PINDAR

THE OLYMPIAN AND PYTHIAN ODES

WITH

AN INTRODUCTORY ESSAY, NOTES, AND INDEXES

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PREFACE.

The Text of this edition of the Olympian and Pythian Odes of Pindar has been constituted according to my best judgment, and that best judgment has excluded all emendations of my own. The Notes owe much to preceding editors; it would be affectation to say that they owe everything. The Introductory Essay is intended, as the whole book is intended, for beginners in Pindar, and much of the earlier part has been transferred from a series of semi-popular lectures, the sources of which I could not always indicate with exactness, even if it were worth while. The Metrical Schemes are due to the generosity of Dr. J. H. Heinrich Schmidt, who kindly placed at my disposal the MS. of his unpublished Pindar. In these schemes the comma indicates regular caesura or diaeresis, the dot, shifting caesura or diaeresis. The other points are sufficiently explained in the Introductory Essay. In order to facilitate the rhythmical recitation of the text, I have indicated the stressed syllables by an inferior dot wherever it seemed advisable, the simple indication of the κωλα not being sufficient, according to my experience with classes in Pindar. This has added much to the trouble of proof-reading, and I owe especial thanks to Mr. C. W. E. Miller, Fellow of the Johns Hopkins University, for his careful revision of text and schemes in this regard. My friend and colleague, Professor C. D. Morris, has done me the inestimable favor of ex-
aminaing the Notes and the Introductory Essay, and the treat-
ment 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 light-
ened, in thankworthy measure, the task of preparing the In-
dexes; and Dr. Alfred Emerson, Lecturer on Classical Archae-
ology, 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 correct-
ing 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, Pro-
fessor Milton W. Humphreys, late of the University of Texas, now of the University of Virginia, and I desire to ex-
press my warmest thanks to proof-readers and compositors for
their patience and courtesy under a long and heavy strain.

B. L. G.

Johns Hopkins University, Baltimore,

April 1, 1890.
INTRODUCTORY ESSAY.

I.

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

What the relations were between the Theban and the Spartan Aigeidai is a matter of lively discussion. It is enough for understanding Pindar that it was an ancient and an honored house, and that Pindar was in every fibre an aristocrat. This explains his intimacy with men of rank, and his evident connection with the priesthood—the stronghold of the aristocracy. To his aristocratic birth, no less than to his lofty character, was due his participation in the θεοκτινα, 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 Κωπίδων κορᾶν of the Acharnians. There is no greater recommendation of the study of Greek lyric poetry than this—that it enfranchises the reader from Athenian prejudice and Athenian malice, while Athens herself is not less dear than before. Pindar, then, was an aristocrat in a canton 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 ὑπὲρ), 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 f...
mous for her handling of the myth, he crowded his next hymn with mythological figures—the fragment is still preserved (Π. 1, 2)—whereupon she said, with a smile: “One ought to sow with the hand, not with the whole sack” (τη δείξειν ἀλλὰ μὴ ὁλω τῷ θυλάκῳ). It is unnecessary to emphasize the feminine tact of the advice. On another occasion Korinna is said to have blamed Pindar for having used an Attic word. This, also, is not a bad invention. It accords with the conservative character of woman; it accords with the story that Korinna won a victory over Pindar by the familiar charm of her Boeotian dialect as well as by the beauty of her person, a beauty not lost in the picture at Tanagra, which represented her in the act of encircling her head with a fillet of victory. Aelian, an utterly untrustworthy scribbler, adds that Pindar, in the bitterness of his heart, called his successful rival a swine. If Pindar used the phrase at all, it must be remembered that Βουρτία ὑς (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 poet-ess, 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 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-
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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.¹ One question always arises when the Μαραθωνικάχνες 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 προεξέλιεα, 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 θεόκενα as a guest of the divinities, and, more than this, Pan himself sang a poem of Pindar's, and Pindar returned thanks for the honor in the parthenion beginning 'Ω 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 Phersephona" (O. 14, 20), daughter of Demeter. After his death he appeared in vision to an aged kinswoman, and repeated a poem on Persephone, which she wrote down after she awoke, as Coleridge did Kubla Khan, and thus preserved it for after-times. The time of Pindar's death is very uncertain. It is commonly supposed that he lived to an advanced age. Some make him die at eighty; others see no proof of his having gone beyond sixty-six. One prudent soul, with wise reserve, says he did not live to see the outbreak of the Peloponnesian war. The latest poem
that we can date certainly is O. 4 (Ol. 82, 452 B.C.), but P. 8 is often assigned to 450 B.C.

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

"What is sharper than a saw? Calumny." "What wilt thou sacrifice to the Delphic god? A paean." "Why dost thou, who canst not sing, write songs? The shipbuilders make rudders but know not how to steer." "Simonides has gone to the courts of the Sicilian tyrants. Why hast thou no desire to do the same? I wish to live for myself, not for others." These expressions at least reproduce the temper of the man as conceived by antiquity. Such a self-contained personage could never have made himself loved by a wide circle. Admired he was without stint, often without true insight. The reverence paid his genius was manifested in many ways. Familiar to all is the story that when Thebes was pillaged and destroyed by the Macedonian soldiery, the house of Pindar was 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 ἔπινικία, 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

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

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

1. Ὑμνοι. The fragment of the Ὑμνος that called forth the counsel of Korinna suggests a κλέος in every line. 2. Παιάνες. The Doric name (Παιάν = Παιών) shows a Doric origin, and the rhythms were Dorian (τεταγμένη καὶ σώφρων Μοῦσα, says Plutarch). The theme is either petition or thanksgiving. Pindar's paean is 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 αὐτῶν 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, or processional songs with flute accompaniment, Pindar composed two books, the most considerable fragment of which was prepared for a πομπή to Delos, the others for a πομπή to Delphi. 5. Παρθένια, with flute accompaniment in the Dorian mood for choruses of virgins in honor of gods, as Apollo or Pan, in the fragments of Pindar; or of men, as Hieron (P. 2, 19).
6. *'Eykwma* are laudatory poems in the widest sense. In a narrower sense they are songs sung at the Dorian *kómos* in honor of distinguished men, and evidently it would often be difficult to tell an *etivíkion* from an *'Eykwmuon*. 7. *Paroínia*, or "drinking-songs," of which the *paroínia, skólia*, or rather *skolía*, 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 *skolión* 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 Æolian (Terpandrian) composition in contradistinction to the gravity of the epic. As developed in literature the *skolía* were brief, pithy songs, almost epigrammatic. The themes were love, wine, the philosophy of life, the stirring scenes of history. Clement of Alexandreaia compares them oddly, but not ineffectively, with the psalms. The most famous of all the Greek *skolía* is that of Kallistratos in honor of Harmodios and Aristogeiton, the slayers of Hipparchos (*en múrtou kladì to ëífous fophís*). Böckh thinks that Pindar developed the *skolión* and put it into a choral 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 (*dithýramboi*) — a half-dozen etymologies might be given, each absurder than the other — is a hymn to Iakehos (Bakchos), the mystic god, whose more mundane side is expressed by the name Dionysos. It is a fragment of one of Pindar's dithyrambs that preserves to us the memorable encomium of Athens:

δ' ταϊ λιπαραί και ιοστέφανοι και άοδίμοι,
'Ελλάδος ζρεισμα, κλειναί 'Αθώαι, δαιμόνιον πτολίεθρον.

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1 See A. G. ENGELBRECHT, De Scoliorum Poesi, Vienna, 1882, p. 20
2 ENGELBRECHT, l. c. p. 95.
9. Yet one more department must be mentioned—one in which Pindar attained the highest excellence. Simonides, his rival, touched tenderer chords in the θρηνος, or "lament," and the fragment that tells of Danaë’s lullaby to Perseus, the noble tribute to those who died at Thermopylae, are among the most precious remains of Greek poetry. But Pindar’s θρηνος 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 ἐνικικός τοῦμᾶχας ἀλέκτωρ, spoken of by Pindar, chanted his own epinikion before the flood. Old songs of victory are familiar to us from the Bible—Miriam’s song, Deborah’s song, the chorals of virgins that sang “Saul hath slain his thousands, but David his ten thousands.” Pindar himself mentions the old μέλος of Archilochos, a hymn on the heroes of the games, Herakles and Iolaos, the τῆνελλα καλλίνικος, the “See the conquering hero comes,” which was chanted by the victor’s friends in default of any special epinikion. No one who has read the close of the Acharnians of Aristophanes is likely to forget it.

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

But in Pindar the chorus is the mouthpiece of the poet, and does not represent the people except so far as Pindar, through the chorus, expresses the thought of the Greeks and reflects their nationality. In the tragic chorus old men and young maidens, hardy mariners and captive women are introduced; but under all the dramatic 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 describes Libya, “the lovely third stock of the mainland,” where “Queen Kyrene” “unfolds her bloom.” Eastward then to Rhodes, “child of Aphrodite and bride of the sun,” to Tenedos, “resonant with lute and song.” Now home to Greece and Argos, “city of Danaos and the fifty maidens with resplendent thrones,” “the dwelling of Hera,” “meet residence for gods, all lighted up with valorous deeds.” Long does his gaze linger on Aigina, no eyesore to him, however it may be to the Peiraieus. One fourth of the epinikia have for their heroes residents of that famous island which Pindar loved with all the love of kindred. “Nor far from the Charites fell her lot,” “this city of justice,” “this island that had reached unto the valorous deeds of the Aiakidai,” “her fame perfect from the beginning,” “the hospitable Doric island of Aigina.” Yet he is not blind to the merits of Aigina’s foe. Every one knows by heart the words that earned him the great reward. In the dithyramb Athens is Ελλάδος ἔρεισμα, κλείναι Αθῆναι: in the epinikia she is “the fairest prelude for founding songs.” His glance takes in with rapid sweep Lakedaimon and Thessaly. “If Lakedaimon is prosperous, Thessaly is happy; the race of one, even Herakles, ruleth both.” Nearer he comes, now to “famed” Opus, now to Orchomenos by the waters of Kephissos, land of steeds, dwelling-place of the Charites, and then his eye rests in brooding love on Thebes, the theme of his earliest song, “Thebes of the seven gates, mother mine, Thebes of the golden shield.”

It is evident, then, that the theme was no narrow one, that all that was best, highest, most consecrated, all the essential Hellenism in Pindar had ample scope. And now, even to
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 na-
tionality 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,¹ and the influence of Delphi,—
centre of the religious life of the people,—was felt in
every regulation that controlled these famous con-
tests. 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 λυκάβας, the hecatómb 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 as-
tonished 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

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, Herodotos 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 (σταθών νικησας), 776 B.C. The Olympian games were celebrated at the end of every four years, beginning, according to the older view, with the first full moon following the first new moon after the summer solstice, according to the recent investigations of Unger, with the second full moon after the same. The Pythian festival, celebrated in the third year of each Olympiad, was revived and put on a firmer footing in 586 B.C., and the establishment or revival of the Nemean is assigned to 573 B.C., of the Isthmian to 582 B.C., and it is no mere coincidence that the rise of this
new life belongs to the same century that witnessed the downfall of the ambitious houses that had acquired despotic power in Corinth and Sikyon.

There were games all over Greece—one sometimes 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 stadion, the wealth that glittered in the festal display, came alike from God. The games themselves are held in honor of the gods, the Olympian and Neon of Zeus, the Pythian of Apollo, the Isthmian of Poseidon. Their praise is often the burden of the song, and the

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1 O. 5, 15. If, however, that is not accepted as Pindaric, we have I. 1, 42, ἀμφότερον δαπάναις τε καὶ πόνοις: I. 5 (6), 10, δαπάνα τε χαρεῖς καὶ πόνῳ.
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 ἀβαί, that arch-crime against the life of a Greek state, traditional victories. Even when the fortunes of

\[1\] V. Menghini, Ercole nei canti di Pindaro. Milano, 1879.
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 μᾶτευς 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." 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

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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. 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. One can give ode and verse for Pindar's belief in blood, in genius, for his contempt of the groundlings, for his tenets of art, of life, of government, if, indeed, we dare break up the antique unity in which all three are merged. But the methodical channels in which Pindar's poetical vein is thus made to run give no notion of the play of the poet's genius. The stream that escapes from the waste-pipe of a fountain gives no notion of the rise and fall and swirl and spray and rainbow glitter of the volume of water that rejoices to return the sportive touch of the sunlight. The catechism has its uses, but it is not the Bible, and as there is no space in this essay for a Pindaric catechism, it must suffice to show how much the study of a few odes will teach us of what Pindar believed concerning God, and what duty he thought God required of man. True, to the great question, "What is God?" Pindar has no answer in any of his odes; he is as silent as Simonides. But when we ask, "Are there more gods than one?" the answer comes speedily from the first Olympian, "There be gods many and lords many." Zeus dominates officially (v. 10), and some see in this, as in the use of θεός and ἡαίμων 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-


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 se-
renely. 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 re-
members Xenophanes’ revolt against the fables of Greek my-
thology. So, Pindar, in the famous passage, beginning (v. 28)
ณ θαυμασά πολλά, καὶ ποῦ τί καὶ βροτῶν, κτέ., speaks of legends
cunningly set off with glittering falsehoods. He distrusts the
myth, he resolutely refuses to believe it when it jeopardizes
the honor of God. He who himself invokes Charis for the praise
of man, dreads her persuasive power in things divine. “I can-
not call one of the blessed cannibal.” There is a conflict in Pin-
dar’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 re-
concile the partial views of his worshippers. The cultivation
of a religious temper is his resource against scepticism, and
this age has seen many shining examples of critical knowledge
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held in harmless solution by reverence for the divine. Pindar's criticism, it must be confessed, is of the crudest. His interpretation of the story of the cannibalic meal of the gods is very much in the vein of the most prosaic school of Greek mythologists, and not unlike what we find in early rationalistic criticism of the Biblical narrative. In similar straits he simply cries out, O. 9, 38: ἀπὸ μοι λόγον ῦ τοῦτον, στόμα, ρίψον ᾧ ἑπεῖ τὸ γε λοιπὸν ἰσαι θεοὺς ἐχθρᾶ σοφία.

Still limiting our vision to the first Olympian, we ask, "What is Pindar's view of human life, human destiny?" The Greek wail over our mortality is heard here also. "The immortals sent Pelops straight back to dwell again among the tribes of men whose doom is speedy" (v. 65). And banished Pelops cries—θανεῖν δ' οἶσιν 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 (νόμοις) 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: υψού φέροντι νόμον θεσσαλῶν, and a high and mighty way was the way of the Thessalians. How Pindar felt when the spirit of Tranquillity was violated we see by P. 8—the truest expression of the aristocrat alarmed and grieved for his order.

The next point suggested by the first Olympian is the representative position of Pindar as the expounder of Greek ethics. Is Pindar speaking for himself or for his people? Many of his thoughts are not his own. They are fragments of the popular Hellenic catechism, and they become remarkable in Pindar partly by the mode of presentation, partly by the evident heartiness with which he accepts the national creed. So in v. 56, and P. 2, 28, we find a genealogy which was as popular with the Greeks as "Ολβος—Κόρος—"Υβρις—"Ανή. 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, Aischylus. But the genius that stamps these commonplaces into artistic form, that gives to the wisdom of the many the wit of the one, and makes the doctrine a proverb, this was Pindar's, and Pindar's was the believing soul that breathed into the dead dogma the breath of a living and a working faith; and we call that man great who thinks and utters the people's thought best.

So it is no new doctrine that he teaches when he insists so much on the corollary of the abhorred genealogy just cited—the necessity of self-control. Laws are only symptoms, not remedies of disease in the body politic. Whenever crime is rife, legislation is rife, that is all, and the μηδέν ἄγαν, 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: μηκέτι 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 be mounted," says the moralist of twenty (P. 10, 27). μέτρον καράβανε, 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, πρόφαντον σοφία καθ’ Ἑλλανας έόντα 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. \( \chiρι \; δε \; κατ' \; αυτον \; αιει \; παντος \; οραν \; μετρον \) (P. 2, 34). The little that he has to say about training bears on the games rather than on his art. In O. 8, 59 he is speaking expressly of a trainer, and there the meaning is disputed. Mild enough is O. 10 (11), 22. But elsewhere Nature is praised—often blended with God and Fortune—to the exclusion of mere learning, of the διδακται \( \alphaρεται \) of O. 9, 108. \( το \; δε \; φω\) κρατιστου \( \alphaπαν \) 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 \( \delta\alphaιμων \) (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 \( το \; διδαξαθαι \; δε \; του \; | \; ειδοτι \; μυτερον \; | \; \alphaγωνον \; δε \; το \; μη \; προμαθειν \; | \; κοιφοτεραι \; γαρ \; απειρωτων \; φρενες \).

2 Θηξις \; δε \; \kappaε \; φωντ\; \alphaρετ\; \ποτι \; | \; \πελοριον \; \δρμασαι \; \κλεος \; \ανηρ \; \θεου \; \σων \; \παλαμα.\)
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 (0. 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 αὐστήρα 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: ζηλωτὸς δὲ καὶ Πίνδαρος δομομάτων καὶ νοημάτων ἐνεκά καὶ μεγαλοπρεπείας καὶ τόνου καὶ περιούσιος καὶ κατασκευῆς καὶ ἐνυμάμεως καὶ πικρίας μετὰ ἡδονῆς καὶ πυκνότητος καὶ σμικρότητος καὶ γνωμολογίας καὶ ἐνεργείας καὶ σχηματισμῶν καὶ ἠθοποίους καὶ αἰθήσεως καὶ εὐνύσεως; μάλιστα δὲ τὼν εἰς σωφροσύνην καὶ εὐσέβειαν καὶ μεγαλοπρεπείαν ἠθῶν.
The famous characteristic of Horace \(^1\) emphasizes the opulence of Pindar, the wealth and movement of his poetry. But in many respects Pindar does not in the least resemble a mountain-torrent, and if we accept the views of those who systematize his course of thought into the minutest channels, we should sooner think of comparing the Pindaric poems with the σειμωνίς ὀχθοῖς 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 inspira-
tion of the Muse,\(^2\) yet serene and majestic in his flight, is not
to be forgotten. Quintilian (10, 1, 61) echoes Hor-
ace, as usual: Novem lyricorum longe Pindarus princeps spiritus magnificentia, sententiis, figuris, beatissima rerum verborumque copia.

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

\(^1\) Od. 4, 2: Monte decurrens velut amnis imbres
quem super notas aluere ripas,
servet immensusque ruit profundo
Pindarus œre.

\(^2\) l. c. v. 25: Multa Dirœœum levat aura cycnum
tendit, Antoni, quotiens in allos
nubium tractus.
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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 wearies 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 Triumphant Song irradiates him (P. 9, 97), and he is a leader in the skill of poesy, which to him is by eminence wisdom (σοφία), 1 wisdom in the art of the theme, and in the art of the treatment. Now how far does Pindar’s account of himself correspond to the actual impression? What is the immediate effect of the detailed work of his poems, that detailed work by which he is at first more comprehensible? The detail of Pindar’s odes produces, from the very outset of the study, an irresistible effect of opulence and elevation. Opulence is wealth that makes itself felt, that suggests, almost insultingly, a contrast, and that contrast is indigence. It is one half of an aristocrat, elevation being the other, so that in art as in thought, as in politics, as in religion, Pindar is true to his birth and to his order. This opulence, this abundance of resource, shows itself in strength and in splendor, for πλοῦτος is μεγάλωρ, πλοῦτος is εὐφυσθενής. The word splendor and all its synonyms seem to be made for Pindar. He drains dry the Greek vocabulary of words for light and bright, shine and shimmer, glitter and glister, ray and radiance, flame and flare and flash, gleam and glow, burn and blaze. The first Olympian begins with wealth and strength, with flaming fire of gold, and the shining star of

1 P. 4, 248: πολλοίσι ὀγημαί σοφίαι εἰέρως.
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

1 It will be observed by those who know Pindar already, that I have taken no notice of the various interpretations and readings that have been suggested for this passage (O. 13, 114). In an edition like the present, one has the right to choose what would be useful for beginners, or needful for self-vindication. Those who cannot believe that Pindar is speaking of his own feet may compare the metaphor in N. 5, 20: μακρά μοι | αυτόθεν ἄλμαθ’ υποσκάπτω τις’ ἐχω γονάτων ἔλαφρον ὑμάν. For the comic side of the swimming singer, comp. Ar. Ran. 244: χαίροντες φόδης πολυκολύμβοισι μέλεσιν. How any one can consider ἄνα to mean “Lord,” in this passage, is to me as yet a mystery.
violet-tressed, thou for whom the step, the dancer’s step, listenneth.” “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 ταυνέθερα 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 Diogoras of Rhodes, the famous boxer, which the Rhodians copied in letters of gold, and dedicated in the temple of Athena at Lindos. What stately magnificence in the famous forefront of the sixth Olympian, in which he sets up the golden pillars of his porch of song. What vividness in his immortal description of the power of music in the first Pythian. Gray's imitation is well known:

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

Matthew Arnold's is not unfamiliar:

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

But to begin to cite is never to stop.

Of the various elements that go to make up this total impression of opulence and elevation, some will be considered hereafter. Something will be said of the effect of the rhythms, something of the opalescent variety of the dialect, of the high relief of the syntax, of the cunning workmanship that manifests itself in the order of the words. Let us now turn to a closer consideration of that which first attracts attention in an author, the vocabulary. Much might be said of the vocabulary, with its noble compounds,\(^1\) 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: άναξιφόρμιγγγές ψμνοι. O. 3, 4: νεόσιγαλον τρόπον. O. 8, 3: άργυκεραύνον. O. 13, 1: τρισολυμπιονίκαν. P. 1, 1: ισπλοκάμων. P. 2, 1: μεγαλοπολίες . . . βαθυπολέμον. P. 8, 2: μεγιστόπολι. P. 10, 3: άριστομάχον. P. 11, 3: άριστογόνη. The epithets applied to the gods match the splendor of their position. Zeus is αίωλοβρόντας (O. 9, 45), ὄρσικτυπος (O. 10 [11], 89), ὄρσινεφής (N. 5, 31), εγχεικέραυνος (O. 13, 77), φοινικοστερόπας (O. 9, 6). Poseidon is invoked as δέσποτα ποιτόμεδον (O. 6, 103), is called βαρύκτυπος Εὐτρίαννα (O. 1, 73). Helios is φαυσίμβροτος Υπερονίδας (O. 7, 39), and Amphitrite is χρυσαλάκατος (O. 6, 104), and Athena εγχειβρόμως κόρα (O. 7, 43). And so the whole world of things, animate and inanimate, is ended with life, or quickened to a higher vitality, by Pindar's compounds. The cry is άδύγιλωσσος (O. 13, 100), the lyre άδυνεπής

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1 Breitinger, De adjectivis compositis apud Pindarum, Berlin, 1881.  
2 Hor. Od. 4, 2, 10. 11: Seu per audaces nova dithyrambos | verba devolvit.
Lions acquire something of a human ostentation by \(\beta αρύκομπω\) (P. 5, 57). The majestic chambers of Zeus are \(\mu εγαλόκευθείς\) (P. 2, 33), and hide awful shapes of doom to punish the intruder. \(\dot{o}πιθόμβροτον \alphaυχημα\) (P. 1, 92) resounds as if the words of themselves echoed down the corridors of Time. There are no \(ρήματα \gammaομφωταγή\), the rivets are hidden. We have festal splendor here also, not fateful sublimity.

The effect of living splendor, produced by Pindar's compounds, is not confined to the compounds. Even the most familiar words are roused to new life by the revival of the pristine meaning. It is a canon of Pindaric interpretation that the sharp, local sense of the preposition is everywhere to be preferred, and every substantive may be made to carry its full measure of concreteness. This is distinctly not survival, but revival. We are not to suppose that \(κρατήρ\) (O. 6, 91) was felt by the Greek of Pindar's time as a male agent, or \(\dot{α}κόνα\) (O. 6, 82) as a shrill-voiced woman.\(^1\) Whatever personification lay in the word was dead to the Greek of that time. Pindar revived the original meaning, and \(\gamma\lambdaυκύς κρατήρ\) is a living creature. In fact it is hardly possible to go wrong in pressing Pindar's vocabulary until the blood comes. It is true that in many of the long compounds the sensuous delight in the sound is the main thing, and yet even there we find \(φιλησίμολπε\) (O. 14, 14) and \(\varepsilon ρασίμολπε\) (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 \(τά τερπνά\) with the abiding joy of \(τά \gammaλυκέα\).\(^2\)

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

\(^2\) J. H. H. Schmidt, in his Griechische Synonymik, has paid much attention to Pindar. These matters have been touched lightly in the notes, in the hope that a good book, based on Schmidt, might one day supply the needs of our schools.
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—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 ἄκοι ὁ σοφόις (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
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 everyday life.

