11, 43.
Relative begins myth, O. 1, 25; 3, 13;
   4, 19; 6, 29; 8, 31; 10 (11), 27;
   P. 3, 8; 4, 4; 8, 39; 9, 5;
   10, 31; 11, 17.
   exclamatory, O. 1, 16.
   loose agreement, P. 3, 18, 22.
   position of (hyperbaton), O. 1,
   12; 2, 9, 25; 13, 31; P. 5, 78.
   with subjunctive (generic),
   O. 3, 13; 6, 76; 8, 11, 23.
Repetition, P. 1, 80; 9, 123.
Repraesentatio, O. 13, 80.
Rhadamanthis, P. 2, 73.
Rhea, O. 2, 13, 85.
Rhodes and art, O. 7, 53.

Salamis, P. 1, 76.
Salmoneus, P. 4, 143.
Samos (Semos), O. 10 (11), 77.
Schema Alcmanicum, P. 4, 127, 179.
Schema Pindaricum, O. 11 (10), 6(?)
   P. 9, 35; 10, 71(?)
Seagods, oracular, P. 3, 92; 9, 102.
Semele, O. 2, 28; P. 11, 1.
Sequence of moods and tenses, P. 4, 155.
Seriphs, P. 12, 12.
Serpents, mantic, O. 6, 45; P. 8, 46.
Shift from participle to finite verb, O. 1, 14; P. 1, 55; 3, 53.
Sicily, productions of, O. 1, 13.
Simonides, allusion to, O. 9, 53.
and Bakchylides, O. 2, 96.
Singular of a welded pair, O. 5, 15; 9, 16;
   P. 2, 9; 4, 66; 10, 4, 10; 11, 45.
Sipylos, O. 1, 38.
Sisyphos, O. 13, 52.
Solymoi, O. 13, 90.
Sostratos, O. 6, 9, 80.
Sparta, P. 1, 77; 5, 73.
Spartoi, P. 9, 89.
Spears, two, P. 4, 79.
Stadion, O. 13, 37.
Strophios, P. 11, 35.
Stymphalos, O. 6, 84, 99.
Subject, change of, O. 3, 22; 9, 50; P. 4, 25; 5, 34.
Subjunctive, pure (without av), in generic sentences, O. 3, 11; 6, 11.
   short, O. 1, 7; 2, 2; 6, 3.
   P. 4, 24; 7, 3; P. 11, 10.
Suspense, O. 6, 9; 10 (11), 34; 13, 17;
   P. 9, 5; 12, 7.
Synonyms, O. 2, 32; 7, 56; 10 (11),
   60; 14, 5; P. 1, 22, 40. 57; 3, 23;
   8, 1; 10, 1.
Syracuse, O. 6, 6, 92; P. 2, 1; 3, 70.

Tainaros, P. 4, 44, 174.
Talaionides (Adrastos), O. 6, 15.
Tantalos, O. 1, 36, 55.
Tartaros, P. 1, 15.
Taygete, O. 3, 29.
Taygetos, P. 1, 64.
Tegea, O. 10 (11), 73.
Telamon, P. 8, 100.
Telegones, O. 9, 79.
Telesikrates, P. 9, 3, 108.
Terpsias, O. 13, 42.
Teuthras, O. 9, 76.
Thaleia, O. 14, 15.
Theba, O. 6, 85.
Thebes, O. 6, 16; 7, 84; 13, 107.
INDEX OF SUBJECTS.

Thebes, seven-gated, P. 3, 90; 8, 40; 9, 86; 11, 11.
renowned for chariots, O. 6, 85.

Themes, O. 8, 22; 9, 16; 13, 8; P. 11, 9.

Theognetos, P. 8, 36.

Therapna, P. 11, 63.

Therians, O. 2, 5, 105; 3, 39, 43.

Thorax, P. 10, 64.

Thracians, P. 4, 205.

Thrasibulos, P. 6, 15, 44.

Theron, O. 2, 5, 85.

Tityos, P. 4, 46, 90.

Tlepolemos, O. 7, 20, 77.

Thmesis, O. 6, 14; 7, 75; 8, 19; 13, 72; P. 2, 9; 4, 67; 9, 58.

Tongue, metaphors for, O. 6, 82.

Trajection. See Hyperbaton.

Troyans in Kyrene, P. 5, 83.

Turf, a symbol, P. 4, 21.

Tyche, O. 12, 2.

Tyndaridai, O. 3, 1, 39.

Typhoeus, O. 4, 7; P. 1, 16; 8, 16.

Tyro, P. 4, 136.

Tyrrenhians, P. 1, 72.

Verbal construed as verb, P. 1, 95.

Verbals in -τίος, O. 2, 6.

Vocative, effect of, O. 1, 36; P. 4, 89; 175; 11, 62.
followed by ὀξ, O. 1, 36; 8, 15; P. 5, 45; 10, 10; 11, 41.

Water, O. 1, 1.

White horses, O. 6, 14; P. 1, 66; 4, 117.

Wish passing over into condition, P. 1, 46; 4, 43.

Wrestling, order in, O. 8, 68.

Xanthos, O. 8, 47.

Xenarkes, P. 8, 19, 72.

Xenokrates, P. 6, 6.

Xenophon, O. 13, 28.

Zeugma, O. 1, 88; P. 1, 40; 4, 105.

Zeus, bird of, O. 2, 97.

highway of, O. 2, 77.
hither realm of, O. 2, 64.

aiolobówna, O. 9, 45.

ἀγωγίαν, O. 8, 3.

ἄφθιτος, P. 4, 291.

γενικός, O. 8, 16; P. 4, 167.

ἱγχηκίανος, O. 13, 77; P. 4, 194.

ἐλευθέρος, O. 12, 1.

ζεύς, O. 8, 21.

φρακτιτης, O. 10 (11), 89.

πατηρ, O. 13, 26; P. 3, 98.

σωτηρ, O. 5, 17.

τιλειος, O. 13, 115; P. 1, 67.

φαινωνστηρός, O. 9, 6.

THE END.
Pindar. The Olympian and Pythian odes should be

PA 4274 .05 1885