Aischylos speaks of the net of Ate; the figure is grand, but Aischylos sees poetry in the cork as well (Choeph. 506), and so does Pindar (P. 2, 80). A glance at the list of the figures used even in the Olympians and Pythians 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 συντανόσας. 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 συντανόσας, πείρατα being the ropes or strands.

2 Yet see Ar. Ran. 935: εἰτ’ ἐν τραγυδίας ἔχρην κάλεκτρυνα ποιῆσαι;

3 See Index of Subjects, s. v. Metaphors.
The number of metaphors properly called mixed is not so large in Pindar as is supposed;¹ nor, in any case, are we to count as mixed metaphor a rapid shifting of metaphors. This is to be expected in the swift movement of Pindar’s genius. The disjointedness of Emerson’s style has been ingeniously defended on the ground that each sentence is a chapter. And so Pindar’s metaphors are slides that come out in such quick succession that the figures seem to blend because the untrained eye cannot follow the rapid movement of the artist. A notorious passage occurs in the first Pythian (v. 86 foll.), in which Pindar touches in quick succession various strings. “Let not fair chances slip. Guide thy host with a just helm. Forge thy tongue on an unlying anvil. If it so chance that ought of import light escapes thee, it becomes of magnitude in that it comes from thee. Of many things thou art steward. Many witnesses are there to deeds of both kinds,” and so on, with a shift in every sentence. In such passages the absence of conjunctions is sufficient to show that no connection was aimed at, and it is the fault of the reader if he chooses to complain of an incongruous blending of things that are left apart.

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

¹ See note on P. 10, 58.
the leaf of olive or of laurel becomes a wreath of amaranth. Sheer realism had no place in high Greek art. The statues of the victors in Olympia were not portrait statues. When the victor had overcome three times, then, it is true, he might set up a portrait statue, but three victories of themselves would idealize. The transfiguration which we expect of heaven the Greek sought in art. So the victor and the victory are not described at length. True, the poet sometimes labored under the frightful disadvantage of a commission that dictated an enumeration of all the prizes gained by a certain family. How gracefully, how lightly, he acquitted himself of the task may be seen in O. 7, in O. 13. But apart from such special restrictions—under which everything spiritual and artistic must groan, being burdened, in this travailing world—the poet was free to conceive his subject ideally. The special occasion secured interest and sympathy in advance, gave him the broad earth from which to rise; and not the proudest eagle that ever soared, if once on the earth, can rise without running, though it be but for a little distance; along its black surface: and the epinikion started on the earth. Now change the figure after the Pindaric fashion to the temple—Pindar himself has suggested the comparison (O. 6, 1)—some fair Greek temple, repeating the proportions of the clear-cut mountains of Greece just as the Gothic cathedral repeats the forests of Germany; some temple standing on the large level of an acropolis, standing against the sky. The façade of the work is to be illuminated, but not so as to throw a garish light on every detail. Only the salient points are to be brought out, only the characteristic outline, so that as it comes out against the dark sky you seem to have one constellation more. Nay, the new constellation is strangely blended with the old groups of stars, and we cannot tell which is mythic past, which illuminated present.

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

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

In Pindar the symmetry of form is evident. The odes are composed either of corresponding strophes or of corresponding triads (strophe, antistrophe, and epode). But this is not enough. There must be within each
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, 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:

\[ \text{I. } 3.2.3. \quad \text{II. } 442.44. \quad \text{III. } 433.33.4. \quad 4 \text{ epod.} \]

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

\[ \text{I. } 323. \quad \text{II. } 424. \quad \text{III. } 44.43\pi. \quad \text{IV. } 33.33. \quad \text{V. } 44. \]

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

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

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 τονή 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-

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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, contains seven parts: ἔπαρχα, μεταρχά, κατατροπά, μετακατατροπά, ὀμφαλός, σφραγίς, ἐπιλογος. ἔπαρχά Westphal identified with the old-fashioned προοίμιον, μεταρχά he changed into ἀρχά, ἐπιλογος being the same as ἐξόδιον, and he applied the Terpandrian scheme in this form to the odes of Pindar as well as to the choruses of Aischylos. In the same year Moriz Schmidt published his translation of the Olympian odes divided into the members of the Terpandrian νόμος, and in Mezger’s commentary on Pindar (1880) much space has been given to the advocacy of the scheme. 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 επινικιόν 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 Aeschylos Tragödien, p. 75, Leipzig, 1869.
3 Moriz Schmidt, Pindar’s Olympische Siegesgesänge—Griechisch und Deutsch, Jena, 1869.
4 Terpandrian composition has found no favor with J. H. H. Schmidt, Kunstformen iv. p. 635 fgg., or Croiset, Pindare, p. 126 sqq.
served certain laws of structure, certain recurrences, certain symmetrical responses. Thiersch proved the triple division προκόμιον, μέσον τοῦ ἁματος, ἐπικόμιον: but it was reserved for Westphal to set forth and establish the proposition that Aischylos, in the composition of his choruses, and Pindar, in that of his epinikia, followed the νόμος of Terpander with its sevenfold division. This Mezger considers Westphal to have made evident for all the forty-four odes except eight, at least so far as the three principal parts are concerned; and these principal parts are—beginning, middle, and end. But the establishment of these principal parts does not carry us beyond Thiersch. What we want is the normal number seven,¹ as,

I. τροόμιον.  
II. ΑΡΧΑ.  
III. καταγροπά.  
IV. ΟΜΦΑΛΟΣ.  
V. μετακαταγροπά.  
VI. ΣΦΡΑΙΓΙΣ.  
VII. ἐπίλογος οτ 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 ὀμφαλὸς 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 ἀπαρχή rejected by Westphal.
² ὀμφαλόψυχοι dicti primum Bogomili; deinde ita appellati per ludibrium a Barlamo Calabro monachi aetatis istius qui se ἱσυχαστὰς vocabant, a modo quo preces fundebant, κινοῦντες nempe τὸν αἰσθητὸν φθαλμὸν σὺν ὄλῳ νοὶ ἐν μίσῳ τῆς κοιλίας ἠγονν κατὰ τὸν ὀμφαλὸν, etc. —Ducange.
the Terandrian νόμος seldom has its full number. The name ὀμφαλός is not only mystic and Delphic, it has indirectly a Platonic warrant. Plato demands of every λόγος that it shall be a ζῷον, that it shall lack neither head nor foot, and if neither head nor foot, why should it lack the central navel? The ὀμφαλός, then, is the organic centre of the poem, and contains a myth. True, "there is no myth in the ὀμφαλός of P. 1 and 9, N. 1 and 10, I. 2 and 6," but the rule is not rigid at any rate, and we must be satisfied with an approximation.

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

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

1 Phaidr. 264 c: ἀλλὰ τόδε γε οἶμαι πε φάναι ἂν, δέιν πάντα λόγον ὀσπερ ζῷον συνεστάναι σώμα τι ἐχοντα αὐτῶν αὐτῶν ὡστε μήτε ἀκέφαλον εἶναι μήτε ἄπων ἀλλὰ μέσα τε ἐχειν καὶ ἄκρα, πρέποντ' ἀλλήλως καὶ τῷ ὅλῳ γεγαμμένα.

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 ἔξοδον: (d) five have no προοίμιον: (e) seven have no ἔξοδον: (f) one has neither προοίμιον nor κατατροπὰ: (g) one has no μετακατατροπὰ (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:

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<td>O. I.</td>
<td>7(π.) + 16(ά.) + 4(κ.) + 69(δ.) + 7(μ.) + 11(σ.) + 6(ε.)</td>
<td>O. III.</td>
<td>5(π.) + 8(ά.) + 2(κ.) + 18(δ.) + 4(μ.) + 4(σ.) + 4(ε.)</td>
<td>O. XIII.</td>
<td>23(π.) + 6(ιπ.) + 17(ά.) + 6(κ.) + 40(δ.) + 5(μ.) + 16(σ.) + 2(ε.)</td>
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<td>P. I.</td>
<td>28(π.) + 14(ά.) + 3(κ.) + 12 + 3 + 20(δ.) + 4(μ.) + 14(σ.) + 2(ε.)</td>
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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 (Τλαπολέμου), 77 (Τλαπο-λιμψ), 18 (τρίπολιν), 75 (τρίχα δασιάμων); P. 1, 43 (ελπομαι), 83 (ελπί-δας). The exact position is not always insisted on, as O. 1, 23, 96 (κλέος ... Πίλοπος). 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 (πολέμου), 3. 77 (Διώς), 19. 85 (πάντων), 66 (φράσαις), 110 (φράσαι); O. 6, 77. 98 (Ἀγησία), 52 (άκουσα), 66 (άκουσαν); P. 1, 20 (Αίτνα), 60 (Αίτνας); P. 3, 5. 74 (ποτί), 4 (Κρόνου), 57 (Κρονίων), and others.
Terpandrian parts—chopped up, for the knife does not come down on the rhythmical joints. But where shall we find anything like this in Greek literature? The further we penetrate into Greek poetry, the greater reason have we to acknowledge the reign of symmetry. Violation of symmetry, of correspondence, may be referred in every instance either to defective tradition or to designed disturbance. As in Greek architecture, so in Greek poetry, departures from symmetry are not only suffered, but enjoined, for the sake of a higher symmetrical effect, for the maintenance of the feeling of life. The straight line of mechanics becomes the curved line of art. The entasis of the Doric column, the flexure of the Doric stylobate, are familiar illustrations of the law of visual effect. The Greek artist had regard to the position that his work was to occupy, to the angle in which it would present itself to the eye of the beholder. So in Greek poetry we must consider the law of higher symmetry, the principle of artistic unity, the calculated effect on the hearer—and we must remember that we have to do with the hearer, not with the reader. *Συνομοθεία* 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 $aba$ and $aba\ b\ b$, the poet advances to $aba\ a\ a\ a\ a$, $aba\ b\ a\ a\ a$, $abc\ b\ a\ a\ a$, $abc\ b\ d\ a\ a\ a\ a\ a\ a$, $abc\ b\ a\ b\ a\ b\ a\ b$, $abc\ a\ d\ a\ c\ a\ d\ a\ c\ a\ d\ a\ c\ a\ d\ a$, and the crowning glory, $abc\ c\ d\ c\ d\ a\ c\ d\ c\ d\ a\ c\ d\ c\ d\ a$.

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 rhythmic working of the odes; and Dissen often elevates to the rank of an organic part what has been brought in simply as a foil. According to him everything in Pindar must have a deep significance, an independent value, a special allusion, whereas much is put there for the sake of heightening the effect by contrast.

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

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

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

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

1 W. Furtwängler, Die Siegesgesänge des Pindaros, Freiburg, 1859.
demanded a less mechanical distribution, and the parts of
each ode often fit into each other as the parts of an hexame-
ter 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 ex-
currence 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 Pin-
daric 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. 4
Three triads: O. 3, 5; N. 5, 6, 8, 11; I. 2, 4, 5, 6. 10
Four triads: O. 1, 8, 9; P. 2, 5, 10, 11; N. 1, 3; I. 1. 10
Five triads: O. 2, 6, 7, 10 (11), 13; P. 1, 3, 8, 9; N. 7, 10; I. 3. 12
Thirteen triads: P. 4. 1

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

One triad is evidently too short for any except slight occa-
sional poems.

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

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

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

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

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

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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
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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 ῥεθμός, was so much stronger than the individual that the personal development does not count. The personal development does count, and it is a legitimate and fascinating study, but the danger of importing into the result a priori conclusions is manifest. Once fix in the mind the characteristic stages, and the inevitable tendency is to force the phenomena, no matter how stubborn they may be, into the places which they are supposed to fit. Of youth we expect exuberance of language, unassimilated wealth of thought, rashness of imagery, a technic that betrays, both by its mechanical adherence to rule and by its violation of principle, the recent influence of the school, and the rebellion against it. Of matured power we expect a balance of forces; the imagination is steadier, the thought deeper, the interpenetration of form and matter is more complete, the plan is organic, the poem grows symmetrically up to its full height; there are fewer surprises, and the technic has become a second nature without the dulness of routine. The man is at his best. The closing stage shows perfect mastery of form still, but the effects are produced with less expenditure of power, there is not the same joy of surplus vitality, the word "dexterity" comes in too often when we applaud, the plan is a scheme. Now while some such course may be laid down in general for the track of lyric genius, the very essence of genius, which is the unforeseen, disappoints calculation at every turn. There are some minds in which there is no trace of crudeness at any age. There are revivals of youth in poetry as in life, revivals that scandalize critics of art as well as critics of morals. Of all students of Pindar, Leopold Schmidt \(^1\) has bestowed most attention on this sub-

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

8. Period III. (Ol. 81 and Ol. 82), O. 9; I. 6; O. 4 and 5; P. 8. The
dates of the rest are not fixed, according to Schmidt, and must be ex-
cluded from a rigid calculation. They are all Nemean and Isthmian.
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 ἄλογος αἴσθησις 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 καινον 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 ηθος 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, 1 II. 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 2—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 τοῖς οὖν ὄντος μέσοις τῆς φόρμιγγι λιγείη

ιμερῶν κιθάρας· λίνων δ’ ὑπὸ καλὸν ἀείδεν

λεπταιθὶ φώνῃ· τοὶ δὲ ῥήσοντες ἁμαρτῇ

μολῆς ’ιγμῆ τε ποσὶ σκαῖροντες ἐποντο.

2 For the controversy as to dates, see Flach, Lyrik der Griech. pp. 119, 188.
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of rhythm as \( \chiρ\omicron\omicron\omicron\omicron\omicron\omicron\ ν τάξις 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, \( \theta\epsilon\sigma\iota\varsigma \) and \( \acute{\alpha}ρ\omicron\omicron\omicron\omicron\omicron\omicron\varsigma \), 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, \( \sim \) (\( \chiρ\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicro
II. Unequal Class \((γένος διπλάσιον)\), in which the arsis is double of the thesis. Represented in Pindar by

The trochee —

or by resolution, the tribrach — — —

III. Quinquepartite or Sescuple or Five-eighths Class \((γένος ἤμιδωλον)\), 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.

The Cretic — — —

First Paeon — — — —

Fourth Paeon — — — —

Resolved Cretic — — — — —

Bacchius — — — —

or — — — — = — — — —

So far we have considered the value of syllables as limited to the simple relations of the short and the long,  \(\frac{1}{8}\) 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 toνή or protraction, and serves to make up for the omission of one or more theses. When this protraction fills up a whole bar it is called συγκοπή, and the verse is a syncopated verse.

\[
\begin{align*}
\text{II} & = \text{III} \quad = \nu \\
\text{II} = \text{III} & = \nu
\end{align*}
\]

Sometimes two shorts occupy only the time of one. This is called correction, and instead of writing — — we write \(\omega\) or \(\frac{\nu}{\nu} = \nu\).

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 — — \( \text{\footnotesize \( \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot 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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 πέμψω ταῦταν. Are we to read this

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

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 κωλα or members, and observe the regular sequences. True, such κωλα 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 κωλα are designated in the schemes by ||, the periods by ]. Within each period there is a correspondence in the number of the bars of each κωλον, and the groupings have received different names according to the order of the recurrence. προφικών and ἐπιφικών are respectively “prelude” and “postlude,” and stand outside of the responsions, which are usually indicated by curved lines.¹

We have προφικά in the following:

<p>| | | | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>O. 2,</td>
<td>Ep. I. 3.</td>
<td>προ.</td>
<td>3 2 . 3 2.</td>
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<tr>
<td>O. 9,</td>
<td>Str. I. 3.</td>
<td>προ.</td>
<td>4 4.</td>
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<tr>
<td>O. 11 (10),</td>
<td>Ep. I. 5.</td>
<td>προ.</td>
<td>3 4 3.</td>
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¹ In conformity with a hint from Dr. Schmidt himself, I have omitted in this edition the graphical designation of the responsions. It is hoped that the recurrent numbers will suffice to impress upon the student the principle of symmetry.
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.

επιφδικά are far more common in Pindar.

O. 2, Str. I. 3. 3 2 iπ.

επιφδικά.

II. 3. 3. 2 iπ.

Ep. II. 2 2. 2 2. 4 iπ.

O. 4, Str. I. 4 4. 4 .4 4. 4. 5 iπ.

Ep. I. 4. 4. 4. 5 iπ.

O. 5, Ep. 5 4. 5 4. 4 iπ.

O. 6, Ep. III. 4 4. 4 3 iπ.

O. 7, Ep. II. 4 3 2. 2 4 3. 4 iπ.


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

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

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:

\[
\begin{align*}
1. \quad & a b b a & 2. \quad & a b c c b a \\
1. \quad & O. 3, \quad \text{Ep. II.} \quad 3 5. 5. 3 \\
\quad & O. 8, \quad \text{Ep. I.} \quad 5. 3 3. 5. 3 \nu \\
\quad & O. 13, \quad \text{Str. I.} \quad 3 \pi p. \quad 6. 5. 5. 6 \\
\quad & P. 5, \quad \text{Str. IV.} \quad 6. 4 4. 6 \\
2. \quad & O. 6, \quad \text{Str. III.} \quad 4 2 3. 3 2 4 \\
\quad & P. 10, \quad \text{Ep. II.} \quad 3 4. 5. 5. 4 3
\end{align*}
\]

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

\[
\begin{align*}
\text{Palinodic-antithetic.} \\
\quad & a b c c a b \\
\quad & O. 6, \quad \text{Str. I.} \quad 4 3 5. 5. 4 3 \\
\quad & O. 7, \quad \text{Ep. II.} \quad 4 3 2. 2 4 3 \\
\quad & P. 7, \quad \text{Ep. I.} \quad 3 3. 4 4 3 3 \\
\quad & P. 9, \quad \text{Str. II.} \quad 3 3. 5. 5 3 3
\end{align*}
\]
When the antithetic period has a solitary κῶλον in the middle it is mesodic:

Mesodic.

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

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

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

When a μεσφωκών 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 Paeon and the Bacchius.

1. The Dactylo-epitrite measures receive the name from the combination of the dactyl, − − −, with the so-called epitrite, − − − −, epitrite meaning 1 1/3 = 4/3, and supposed to be a rhythm in which arsis is to thesis as 4 to 3. − − − would be divided thus a \(\frac{4}{3}\) \(\frac{1}{3}\). The name is retained for convenience’ sake; the true measure is, as we have seen, − − | − − |.
METRES OF PINDAR.

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 stirringcretic. 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 \( \frac{3}{8} \) rhythm, the basis of which is the trochee, but not the trochee with the ordinary ictus,

\[ \text{Logaoedic.} \quad \overset{1}{2} \overset{1}{2} \overset{1}{2} \text{. This trochee has a stronger secondary ictus on the short, } \overset{1}{2} \overset{1}{2} \underset{1}{2} \text{, admits irrationality, } \underset{1}{2} \overset{1}{2} \overset{1}{2} \text{, and takes as a substitute the so-called cyclical or light dactyl, } \underset{1}{2} \overset{1}{2} \underset{1}{2} \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 \overset{1}{2} \overset{1}{2} \overset{1}{2} \text{. The apparent jumble of dactyls and trochees, as in prose, gave rise to the name logaoedic (from } \lambda \gamma \omega \varsigma \text{ and } \alpha \omega \delta \eta \text{). The logaoedies 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, ἄνήρ 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, ἀρετά, πότμος, another trinity. Passion comes out with its story; passion will not let its story rest.

In what relation do these rhythms stand to the "moods" made so familiar to us by our own poets—by Milton, who says, "Lap me in soft Lydian airs," who speaks of the "Dorian mood of flutes and soft recorders;" by Gray, who cries, "Awake, Αἰολικόν ὑλῆ, awake"? These three moods are all mentioned by Pindar himself.¹ O. 3 is designated as Dorian in v. 5: Δωρίῳ φωνάν ἐναρμόζαι πεδίλῳ. The Dorian air of O. 1, 17 is generally understood to refer to the instrument and not to the mood of the poem, which is called Αἰολικόν in v. 102: ἐμὲ δὲ στεφανώσαι | κείνων ἵππεών νόμῳ | Αἰολικής ὀμηδαί μολίτρᾳ | χρόνῳ. "Aiolian chords" are mentioned in P. 2, 69, "the Aiolian breathing of flutes" in N. 3, 79. As these poems are logaoedic and O. 3 is dactylo-epitrite, it would seem natural to identify Dorian with dactylo-epitrite and Αἰολικόν with logaoedic, but the Lydian mood introduces a disturbing element. Lydian measures appear in O. 5, 19: Λυδίοις ἀπόων ἐν αὔλω, 14, 17: Λυδίῳ ἐν τρόπῳ, and N. 4, 45: Λυδίᾳ σὺν ἀρμονίᾳ, three odes which are essentially logaoedic, and in N. 8, 15: Λυδίᾳ μιτραν κανακηδὰ πεπον-κυλμέναν, dactylo-epitrite. But the logaoedic odes that are composed in the Lydian mood are all of very simple construction and popular character, and the only Lydian dactylo-epitrite shows marked peculiarities of periodology, so that for Pindar

at least the general identification of Aiolian with logaoedic and Dorian with dactylo-epitrite may be maintained. It will suffice here to give a characteristic of these three moods—Dorian, Aiolian, and Lydian—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.¹

The Dorian mood was manly and imposing, like the Dorians themselves; not expansive nor lively, but grave and strong. What it lacked in liveliness and variety, it made up by steadiness and impressiveness. Ἀδώρων μέλος σεμνόστατον, says Pindar himself, in a fragment. It is the mood for the tug of war, where the staying quality is priceless.

The Aiolian was said to reflect the character of the Aiolian chivalry, the high and mighty, self-asserting, deep-drinking magnates of Thessaly, the swaggering, fighting, love-making, convivial countrymen of Alkaios. The Aiolian mood, like the Aioliens 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 Ἐλευσιῶν, the ἔπειος νόμος.²

The Lydian mood, originally a flute-melody, was introduced as a νόμος ἐπιχέδειος or dirge, and the tender, plaintive strains were chiefly used in lamentations for the dead. Aristotle says (Pol. 8 end) that the Lydian mood was especially adapted to boys, διὰ τὸ δύνασθαι κόσμον τ’ ἔχειν ἀμα καὶ παιδειαν. The simplicity of the composition, and the naturally plaintive tone of boys’ voices, are reasons that lie nearer to us.

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

¹ See Westphal, Metrik, I. p. 273, for the authorities.
² See Westphal, Metrik, I. p. 264.
³ πρέπει τοι πάσιν ἀοιδολαβράκταις Ἀιολίς ἢμονία.—Pratinas.
INTRODUCTORY ESSAY.

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 ἐπιφάνεια 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 orchestric.

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

The basis is the language of the Epic *itself* composite, and with this are blended in varying proportions *Aiolic and Doric* forms. None of these elements appears in its extremes. The flow of the Epic is retained, but certain forms familiar in Homer are discarded. There are no echoing verbs in *-ao*, there is no *-φι*, no infinitive in *-έμενα*. 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 *-μεν* and not in *-μεσ*, Pindar says *τοῦ* not *τῷ*, *τούς* not *τός*. 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 *ἐν* with the accusative, the elision of *-ι* in *πέλτη*. But the evidence seems too slight, and while the study of Pindar by the light of Hesiod is instructive, the theory that they both used a Delphic dialect remains an ingenious suggestion and nothing more.

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

**Vowels.**—ā for Epic η. So where η comes from an original a, as in the sing. of the A-declension, όρχα, όρχας, όρχα, όρχαν: in fut., aor., perf. of verbs in -ώω as αιώνομαι (O. 2, 101), ἑτόλμασαν (O. 2, 75), τετόλμακε (P. 5, 117). So also τεθνακότων. But forms from κτάομαι retain η as κτησάμεναι (N. 9, 52), Φιλοκτήσαο (P. 1, 50), and also those from χράω, χράομαι, as χρήσεν (P. 4, 6), χρησέν (O. 2, 43), χρησίμως (P. 4, 60). On ā in the augment see p. lxxxv. Derivatives of the A-declension and of verbs in -ώω have ā, as νικαφορία (P. 1, 59), κυβερνάσιας (P. 10, 72), μναμοσύναν (O. 8, 74). So in compounds of which the second part usually begins with η, as κακαγοριάν (P. 2, 53), εἰνάνορ (O. 1, 24). The personal endings -μήν and -σθήν (3 p. dual) are in Pindar -μαν and -σθαν, as ἵκωμαν (P. 4, 105), κτισσάσθαν (O. 9, 49). For -ην we find -ανα, as Κυλλάνας (O. 6, 77), Κυράνας (P. 4, 279). Whether we are to read εἰρήνα or εἰράνα (O. 13,'7), 'Αθηναί or 'Αθάναι (P. 7, 1), is disputed. In this ed. 'Αθαναίος has been preferred to 'Αθηναίος, and 'Αλκμήνα to 'Αλκμάνα. Feminine abstracts in -ης show a as ταχυτάς (O. 1, 95), κακότατα (P. 2, 35). So adverbs in -η and in -δήν, as κρυφά (O. 1, 47), κρύβθην (O. 3, 13). The others cannot be reduced to classes and must be watched. Doric is η for ā in 'Αμφιάρης (P. 8, 56), 'Αμφιάρην (O. 6, 13 al.).

η is retained in verb forms and verbalas from verbs in -ώω, as ἥσεν (P. 4, 71), αἰτήσων (O. 5, 20), ἐδινήθη (P. 11, 38), though many have ἐδινάθην, as ἀκνήθαν (O. 9, 35), κρατησίμαχος (P. 9, 93). There are a few exceptions, as φῶνασε from φωνέω (O. 13, 67); a few variations, now η, now a. So the MSS. vary between θεόδμητον and θεόδματον (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 choricorum cum Pindarica comparatis. Leipzig, 1879.
as ἡλπετο (P. 4, 243), in the subjunctive endings as βαλη (O. 3, 13), the opt. in -ην as εἰδείην (O. 13, 46), in the aor. pass. φάνη (O. 1, 74), λειψθη (O. 2, 47). Nominatives of the 3d. decl. in -ηρ and -ης are unchanged. So is αλωτης. So words in -τηριον as χρηστήριον (O. 9, 7), compounds the second part of which goes back to an initial ε, as δολιχήρετμος (O. 8, 20), εἰνήρατος (O. 6, 98), ἀρματηλάτας (P. 5, 115). Substantives of the 3d decl. in -ημα, as πημα (O. 2, 21), οίκημα (O. 2, 10). Adj. in -ηρος and -ηλος that are not related to α- stems. So ιψηλος (O. 2, 24), λαυψηρος (O. 12, 4). Words ending in -ας, -ας, as γηρας (O. 1, 83), ρησις (O. 7, 55), κρηπις (O. 4, 138). A noteworthy exception is μανις (P. 4, 159). Adjectives in -ημος, as ἁμος (O. 2, 46), adverbs in η, and their compounds, ἢ, δη, μη, μηδε, μητε, τηλε (P. 11, 23), adjectives compounded with ημι-ιηματινα in -ηκοντα, as ημιθεος (P. 4, 12), εξηκοντακη (O. 13, 99). Verbs generally retain a penultimate η. So ἀρηγω (P. 2, 63), ληγω (P. 4, 292). θναςκω, καδομαι, and forms from πλησω and πηγνυμι are the main exceptions. Other retentions of η than those mentioned cannot be reduced to rule. ἂ for ε. This also is Doric. So οικαρος (O. 3, 14, 18) for σκιερος. Still Pindar does not say ιαρος nor Ίαρων. ταμω is Ionic and Epic as well as Doric, ταμυνας (O. 12, 6), τραφωσα = τρεφωσα (P. 2, 44), τραφεν = τρεφειν (P. 4, 115), τραχον = τρεχον (P. 8, 32).

Under ε note that Pindar has κενος (οр κενος), αδελφος, never κενος, αδελφος. ε is rejected in υφνος, as υφνειν (O. 1, 10), ἀφνεαις (P. 11, 15). For κελευνος, φαευνος, κελα-δενος, we find also the Ionic form in ενος. So κλεεννας (P. 5, 20, etc.), κελαιεννων (P. 3, 113 al.), φαεννον (O. 1, 6, etc.).

Ουν in Pindar is always ων (O. 1, 111 al.). Ουλυμπος (O. 3, 36 al.) varies with "Ολυμπος (O. 1, 54 al.), but the 'Ολ. form is far more common (more than 4:1). μονος is more common than μονος, νοσος than νοσος, κοσρος alone is used, but κορα outnumbers κορα. We find δορει (O. 6, 17) as well as δορι (I. 4 [5], 42), ουρος less frequently than οφος. Διωνυσος is the normal form for Pindar. Syracuse is
Συράκοσαι (P. 2, 1) or Συράκοσσαι (O. 6, 6), never Συράκουσαι. So the derivatives. The Aiolic ὀνόμα has expelled both ὀνόμα and ὀνόμα, the Aiolic -οισα (for -οντα) in the present participle has taken the place of -ονσα. So φέρισα (P. 3, 15), Κρείωσα (P. 9, 17), Μοίσα (for Μοντια) . Aiolic -οισε is used as well as Doric -οντι, περιπνέοντι (O. 2, 79). See p. lxxxv.

Consonants. — γλέφαρον for βλέφαρον (O. 3, 12 al.), but ἐλικοβλεφάρον (P. 4, 172). Ἐσλός for ἑσθλός is Boeotian. So everywhere (O. 1, 99 al.). The first syllable is short, O. 2, 19; P. 3, 66; N. 4, 95. αὔτες for αὐθες everywhere (O. 1, 66), δέκεσται for δέξεσται (O. 4, 8 al.). For τότε is found the Doric form τόκα (O. 6, 66). Noteworthy are ὄκχως = ὄχως (O. 6, 24), and ὄκχεντι = ὄχεντι (O. 2, 74), and πετοίσαι = πεσοῦσαι (O. 7, 69), πετόντεσαι = πεσοῦσαι (P. 5, 50), ἐμπετες = ἐνέπετες (P. 8, 81), κάπετον = κατέπεσον (O. 8, 38).

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

Φήρ for θήρ is Aiolic, and is used of the Centaur. Φερεσ-φόνα (P. 12, 2) is familiar from the Iliad (1, 268; 2, 143).

& is not changed before μ in κεκαδμένον (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.1 That the use was not rigid is clear. But from this irregularity we are not to draw the inference that Pindar only imitates the effects of the digamma, as seen in Epic poetry, although it must be admitted that the digammatized words in Pindar are nearly all Ho-

1 Against the introduction of the digamma, see Mucke, p. 39.
periic. *Foι, Fe, Fόν (="έον"), orig. *σFoι, σFe, σFεόν. *οίδα and *ίδον (comp. *ωτ and *ωτ) have the digamma: πολλά *Fedώς (O. 2, 94), πάντα Φίαντι νόω (P. 3, 29), ἑπεὶ Φίδον (P. 5, 84), and yet οὐν *ίδειν (O. 6, 53), ὀφρ' *ίδοισι (O. 14, 22). Add *Fedός (O. 8, 19), *Fedόμαι (P. 4, 21). *Fedάνειν (fr. σFedάνειν) is found (P. 1, 29), *Fedόντι (P. 6, 51). *Fedγόν and its congeners, μέγα *Fedγόν (P. 1, 29), *Fedότειν (O. 13, 68 al.), yet ιεπέτειν (O. 1, 52 al.), *Fedός (O. 6, 16; P. 2, 16; 3, 2; N. 7, 48), but ἐπός is more common, though some examples may be got rid of by emendation. *Fedός (P. 7, 4) occurs, but also οίκος (P. 1, 72), oικéin is certain (P. 11, 64), not so οικείν: *Fedάνξ, and *Fedάσωω, once ἀνάκτων (O. 10 [11], 54). *Fedτίς (O. 13, 83), but ἐλπίς (O. 12, 6), as often. *Fedός (O. 2, 102). *Fedός (N. 6, 67). *Fedπέρα (I. 7 [8], 44), but ἐσπερον (O. 10 [11], 82), *Fedός (O. 13, 49). There are examples of *Fedός in Nemeans and Isthmians; ἰανόν (O. 4, 22). τὰ *Fedοκότα occurs (P. 3, 59), ἐοικός everywhere else, *Fedάται (O. 14, 20), *Fedδος (O. 11 [10], 21), *Fedόπλοκον (O. 6, 30), but ἵσπλοκάμων (P. 1, 1). In proper names *Fedχοί (O. 14, 21), ἐς δὲ *Fedωλκόν (P. 4, 188), *Fedλάδα (O. 9, 120), *Fedλαον (P. 9, 85 al.), *Fedάλυσον (O. 7, 76) [?]. In the Isthmians *Fedόμικς, elsewhere Ἅισθμώκς (O. 8, 48). Probably *Fedάνιν (O. 5, 11). The digamma in the middle of a word, ἄFedπρία (P. 12, 31), ἄFedρις (P. 2, 37), is seldom indicated in this edition, e. g. ἄFedάταν (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 Ὄρθωσια ἔγραψεν (O. 3, 29)

*Hiatus.*

Ahrens writes Ὄρθωσίας. The shortening of a long vowel before a vowel is not hiatus, as ἄδουλια ὑστατος (O. 10 [11], 45), ἐν Πίσι έλσας (O. 10 [11], 47). In the case of a diphthong it would seem that ι and υ may be semi-consonant. Notice especially ι short in Pindar before a vowel, e. g. ἵππειον (O. 13, 68 al.). ιυ- is short in ἀνάταν (P. 2, 28), but in this ed. ιFedάταν is preferred. ηυ- is short in ἰχνεύων (P. 8, 35).
Crasis.—The ordinary crases, such as those with καί, τό, τοῦ, belong to the grammar. Some read ὄναξ (P. 8, 67). ο ῥιστό-
μενός (P. 8, 80), is ἀρθαρέσις rather than crasis. Bergk goes so far as to write ἀρχή ἱδέξατο (P. 4, 70), and ὀλβῳ νδεῖξατο (P. 4, 256).

Elision.—α is sometimes elided in 1 s. perf. act., ἐπιελέαθ' (O. 10 [11], 4); α in 1 s. midd., μεμφου αίθαν (P. 11, 53), ψεῦσμι ἀμφί (O. 13, 52); in 3 pl. (often), κυλίνδοντ' ἐλπίδες (O. 12, 6); in inf., ἀποθέσθ' ἀπορον (O. 10 [11], 44). i is elided in 1 s., ἀφιημ' ἀγροὺς (P. 4, 149); in 3 pl. (Doric), ἀγαπάζοντ' αὐτίκα (P. 4, 241). Also περ for περί (see p. lxxxvii.). 0 is elided in τοῦτο (O. 6, 57 al.), κεῖνο (P. 9, 74), δεῦρο (O. 8, 51), even in δῶ (O. 6, 101; 9, 86), in 3 pl. midd.; 2 s. opt. midd., γένοι' οἴος (P. 2, 72), and in the gen. s. Ο- decl. in -οι, a non-Homeric freedom, Δάλοι' ἀνάσσων (P. 1, 39).

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

First Declension.—Pindar usually follows the Doric dialect here. Notice, however, the Aeolic shortening of Πέλλανα for Πελλήνη (O. 7, 86; 13, 109), Νεμέα (O. 13, 24), Κύκνεια (O. 10 [11], 17), Μινύεια (O. 14, 17). Comp. the Aeolic form Ὀδυσσεία, retained in standard Greek. Also χρυσοχαίτα (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 (Aeolic), Κρονίδαο (P. 4, 171), more commonly -α (Doric), Κρονίδα (O. 8, 43). G. pl. -αν (Doric), the only form: ἀρετἀν ἀπο ταιαν (O. 1, 14). So the adj. ἀλλὰν (O. 6, 25), etc., with the accent on the last syllable, not ἀλλων. Dat. pl. -ας far more frequently than -ασι, as -οις far more frequently than -οσι. Acc. pl. -ας, but also the Aeolic -ας (I. 1, 24), as Aeolic -οις is suspected by Bergk (O. 2, 82). Proper names in -αος become -ας (Doric), and follow the Α- declension 'Αρκεσίλας (P. 4, 65), 'Αρκεσίλα (P. 4, 2), voc. 'Αρκεσίλα (P. 4, 250. 298), but Ἰόλαος usually retains the open form (O. 9, 105; P. 9, 85 al.).
SECOND DECLENSION.—The gen. ends in -οιο or -οιο, -οιο being susceptible of elision, as is noted p. lxxxii. The Doric acc. pl. in -οι is favored by the metre (O. 2, 78), where, however, the best MSS. have νάσον: the metre does not require κακαγόρος (O. 1, 53).

THIRD DECLENSION.—The dat. pl. ends in -οι, more frequently in -εσοι, sometimes (in ο- stems) we find -εσοι, πα- λαισμασι (O. 9, 14), παλαισμάτεσσι (P. 8, 35), μεγα- λοκευθέσσιν (P. 2, 33). There is a good deal of variation, but nothing puzzling. So ποσί (O. 10 [11], 71 al.), ποσίν (O. 10 [11], 62 al.), πόδεσσιν (N. 10, 63). πρασί has better warrant than πρασί.In the nom. acc. pl. -εα is seldom contracted. From words in -κλης we find Н. 'Ηρακλῆς, Г. 'Ηρακλέος, Δ. 'Ηρακλεῖ and 'Ηρακλῆ, Α. 'Ηρακλέα, Β. 'Ηράκλεες. From words in -νος, Г. Εὐφροσύνος (O. 3, 28), rarely Εὐφροσύνη (P. 9, 36), Δ. βασίλει (P. 1, 60), βασίλει (I. 3, 18), βασίλη (P. 4, 2), βασίλεα (P. 4, 32), βασιλή (O. 1, 23), Ὠδυσσή (N. 8, 26). N. pl. βασιλίν (O. 9, 60), βα- σιλέες (P. 5, 97). Acc. βασιλῆς (P. 3, 94), ἄριστες (I. 7 [8], 55). Words in -ίς retain -ί, πράξιος (P. 12, 8), ὑβριός (O. 7, 90). θυγάτηρ has θυγατέρι (P. 2, 39) as well as θυγατρί, θύγα- τρα (O. 9, 62) as well as θυγατέρα, and always θύγατρες (P. 3, 97). Δαμάτηρ has Δαμάτρα (O. 6, 95). πατέρος (O. 7, 36 al.) occurs as well as πατρός, ματέρος (P. 4, 74 al.) and ματρός, μα- τέρι (N. 9, 4), and ματρί. ἀνήρ, besides the usual forms which are more common, has ἀνέρι (P. 4, 21), ἀνέρα (O. 9, 110), ἀνέ- ρες (P. 4, 173), ἀνέρων (O. 1, 66). From Ζεύς Διός is far more common than Ζηνός, Ζηνί is nearly as common as Δι (Δί). Ζήνα occurs twice (P. 4, 194; 9, 64), Δία once. Ποσειδάων contracts άω into α, Ποσειδῶν, or keeps open, and so all the cases except the dat., which is always Ποσειδάων. Α variant is Ποσειδάνος (O. 13, 5. 40).

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

**Gender.**—Τάρταρος (P. 1, 15) is fem. So is ἴσθμος always (O. 7, 81; 8, 48 al.), κώ, commonly fem. in the Od., is always fem. in Pindar. Μαραθῶν is fem. (O. 13, 110), αἰών varies (fem. P. 4, 186; 5, 7), αἰθήρ is sometimes fem., as in Homer (O. 1, 6; 13, 88), sometimes masc. (O. 7, 67 al.).

**Adjectives.**—Pindar, like other poets, sometimes uses adjectives of two terminations instead of three, σὺν μορφίῳ παλάμα (O. 9, 28), σιγαλὼν ἀμαχανίαν (P. 9, 100); more commonly and more poetically adjectives of three terminations instead of two: ἀθανάτα Θέτις (P. 3, 100), Δάλον θεοδύτας (O. 6, 59), ἀκινήταν ράβδον (O. 9, 35), παμμονίμαν εὐδαιμονίαν (P. 7, 15). Of the less common forms of πολὺς note πολλὸν = πολύ (O. 10 [11], 40), πολεικ = πολλοῖς (P. 4, 56), πολέαν = πολλοῖς (O. 13, 44). The old accentuations—ὀμοίος, ἔρημος, ἐτοίμος—are retained.

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

**Pronouns, Personal.**—N. ἔγων once before a vowel (P. 3, 77). σό or τύ. Gen. σέο, σέη, σέθεν. D. ἐμοί or μοί (the latter being far more common), σοί, τοί, τίγ, of which τοί is always enclitic, while τίν as τυ is emphatic. Φοί is common. I have not ventured to write Φίν with Hermann and Böckh (P. 4, 36). (See G. Meyer, Gr. Gram. §§ 411, 414.) Acc. ἐμέ and μέ, σέ, Fέ (O. 9, 15). In the plural N. ἄμεσ. D. ἄμμιν, ἄμμι, ὑμίν (once), ἄμμιν, ὑμμι, σφίσι, σφίσιν, σφι, σφίν. Acc. ἄμμε, ὑμμε, σφέ. νίν (Doric) is preferred by recent editors to the Epic μίν, which is found not infrequently in the MSS. There are no reflexives. The emphatic forms of αὐτός suffice. Of the possessives note ἀμός = ἴμετερος = ἐμός (P. 3, 41; 4, 27); τεός (Doric) is far more common than σός, ἐός is nearly four times as common as ὡς: for ἴμετερος we
find ῥμός (P. 7, 15; 8, 66), σφός occurs once (P. 5, 102), σφέ- 
τερος = αυτῶν (P. 10, 38; I. 2, 27) twice, σφέτερος usually be-
ing = ἐός, while ἐός is once used for the possessive of the pl. 
(P. 2, 91). The article has Doric α in the fem. So has the 
relative. Notice ταῖ = αῖ, ὀ = ὀς (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; 

Verb. 

hence ᾀρχε (O. 10 [11], 51), ῥπάρχεν (P. 4, 205).

Augment. 

αι, αυ, ευ, ει are unchanged.

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

Termin-

v ἐφελκυστικον, and hence -οις must be used be-

fore vowels. On the so-called short subjunctive, 

see note on O. 1, 7.

-μεν is more common than -εν in the inf. στάμεν = στήναι 
(P. 4, 2), βάμεν = βήναι (P. 4, 39), whereas a long vowel be-

fore -μεν would not be allowed in Homer. ἐμμεναι occurs, 
but ἐμμεν is nearly twice as common. The Doric γαρύεν 
(O. 1, 3), τράφεν (P. 4, 115) has the authority of the MSS., not 
the cogency of metre.1 ἑγαίκεν (Doric) is from a theoretical 

γεγάκω, and is = γεγονέναι (O. 6, 49).

In the participles -οίσα (Aiolic) is used exclusively in 
the fem. pres. -αίσ and -αίσα (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-

ings: πεφρύκοντας (P. 4, 183), κεχλάδοντας (P. 4, 179).

In the passive the open forms, -εαί, -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), δμάθεν (P. 8, 17).

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

κλείζεν (O. 1, 110), ευκλείζει (P. 9, 99), κατεφάμιζεν 
(O. 6, 56), ἀποφλανρίζαισα (P. 3, 12). ἰνζεν (P. 4, 237), a

1 Impugned by Christ, Philol. XXV. p. 628; Mucke, p. 29.
INTRODUCTORY ESSAY.

Pindaric word, simply follows the analogy of onomatopoetic verbs in -ξω, which regularly have ξ as ἀλάλαζεν (O. 7, 37).

Verbs in -ξω. Others vary. κωμάζω forms κωμάζατε (N. 2, 24) and κωμάζασις (N. 11, 28); κομίζω, κόμισον (O. 2, 16) and κομίζασις (P. 5, 51); ἱπαντιάζω, ἱπαντίασεν (P. 4, 135) and ἱπαντίαζασις (P. 8, 11); ἄρπαζω, ἄρπασε (P. 3, 44) and ἄρπαζασις (P. 4, 34); ἀρμοσαν (P. 3, 114), but in the compound ἐναρμω-ξαί (O. 3, 5). Only a few verbs in -ξω double ι in the ι- forms, as θεμισσάμενος (P. 4, 141), whereas future and aor. ι, preceded by a short vowel, are often doubled: ἔρασατο (O. 1, 25), ἐκά-λεσε (O. 6, 58), ἀνύσεν (P. 12, 11). This so-called gemination is a reappearance (G. Meyer, Gr. Gram. § 224).

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

Contract Verbs. Pindar contracts regularly the verbs in -αιω. ναετῶ, an Epic verb, is the only one left open, ναετόντες (O. 6, 78; P. 4, 180). Verbs in -εω contract -εε and -εελ into -ελ, but -εο, -εοι, -εω are never con-tracted. Verbs in -αιω contract.

Verbs in -αιω. τιθεῖς (P. 8, 11), διδοῦ (P. 4, 265), are found as from verbs in -ω, but τιθησί (P. 2, 10) and διδώσι (P. 5, 65) also occur. There is much dispute about the reading in P. 4, 155 (where see the notes). διδοῦ (Aiolic) is the only form used for the imperative. The short forms, τιθεῖν (P. 3, 65), παρέσταν (O. 10 [11], 58), κατέσταν (P. 4, 135) = ἐτίθεσαν, παρέστησαν, κατέστησαν may be noticed. δούναι occurs once (P. 4, 35), otherwise δόμεν is the rule (see p. lxxxv.). The passive forms require no special exhibit. The first aorist middle of τιθημι balances the second, each occurring four times, θηκάμενος (P. 4, 29), θέμεαι (O. 14, 9). Notice ἐράται, 3 s. pres. subj. midd. from ἔραμαι (P. 4, 92).

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

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 \( \text{τερπτην φιάμερον} \) (I. 6 [7], 40), \( \text{ατεφερε κύν ώραθφ} \) (O. 2, 33), \( \text{ἐν ἄφειβουτι} \) (N. 11, 42).

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

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1 Erdmann, De Pindari usu syntactico, Halle, 1867.
stranger to Asiatic Aiolic, as it is a stranger to Latin. In P. there are very few examples. The dual substantive, χεροῖν (O. 13, 95), is a rarity, and so is ποδῖν (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, ἀτυξομένῳ (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: κτισσόσθαι) without a full appreciation of the dual force.  

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

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

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

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1 The dual is claimed as Boeotian on slight evidence, MEISTER, GR. Dial. I. p. 272.
gree his genius for vivid presentation. His free use of the accusative is a return to the original sweep of the case. What is called the outer object is really an extension of the inner object. ἀνδρα κτείνειν is ἀνδροκτασιάν 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. νικᾶν Ἑλλάδα (P. 12, 6) is commonplace. Not so νικᾶν ὀρό-

**Cases.**

**Accusative.**

The adverbial accusative is so familiar a form of the inner object that it is not necessary to cite examples, especially of the neuter accusatives. Nor need we note such common uses as δίκην and τρόπον. καιρὸν εἰ φθέγξαι (P. 1, 81) reminds one of Sophokles' καιρὸν ο' ἐφήκεις (Λ. 34).

The appositive accusative, the object effected, of the sentence, ἄποινα (O. 7, 16 al.), χάριν (O. 10 [11], 86 al.), is often distinctively felt in its case-relation, though the post-Homeric deadening of χάριν is also found, Δίως 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-shotten," "foot-sore," "heart-sick." In Pindar these accusatives refer chiefly to the body and its parts, either as such or as the seat of thought and emotion, seldom to abstracts. σώμα, μέλη, χρώτα, κάρα, πρόσωπα, νῶτα, ἄτορ, κέαρ, φρένας, ὕργαν, ψυχάν, θυμόν, νόον, φύσιν, τάχος, μῆτιν, ἀρετάν. εἴδος and ὁψαί are hardly felt as abstracts.

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1 Erdmann, l. c.; Friese, De casuum singulari apud Pindarum usu, Berlin, 1866.
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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, λάχναυ νιν μέλαν γένειον ἐρεφον (O. 1, 68). ἐρημῶ 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 οἰκιστῆρα 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: λάχναυ νιν μέλαν ("to blackness") γένειον ἐρεφον, v. 82: τά κέ τις ἀνώνυμον γήρας ... ἔσοι; v. 88: ἐλευ ... 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. ἐκεῖν 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), Κρόνιον (O. 1, 111), Διβαν (I. 3 [4], 72). I. 2, 48: ἱπαῖον ἐλθῆς seems doubtful. O. 2, 105: αἰνον ἐβα κύρος has given way to αἰνον ἐπίβα, but O. 9, 76: πεδίον μολὼν, and N. 10, 35: ἐμολεν Ἡμας τὸν εὐάνορα λαὸν 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 -ως

¹ Two rather free uses of the acc. of extent are to be found in P. 4, 83; 5, 83.
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for relations otherwise expressed by the genitive, especially of possession, origin, time, place. The dialectical preference for

and

Adj. in -τος. Attic ὁ μὲν Κλεινίειος ὁδός (Plat. Gorg. 482 D) is said with a tone of poetical persiflage; to Pindar himself the effect must have been less striking than it is to us. So ὁ Κρόνεις παῖ (O. 2, 13), Ποσειδάνιον Κτέατον (O. 10 [11], 30), Ἐνάρκτειον . . . νίόν (P. 8, 19).

With the genitive proper is blended the ablative. The significations of the two cases often meet in languages in which the forms are quite distinct. Of special uses of the genitive in either direction there is not much to note. Possession, origin, cause, material, are familiar everywhere. The genitive of material varies with the adjective. λίθος is the rule, but Παρίων λίθον (N. 4, 81) is a necessity, as in prose. ἄδαμαντίνος is used once (P. 4, 224), ἄδαμαντος once (P. 4, 71), ἐξ ἄδαμαντος once (fr. Ι. 2, 3). χρύσος, 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. The appositive genitive is rare, as ἐρακόντων φόβαι (P. 10, 47), where ἐρακόντεων φόβαι might have been used. Κάστορος βία (P. 11, 61), Αἰαντός ἀλκά (I. 3 [4], 53), σθένος ἡμιώνων (O. 6, 22), λῆμα Κορωνίδως (P. 3, 25), are familiar idioms. Pindar can even say, P. 6, 35: Ἐσσανίῳ γέροντος ἐννεάεσσα φην βόσε παῖδα Φόν, and the boldness of P. 1, 73: Τυρσαγών ἀλαλατός . . . 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: σὖν Ἀγαμεμνονία ψυχή (P. 11, 20), Νεστόρειον ἄμμα (P. 6, 32), ἀνθ' Ἀφροδίσια (N. 7, 53). Time: ἐσπέριος φλέγων (N. 6, 43), μελποντεὶ ἐννύχιοι (P. 3, 78), ἐσπερίας οὐδές (P. 3, 19), ἐφαμερίαν οὐδὲ μετὰ νύκτας (N. 6, 7), πεμπταίοις γεγενημένοι (O. 6, 53). The Hebrew says "the son of five days." Place: ἐναλιᾶν βάμεν (P. 4, 39), ἐπιγονιδίων βρέφος (P. 9, 67).

2 For an application of this in criticism, see P. 4, 206.

3 It is almost incredible that scholars should have been found to combine δόμους ἄβροτατος = δόμους ἄβροχος (P. 11, 34).
The comparative genitive, which is an ablative, allows the well-known brachylogy, hardly felt in English. Ὀλυμπίας ἀγώνα φέρτερον (O. 1, 7) = (τοῦ) Ὀλυμπίας (ἀγώνος) ἀγώνα φέρτερον, where I have not thought it worthy of a note. A remarkable comparative is πριν with the gen., πριν 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 ὑμνον ἄρχε (N. 3, 10), where we should expect the genitive. The ἄρχη is the ὑμνος, ἄρχε is ἄρχομένη ὑμνεῖ or ἀναβάλλω.

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 ὀφόνειν (P. 10, 61) and ὀφαγάν, 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), αἰχένων (N. 1, 44)—with strong ablative leaning—the gen. of price (O. 12, 12; P. 1, 39), of cause (O. 7, 6), of time within which (O. 6, 61; P. 4, 40).

The genitive as a whence-case is used with somewhat more freedom than in prose. Outside of the verbs of separation the boldest is O. 1, 58: κεφαλᾶς 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. λύω with the gen. is perfectly legitimate (O. 2, 57; P. 3, 50; 11, 34), but he has ἐκ 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 συν.

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: ἀροφραν πατριάν σφίσι κόμισον λοιπῷ γένει, σφίσι depends on the whole group, ἀροφραν πατριάν κόμισον λοιπῷ γένει.

The dative of reference (O. 2, 93: φωναέντα συνετοίσιν), the dative of the participle (O. 8, 60: εἰδότι, “to one that knows”), (P. 10, 67: πειρώντι, “to one that tests”), which is the beginning of a dat. absol. that did not ripen, the dative with verbal in -τός all belong to the common apparatus of the language. The so-called dative of the agent, however, is really a dative of personal interest. The agency is only an inference. The prose construction is generally with the perf. or equivalent aor. (cf. P. 1, 73: ἄρχω δαμασθέντες). On the construction with the present, see O. 8, 30; 12, 3. The Homeric construction of δέχομαι with dat. is used in Pindar also. The giver is interested as well as the receiver. See notes on O. 13, 29 and P. 4, 21.

The conception often seems to be in suspense between the personal dative and the local. The dat. of inclination is a personal dative. So the dat. with κλίνεσθαι, N. 4, 15: τῷδε μέλει κλίθεις, but in O. 1, 92: Ἄλφεου πόρφ κλιθεῖσα, it would
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seem to be rather instrumental, as in P. 10, 51: ἐρείσον χθονί. In O. 6, 58: Ἀλφέω καταβάς μέσσω, 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 (ἐφ.); 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 εν with the favorite μίγνυμι, Ο. 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: Ὀρθωσίας ἑγράψεν ἑράν, the dat. gives an ugly but not unexampled hiatus which can be removed by substituting the gen.

Of the adverbs, ενδον, which regularly takes the gen. (as O. 2, 93; 7, 62; P. 11, 64), takes the dat. (N. 3, 52; 7, 44). ἀγχή with dat. (N. 6, 11) is figurative, but ἀγχοῦ (N. 9, 40) is local. The government of a dative by such a word as κουνωνίναν (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: μαχάιρα τάμνον, but he often uses the more personal σῶν, as σῶν ἐντεσί (P. 12, 21), the more concrete εν, as εν χερσί (P. 2, 8). As the verbal noun has much of the verbal motion in Pindar, we are prepared for such extensions as I. 2, 13: Ἰσθμιαν ἵππουι νίκαν. Instrument, manner, cause, run into one another. They are all common in Pindar, and need not be cited. The causal
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Dative construction, however, it may be noted, is not so common in Homer. Whether the dative as the measure of difference is instrumental or local is open to discussion. The local conception has simplicity in its favor. We can say \( \text{dia-ferēin} \) \( εν \), we can say \( εν \) βασάιψ. 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 νόψ (O. 2, 101), ἐλευθέρα φρενί (P. 2, 57), ἀσθενεὶ χρωτὶ (P. 1, 55), is common, and there are a few dative adverbs varying with prepositional combination. τῦχὰ is less common than σὺν τῦχα, δίκα than σὺν δίκα, ἀνάγκη than σὺν ἀνάγκα.

From the local dative must be separated the locative proper, such as ἵσθυσοι and Πυθοῖ. Whatever rights the local dative may have, Pindar does not exercise them freely. When the simple dative is followed by \( εν \) with the dat., as P. 5, 70: Λακεδαίμονι \( εν \) Αργεί τε, we have every reason to suppose that the \( εν \) was forefelt just as the \( οὐ \) may be forefelt when \( οὔτε \) follows. Some examples may be construed personally, as P. 3, 4: βάσσαισι(ν) ἀρχεῖν Παλίον, or instrumentally, as O. 6, 31: κρύψε ἐν παρθενίαιν ὁδίνα 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 \( εν \) \( ιστέρψ, \) though we find P. 10, 17: \( ιστέραισιν \) \( εν \) \( ἀμέραις. \) So O. 1, 43: ἐκτέρψ χρόνῳ, O. 2, 41: ἀλλῷ χρόνῳ. In \( ἀμέραισιν \) (P. 1, 22) the \( εν \) of \( εν \) \( ὄρφαιασιν \) is forefelt. νυκτὶ occurs only in O. 1, 2. The dative of time of sacred festivals and games is claimed by some for O. 5, 5; N. 2, 24, but even these are doubtful. The explanation of Pindar’s limited use of the dat. of place and time is to be sought in his liking for the preposition, which in his hands is potent.

The suffix -θεν is freely used by Pindar, and sometimes takes the place of the ablative genitive, ἀνευ σέθεν (N. 7, 2), πώρ σέθεν (P. 1, 88), ἐκ σέθεν (I. 3 [4], 5), and

-θεν.
so of the possessive, σέθεν ὅτα (N. 3, 5), σέθεν παῖδας (I. 1, 55), not that the whence force is lost. The local -δε is little used. We find it in οἰκαδε, Πυθώναδε, Τροιανδε.

The limits of this outline make it impossible to go into the details of the use of the prepositions in Pindar. A few illustrations must serve to show the plastic power he puts forth. The local signification is seldom effaced; we feel the motion in space, the rest in space, everywhere. ες γένος—the MSS. have ες γενεάς—(N. 4, 68) is not simply γένει, there is an element of purpose moving to an end. In O. 6, 12: τίν δ' αἴνος ἐτοιμος ὤν ἐν ἔικα | ἀπὸ γλύσσας Ἀδραστος μάντιν Οἰκλείδαν ποτ' ες Ἀμφιάρην | φθέγξατο, each preposition is used in its full force. The word moves roundly off the tongue, the praise is not simply about Amphiarao, but goes out towards the lost στρατιάς ὀφθαλμός. Compare the festal picture, O. 7, 1: ἀφνειας ἀπὸ χειρὸς ἐωρύσεται. Another passage where the ἀπὸ of time is also the ἀπὸ of space is P. 5, 114: ποτανος ἀπὸ ματρὸς φίλας, "a winged soul from his mother's lap," "from the time he left his mother's lap." ες is to ἐν as ἀπὸ is to ἐπὶ, and while ἀπὸ and ες occur in similar combination, ες largely outnumbers ἀπὸ. In N. 5, 7: ἐκ δὲ Κρούνον ἡμας φυτευθέντας καὶ ἀπὸ Νηρήθιδων, it would be unwise to insist on the difference, but ἀπὸ θεοῦ would not satisfy us for ἐκ θεοῦ in O. 11 (10), 10: ἐκ θεοῦ δ' ἀνήρ σοφαίς ἀνθεί πραπίδεσσων. ες 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 ες with the acc., P. 2, 11. 86; 5, 38; N. 7, 31. Especially noteworthy is what is called the instrumental use of ἐν, a use which is especially familiar to us.

1 Bossler, De praepositionum usu apud Pindarum, Darmstadt, 1862.
from the Greek of the New Testament, although there it is the result of Semitic influences. Everywhere in this so-called instrumental εν we can trace the local εν, the seat of the manifestation, 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: άνδησάμενος κόμαν εν πορφυρέως έρνεσιν, as well as I. 1, 28: άνδησάμενοι έρνεσι χαίτας. So N. 1, 52: εν χερί πινάσσων φάσγανον, P. 2, 8: άγαναίσιν εν χερσι ποικιλανίους έδάμασσε πώλους, which brings before us the image of the reins in the hands of the tamer. O. 5, 19: απών εν αύλοις is a perfectly comprehensible combination to any one who considers the nature of that wind-instrument. The combination of εν with νόμῳ gives the limits, the environment (P. 1, 62; N. 10, 28; I. 2, 38). εν δίκα is not a stranger to prose. The proleptic use of εν with the dat., instead of είς 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 resistlessness that thrusts the local διά with the acc. out of prose in favor of διά with the gen. In some of the Pindaric passages εν has been made adverbial, or, in other words, tmesis has been assumed, but the image often loses by it. There can be no tmesis in O. 7, 69: λόγων κορυφαί | εν ἀλαθεία πετοίσαι = ἀλαθείς γενόμεναι.

σόν is an intensely personal preposition. In standard prose its use is limited to consecrated phrases of religion (σόν θεό) 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, μετά with the gen. very rarely. The use of σόν where we should have expected the simple dative has already been touched. It serves to personify, to make the tool an accomplice. To bring this to our consciousness we sometimes do well to translate “with the help of,” as “with” by itself has become faint to us. P. 12, 21: ὄφρα σόν ἐντεσί μιμήσαι ἐρικλάγκταν γόον, N. 9, 48: νεοθαλῆς δ' αὐξηται |
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μαλθακα νικαφορία σὺν ἀοιδᾷ. The σὺν of time is not infrequent, P. 11, 10: κελαδήσετ ἁκρα σὺν ἐπιέρᾳ, P. 8, 7: καιρὸ σὺν ἀπεκεῖ, but it is well to remember that the Greek considers time as an attendant (cf. ὁ χρόνος μακρὸς συνών) and not as a medium merely.

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

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

κατά occurs only once with the gen., O. 2, 65: κατὰ γᾶς. With the acc. the perpendicular motion is transformed into horizontal motion, “along,” and then, to extent, position. κατ’ αἶκον (P. 1, 72), is “at home,” κατ’ Ὀλυμπον (N. 10, 17), of the abode of Hebe, κατ’ ἁκραν (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 ἄμφι may be inside, or, more commonly, outside the dat., ἄμφι ποδί, "about the foot" (P. 4, 96), ἄμφι κόμας, "about the hair" (O. 13, 39). In this outside use ἄμφι is sometimes weakened as the English "about" is weakened. So ἄμφι κρουνώς, "at the fountain" (O. 13, 63), ἄμφι ἀνδράντι σχέδων, "hard by the statue" (P. 5, 41). In ἄμφι τοκεῖσιν (P. 6, 42), where we should use in prose περὶ τοκεῖς, encompassing affection may come in. The parents are guarded on the right hand and on the left. Then ἄμφι with the dat. is used of the prize, like περὶ with dat., ἄμφι’ ἀργυρίδεσιν (O. 9, 97), and thence transferred to other relations. For the inside use comp. P. 1, 12, where ἄμφι σοφία is "with the environment of art," and P. 8, 34: ἐμὶ τοσανόν ἄμφι μακανᾶ. So in O. 13, 37: ἀλίῳ ἄμφι ἐνί, it is the sun that compasses, where ἄμφι is felt almost as an adverb. ἄμφι is also found with gen. and acc. The most noteworthy use is O. 10 (11), 85, where τὸν ἐγκώμιν ἄμφι τρόπον seems to make the tune the centre of the song. In ἄμφι κάπων (P. 5, 24) and ἄμφι πανάγυριν (O. 9, 103) the κάπως and the πανάγυρις are measured from within.

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

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

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

παρά is limited in prose to persons and personified things, except in the acc. As P. uses παρά freely, there is danger of feeling the personal sense too much. An old phrase is πάρ ποδός (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., κεινῶν παρά διαίταν (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 ποτ' (O. 7, 90), is a favorite preposition with persons and seems sometimes to personify slightly. Hence P. 4, 295: θυμὸν ἐκδόσθαι πρός ἤβαν πολλάκις, we feel ἤβαν 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, πρός ἀνώ (P. 9, 27), πρός γῆρας (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 ὑπό with the gen., which is the ordinary prose construction, and therefore colorless. Pindar tries to keep his ὑπό fresh, and his ὑπό 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 ὅς, 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 ἄνδρων | πόλλα ἄνω, τὰ δ' αὖ κάτω ψευδῆ μεταμόρφωνα τάμνοισαι κυλίνδοντ' ἐλπὶ δὲς. That this occurs only in the dactylo-epitrites¹ is not surprising. It is only in the dactylo-epitrites that the movement is deliberate enough to allow the separation. In the tumult of the logaoedic the nexus would be lost. The ordinary use of the article is also found in Pindar, but it would take very little stress to revive the demonstrative meaning. The extensions of the article that are most noteworthy, in comparison with Homer, are the combination with the adjective τὰ περπνά (O. 9, 30), that with the participle ὅ μὴ συνεῖς (N. 4, 31), and especially that with the inf., always, except in the disputed passage, O. 2, 107, in the nom. The full development of the articular inf. was reserved for prose. The free position of the relative and its equivalent article belongs under another head. Especially worthy of note is the use of the relative in transitions.² The voices present few peculiarities in Pindar, and it is hardly worth while to notice the so-called intransitive use of transitive verbs, as any verb can be used intransitively in any sphere of the language. The shifting use of ἔρεπεων and ἔρεπεσθαι, of κτίσαι and κτίσασθαι, may be easily explained on general principles. The middle is no more

¹ Steiin, De articuli apud Pindarum usu, Breslau, 1868, p. 34.
² See Index of Subjects under Relative.
causative than the active, and it is a mistake to apply the causative formula as the key wherever the conception seems remote to us. Difficult is βάλεθ' 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 εὑρεῖν, where we might expect εὑρέσθαι (P. 2, 64), a certain aristocratic contempt of effect, but we find the fut. middle of κελαδό (O. 10 [11], 79) and of γαρύω (I. 1, 30) where it is worth while to notice the analogy of ἄσομαι, βοήσομαι, and the rest. 1 In ἀναδήσαντες κόμας (P. 10, 40), κόμας takes the place of the reflexive pronoun as corpus does in Latin, and so does χαίταν in ἵστεφάνως χαίταν (O. 14, 24). On the passive use of κατασχόμενος, see P. 1, 10. Pindar has no future passive apart from the future middle (see note on O. 8, 45: ἄφεσται).

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. νίσεται (O. 3, 34) is a true present, and so is εἰκονται (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: ἔξανιστανται.

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 Herodotos. A special study has been consecrated to the

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1 See the list in Rutherford's New Phrynichus, p. 383.
use of the imperfect and aorist in Pindar, and it has been shown that the aorist, preponderating as it does in lyric narrative, is used, as a rule, with more frequency in the logaoedic poems than in the daecylo-epitrite. An interchange of tenses is not to be conceded. λείπε is not equivalent to ἔλιπε, but means “had to leave” (O. 6, 45), τίκτε, “she was a mother” (O. 6, 85). The negativated aor. of a negative notion has for its pendant a positive imperfect in P. 3, 27: οὔτε ἔλαβε σκοπόν . . . ἠμεν ναοῦ βασιλεὺς. 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 perfections of the senses, such as δέδωρκε (O. 1, 94), of emotion, γέγαθε (N. 3, 33), like the perfections of sound, κέκραγα, κέκλαγγα, τέτριγα, are not perfections 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 οὔ πώ τις εὔρεν (O. 12, 8), or with ποτέ as εύναί παράτροποι ἐβαλὼν ποτε (P. 2, 35), has many examples in Pindar. In combination with the universal present it sometimes produces the effect of sharp, incisive action (see note on P. 2, 90); but we must not overstrain the point. The future has many marks of a modal origin. It is not simply predictive. Like the English periphrastic “shall” and “will,” it was originally something more than the foretelling of what was to come. Traces of this modal future are found here and there in P. ἐρέω, “I must needs tell” (O. 8, 57). So κωμάσσαι (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 ἄν, N. 7, 68: μαθὼν ἐξ αἰς ἄν ἔρει, where ἄνερεῖ 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: ᾧ ἔπει' ἐξεύρωμεν ὅμον, I. 7 (8), 6: μήτ' ἐν ὄρφανις πέσωμεν στεφάνων | μήτε κάδεα θεράπευε, O. 5, 24: μὴ ματεύσῃ θεός γενέσθαι. On the short-vowel subj., see O. 1, 7. In O. 2, 2: κελαδήσομεν may be either fut. or subj. The Homeric use of the subjunctive in which the imperative tone is lowered to simple prediction (comp. the toning-down of "shall" and "will," just referred to) is not found in Pindar.

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

1 See American Journal of Philology, III. p. 438.
a few examples, and hardly one of these beyond cavil. The clearest is O. 11 (10), end: ὄντ' ἀδιόων ἀλώπηξ | ὄντ' ἐρίβρομοι λέγοντες διαλλάξαντο ἡθὸς, where Hartung reads διαλλάξαντ' ἄν ἡθὸς despite digamma, Schroeder, διαλλάξαντο (gnomie 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 κεῖν.1 In Homer κεῖν preponderates over ἄν: in Pindar ἄν has gained greatly on ἄν and κεῖν. κεῖν. In the Iliad κεῖν stands to ἄν as 4 to 1. In Pindar they nearly balance. In all Homer there is but one κεῖν 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 κεῖν 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 quaintness of selection.

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

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1 For particulars see American Journal of Philology, III. pp. 446–455; B. BREYER, Analecta Pindarica, p. 12 foll.

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The ind. with ως (N. 1, 35) or ὅτι (O. 1, 48) is occasionally used. Notice the prolepsis in O. 14, 22: χήν ἐπης ὅτι... ἔοι... ἐστεφάνωσε χαίταν.

Homer does not use the opt. after a past tense to represent the indicative, except after an interrogative. 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 ἐπεί, 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 ὄφρα, 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. ὄφρα occurs eleven times, ως three times, ως ἀν once, ὄπως once, μή four times, ἰνα, “in order that,” never. For ως ἀν see O. 7, 42; ὄπως (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: ὄφρα... ἐραμα 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.

Remarkable for its narrow range and its sharpness is Pindar’s treatment of the conditional sentence. 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, εἰ with the subj., chiefly, perhaps exclusively the aorist subj., for in I. 4 (5), 12: εἰ ἵκονσα, almost forces itself on the reader. Pindar knows nothing of εἰ κε, ἡν, εἰ ἄν.

Pindar’s few ideal conditions (εἰ 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.¹

The relative sentence follows the lines of the first two classes of the condition, except that it admits κεν and ἄν in generic

Relative
Sentences.

sentences with the subj. κεν, N. 4, 7 (acc. to the
Schol.), ἄν, P. 1, 100; 5, 65; 10, 23; N. 4, 91; pure
subj., O. 3, 11; 6, 75; 8, 11; N. 3, 71; 9, 44; I. 1, 50; 6 (7),
18. The Homeric κεν with subj. of a more exact future oc-
curs in the most epic of all the odes, P. 4, 51. Opt. with ἄν
occurs in P. 9, 129: ὅς ἄν ψαλσει, for which see the passage.

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

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

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

Of the temporal particles of limit Pindar uses ἄς = εὐς 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 ἄγαθον μάρκασθαι (O. 6, 17), σοφὸς κορυσσέμεν (P. 8, 74), or even εὐρησιετής ἄναγείσθαι (O. 9, 86), and ἐπιφανεστέρον πυθέσθαι (P. 7, 7). What the later language has retained only here and there in phrases, Pindar uses as of right, δῶκε . . . χρίεσθαι (P. 4, 222), πέμπεν ἄναδείσθαι (I. 2, 16). The inf. is consecutive enough, and seldom takes ὡστε, 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 κούφοσί μ' ἐκνεύσαι τοσίν, and give the inf. an optative use.

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

¹ Judicium de Isaeo, 598 (R). Comp. Am. Journ. of Phil. IX. p. 142.
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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, adver-
sative relation, condition, purpose, we often find the participle, although in many cases it is best not to analyze. The tem-
poral relation is of course that which is rooted in the partic-
ciple, and all the others come from that. Ordina-
rily the aorist part. precedes in time the finite verb with which it is associated. O. 1, 71: ἐλθὼν . . . ἀπευ, O. 6, 37: πίεσας χόλον . . . ἔχει' ἱὼν, O. 13, 86: ἀναβὰς ... ἐπαι-
ζεν, P. 4, 112: κάδος . . . θηκάμενοι . . . πέμπον, v. 149: ἀποῦ-
ραις . . . νέμεις, P. 9, 32: σεμνὸν ἄντρον . . . προλιπὼν θυμὸν . . . θαύμασον, N. 1, 43: πειρατὸ δὲ πρῶτον μάχας . . . δοιοὺς . . . μάρφαις . . . ὁφιας. 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 pas-
sage will give examples. So O. 6, 46: ἔθρεύοντο . . . καθό-
μενοι, v. 48: ἐλαύνων ἵκετο, P. 4, 95: ἵκετο σπεύδων, v. 135: ἐσούμενοι . . . κατέσταν. The action is often coincident. O. 10 (11), 53: ἔθηκε δόρπον λύσιν | τιμάσας τόρον 'Αλφεοῦ, I. 5 (6), 51: εἶπέν τε φωνῆσας ἀτε μάντες ἀνήρ, P. 3, 35: ὡς κακὸν τρέψαις ἐδαμάσσατο νῦν. So with the durative tenses, P. 4, 271: χρῆ μαλακὰν χέρα προσβάλλοντα πρώμαν ἐλκεος ἀμφιτο-
λεῖν. The coincidence is sometimes disguised by the negative. So O. 8, 29: τοῦτο πράσσων μὴ κάμοι (= καρπεροῖ), O. 6, 36: οὐδ' ἔλαθε (= φανερὰ ἦν) . . . κλέπτοισα.

The participle is used after verbs of perception (intellectual and actual) as usual. O. 6, 8: ἵστω ... ἔχων, I. 6 (7), 27: ἤστω ... αὐξῶν, O. 14, 16: ἰδοῖσα τόνδε κώμον . . . κούφα βιβώντα, P. 2, 54: εἶδον . . . Άρχίλοχον . . . πιαυνόμενον, N. 11, 15: θνατὰ μεμνάσθω περιστέλλων μέλη, O. 10 (11), 3: ὀφείλων ἐπιλέλαθα. Actual perception is

1 See American Journal of Philology, IV. p. 165.
seldom put in the aor. part., usually in pres. or perf., P. 5, 84: κατανοθείσαιν πάτραν . . . ἵδων, P. 10, 23: ὃς ἂν . . . νίὼν ἢγ' τυχόντα στεφάνων, I. 7 (8), 36: νίὼν εἰσιδέτω δανόντ' ἐν πολέμων.

Causal is an inference from temporal. So often with verbs of emotion. So P. 1, 13: ἀποτικνοταί . . . αἶνα, P. 4, 112: 

**Causal Participle.**

dείσαντες ύβριν . . . πέμπτων, v. 122: γάθησεν . . . γό- 

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

The adversative relation is expressed in Greek chiefly by the participle. The language is sometimes kind enough to give warning of this by καίπερ and ὤμως, but often no notice is given, and failure to understand it is charged to stupidity. I. 7 (8), 5: καίπερ ἀχνύμενος, N. 6, 7: 

**Adversative Participle.**

καίπερ οὐκ·εἰδότες, P. 4, 140: τραχείαν ἐρπόντων πρὸς ἐπιβδαν ὤμως, O. 1, 46: μαμόμενοι, N. 4, 85: κείνος ἀμφ' Ἀχέροντι ναιε- 

τῶν ἐμᾶν | γλῶσσαν εὐρέτω κελαδητίν. So P. 1, 64: ναίοντες, 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: ἐπικύρ- 

**Conditional Participle.**

σαίς = εἰ ἐπικύρσει, O. 10 (11), 22: θῆξας = εἰ θῆξει, P. 10, 29: ἰὼν = εἰ ίοις, v. 62: τυχόν = εἰ τύχως, N. 4, 93: 

αινέων = εἰ αἰνοῖ, N. 9, 34: ἰτασπίζων = εἰ ἰτήσπιζες. But it is often best to let analysis alone. Given, εὐρήσεις ἔρεων (O. 13, 113), and causal and conditional meet. The Attic would resolve: ἐὰν ἔρεων, εὐρήσεις, 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 ὁς—the last a comparatively late growth. Pindar's Syntax. exi

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1 ἵσομιένας amounts to an adj. (O. 12, 8), like the Lat. futurus. An extension of the use is seen in N. 5, 1: ἐλινύσοντα θεραγάζοντα ἀγάλματα. I. 2, 46: οὐκ ἐλινύσοντας αὐτοὐς εἰργασάμαν.
After verbs of motion Pindar has the future participle, e. g. O. 6, 38: φελετ' ἓν μαντευσόμενος, O. 5, 19: ἔρχομαι αἰτήσων: but the present participle occurs so often with verbs of motion that it is not worth while to change ἀγκομίζων (P. 4, 105) into ἀγκομίζων. P. 2, 3: φέρων μέλος ἔρχομαι, N. 5, 3: στείχε: ἀναγγέλλοισα, N. 10, 16: αὐλᾶν ἐσήλθεν ... φέρων, v. 66: ἣλθε ... διώκων, N. 11, 34: ἐβα ... ἀνάγων.

There is of course a difference, as appears O. 5, 19: ἔρχομαι Λυδίως ἀπόλων ἐν αὐλοῖς αἰτήσων, but the two blend, as is seen O. 8, 49: ἀρμα θοϊν τάννει ἀποπέμπων ... ἐποφέμενος.

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 II. 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 | λέκτροσαν ἀτ’ Ἀρκαδίας, P. 11, 33: πυρωθέντων | Τρῶν ἐλυσε δόμους ἀβρότας. 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 ἀγιοθέντων,² P. 4, 69: πλευσάντων Μυκῶν, P. 4, 292:

¹ Classen, Beobachtungen über den homerischen Sprachgebrauch, p. 180.
² N. 1, 41: οἰχθεισάν πυλαν. Fennell in his note admits the possibility of the dragons having opened the gates. This would have been naturally οἰξάντες πυλας. In Latin the first inference with the passive form of the abl. absol. is the identity of the agent with the subject of the sentence; in Greek with the passive form of the gen. absol. it is the last, and, to say the least, rare.
Concrete use of Participle.

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: *ἀνευ δὲ θεός σεσιγαμένον | οὐ σκαίτερον χρῆμι ἐκαστον*, where the participle has a much more cogent effect than σεσιγάσθαι. An analysis into *ἐάν σεσιγημένον* would weaken the sentence hopelessly. P. 11, 22: *πότερον νῦν ἄρ' Ἰφιγένει' ἐπ' Εὐρίπῳ | σφακθεῖσα τῇ λε πάτρας ἐκνίσει;* P. 3, 102: [*Αχιλλεὺς*] ὄφελον πυρί καιόμενος | ἐκ Δάναων γόον. See note on O. 3, 6. In like manner interpret P. 2, 21: *Ἰξίωνα φαντὶ ταύτα βροτοῖς | λέγειν ἐν πτερόειντι πτροξ | 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. Comp. note on P. 6, 28, and notice the parallelism, N. 9, 32: *ἐντὶ τοι φλιττροί τ' αὐτοθί καὶ κτεάνων ἔχοντες κρέσσονας ἀνδράς.*

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 special interest to the grammarian, and we find exactness as in the use of *τε . . . τε . . . τε καὶ*, 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. 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: ὑπὲρ ἔρκος, O. 6, 16: εἶπεν ἐν Θήβαις, O. 4, 22: ἐν ἕντεσι, P. 1, 69: ἀγηγήρ ἀνήρ. Rhymes are not infrequent. Of course they are felt chiefly when rhythmical stress brings them out, P. 4, 193: χρυσέαν χειρεσι λαβῶν φιλαλν, P. 4, 32: ἄλλα γὰρ νόστου πρόφασις γλυκεροῦ, less where the rhyming words have different stress, as O. 9, 24: μαλεραίς ἐπιφλέγων ἄοδάις. 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 Haare, 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 βοῦν ξανθάς ἀγέλας (P. 4, 149)? In other cases, however, the effect is much more marked, the words are rolled together so as to give a superb unity, as O. 3, 3: Θήρωνος Ὀλυμπιονίκαν ὕμνον rather than Θήρωνος Ὀλυμπιονίκου ὑμίνον, as in O. 10 (11), 6: ψευδέων ἐμπιάν ἀλτόξενον, as in P. 4, 255: ὑμετέρας ἀκτίνος ὄλβου. 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.
Another more

In perfect phalanx is the Herian mood
of flutes and soft recorders, such as named
in the Jacket of a hundred heroes who
are never for battle.

Pan S. 1558
OLYMPIONIKAI.

OLYMPIONIKAI. A'

IΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩI

ΚΕΛΗΤΙ.

dedict

Αριστον μὲν ὕδωρ, ὁ δὲ χρυσὸς αἰθόμενον πῦρ
ἀτε διαπρεπεῖ μυκὴ μεγάθορος ἐξοχα πλοῦτον.
εὗ ἀεθλα γαρ νῦν ἔλεαι, φίλου ἦτορ,

μηκέτ' ἄελιον σκόπει,

ἀλλὸ θαλπτύτερον ἐν ἀμέρα φαενὸν ἀστρον ἐρήμας δι'

αιθέρος μὲν ὡς στήκα τοῦ σοφοῦ κυβέρνεις, ἐκεῖθεν

μηδ' Ὀλυμπίας ἄγανα φέρτερον αὐθάσωμεν.

ὦθεν ὁ πολυφατὸς ὕμνος ἀμφιβάλλεται

σοφὸν μητίσοι, κελαδέων ἀσφαλείαν,

10 Κρήνη παῖδ', ἐς ἀφνεῶν ἱκομένους

μυκαίραν Τεθόνου ἐστιν,

history

es makes the principal idea 5.1.8s. v. 7

Strophae

I. [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ]

II. [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ]

III. [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ]

IV. [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ]

10. [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ]

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

A
OLYMPIA I.

Δεμοστέουν δὲ ἀμφέτεις σκάπτον ἐν πολυμάλῳ. Σικελίᾳ, δρότων μὲν κορυφὰς ἀρετάν ἀπὸ πάσαν ἀγαλαίζεται δὲ καὶ

15 μονακάς ἐν ἀόρῳ,
οῖα παῖς τουσ ἀθίναν ἀνδρές ἀμφί θαμά τραπεζαν. ἀλλὰ Δωρίαν ἀπὸ φόρ.
μιγγα πασσάλον λάμβαν', εἰ τὶ τοῦ Πίσασ τε καὶ Φερενίκου χάρις νόον ὑπὸ γλυκυτάταις ἐθήκε φροντίαν,

20 ὡτε παρ’ Ἀλφεώ συνόβ δέμας ἀκέντητον ἐν δρόμῳ παρέχων, ἱτρατεῖ δὲ προσεμέθες δεσπόταν,

Συρακόσιον ἵπποχάρμαν βασιλῆα. λάμπει δἐ Φοικλέος ἐν εὐλαβείς Λυδί. Πέλοπος ἀποκλία.

25 τοῦ μεγαθανείας ἐρασάτο γαϊκοχος μετάν
Ποσείδαν, εἶπεν καθαροῦ λέβητος ἐξελε Κλωθὼ
ἐλέφαντι φαίδυμον ὅμοιον κεκαδμένον.

ἡ θαυματά πολλά, καὶ ποτὶ τῇ καὶ βρωτῶν ἐπὶ τῶν ἁλαθὶς λόγον μοσεί ἐκκλησίαν

dedaiosmenv ζεύς ἐξείδεις ποικίλον εῖζαπατῶντι μῦθοι.

30 Χάρις δ’, ἀπὸ ἀπαντα τεῦχει τὰ μείλευχα θνατοῖς,
ἐπιφέροισα τίμιω καὶ ἀπιστον ἐμησατο πιστῶν

ΕΠΟΔΗ.

I. 424. II. 34.34. III. 332.33. IV. 3332 333.
ἐμεναι το πολλάκις· ἀμέρας δ' ἐπίλους μαρτυρες σοφῶτατοι.

35 ἔστι δ' ἀνδρι φάμεν ἐνικὸς ἀμφὶ δαιμόνων καλὰ· μείνων εἶτοι· γὰρ αἰτία.

υἱὲ Ταντάλου, σὲ δ' ἀντία πρωτέρων φθέγξομαι, ὡποτ' ἐκάλεσε πατὴρ τον εὐνομώτατον εἰς ἔρανον φίλαν τε Σιπύλου, ἁμοιβαία θεοίς δειπνα παρέχων, 40 τὸτ Ἀγλαστριανών ἀρπάσαι

δαμέττα φρένας ἰμέρῳ χρυσεάσιν αἳ ὑποίουσ ὑπατων εὐρυτίμου ποτὶ δῶμα Δίος μεταβάσαι,

ἐνθα δευτέρῳ χρόνῳ ἠλθε καὶ Γαυμύθης.

45 Ζηνι τωτ' ἐπὶ χρέος. ὡς δ' ἀφαιντος ἐπελες, ὡδὲ ματρὶ πολλὰ μαλὸμενοι φῶτες ἀναγοῦ·

ἐννεπε κρυφα τις αὐτίκα φθουερὸν γειτόνων, ὑδατος ὅτι σε πυρὶ ζεοίσαν εἰς ἀκμὰν μαχαίρα τάμον κατὰ μέλη, 75

μαχαίρα τάμον κατὰ μέλη,

50 τραπέζαιοι τ' ἀμφὶ δεύτερα κρέων σεθέν διεδάσαντο καὶ φάγον.

ἐμοὶ δ' ἀπορὰ γαστρίμαργον μακάρων των ἐπιεῖν. ἀφι·

οταιμαι,

ἀκερδεία λέοννυχεν θαμίνα κακαγόρος.

εἰ δὲ δὴ τῶν ἀνδρὰ θυνατόν Ὀλυμπον. φασκοπι.

55 ετύμασαν, ἡν Τανταλος οὕτος· ἀλλὰ γὰρ καταπέψαί μεγὰν ὀλβον οὐκ ἐδυνάσθη, κόρα δ' ἐλευ ἀταν ὑπέροπλοι, ἀν Φοι πατηρ ὑπερ | κρέμασε καρτερον αὐτῶ λίθων,

τὸν αἰεὶ μενοινὸν κεφαλὰς βαλεὶν εὐφροσύνας ἀλάται.
60 μετά τριών τέταρτων πόνου, ἀθανάτων ὅτι κλέψας
ἀλίκεσσι συμπόταις
νέκταρ ἀμβροσίαν τε
δῶκεν, οἷον ἀφθιτον
ἐθεσάν. εἰ, δὲ θεον ἀνήρ τις ἔλπιεται τι λαβέμεν ἔρδων,
ἀμαρτάνει.

65 τούτενεκα προήκαν υἱὸν ἀθανατοῦ Φοι πάλιν
μετά τὸ ταχύποτμον αὐτὸς ἀνέρων ἐδνος.
πρὸς εὐάνθεμον δ' ὡς τε φιάν
λάχανα μην μελαι γένειον ἐρέφοιν,
ἐτοίμων ἀνεφρόντισεν γάμον

70 Πισάτα παρὰ πατρὸς εὐδοξοῦ Ἰπποδάμειαν
σχεθέμεν. ἐγγὺς ἐλθὼν πολιώς ἀλὸς οἷος ἐν ὀρφνα
ἀπνευ βαρύκτυπον
Εὐτρίαναν. ὁ δ' αὐτῷ
πάρ ποδὶ σχεδὸν φάνη.

75 τῷ μὲν εἰπε. Φίλια δῶρα Κυπρίας ἀγ' εἰ τι, Ποσείδαν,
ἐς χάριν
τέλληται, πέδασον ἐγχος Οἰνομάου χάλκεου,
ἐμε δ' ἐπὶ ταχυτάτων πόρευσον ἀρμάτων
ἐς Άλυ, κράτει δὲ πέλασον.
ἐπεὶ τρεῖς τε καὶ δέκ' ἄνδρας ὀλέσαις

80 μναστήρας ἀναβάλλεται γάμον
θυγατρὸς. ὁ μέγας δὲ κινδύνοις ἀνάλκιν ὦ φῶτα λαμ-
βάνει.

θανεῖν δ' οἷς ἀνάγκα, τὰ κέ τις ἀνώνυμον

θυμομαχήσαν ἐν σκότο καθήμενος ἔνοι μάταν,
ἀπάντων καλοῦ ἀμμορος; ἀλλ' ἐμοὶ μὲν οὗτος ἄεθλος

— οὕτως, ἐν τούτῳ ἐν μορίῳ τοῦ τεοχρίνου

Επ. γ. — Ἐπιρρέασα των αὐτών: μὲν βόρεας

general: μὲ βόρεας

εὐχαρίστηκα τοῖς ἐν τῇ ὁμοίωσι, ὑπὲρ τοῦ ἐμοῦ ἔργου

Thucydides, 3.73-75
85 ὑποκεϊτεται · τῷ δὲ πράξειν φιλὰν δίδοι. · ὃς ἐνεπεν: οὐδὲ ἀκράτωτοι ἐφαγάτω | ἐπεσε. τὸν μὲν ἀγάλλαχαν θεὸς
ἀφ’ ὁδοὺ διήφην τε χρύσεον πτέροσιν τ’ ἀκαμαντάς ἐπι-
pous.

Στρ. 8.

88 ἔλευ ο’ Οἰνομάου βλαψ παρθένον τε σύνενον ·
ἀ τέκε λαγέτας εξ ἀρταίσαι μεμαῖτας νιούς.
90 νῦν δ’ ἐν αἴμακουρλαῖς ἑλκεῖ ὁ δῆλος—
ἀγλαίσαι μέμικται. ἀλῆταν
Ἀλφεῖον πόρῳ κλυθεῖ,
πῦμων ἀμφίπολον ἔχων πολυζευνότατῳ παρὰ βωμῷ.
95 Πέλπους, ὑπά ταχυτας ποδῶν ἐρίζεται·
ἀκμαὶ τ’ ἵσχυος θρασύπονον. ὁ δὲ
ὁ νικῶν δε λουπὸν ἀμφὶ βλοτον
ἐχει μελιτοσσαν εὐδίαν·

140

145

150

155

160

165

170

175
110 σὺν ἄρματι θοῖο κλείσειν ἑπίκουρον εὗρὼν ὁδὸν λόγων, παρ' ἐμφανίζον ἑλθὼν Κρόνιον. ἐμοὶ μὲν δὲν ἔχειν καρτερότατον βέλος ἀλκα τρέφει. ἐπ' ἄλλοις δ' ἄλλοι μεγαλοὶ, τὸ δ' ἐσχατον κορυφοῦται βασιλεύσι. μηκέτι πάπταυμε πόρσιον. Κόρετος τοῦ τούτου υψοῦ χρόνου πατεῖν,  ἐμὲ τὸ ὁσσάνε μικαφόροις ὀμίλειν, πρόφαντον σοφία καθ' Ἔλλανας έόντα παντᾶ.
ΟΛΥΜΠΙΟΝΙΚΑΙ Β' ΘΕΡΩΝΙ ἈΚΡΑΓΑΝΤΙΝΩΝ ἈΡΜΑΤΙ.

Αναξιοφόρομενον ὑμὸν, τίνα θεόν, τίν' ἴρων, τίνα δ' ἄνδρα κελαδησομεν; οὕτως Πίθα μὲν Δίως. Ὁλυμπίαδα δ' ἐστασεν. Ἡρα. Κλέας ἀκροδίνα πολέμου.

5 ὶπρομα δὲ τετραδρακεν ἐνεκα νικαφόρου γεγονητέου, ὡπὶ δικαίου ἐξουν, ἐφεσμ' Ἀκράγαντος, εὐωνύμων τε πατέρων ἀντον ὀρθόπολων.

καμότες οἱ πολλά θυμών, παρακόποτος οἰκονομάξα μέγα ὑποταγάς. εἰς 15

10 ἐφισῶν εἴχον οἰκήμα ποταμοῦ, Σικέλιας ὁ ἔσαν ὕβραμος, αἰών ὁ ἐφεπε μόρσιμος, πλοῦτον τε καὶ χάριν ἄγων.

ΣΤΡΟΦΑΙ. 20

Ι. 3.3.2. II. 3.3.2. III. 22.22. IV. 22.22.
Τον δὲ πεπραγμένων ἐν δίκαι τε καὶ παρὰ δίκαιῳ ἀπολήτου οὔτ' ἄν
χρόνος οὶ πάντως πατήρ δύνατο θέμεν ἐργῶν τέλος.
20 λάθα δὲ πότῳ σὺν εὐδαίμονι γένοιτ' ἄν. μην ἐπὶ
ἔσλων γὰρ ὑπὸ χαρμάτων πῆμα θνάσκει
παλίγκοτοι δαμασθέν, γιουμίδει βραδυνὸν ἔρχομεν ἀναχειρώντες
μετὰ κόραις Ἀτριάς βιότον ἀφθιτον.
ΟΛΥΜΠΙΩΝΙΚΑΙ Β'.

'Ινοί τετάχθαι τον ὁλον ἀμφὶ χρόνον. ἦτοι βροτῶν γε κεκριταὶ πεῖρας οὖ τι θανάτου,

35 οὖδ' ἦσόχυμον ἀμέραν ὅποτε, παῖδ' ἄελιον, ἀτερεῖ σὺν ἀγαθῶ τελευτάσομεν·

50 ῥοαὶ δ' ἄλλοτ' ἄλλαι εὑθὺμαί τε μέτα καὶ πόνων ἐς ἄνδρας ἐβαν.

οὕτω δὲ Μοῖρ', ἄ τε πατρόνων

40 τῶν ἔχει τὸν εὐφρονον πότιον πεπᾶν ὁμόω ἐπί τι καὶ τῇ ἁγεῖ παλαμηράτελον ἄλλω χρόνῳ· ῥευνήν ἥροι

55 συνάντόμενοι· ἐν δὲ Πυθῶνι χρησθὲν παλαίφατον τέλεσθεν.

45 ἱδοῖνα δ' άς Ἔρινος εἴπετεν Ποιοὶ σὺν ἀλλαλοφονίᾳ γένος ἀρῆιον·

70 λείψθη δὲ Θερσανδρὸς ἐριπεῖντι Πολυνείκει, νέος ἐν ἄθλοισ

ἐν μάχαις τε πολέμου

75 τυμόμενοι, Ἄδραστιδὰν θάλος ἀρωγὸν δόμοις.

50 δ' ἄνθεν στέρματος ἔχοντα ῥίζαν πρέπει τὸν Αἰνησιδάμου

ἐγκωμίων τε μελέων λυρᾶν τε τυγχανέμεν.
ολυμπιάδος, ἐτυμώτατον
αὐτῆς φήγγος· εἰ δὲ νῦν ἔχων τις ὁδὲν τὸ μέλλον,
ὅτι θανόντων μὲν ἐνθάδ' ἀυτίκ' ἀπάλαμνοι φρένες
ποινάς ἔτισαν, τὰ δὲ ἐν ταῦτῃ Δίως ἄρχᾳ
65 ἀντιπρα κατὰ γὰς δικάζει τις ἐξ θρᾶ
λόγου φράσαις ἀνάγκα.

ισαις δὲ νῦκτεσσιν αἰεὶ,
ισαις δ' ἀμέραις ἄξιοιν ἐχοτες ἀπονεστερον
ἐσλοὶ δέκονται βιοτον, οὕ γνονα τάρασσοντες ἐν χερός
ἀκμὰ σημάτι
70 οἴδε ποντίων ὅδωρ.

καὶ τοῖ δ' ἀπροσόρατον ὄχεοντι πόνον.

75 ὅσοι δ' ἐτόλμασαν ἑστρῖς
ἐκατέρωθι μείναντες ἀπὸ τάμπταν ἂδικων ἔχειν
ψυχὰν, ἐτελαν Δίως ὄφον, παρὰ Κρόνῳ τύρσων·
ἐνθάτεν μακάρων τε ἀλλὰ νάσος ὠκεανίδες

άιραι περιπνείςιν, ἀνθεμα δὲ χρυσοὶ φλέγει,
80 τὰ μὲν χερσόθεν ἀπὸ ἀγλαίων δενδρέων,
ὕδωρ δ' ἀλλὰ φέρβει,

βουλαῖς εὖ ὀρθαίτες Παῦλουμαθιοῦς
ὅν πατὴρ ἔχει Κρόνον ἐτοίμον αὐτῷ πάρεδρον,
85 πόσις ὁ πάντων Ῥέας ὑπέρτατον ἐχοῖσας θρόνον. 140
Πηλεύς τε καὶ Κάδμος ἐν τοῖσιν ἀλέγονται.
’Ἀχιλλέα τ’ ἐνείκ’, ἐπεὶ Ζηνὸς ἦτορ
λυταίς ἐπεισε, μάτηρ.

δός Ἕκτορ’ ἐσφαλεῖ, Τροίας
90 ἀμαχόν ἀστραβη κιόνα, Κύκνον τε θανάτῳ πόρεν,
’Αοίς τε παῖδ’ Αἴθλοτα. πολλὰ μοι ὑπ’ ἀγκώνοις ὠκέα
βῆλη
ἐνδόν εὐτὶ φαρέτρας
φωνέων συνετούργ. ἔστε το παῖν ἐρυμνεύων
χατίζει. σοφὸς ὁ πολλὰ Φείδως φυά:
150
95 μαθόντες δὲ λάβροι
παγγλωσσία κόρακες ὃς, ἀκραντα γαρύτου

Διός πρὸς ὅρνιχα θείον.
ἐπερε ὅν σκοπὼ τοξόν, ἀγε θυμε, τίνα βάλλομεν
ἐκ μαλθακᾶς αὑτέ φρενὸς εὐκλέας ὄιστοσι ἴεντες; ἐπὶ
tou

100 Ακράγαντι ταυύσαις ἐθέκον
αὐδάσομαι εὐνόκτοι λογον ἀλαθεῖ νόοι,
tεκεῖν μὴ τιν’ ἐκατόν γε Φητέων τόλιν

φιλοῖς ἀνδρὰ κάλλων
ἐνεργεύταν πραπίσων ἀφθονεστέρον τε χέρα

105 Θῆρωνος. ἀλλ’ αἶνον ἐπέβα κόρος
οὐ δίκα συναντόμενος, ἀλλὰ μάργῳν ὑπ’ ἀνδρῶν,
to λαλαγήσαι θέλων κρύφοι τε θεμεν ἐσλῶν καλοῖς
phasis: ἐπεὶ θάμμος ἀριθμοῦ περιπέφευγεν,
ἐκείνως ὅσα χάρματ’ ἀλλοῖς ἔθηκεν,
110 τίς ἀν φράσαι δύματο:
ΟΛΥΜΠΙΟΝΙΚΑΙ Γ'.

ΘΗΡΩΝΙ ΑΚΡΑΓΑΝΤΙΝΩΙ

ΕΙΣ ΘΕΟΞΕΝΙΑ.

Στρ. α'.

Τυγδαρίδας τι φιλοξείνως ἅδειν καλλιπλοκάμῳ θ', Ἑλέγχα
κλεισῖν Ἀκράγαντα ἑραιρῶν εὐχόμαι,
Θηρώνος Ολυμπιονίκαν ἐμὸν ὁρθώσας, ἀκαμαντο-
πόδων
ὑπ'οιον ἅωτον. Μοίσα δ' οὕτω μοι παρεστάκοι νεο-
σύγαλον εὐρόντι τρόπον
5 Δωρίῳ φοινίκ᾽ ἐναμμόξαι πεδίλω

'Αντ. α'.

ἀγλαόκωμον. ἐπεὶ χαῖταισι μὲν ξευχθέντες ἐπὶ στέ-
φανοι
πράσσοντι με τοῦτο θεόδματόν χρέος,
φορμηγά τε ποικιλόγαριν καὶ βορίν αὖλῶν ἐπέων τε
θέσιν
Αἰνησίδαμον παιδὶ συμμιξαὶ πρεπόντως, ἃ τε Πίσᾶ με
10 γεγονεῖν: τὰς ἀπὸ
θεδμοροὶ νίσοντ' ἐπ' ἀνθρώπων ἀοίδαι,

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5. ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |

I. 5 3 5 3 5. II. 2 4 5 2 4.
ο Τιμίος, κραίνων ἑφετμᾶς Ἡρακλέος προτέρας,

αὐτεΐς Ἐλλανοδίκας γλεφάρων Αἰτωλός ἀνὴρ ὑψόθεν ἀμφι κόμαισι βάλη γλαυκόχροα κόσμου έλαίας· τάν ποτε

Ἰστρον ἀπὸ σκιαρᾶν παγᾶν ένεικεν 'Ἀμφιτρυνιάδας,

μνᾶμα τῶν Οὐλυμπία κάλλιστον ἄθλων,

Στρ. β'.

dάμον Ἑπερβορέων πείσας Ἀπόλλωνος θεράποντα λόγῳ

πιστὰ φρονέων Δίδος αἴτει πανδόκῳ

ἀλσει σκιαρῶν τε φύτευμα ἐξυνὸν ἀνθρώποις στέφανόν τ' ἀρετάν.

ἡδὴ γὰρ αὐτῷ πατρὶ μὲν βωμῷ ἀγιοθέντων διχόμην δὸλον χρυσάρματος

έσπερας οφθαλμῶν ἀντέφλεξε Μήνα,

'Ἀντ. β'.

καὶ μεγάλων ἄθλων ἀγνὰν κρίσιν καὶ πενταετηρίδ' ἄμα

θῆκε ξάθεως ἐπὶ κρημνοῖς Ἀλφεοῦ·

ἀλλ' οὗ καλὰ δένδρε' ἔθαλλεν χῦρος ἐν βάσσαις Κρονίου Πέλοπος.

τούτων ἐδοξεῖν γυμνὸς αὐτῷ κατός δέξειας ὑπακούεμεν ἀγνὰῖς ἄελιον.

25 δὴ τότ' ἐς γαῖαν πορεύειν θυμὸς ὀρμα

ΕΠΟΔΙ.

I. 43. 234. II. 35. 53. III. 222.
ὈLYMPIA III.

Επ. β'.

'Ιστριαν νυν· ἔνθα Δατοὺς ἵπποσόρα θυγάτηρ 
δέξατ' ἐλθόντ' Ἀρκαδίας ἀπὸ δειράν καὶ πολυγνάμπτων 
μυχῶν,

ἐντὸ νῦν ἀγγελίαις Ἐὐρυσθέος ἔντυ ἀνάγκα πατρόθεν 
χρυσόκερων ἠλαφον θῆλειαν ἄξονθ', ἃν ποτὲ Ταῦγέτα 

30 ἀντιθείον Ὁρθωσίον ἐγραψέν ἱεράν.

Στρ. γ'.

τὰν μεθέπων ἦδε καὶ κείναιν χθόνα πυούς ὀπιθέν Βορέα 
ψυχροῖ. τοθί δὲνδρεα θάμβαινε στάθεις.

τῶν νῦν γλυκῶς ἱμεροι ἐσχεν δωδεκάγναμπτων περὶ 
τέρμα δρόμου 

ὑπῶν φυτεύσαι. καὶ νῦν ἐς ταύταν ἐορτάν ἦλαος ἀντι- 

θέωσιν νύσται 

35 σὺν βαθυζώνου διδύμνους παισὶ Λήδας.

 Antar. γ'.

τοῖς γὰρ ἐπέτραπεν Οὐλυμπόνδι ἰὼν θαητὸν ἁγῶνα 

νέμειν 

ἀνδρῶν τ' ἀρετᾶς πέρι καὶ ριμφαρμάτου 

dιφηρηλαίας. ἐμὲ δ' ὅν πάρ θυμὸς ὀτρύνει φάμεν 

'Εμμενίδαισι 

Θῆρωνι τ' ἐλθεῖν κῦδος, εὑρίσκουν διδόντων Τυπαρδίδαν, 

ὅτι πλείσται σι βροτῶν 

40 ξεινίαις αὐτοῖς ἐποίχονται τραπέζαις,

Επ. γ'.

εὐσεβεῖ γνώμα φυλάσσοντες μακάρων τελετάς.

εἰ δ' ἀριστεύει μὲν ύδωρ, κτεάνων δὲ χρυσὸς αἴδωλεστα- 

τοὺν, 


νῦν δὲ πρὸς ἐσχατιὰν Θῆρων ἀρεταῖσιν ἰκάνων ἄπτεται 

οἴκοθεν Ἡρακλεός σταλάν. τὸ πόρσω δ' ἐστὶ σοφοῖς 


45 κασόφοις. ὅτι νῦν διώξω· κεινὸς εἰην.
Στρ.

'Ελατηρ ὑπέρτατε βροντᾶς ἀκαμαντόποδος Ζεὺς· τειλ' γὰρ ὤραι
ὑπὸ ποικιλοφόρμηγγος ἀοιδᾶς ἐλισσόμεναι μ' ἑπεμψαν 5
ὑψηλοτάτων μάρτυρι' ἄεθλων.
ζεῖνων δ' εὐ πρασσόντων, ἔσαναν αὐτίκ' ἄγγελίαν
5 ποτὶ γλυκείαν ἐσλοί.

ἀλλ', ὁ Κρόνου παῖ, ὡς Λίτναν ἕχεις,
ἵπτων ἀνεμόεσσαν ἐκατογκεφάλα Τυφώνος ὅπριμον,
Οὐλυμπιονίκαν δέκευ
Χαρίτων ἐκατι τόνδε κώμου,

Ἀρτ.

10 χρονιώτατον φάος εὐρυσθενέων ἀρετῶν. Ψαῦμος γὰρ
ἐκεὶ
ὄχέων, ὡς ἐλαιὰ στεφανωθεὶς Πισάτιδι κῦδος ὤρσαι

Str. 3 3 3.  II. 4 4 4. 4 4 4 5.  III. 3 3 3.  IV. 4 4.
σπεύδει Καμαρίνα. θεὸς εὐφρων
eίη λουταῖς εὐχαῖς· ἐπεὶ νῦν αἰνέω μάλα μὲν
tροφαίς ἐτοίμον ἵππων,
15 χαίροντα τε ξενίαις παρδόκοις
cαὶ πρὸς Ἡσυχίαν φιλόπολιν καθαρὰ γυνώμα τετραμ-
μένον.
οὐ ψεύδει τέγξω λόγον·
dιάπειρά τοι βροτῶν ἐλεγχος·

ἀπερ Κλυμένοιο παῖδα
20 Δαμνιάδων γυναικῶν
ἐλυσεν ἐξ ἀτμίας.
χαλκέοις δ’ ἐν ἔντεσι νικῶν δρόμον
ἐείπεν ‘Τψυπυλεῖα μετὰ στέφανον ἰὼν·
Οὗτος ἐγὼ ταχυτάτη· χεῖρες δὲ καὶ ἦτορ ἴσον.
25 φύονται δὲ καὶ νέοις ἐν ἀνυδράσι
πολιαί θαμα καὶ παρὰ τὸν ἀλικλαῖς ἐοικότα χρόνον.

EPODUS.

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nymph kamaria on swan. (Coin of Kamarina.)
ΟΛΥΜΠΙΟΝΙΚΑΙ Ε’

ΨΑΥΜΙΔΙ ΚΑΜΑΡΙΝΑΙΩΤ

ΑΠΗΝΗΤ.

Στρ. α’.

‘Τψηλὰν ἀρετᾶν καὶ στεφάνων ἁφτών γλυκῶν
tῶν Οὐλυμπία, Ὁκεανοῦ θύγατερ, καρδία γελανεὶ
ἀκαμαντόποδός τ’ ἀπήνας δέκευ Ψαύμιος τε δῶρα.

Αντ. α’.

ὅς τὰν σὰν πόλιν αὐξῶν, Καμάρινα, λαοτρόφον
βωμοὺς ἔξο ὀδύμους ἐγέραρεν ἑορταῖς θεῶν μεγίσταις
ὑπὸ βορθυσίας ἀέθλων τε πεμπταμέροις ἀμίλλαις,

Επ. α’.

ιπποῖς ἡμίόνοις τε μοναμπυκία τε. τὶν δὲ κύδος
ἄβρον

υἱκάσαις ἀνέθηκε, καὶ ὁν πατέρ’ Ἀκρων ἐκάρπῳ καὶ
tὰν νέοικον ἔδραν.

Ι. 3 2 3.    ΠΙ. 5 4 . 5 4 .

Εποδι.

⇒ | – – | – – | – – | – – | | – – | – – | | – – | – – | – – |
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5 4 . 5 4 4 .
18

OLYMPIA V.

Στρ. β'.

"ι'κων δ' Οινομάου καὶ Πέλοπος παρ' εὐηράτων

10 σταθμῶν, ὁ πολιάοχε Παλλάς, ἀείδει μὲν ἄλσος ἀγνὸν
tὸ τεόν, ποταμὸν τε Ὁμιοῦν, ἐγχωρίαν τε λίμναν,

'Αντ. β'.

d' ἂμφ' ἄρεταίσι πόνος δαπάνα τε μάρναται πρὸς

κινδύνῳ κεκαλυμμένον ἢ δ' ἔχοντες σοφοὶ καὶ πολι-
tαις ἐδόξαν ἐμμεν.

Στρ. γ'.

Σωτήρ ὕψινεφες Ζεὺς, Κρόνιον τε ναϊῶν λόφον
tιμῶν τ' Ἀλφεόν εὐρὰ πέοντα Φιδαίον τε σεμνὸν ἄντρον,

'Αντ. γ'.

20 αἰτήσων πόλων εὐφορίαισι τάνδε κλυταῖς
dαιδάλλειν, σὲ τ', Ὀλυμπιώνικε, Ποσειδανίαισιν ὕπ-

ποις
eπιτερπόμενον φέρειν γῆρας εὐθυμον ἐς τελευτάν,

'Επ. γ'.

νίῶν, Ψαῦμι, παρισταμένων. ὕγιέντα δ' εἰ τις ὅλβ'ven

50 ἂρδει,

ἐξαρκέων κτεάτεσσι καὶ εὑρογίλαν προστιθείσι, μὴ ματεύ-

σῇ θεός γενέσθαι.
Για τον ένα τετράδιο Σαλτωνάο του Κ. Διγενίδη.

1. Ολυμπιονικά Σφαιρών 484-

2. Αγιώτατος Συρακούσιων 428-

3. Αθηναϊκοί Θρήσκευται 388-

4. Αθηναϊκοί Θρήσκευται 354-

5. Αθηναϊκοί Θρήσκευται 332-

6. Αθηναϊκοί Θρήσκευται 324-
tιμαι· πολλού δὲ μέμναντας, καλὸν εἰ τι ποναθῆ. Ἦμπς 2.16
Αγησία, τίν δὲ αἰνός ἐτοίμος, δυ ἐν δίκα
ἀπὸ γλώσσας Ἀδραστος μάντιν Οἰκελέιδαν ποτ' ἐσ
Ἀμφιάραιον ἡ θεολογία καὶ βασιλέως ἠλθαν ἐμπλήκ
φθέγζατι, ἐπεὶ κατὰ γαι' αὐτοῦ τέ νυν καὶ φαίδιμας

ἐσσακε. ἔπειτα δὲ εὐνάδων ἐκεῖνον τοῦτον τι Φέπος· Ποθέω στρατιὰς

καὶ

ἀνδρὶ κόμον δεσπότα πάρεστι Συραικὸς.

οὔτε δύσηρις εὖν οὔτ' ὁν φιλόνεικος ἀγαν,

καὶ μέγαν ὅρκον ὠμόσσας τούτῳ γέ Φοι σαφέως

μαρτυρήσω· μελίθθυγγο φέστρεψουτε Μοίσαι.

Οἱ Πόντοι, ἀλλὰ τβείξον Ἵηδον μοι σθένος ἠμόιον, ὑμαῖνε

τάχος, ὅφρα κέλευθος τ' ἐν καθαρὰ ubiquitous εἰς

βάσιμεν οἰκχον, ἱκακεῖ τε πρὸς ἄνδρῳν

καὶ ἰένος· κείων γὰρ εἰς ἀλλὰν ὀδὸν ἀγέμουνεςαι

ΕΠΟΔΙΟΤΗΤΑ Π ΦΩΝΕΩ ΦΙΝΑΣ 1.75. Στρ. β' ὁ

Ω Φινίς, ἀλλὰ τβείξον Ἴηδον μοι σθένος ἠμόιον, ὑμαῖνε

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τάχος, ὅφρα κέλευθος τ' ἐν καθαρὰ ubiquitous εἰς

βάσιμεν οἰκχον, ἱκακεῖ τε πρὸς ἄνδρῷν

καὶ ἰένος· κείων γὰρ εἰς ἀλλὰν ὀδὸν ἀγέμουνεσαί

ΕΠΟΔΙΟΤΗΤΑ Π ΦΩΝΕΩ ΦΙΝΑΣ 1.75. Στρ. β' ὁ
οὔτε ἔλαθ' Αἴπτυτον ἐν παντὶ χρόνῳ κλέπτοισα θεόο
γόνον.
ἀλλ' ὁ μὲν Πυθὼν, ἐν θυμῷ πιέσαις χόλου οὐ δαῖτον
δεξία μελέτα,
ἀψετ' ἱδν μαντευσόμενος ταύτας περ' ἀτλάτον πάθας. 65
ἀ δὲ φοινικόρωκον ζώναν καταθηκαμένα
κάλπιδα τ' ἀργυρέας, λόχμας ὑπὸ κυναέας
tίκτῃ θέοφρονα κούρον. τὰ μὲν ὁ Χρυσοκόμας
πραύμητιν τ' Ἑλείθυιαν παρέστασέν τε Μοῖρας.

Ἑλθεν δ' ὑπὸ σπλάγχνων ὑπ' ὀδύνος τ' ἑρατᾶς Ἰαμος
ἐς φάος αὐτίκα. τὸν μὲν κυιζομένα

λείπει χαμάι; δύο δὲ γλαυκώπες αὐτὸν
dαμόνων βουλαίσιν ἐθρέψαντο δράκοντες ἀμεμφεὶ
ὡ χελιστῶν καδόμενον. Ἡ βασιλεὺς δ' ἐπεί
πετραέσσας ἐλαύνων ἵκετ' ἐκ Πυθώνος, ἀπαντάς ἐν
οίκῳ
εἰρετο παῖδα, τὸν Ἐνάδνα τέκοι. Φοίβου γὰρ αὐτὸν φὰ
γεγάκειν Ἰ. γ. ν. ν. ν. ν. ν. ν. ν. ν. ν. ν. ν.

'Αντ. γ'.

50 πατρός, περὶ θυσίας δ' ἔσεσθαι μάντιν ἐπιχοθοιός
ἐξοχον, οὑδὲ ποτ' ἐκλειψειν γενεάν.
ὡς ἄρα μάννε. τοὶ δ' οὔτ' ὁν ἀκούσαι
οὔτ' ἰδεῖν εὑροντο πεμπταῖον γεγενημένου. ἀλλ' ἐν
κέκρυπτο γὰρ σχολῶν βατεία τ' ἐν ἀπειράτῳ,
55 ὑπερδιαι καὶ παμπορφύροις ἀκτίας βεβρεγμένος
ἄβρον
σώμα. τὸ καὶ κατεφάμιξεν καλεισθαί νῦν χρόνῳ σύμ-
παντι μάτηρ

'Ετ. γ'.

τοῦτ' οὖνμ' ἀθάνατον. τερπνᾶς δ' ἐπεὶ χρυσοστεφάνου
λάβεν
καρπὸν 'Ἡβας, Ἀλεξὶ μέσσω καταβὰς ἐκάλεσθε Πο-
θειδᾶν εὑρίσθαι,

ὁν πρόγονον, καὶ τοξοφόρον Δάλου θεοδότας σκοπόν,

50 αἰτέων λαστρόφοι τιμὰν τιν' ἐὰν κεφαλὰ,


ψυκτὸς υπαθῆρος. ἀμυθεθέγκατο δ' ἀρτιετής

πατρία δισσα, μεταλλασσεν τε νῦν. 'Ορσο, τέκος,

δεύρο πάγκοινον ἐς χώραν οἱμὲν φάμας ὀπισθεν.

'Ομήρου

65 ἕνθα Φοι ἁπασε θησαυρον δίδυμον

 misdemeanor

μαντοσύνας, τόκα μεν φωναὶ ἀκούειν

ψευδέων ἀγνωστόν, εὑτ' ἀν δὲ θρασύμαχον έλθον

'Hρακλής, σεμνὸν θάλος Ἀλκαῖδᾶν, πατρὶ

115 ἐυρτιών τε κτίση πλειστομβροτον τεθμὸν τε μέγιστον

ἀέθλων,
ΟΛΥΜΠΙΩΝΙΚΑΙ ἦ.

70 Ζημὸς ἐπ’ ἀκροτάτῳ βωμῷ τοῦ ἀν χρηστήριου θέσατεν.

εἰς οὐ πολύκλειτον καθ’ Ἐλλανας γένος Ἰαμιδᾶν.

δὲ δόξα ἡμ’ ἐσπετο: τιμώθητε δ’ ἀρετᾶς ἐς φανερὰν οὖν ἐρχόμεθα: — τεκμαίρει ἐν ἤπειρῳ
χρῆμα ἐκαστὸν: μόνος εἰς ἄλλων κρέμαται φθονεῖν.

75 τοῖς οἷς ποτὲ πρῶτοι περὶ δαδεκατοῦ δρόμου
ἐλαυνόμεσιν αἰδῶν ποτὲ ταύτῃ ἧιρισ εὐκλέα μορφάν.
εἰ δ’ ἐτύμως ὑπὸ Κυλλανας ὅρους, Ἀρχαία ἡ μάτρως ἄνδρες ἐπὶ τὸν Κορίνθον.

Μαμελώντες ἐδώρησαν θεῶν κάρυκα λίταίς θυσίαις
πολλὰ δὴ τολλαίσιν Ἐρμᾶν εὐσεβέως, ὅς ἁγὸνας ἔχει
μοιρὰν τ’ ἀεικλών.

80 Ἀρκαδίαν τ’ εὐανάρμης κεῖνος, ὃ παῖ Σωστράτον,
σὺν βαρυγυρίῳ πατρὶ κραίνει σέθεν εὐνυχίαν.

δόξαν ἔχω τιν ἔπει γλῶσσα ἀκόνας λιγυρᾶς,
ὁ μ’ ἐθέλοντα προσέρπει καλλιροικῷ πνεύματι,
ματρομάτωρ ἐμὰ Στυμφαλία, εὐανθής Μετώπα,

85 πλάξιππον ἐν Θῆβαι ἐτίκτευς, τὰς ἐρατείνων ὑδὼρ
τίομαι, ἀνδράσιν αἰχματαῖσι πλέκων
ποικίλον ὕμνων. ὁτρυμον νῦν ἔταιρος,
Αἰνεά, πρῶτον μεν’ Ἡραν Παρθενίαν κελαδῆσαι,
ἡμῶνία τ’ ἐπεῖτ, ἀρχαῖον ἀνειδὸς ἀλαθέσιν

90 λόγοις εἰ φεύγομεν, Βοιωτίαν ὕν. ἐσσὶ γὰρ ἄγγελος
ὁδός,

ηυκόμων σκυτάλα Μοισᾶν, γνωκός κρατήρ ἀγαφθέγκτων ἀοιδῶν.

πλάξιππον ἐν Θῆβαι ἐτίκτευς, τὰς ἐρατείνων ὑδώρ
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ἡμῶνία τ’ ἐπεῖτ, ἀρχαῖον ἀνειδὸς ἀλαθέσιν

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ηυκόμων σκυτάλα Μοισᾶν, γνωκός κρατήρ ἀγαφθέγκτων ἀοιδῶν.

πλάξιππον ἐν Θῆβαι ἐτίκτευς, τὰς ἐρατείνων ὑδώρ
τίομαι, ἀνδράσιν αἰχματαῖσι πλέκων
ποικίλον ὕμνων. ὁτρυμον νῦν ἔταιρος,
Αἰνεά, πρῶτον μεν’ Ἡραν Παρθενίαν κελαδῆσαι,
ἡμῶνία τ’ ἐπεῖτ, ἀρχαῖον ἀνειδὸς ἀλαθέσιν

90 λόγοις εἰ φεύγομεν, Βοιωτίαν ὕν. ἐσσὶ γὰρ ἄγγελος
ὁδός,

ηυκόμων σκυτάλα Μοισᾶν, γνωκός κρατήρ ἀγαφθέγκτων ἀοιδῶν.
εἰπὼν δὲ μεμνάσθαι Συρακοσσαῦ τε καὶ Ὀρτυγίας·
ταυ Ἱέρων καθαρῷ σκόπττῳ διέπων,
ἀρτια μηδόμενος, φοινικόπεξαν

95 ἀμφέπει Δάματρα, λευκόππου τε θυγατρός ἐορτάν,
καὶ Ζηνὸς Αἰτναίου κράτος. ἀδύλουο δὲ ἦν
λύραι μολπαὶ τε γυνώσκοντι. μὴ θράσσοι χρόνος ὄλβον
ἐφέρτων.

σὺν δὲ φιλοφροσύναις εὐηράτους Ἀγησία δέξαιτο καὶ

100 ματέρ' εὐμήλῳο λειποντ' Ἀρκαδίας. ἀγαθαὶ δὲ πέλοντι
ἐν χειμερία

ψικῆς Θοᾶς ἐκ ναὸς ἀπεσκήμφθαι δὺ ἀγκυραὶ. θεὸς
ποὺδε κεῖνων τε κλυτὰν αἰσιαν παρέγοι φιλέων.

170 δέσποτα ποινόμεδον, εὐθὺν δὲ πλοῦν καματον
ἐκτὸς ἐόντα διὸ ἄρτος χρυσαλακάτου πῶσις

175 Ἀμφιτρίτας, ἐμῶν δ' ὕμων ἀεὶ εὐτερπῆς ἀνθὸς.
ΟΛΥΜΠΙΩΝΙΚΑΙ Β' ΟΙ ΑΛΙΚΑΙΔΕΣ

ΔΙΑΓΩΡΑΙ ΡΟΔΙΩΙ

ΠΥΚΤΗ.

Φιάλαν ὡς εἱ τις ἀφνεῖας ἀπὸ χειρὸς ἐλὼν ἐνδόν ἀμπέλου κακλάξωσαν δρόσῳ δωρήσεται νεάνια γαμβρῷ προπίνων οἴκοθεν οἰκαδε πάγχρυσον κορυφὰν κτεάνων ὅ συμποσίου τε χάριν καδὸς τε τιμάσας ἕον, ἐν δὲ φίλων παρερικὸν τικέ νυν ταλοτὸν ὄμφρονος εὖνας.

'Αντ. α'.

καὶ ἐγὼ νέκταρ χυτοῦ, Μουσάιν δόσιν, ἀεθλοφόροις ἀνδράσιν πέμπων, γυλικὸν κατ’ ἔσον φρενός, ἑλάσκομαι τε ὕμνον κατέχοιν ἄγαθαί.

10 Ὅλυμπία Πυθοῖ τε νικώντεσσιν. ὁ δ' ὄλιβος, δὺ φᾶμαι κατέχοιν ἄγαθαί.
OLYMPIA VII.

ἀλλοτε δ' ἄλλον ἐποπτεύει Χάρις ξωθάλμιος ἀδυμελεῖ 20
θάμα μὲν φόρμιγγι παμφώνοις' τ' ἐν ἐντεσιν αὐλῶν.

καὶ νῦν ὑπ' ἀμφοτέρων σὺν Διαγόρα κατέβαν, τὰν
ποντίαν δαμ. ὡδις.

ὑμνέων παῖδ' Ἀφροδίτας Ἀελλοίο τε νύμφαν, Ῥόδον, 25
εὐθυμάχαν οἶφρα πελώριον ἀνδρα παρ' Ἀλφείῳ στεφανο- σάμενον
αἰνέσῳ πυγμάς ἀποινα
καὶ παρὰ Κασταλία, πατέρα τε Δαμάγητον ἀδόντα δ

ﺪίκα,

'Ασίας εὐρυχόρου τρίπολιν νᾶσον πέλας
ἐμβόλῳ ναίοντας Ἀργεία σὺν αἴχμα.

20 ἑθελήσω τοῖς εἰς ἁρχαὶ ἀπὸ Τλαπολέμου ἐϕ ἕπος 
'Ερακλέος
eὐρυσθενεὶ γέννα. τὸ μὲν γὰρ πατρόθεν ἐκ Δίος εὐχο-

ται. τὸ δ' Ἀμυντόριδαι
ματρόθεν τὸ Λαστυδαμείας ἀμφὶ δ' ἀνθρώπων φρασὶν 41
ἀμπλακίαι

25 ἀναρίθμητοι κρέμανται. τοῦτο δ' ἀμάχανον εὐρεῖν,

Epodi.

I. 3 3 2. II. 4 3 2. 2 4 3. 4. III. 3 2 3. IV. 4 2. 4 2.
ο τι μὲν ἐν καὶ τελευταὶ φέρτατον ἄνδρι τυχεῖν. 50
καὶ γὰρ Ἀλκμῆνας καὶ ὰγνητοῦ νόθου
σκάπτωθεν θεῶν

ζωὴν τινὲς ἐκτανεὶν Τίρυνθι Δικύμινον ἐλθόντ' ἐκ
θαλάμου Μιδέας

30 τάσπερ δὲ ποτε χθονὸς ὀἰκιστήρ χολωθεὶς. αἱ δὲ φρενῶν
ταραχαί

παρέπληξαν καὶ σοφῶν. μαντεύσατο δ' ἐσθεν ἐλθών.

Επ. β.

τὸ μὲν ὁ Χρυσοκόμας εὐώδεος εξ ἀδύτου ναὸν πλόον
ἐπε δερναίας ἀτ' ἀκτάς εἴθην ἐς ἀμφιθάλασσαν νο-

μόνον,
ἐνθα ποτὲ βρέχε θεῶν βασιλεὺς ὁ μέγας χρυσάρας νυφά-

δεσσι πόλιν,

35 ἀνίχ' Ἀφαίστου τέχναιν
χαλκελάτῳ πελέκειν πατέρος Ἀθανάλα κορυφᾶν κατ'
ἀκραν

ἀνορούσασι' ἀλάλαξεν ὑπερμάκει βοῦ.
Οὐρανὸς δ' ἐφφηξε νυν καὶ Γαῖα μάτηρ.

Ἀντ. β.

τότε καὶ φανοῖμβροτος δαίμων Ἰπεριονίδας
40 μέλλων εὑπελέεν φυλάξασθαι. ἥρωος—νωσσεῖβάτεν ἰδεῖ

παισὶν φίλοις,

ὡς ἀν θέα πρῶτοι κτίσαιεν βομόν ἐναργεία, καὶ σεμφνὺν
θυσίαν θέμενοι

75

πατρί τε θυμὸν ἐμαθεῖν κόρα τ' ἐγχειβρόῳ. ἐν δ' ἀρετῶν

ἐβαλεν καὶ χαρέλατ' ἀνθρώπους Προμαθέος Αἰώνος.

Ἀντ. γ'

45 ἐπὶ μᾶν βαίνει τι καὶ λάθας ἀτέκμαστα νέφος,
καὶ παρέλκει πραγμάτων ὀρθὰν ὀδὸν
εξειφος φρενών.
καὶ τοι γὰρ αἰθοίσας ἔχοντες σπέρμα ἀνέβαν φλογὸς ὁυ· τεῦξαν δ' ἀπύρως ἱεροὶς
ἀλσος ἐν ἀκροτόλει. κείνοις ὁ μὲν ξανθὰν ἄγαγῶν νεφέλαν
50 πολὺν ὑσε χρυσόν· αὐτὰ δὲ σφισιν ὅπασε τέχναι

'Επ. γ'.
πᾶσαν ἐπιχθονῖνον Γλαικώποις ἀριστοπόλοις χερσὶ κρα
tεῖν.

ἐργα δὲ χωσιν ἑρτόντεσσι θ' ὁμοία κέλευθοι φέρον. 95
ἠν δὲ κλέος βαθύ. δαέντι δὲ καὶ σοφία μείζων ἄδολος
tελέθει.
φαντὶ δ' ἀνθρώπων παλαιὰν
55 ρήσιες οὔπω, ὅτε χθόνα δατέυντο Ζεὺς τε καὶ ἀθάνατοι,
φανερὰν ἐν πελάγει Ῥόδου ἐμμεν ποντὼν,
ἀλμυρῶς δ' ἐν βένθεσιν νᾶσον κεκρύφθαι.

ἀπεόντος δ' οὕτως εὑδεῖξεν λάχος 'Αελίσον·
καὶ ρά νυν χώρας ἀκλάρωτον λίπτοιν,
60 ἀγνῶν θεών.
μνασθέντι, δὲ Ζεὺς ἀμπίσθον μέξλεν θέμεν. ἀλλὰ νυν
οὐκ εἰσαγεν, ἐπεὶ πολίας
65 εἰπτε τιν' αὐτὸς ὅραν ἐνδον θαλάσσας αὑξομέναν πεδόθεν
πολύβοσκον γαῖαν ἀνθρώποις καὶ εὐφρονια μῆλοις.

'Str. δ'.

ἐκέλευσεν δ' αὐτίκα χρυσάμπτυκα μὲν Δάχεσιν
65 χειρας ἀντείναι, θεών δ' ὄρκον μέγαν
μὴ παρφάμεν, εἰπτε δὲ Κρόνον 
καὶ κόμον παῖδι νεῦσαι, φαενῶν ἔς αἰθέρα νυν
πεμφθείσαν ἐὰς κεφαλά
ἐξοπίσω γέρας ἐσσεσθαί. τελεύταθεν δὲ λόγον κο
ρυφαί
ἐν ἀλαθεία πετοῖσαί. βλάστε μὲν εἰ υἱὸς υγρὰς 

'Αντ. δ'.

εἰκόνα
70 νάσος, ἔχει τὲ νῦν ὅρειαν ὁ γενέθλιος ἀκτίνων πατήρ, πῦρ πυεόντων ἄρχος ὅπως ἔνθα Ῥόδω ποτὲ μιχθεῖς τέκεν ἐπτὰ σοφωτάτα νοήματ' ἐπὶ προτέρων ἀνδρῶν παραδεξαμένους παῖδας, ὅν εἰς μὲν Κάμιρον πρεσβύτατον τε Ἰάλυσον ἐτεκεν Δίνδον τ'. ἀπάτερθε δ' ἔχον.

75 διὰ γαῖαν τρίχα δασσάμενοι πατρωίαν, ἀστέων μοῖραν, κέκλημαι δὲ σφιν ἔδραί.

Στρ. ε'

τόθι λύτρον συμφορᾶς ὁικτρᾶς γλυκὺ Τλαπολέμῳ ἵστατι Γιρνηθίων ἄρχαγέτα, ἕλαβεν ἑκ. ἐργάζεται ὠστερ θεῶ.

80 μήλων τε κνισάεσσα πομπά καὶ κρίσις ἀμφ' ἄεθλοις. τῶν ἀνθεσὶ Διαγόρας ἔστεφανώσατο δἰς, κλεινύ τ' ἐν 'Ἰσθμῷ τετράκις εὐτυχέων, Νεμέα τ' ἄλλαν ἐπ' ἄλλα, καὶ κραναῖς ἐν 'Ἀθάναις. 145

"Επ. δ'.

ὁ τ' ἐν Ῥηγεὶ χαλκὸς έγνω μιν, τὰ τ' ἐν Ἀρκαδίᾳ αἰτινις σφενος ἔργα καὶ Θῆβαις, ἀγώνες τ' ἐννομοι.

85 Βοιωτίων.

Πέλλανα τ' Αἰγίνα τε νυκῶν έξακις ἐν Μεγάρῳσιν τ' οὔχ ἔτερον λιθίνα ψάφος ἔχει λόγον. ἀλλ' ὁ Ζεῆ πάτερ, νότοις Τάτα.
90 καὶ ποτ' ἀστῶν καὶ ποτὶ ξείνων· ἐπεὶ ὑβρισὶς ἐχθραῖν ὀδὸν
eὐθυπορεῖ, σάφα δαεὶς ἡ τε Φοι πατέρων ὁρθαὶ φρένες ἐξ ἀγαθῶν
ἐξρεον. μὴ κρυπτῇ κοινὸν σπέρμ' ἀπὸ Καλλιάνακτος· Ἑρατίδᾶν τοῦ σὺν χαρίτεσσιν ἔχει
θαλίας καὶ πόλις· ἐν δὲ μή μοίρα χρόνου
95 ἄλλοτ' ἄλλοις διαθύσωσοιν αὐραί. 

Hos IV. 2. 

Hor. IV. 2. 

APOLLON. 
Coin of Rhodes.
OLYMPIONIKAI Η'

ΑΛΚΙΜΕΔΟΝΤΙ ΑΙΓΙΝΗΤΗ

ΠΑΙΔΙ ΠΑΛΑΙΣΤΗ.

Στρ. α'.

Μάτερ ὁ χρυσοστεφάνων ἀέθλων Οὐλυμπία, δέσποτι άλαθείας· ἵνα μάντιες ἄνδρες ἐμπύρως τεκμαρόμενοι παραπειράζηται Διός ἄργυκεραύ-

νοῦ,

εἰ τιν' ἔχει λόγον ἀνθρώπων πέρι

5 μαμομένων μεγάλαν ἀρετὰν θυμῷ λαβεῖν,

τῶν δὲ μόχθων ἀμπυονάν·

Ἀντ. α'.

ἀνεται δὲ πρὸς χάριν εὐσεβείᾳς ἀνδρῶν λυταῖς.

ἀλλ' ὁ Πίσας εὐδενδρον ἔπ' Ἀλφεώ ἄλσος,

10 τόνδε κώμων καὶ στεφάναβορίαν δέξαι· μέγα τοι κλέος

αἰεί,

STROPHAE.

I. 5 2 5.

II. 2 3 3. 3 2.

III. 3. 3. 4.
εξιο' ανθρώπων. ὃθι γὰρ πολὺ καὶ πολλὰ λέπη, ὀρθὰ διακρίνειν φρενὶ μὴ παρὰ καιρόν, 25 δισπαλέσ, τεθμὸς δὲ τὸς ἀθανάτων καὶ τάνῳ ἀλιερίκεα χόραν παντοδαποῖσιν ὑπέστασε ξένως κίονα δαιμονίαν· ὃ δ' ἐπαντέλλων χρόνος τοῦτο πρᾶσσων μὴ κάμοι.

ΕΠΟΔΗ.

I. 5 3 3 5 3. II. 3 3. 3 3 2. III. 2 3 2 2.
'Αντ. β'.

30 Δωριεὶς λαῷς ταμιευομέναν ἐξ Λιακοῦ.
τὸν παῖς ὁ Λατούς εὐφυμέδων τε Ποσειδᾶν,
Ἰλίῳ μέλλοντες ἐπὶ στέφανον τεῦξαι, καλέσαντο συνερ-
γοῦν
τείχεος, ἂν ὅτι νῦν πεπρωμένον
ὄρνυμένων πολέμων

35 πτολυπόρθοις ἐν μάχαις
λάβρου ἀμπινεύσας καπνόν.

'Επ. β'.

γλαυκοὶ δὲ δράκοντες, ἐπεὶ κτίσθη νέον,
πύργον ἐσαλλόμενοι τρεῖς, οἳ δύο μὲν κάπετον,
ἀἱ θὶ δ' ἀτυχομένων δυναὶς βάλον.

40 εἰς δ' ἐσόρουσε βοάσαι.

ἐννεπε δ' ἀντιόν ὀρμαίνων τέρας εὐθὺς Ἀτόλλων.
Πέργαμος ἀμφὶ τεῖς, ἢρως, χερὸς ἐργασίαις ἀλίσκεται.
ὅς ἐμοὶ φάσμα λέγει Κρονίδα
πεμφθὲν βαρυγδούπου Διὸς.

Στρ. γ'.

45 οὓς ἄτερ παῖδων σέθεν, ἀλλ' ἂμα πρῶτος ἀρξεῖται
καὶ τετράτοις.

ὅς ἄρα θεὸς σάφα Φείτας
Ξάνθου ἤπειρ' ἢ καὶ Ἀμαξόνας εὐπτοποὺς καὶ ἐς 'Ιστρον
ἐλαύνων.

'Ορσοτρίαινα δ' ἐπ' Ἰσθμṏδ' ποντίᾳ
ἀρμα θὸν τάννεν,

50 ἀποπέμπτων Λιακοῦ
δεύρ' ἀν' ὑπποίς χρυσέαις,

'Αντ. γ'.

καὶ Κορίνθου δειράδ' ἐποψομένως δαιμικλυτάν.

τερπτόν δ' ἐν ἀνθρώποις ἵσον ἐσσεται οὐδὲν.

εἰ δ' ἐγὼ Μελησία ἐξ ἀγενείων κύδος ἀνέδραμον ὑμνῷ,
55 μὴ βαλέτω μὲ λίθῳ τραχεῖ φθόνος.
καὶ Νεμέα γὰρ ὁμός
ἐρέω ταύταν χάριν,
τὰν δ' ἔπειτ' ἀνδρῶν μάχαν

ἐκ παγκρατίου. τὸ διδαξασθαι δὲ τοι
60 εἶδότι ῥέτερον· ἀγνωμον δὲ τὸ μῆ προμαθεῖν·
κούφοτεραι γὰρ ἀπειράτων φρένες.
κεῖνα δὲ κεῖνος ἄν εἴποι
ἐργα περαιτέρων ἄλλων, τῆς τρόπους ἀνδρα προβάσει
ἐξ ἱερῶν ἀέθλων μέλλοντα ποθεινοτάταν δόξαν φέρειν. 85
65 νῦν μὲν αὐτῷ γέρας Ἀλκιμέδων
νίκαν τριακοστάν ἐλών·

ὁς τύχα μὲν ὀ λομονος, ἀνορέας δ' οὐκ ἀμπλακῶν
ἐν τέτρασιν πάϊδων ἀπεθήκατο γυνίος
νόστον ἱχθιστὸν καὶ ἀτιμοτέραν γλῶσσαν καὶ ἐπίκρυ-

70 πατρὶ δὲ πατρὸς ἐνέπνευσεν μένος
γῆρας ἀντίπαλον.
Ἀίδα τοι λάθεται
ἀρμενα πράξαις ἀνήρ.

Ἀλλ' ἐμὲ χρὴ μνημοσύναν ἀνεγείροντα φράσαι
75 χείρων ἀωτον Βλεψιώδας ἐπίνικον,
ἐκτὸς οἵς ὡδὴ στέφανος περίκειται φυλλοφόρων ἀπ'
ἀγώνων.
ἐστι δὲ καὶ τι θαλώσασιν μέρος
καὶ νόμων ἐρδομένων·
κατακρύπτει δ' οὐ κονις
80 συγγρόνων κεδνάν χάριν.
'Ερμᾶ δὲ θυγατρὸς ἀκούσας Ἰφίων Ἀγγελίας, ἐνέποι κεν Καλλιμάχῳ λιπαρὸν κόσμου Ὀλυμπία, ὅν σφὶ Ζεὺς γένει ὤπασεν. ἐσλὰ δ᾽ ἐπ᾽ ἐσλοῖς 85 ἔργ᾽ θέλω δόμεν, ὅξείας δὲ νόσους ἀπαλάλκοι. εὐχομαι ἀμφὶ καλῶν μοῖρας Νέμεσιν διχόβουλον μὴ θέμεν· ἀλλὰ ἀπήμαντον ἄγων βίοτον αὐτοὺς τ᾽ ἄξοι καὶ πόλιν.
ΟΔΥΜΠΙΩΝΙΚΑΙ Θ'
ΕΦΑΡΜΟΣΤΩ ΟΠΟΥΝΤΙΩ
ΠΑΛΑΙΣΤΗ.

Στρ. α'.

Τὸ μὲν Ὁρχιλόχου μέλος
φωνᾷν Ὄλυμπία, καλλίνικος ὁ τριπλός κεχλαδὼς,
ἀρκεσε Κρόνιον παρ’ ὄχθον ἄγεμονεύσαι
κωμάξοντι φίλοις Ἑφαρμόστῳ σὺν ἑταίροις·
5 ἀλλὰ νῦν ἐκαταβόλων Μοισᾶν ἀπὸ τόξων
Δίὰ τε φοινικοστερόπαν
σεμνὸν τ' ἐπίνειμαι
ἀκρωτήριον Ἄλιδος
τοιοῦσδε βέλεσσιν,
10 τὸ δὴ ποτε Λυδός ἠρως Πέλοψ
ἐξάρατο κάλλιστον ἐδύν Ίπποδαμείας·

Stropheae.

I. ω: 〜〜 〜〜 〜〜 〜〜 〜〜
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II. 〜〜 〜〜 〜〜 〜〜 〜〜 〜〜
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III. 〜〜 〜〜 〜〜 〜〜 〜〜 〜〜
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IV. 〜〜 〜〜 〜〜 〜〜 〜〜 〜〜 〜〜 〜〜
    〜〜 〜〜 〜〜 〜〜 〜〜 〜〜 〜〜 〜〜
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I. 3.4.4. II. 4.2.4.2.4.2 III. 4.2.4.2. IV. 5.2.5.
πτερόεντα δ’ ἵει γλυκὺν
Πυθωνάδ’ ὀιστῶν· οὖτοι χαμαιπετέων λόγων ἐφάνεσιν ἄνδρός ἀμφὶ παλαισμασιν φόρμῳ γε ἐλειζὼν
15 κλεινὰς ε’ Ὀπάντος, αἰνήσας ε καλ νῖον· ἂν Θέμος θυγάτηρ τε Φοι Σώτειρα λέογχεν μεγαλόδοξος Εὐνομία,
θάλλει δ’ ἀρεταῖον σὸν τε, Κασταλία, πάρα
20 Ἀλφερῷ τε βέεθρον·
όθεν στεφάνων ἁωτοί κλυταν
Δοκρών ἐπαείροντι ματέρ’ ἀγλαόδενδρον.

ἐγὼ δέ τοι φίλαν πόλιν
μαλαραῖς ἐπιφλέγων ἀοίδαις,
25 καὶ ἀγάνορος ὕππου
θάσσου καὶ ναὸς ὑποπτέρου παντᾶ
ἀγγελιαν πέμψῳ ταῖς ταῖς,
εἰ σὺν τινι μοιρίδῳ παλάμας
ἐξαίρετον Χαρίτων νέμομαι κάποιον·
30 κεῖναι γὰρ ὠπασαν τὰ τέρπν’ ἁγαθοὶ δὲ καὶ σοφοὶ
kατὰ δαίμον’ ἄνδρες

Στρ. β’.
ἐγένοντ’ ἐπεὶ ἀντίον
πῶς ἀν τριόδοντος Ἡρακλέις σκύταλον τίναξε χερσίν, 45

ΕΠΟΔΙ.

I. 4 4 2

II. 5 4 4 5

III. 4 2 4.
άνικ' ἀμφὶ Πύλων σταθεῖς ἤρειδε Ποσειδάν, ἦρειδεν δὲ νῖν ἀργυρῷ τὸξῳ πολεμίζων

35 Φοίβος, οὐδ' Ἀίδας ἀκινήταν ἔχε ράβδουν, βρότεα σώμαθ' α' κατάγει κοιλαν ἐς ἄγυιαν θυσικόντων; ἀπὸ μοι λόγον τούτον στόμα ρίψων.

40 ἐπεὶ τὸ γε λοίδορίσας θεοὺς ἐξθρᾶ σοφία καὶ τὸ κανχάσθαι παρὰ καίρον

μανίασιν ὑποκρέκει.

μὴ νῦν λαλάγει τὰ τοιαῦτ': ἔα πόλεμον μάχαν τε πᾶσαν

χωρίς ἀθανάτων· φέρεις δὲ Πρωτογενείας

45 ἀστεὶ γιλώσαν, ἵν' αἰολοβρόντα Δίὸς αἴσα
Πύρρα Δευκαλίων τε Παρνασοῦ καταβάντε δόμον θεντο πρῶτον, ἀτερ δ' εὔνας ὁμόδαιμον κτισσάσθαι λίθινον γόνον·

50 Λαοὶ δ' ὀνύμασθεν.

ἔγειρ' ἐπέων σφιν οἶμον λυγὼν, αἴνει δὲ παλαιῶν μὲν οἶνον, ἀνθέα δ' ὕμων

νεωτέρων. λέγοντι μᾶν

χθόνα μὲν κατακλύσαι μέλαιναν

55 ὑδατός σθένος, ἀλλὰ
Ζηνὸς τέχναις ἀνάπωτιν ἐξαίφνας ἀντλον ἐλείν. κείνων δ' ἔσσαν χαλκάσπιδες ύμέτεροι πρόγονοι, ἀρχάθεν Ιαπητιοῦνδος φύτλας

60 κοῦροι κορὰν καὶ φερτάτων Κρονιδάν, ἐγχώριοι βασιλῆς αἰεῖ,
πρὶν Ὄλυμπιος ἄγεμὼν
θύγατρ' ἀπὸ γάς Ἑπειόν Ὅσπόντος ἀναρπάσαν ἐκα-
λος
μίχθη Μαναλίαισιν ἐν δειραῖς καὶ ἑνεικεν
Λοκρῷ, μὴ καθέλοι νιν αἶων πόμον ἐφάψαις
65 ὄρφανον γενεᾶς. ἔχειν δὲ σπέρμα μέγιστον
ἀλοχός, εὐφράνθη τε Φιδών
ήρως θετοὺ υἱόν,
μάτρωος δὲ ἐκάλεσσέ νιν
ἰσοφύνυμον ἔμμεν,
70 ὑπέρφατον ἄνδρα μορφῆ τε καὶ
έργωι. πόλιν δ' ὑπασεν λαὸν τε διαιτᾶν,

'Αντ. γ'

ἀφίκοντο δὲ Φοι ξένοι
ἐκ τ' Ἀργεος ἐκ τε Θηβῶν, οἱ δ' Ἀρκάδες, οἱ δὲ καὶ
Πισάται:

υἱόν δ' Ἀκτορος ἔξόχως τίμασεν ἐποίκων
75 Λιγνίας τε Μενοίτιον· τοῦ παῖς ἄμ' Ἀτρείδαις
Τεῦθραντος πεδίον μολὼν ἐστὰ σὺν Ἀχιλλεῖ
μόνος, ὅτ' ἀλκάετας Δαναοὺς
τρέφαις ἀλλαίσιν
πρύμναις Τήλεφος ἐμβαλεν;
80 ὡστ' ἐμφροι δείξαι
μαθεῖν Πατρόκλου βιατὰν νόον.
ἐξ οὗ Ἐπτίος γ' ἴνις οὐλίῳ νιν ἐν "Ἀρεί

'Επ. γ'

παραγορεῖτο μὴ ποτε
σφετέρας ἀπερθε ταξιοῦσθαι
85 δαμασιμβρότου αἰχμᾶς.
εἶν εὐρημιτῆς ἀναγείσθαι
πρόσφορος εἰν Μοισᾶν δίφρω
τόλμα δὲ καὶ ἀμφιλαφῆς δύναμις
στρ. δ'.

μίαν ἔργον ἀν' ἀμέραν.

'Αργει τ' ἔσχεθε κύδος ἀνδρῶν, παῖς δ' ἐν 'Αθάναις.

95 οἶον δ' ἐν Μαραθώνι συναθείς ἁγενείων

μένεν ἁγώνα πρεσβυτέρων

ἀμφ' ἐργυρίδεσσιν:

φώτας δ' ἡξυρετεῖ δόλῳ

ἀπτώτη δαμάσσαις

100 διήρχετο κύκλον ὄσσα βοᾶ,

ὁραίος ἐών καὶ καλὸς κάλλιστά τε ῥέξαις.

'αντ. δ'.

tά δὲ Παρρασίω στρατῷ

θαυμαστὸς ἐών φάνη Ζηνὸς ἁμφὶ πανάγυριν Λυκαίου,

καὶ ψυχρὰν ὅποτ' εὐδιανὸν φάρμακον αὐρὰν

105 Πελλάνα φέρε· σύνδικος δ' αὐτῷ Ἰολάου

tύμβος εἰναλία τ' Ἐλευσίς ἁγιαίασιν.

tῷ δὲ φυᾷ κράτιστον ἀπαν·

πολλοὶ δὲ διδακταίς

ἀνθρώπων ἁρεταῖς κλέος

110 ὀρούσαν ἀρέσθαι.

ἀνευ δὲ θεοῦ σεσυγμένον

οὐ σκαιότερον χρῆμ' ἐκαστον. ἐντὶ γὰρ ἄλλαι

115 μελέτᾳ· σοφία μὲν

αἰτειναί· τοῦτο δὲ προσφέρων ἄεθλου,
ὄρθιον ὁρυσαί θαρσέων,
tόνδ' ἄνέρα δαιμονία γεγάμεν
eὔχειρα, δεξιόγυιον, ὀρῶντ' ἀλκάν,

120 Λιάντειόν τ' ἐν δαιτὶ Φιλιάδα νικῶν ἐπεστεφάνωσε βω-

μόν.
Τὸν Ὁλυμπιονίκαν ἀνάγωντε μοι
'Αρχεστράτου παῖδα πόθι φρενὸς
ἐμᾶς γέγραπταί. γλυκὸ γὰρ αὐτῷ μέλος ὁφείλων
ἐπιλέαθ'. ὁ Μοίσ', ἀλλὰ σὺ καὶ θυγάτηρ

5 Ἀλάθεια Δίος, ὀρθὰ χερὰ
ἐρύκετον ψευδέων
ἐνιπάν ἀλιτόξευν.

ἐκαθεν γὰρ ἐπελθὼν ὁ μέλλων χρόνος
ἐμῦν καταισχύνε βαθὺ χρέος.

10 ὅμως δὲ λύσαι δυνατὸς ὁξεῖαν ἐπιμομφᾶν
tόκος· ὀρᾶτ' ὃν ἐνυ ψάφου ἕλισσομέναν
ὅπα κύμα κατακλύσσει ρέον
ὅπα τε κοινὸν λόγον
φίλαν τίσομεν ἐς χάριν.

Στρ. α'.

'Aντ. α'.

15

スターην

Strophai.

I. 6.5.6.  II. 6.6.  III. 4.4.
'Επ. α'.

15 νέμει γὰρ Ἀτρέκεια πόλιν Δοκρῶν Ζεφυρίων, μέλει τε σφισὶ Καλλιόπα καὶ χάλκεος Ἀρης. τράπε δὲ Κύκνεια μάχα καὶ ὑπέρβιον

20 Ἡρακλέα· πύκτας δ’ ἐν Ὀλυμπιάδι νικῶν Ἰλα φερέτω χάριν

20 Ἀγησίδαμος, ὡς Ἀχιλεῖς Πάτροκλος.

θήξας δὲ κε φύντ’ ἀρετὰ ποτὶ πελάφιον ὀρμᾶσαι κλέος ἀνὴρ θεοῦ σὺν παλάμα.

25 Στρ. β’.

ἀπονοῦ δ’ ἔλαβον χάρμα παύροι τινες,

25 ἔργον πρὸ πάντων βιότῳ φάος.

ἀγώνα δ’ ἐξαίρετον ἀείσαι θέμιτες ὄρσαν

Δίος, ὃν ἄρχαίῳ σάματι πάρ Πέλοπος

βωμὸν ἐξάριθμον ἐκτίσσατο,

ἐπεὶ Ποσειδάνιον

30 πέφυς Κτέατον ἀμύμωνα,

'Αντ. β’.

πέφυς δ’ Ἐὔρυτον, ὡς Λυγέαν λάτριον ἀέκονθ’ ἐκών μισθὸν ὑπέρβιον

35

ΕΡΟΜ. Α. Β. Π. Τ. Σ. Π. Χ. Ω. 

I. 43.4. II. 54.5.4 (ἐπ.). III. 4.2.4. IV. 323.

I. 43.4. II. 54.5.4 (ἐπ.). III. 4.2.4. IV. 323.
πράσσομεν διὸ δοκεόμενος ὑπὸ Κλεωνάν δάμασε καὶ κείνους Ἡρακλέης ἐφ’ ὀδῷ.

35 ὁτι πρόσθε ποτὲ Τιρύνθιον ἐπέρρην αὐτῷ στρατὸν μυχοὶς ἰμενοὶ Ἀλιδος

Μολίωνες υπερφίαλοι. καὶ μᾶν ξεναπάτας Ἐπειδοὶ βασιλεὺς ὑπίθεν

40 οὐ πολλῶν ὀδε πατρίδα πολυκτέαν οὐ πρὸ στερεῷ πυρὶ πλαγαῖς το σιδάρου βαθὺν εἰς ὀχετὸν ἄτας ἱσοῦσαι ἑαυ τὸν νεῖκος δὲ κρεσσόνων ἀποθέσθαι ἄπορον.

45 καὶ κείνος ἀβουλία ὑστατος ἀλόσιος αὐτάσις ἄναταν αἰπὺν οὐκ ἐξέφυγεν.

ὁ δὲ ἄρ’ ἐν Πίσα ἐλσαις ὀλον το στρατὸν λαλαν το πᾶσαν Διὸς ἀλκιμος νιός σταθμάτῳ ξάθεου ἀλσος πατρὶ μεγίστῳ.

50 περὶ δὲ πάξαις Ἀλτίν μὲν ὅγ’ ἐν καθαρῷ διέκρινε, τὸ δὲ κύκλῳ πέδου ἔθηκε δόρποι λύσιν, τιμάσαις πόρον Ἀλφεοῦ

μετὰ δοθέκ’ ἀνάκτων θεῶν. καὶ πάγων

55 Κρόνου προσεφθέγγατο. πρόσθε γὰρ νόωμνος, ἃς Ὄινόμαος ἄρχε, βρέχετο πολλὰ νυφᾶδι. ταῦτα δ’ ἐν πρωτογόνῳ τελετῆ παρέσταν μὲν ἄρα Μοίραι σχεδὸν ὁ τ’ ἐξελεγχοὶ μόνος

60 ἀλαθεῖαν ἐτήτυμον
Χρόνος. τὸ δὲ σαφανὲς ἵδιν πόρσῳ κατέφρασεν, ὅπα τὰν πολέμουο δὸσιν ἀκρόβινα διελὼν ἔθυε καὶ πενταετηρίδ' ὅπως ἄρα ἐστασεν ἑορτὰν σὺν Ὀλυμπιάδι
65 πρῶτα νικαφορίασὶ τε· τὸ δὴ ποταίνων ἐλαχίς στέφανον χείροσσι, ποσὶν τε καὶ ἄρματι, ἀγώνιον ἐν δόξα θέμενοι εὔχος, ἔργῳ καθελὼν;

70 στάδιον μὲν ἀρίστευσεν, εὐθὺν τὸνον ποσί' τρέχων παῖς ὁ Λικυμνίου Ὀιώνος· ἰκεν δὲ Μιδέαθεν στρατὸν ἐλαύνων· ὁ δὲ πάλα κυδαῖνων Ἐχέμος Τεγέαν· Δόρυκλος δ' ἐφερε πυγμᾶς τέλος

75 Τίρυνθα ναύον πόλιν· ἀν ἤποισί δὲ τέτρασιν

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

80 ὑπὲρ ἀπάντων, καὶ συμμαχία θόρυβον παραθύβε μέγαν. ἐν δ' ἐσπερον ἐφλεξεν εὐφότιδος σελάνας ἑρατὸν φάος.

85 ἀείδετο δὲ πᾶν τέμενος τερτναίσι θαλαίσ

τὸν ἐγκώμιον ἀμφὶ τρόπον. ἀρχαῖς δὲ προτέραις ἐπόμενοι καὶ νυν ἐπωνυμίαν χά-ριν νίκας ἀγερόχοι, κελαδησόμεθα βροτῶν καὶ πυρπάλαμον βέλος
δρσικτύπου Δίως,
90 ἐν ἀπαντὶ κράτει
αὖθωνα κεραυνὸν ἀραρότα.
χλιδῶσα δὲ μολπὰ πρὸς κάλαμον ἀντιάξει μελέων,

Στρ. ε'.

τὰ παρ’ εὐκλεὶ Δήρκα χρόνῳ μὲν φάνεν.

ἀλλ’ ὅτε παῖς ἐξ ἀλόχου πατρὶ
95 ποθεινὸς ἱκοντι νεότατος τὸ πάλιν ἤδη,
μάλα δὲ Φοι θερμαίνει φιλότατα νόον.

ἐπεὶ πλοῦτὸς ὁ λαχὼν ποιμένα
ἐπακτὸν ἀλλότριον,
θυάσκοντι στυγερῶτατος.

'Αντ. ε'.

100 καὶ ὅταν καλὰ Φέρξας ἀοιδᾶς ἀτερ,
’Αγγείδαμ’, εἰς ’Αίδα σταθμὸν
ἀνὴρ ἱκαται, κενεὰ πνεύσαις ἐπορε μόχθῳ
βραχύ τι τερπνῶν. τῶν δ’ ἀδυνηθῆς τε λύρα
γλυκὺς τ’ αὐλὸς ἀναπάσσει χάριν.

105 τρέφοντι δ’ εὐρῆ κλέος
κόραι Πιερίδες Δίως.

'Επ. ε'.

ἐγὼ δὲ συνεφαπτόμενος σπουδὰ, κλυτὸν ἔθνος
Λοκρὸν ἄμφεπεσον μέλιτι
εὔνορα πόλιν καταβρέχων· παῖδ’ ἐρατὸν δ’ ’Δρχε-
στράτου

110 αὖνσα, τὸν εἶδον κρατέοντα χερὸς
ἀλκά βωμὸν παρ’ ’Ολύμπιον
κείμον κατὰ χρόνον,
ἰδεὶ τε καλὸν
ὁρὰ τε κεκραμένον, ἃ ποτε

115 ἀναίδεα Γανυμήδει μόρον ἀλαλκε σὺν Κυπρογενεῖ.
"Εστιν ἀνθρώποις ἀνέμων ὡτε πλείστα
χρήσις, ἔστιν δ' οὕρανίων ὕδατων,
ὄμβριων παίδων νεφέλας.
εἰ δὲ σὺν πόνῳ τις εὔ πράσσει, μελιγάρνες ὑμνοί
5 ἵστέρων ἀρχά λόγων
tέλλεται καὶ πιστῶν ὄρκιων μεγάλαις ἀρεταῖς.

ἀφθόνητος δ' αἴνοις Ὀλυμπιονίκαις
οὕτως ἀγκειταί. τὰ μὲν ἀμετέρα
γλώσσα ποιμαίνεις ἔθελει.

10 ἐκ θεοῦ δ' ἀνήρ σοφαῖς ἀνθεὶ πραπίδεσσιν ὁμοίως· ἱσθι νῦν, Ἀρχεστράτον
παῖ, τεᾶς, Ἀγνισίδαμε, πυγμαχίας ἐνεκεν

κόσμον ἐπὶ στεφάνῳ χρυσέας ἐλαίας
ἀδυμελῆ κελαδήσω.

Stropheae.

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

I. 5.5.  II. 4.43.4.43.
15 τῶν Ἑπίζευρίων Δακρῶν γενεάν ἀλέγων.
εὐθα συγκομάξατ' ἐγγυάσομαι
/umd, ὦ Μοῦσα, φυγόξειν ποτατὸν
μηδ' ἀπείρατον καλῶν,
ἀκρόπολον δὲ καὶ αἰχματάν ἀφιξεσθαί. τὸ γὰρ
20 ἐμφυὲς οὐτ' αἰθὼν ἀλώτης
οὐτ' ἐρίβρομοι λέοντες διαλλάξαντο Ἔθος.
ΟΛΥΜΠΙΟΝΙΚΑΙ ΙΒ'

ΕΡΓΟΤΕΛΕΙ ΙΜΕΡΑΙΩ

ΔΟΛΙΧΕΙ.

Στρ.

Δίσσωμαι, παί Ζηνός Ἐλευθερίου, 'Ιμέραν εὐρυσθεν' ἀμφιτόλει, Σώτειρα Τύχα.
τιν γὰρ ἐν πόντῳ κυβερνῶνται θοαὶ νάες, ἐν χέρσῳ τε λαϊψηροι πόλεμοι
5 κύγοραι βουλαφόροι. αἱ γε μὲν ἀνδρῶν πόλει ἀνο, τὰ δ’ αἱ κάτω ψεῦδη μεταμόνια τάμνοισαί κυλίνδουτ’ ἐλπίδες.

'Αντ.

σύμβολον δ’ οὐ πώ τις ἐπιχθονίων πιστὸν ἀμφὶ πράξεως ἐσσομένας εὐρεν θεόθεν, τῶν δὲ μελλόντων τετυφλωνταί φραδαί.
10 πόλλα δ’ ἀνθρώποις παρὰ γυνῶμαν ἔπεσεν, ἐμπαλίν μὲν τέρψιος, οἱ δ’ ἄνιαραῖς

STROPHIAE.

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

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

C
ἀντικύρσαντες ξάλαις ἐσλὸν βαθὺ πήματος ἐν μικρῷ πεδάμειψαν χρόνῳ.

υἱὲ Φιλάνορος, ἦτοι καὶ τεά κεν, ἐνδομάχας ἄτ’ ἀλέκτωρ, συγγόνῳ παρ’ ἑστίᾳ 20
15 ἀκλεής τιμὰ κατεφυλλοῦσε ποδῶν,
εἰ μὴ στάσις ἀντιἀνειρὰ Κυψέλας σ’ ἀμερσε πάτρας.

νῦν δ’ Ὀλυμπίᾳ στεφανωσάμενος 25
καὶ δῆς ἐκ Πυθῶνος Ἰσθμοὶ τ’, Ἐργότελες,
θερμὰ Νυμφᾶν λούτρα βαστάζεις, ὄμιλέων παρ’ οἰκείαις ἀρούραις.

I. 5. 5. 2. II. 24. 5. 2. 5. 24. III. 424.

Coin of Himera.
ΟΛΥΜΠΙΟΝΙΚΑΙ ΙΓ’

ΕΝΟΦΩΝΤΙ ΚΟΡΙΝΘΙΩΙ

ΣΤΑΔΙΟΔΡΟΜΩ ΚΑΙ ΠΕΝΤΑΘΛΩ.

Στρ. α’.

Τρισολήμπιονίκαν ἐπαυνέον οίκον ἀμερον ἀστοῖς,
ζένοισι δὲ θεράποντα, γνώσομαι
τὰν ὅλβιαν Κόρινθον, Ἰσθμίον

5 πρόθυρον Ποτειδάνος, ἀγγαύκουρον.
ἐν τὰ γὰρ Εὐνομία ναϊεῖ, κασιγνήτα τε, βάθρων πολίων
ἀσφαλές,
Δίκα καὶ ὁμότροφος Εἰρήνα, ταµίαι ἄνδρασι πλούτου,
χρίσεαι παῖδες εὐβούλου Θέμιτος.

10 ἔθελοντι δ’ ἀλέξειν

᾿Αντ. α’.

Τβρίν, Κόρον ματέρα θρασύμυθον.
ἐχὼ καλά τε φράσαι, τόλμα τέ μοι
εὐθεία γλῶσσαν ὀρνύει λέγειν.

15 Strophae.

I. \( \omega: - - | - | - \)
II. \( \gamma: - - | - | - | - | - | - | - \)
III. \( \gamma: - - | - | - | - | - | - | - \)

I. 3. 6. 5. 5. 6. II. 5 5. III. 3 3. 6.
OLYMPIA XIII.

άμαχον δὲ κρύψαι τὸ συγγενὲς ἤθος.

ύμμιν δὲ, παῖδες Ἀλάτα, πολλὰ μὲν νικαφόρον ἀγlávαν ὁπάσαν

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

Επ. α'.

"Ορα τολυνάθεμοι ἀρχαία σοφίσμαθ' ἀπαν δ' εὐρόντος ἔργον.

ταῖ Διωνύσου πόθεν ἐξέφανεν

σὴν θηλάτα χάριτας διθυράμβῳ;

20 τις γαρ ὑπτείοις ἐν ἑπτεσιν μέτρα, ἢ θεών ναοίσιν οἴωνον βασιλέα δίδυμον ἐπεθηκ' ἐν δὲ Μοῖσι' ἀδύτπνοος,

ἐν δ' 'Αρης ἀνθεῖ νέων οὐλίαις αἰχμαῖσιν ἀνδρῶν.

Στρ. β'.

ὑπατ' εὐρ' Φανάσσων

25 'Ολυμπίας, ἀφθόνητος ἑπέσσιν γένοιο χρόνων ἅπαντα, Ζεὺς πάτερ, καὶ τόνδε λάδιν ἀβλαβῆ νέμων Ἐνοφόιστος εὐθυνε δαιμόνοις οὐρον·

dέξαι τέ Φοι στεφάνων ἐγκάμιον τεθύμων, τόν ἄγει πεδίων ἐκ Πίσας,

30 πενταέθλῳ ἀμα σταδίου νυκῶν δρόμουν ἀντεβόλησεν τῶν ἀνήρ θυσίαν οὐπω τις πρότερον.

---

ΕΠΟΔΙ.

I. > | ∼ | ∼ | ∼ | ∼ | ∼ | ∼ | ∼ | > | ∼ | ∼ | ∼ | > | ∼ |

II. ∼ | > | ∼ | ∼ | ∼ | ∼ | > | ∼ | > | ∼ | > | ∼ | > | ∼ |

III. ∼ | > | ∼ | > | ∼ | ∼ | > | ∼ | ∼ | > | ∼ | > | ∼ |

IV. ∼ | > | ∼ | > | ∼ | > | ∼ | > | ∼ | > | > | ∼ | > |

I. 3 3 2. 2 3. II. 6. 6. III. 4 3. 4 2. IV. 4 4.
δύο δ' αὐτὸν ἔρευαν
πλόκοι σελίδων ἐν Ἰσθμιάδεσσιν
φανέρα. Νέμει τ' οὐκ αὐτίξει.
35 πατρὸς δὲ Θεσσαλοί ἐπ' Ἀλφεοῦ
ρεέθρωσιν αὐγλα ποδῶν ἀνάκειται,
Πυθοὺ τ' ἐχεῖ σταδίου τιμᾶν διαύλου τ' ἀελίῳ ἀμφ' ἐνι,
μηνύς τέ Φοι
τῶντος κραναίς ἐν 'Αθάναις τρία Φέργα ποδαρκῆς
ἀμέρα θήκε κάλλιστ' ἀμφὶ κόμαις,

'Επ. β'.

40 Ἐλλωτία δ' ἐπτάκις ἐν δ' ἀμφιάλοις Ποτειδάνος
tεθμοίσων
Πτοιοδώρῳ σὺν πατρί μακρότεραι
Τερψία θ' ἔφουν Ἐρετίμῳ τ' ἀοιδαί.

'Αντ. β'.

45 περὶ πλήθει καλῶν, ὡς μᾶν σαφὲς
οὐκ ἀν εἰδείην λέγειν ποντιάν ψάφων ἀριθμόν.

Στρ. γ'.

ἐπεταί δ' ἐν ἐκάστῳ
μέτρον· νοῆσαι δὲ καιρὸς ἀριστος.
ἐγὼ δὲ Φίδιος ἐν κοινῷ σταλεὶς

'Αντ. γ'.

50 μὴτιν τε γαρύνοι παλαιγόνοιν
πόλεμον τ' ἐν ἥρωιαῖς ἀρεταίσιν
οὐ ψεύσομ' ἀμφὶ Κορίνθῳ, Σίμυφον μὲν πυκνότατον
παλάμαις ὡς θεόν,
καὶ τόν πατρὸς αὐτία Μῆδειαν θεμέναν γάμον αὐτᾶ, 75
ναὶ σώτεραν Ἀργοὶ καὶ προπόλοις.

55 τὰ δὲ καὶ ποτ' ἐν ἕλκα
πρὸ Δαρδάνου τειχέων ἐδόκησαν
ἐπʼ ἀμφότερα μαχαν τάμνειν τέλος,
τοι μὲν γένει φίλω σὺν Ἀτρέος
Ἐλέναυν κομίζοντες, οἱ δὲ ἀπὸ πάμπαν
60 εἰργούντες· ἐκ Δυκλας δὲ Γλαύκον ἐλθόντα τρόμεον
Δαμαίω. τοίσι μὲν
ἐξεύθετ’ ἐν ἀστεὶ Πειράνας σφετέρου πατρὸς ἀρχαν
καὶ βαθὺν κλάρον ἐμμεν καὶ μέγαρον·

'Ἐπ. γ'.
δς τάς ὄφιοδεος νιόν ποτε Γοργόνος ἢ πόλλ’ ἀμφι κροῦ
νοῖς
Πάγασαν ζεῦξαι ποθέων ἐπαθεν,
65 πρὶν γε Φοι χρυσάμπυκα κούρα χαλινὸν
Πάλλας ἤνεγκ’· ἐξ δυνέον δ’ αὐτίκα
ἡν ὑπαρ· φώνησε δ’. Εὔδεις, Ἀιολίδα βασιλεύ;
ἀγε φιλτρον τὸδ’ ὑππειον δέκευν,
καὶ Δαμαίω νυν θύων ταῦρον ἀργάεντα πατρὶ δείξον.

Στρ. δ’.
70 κυάναιριες εὲν ὄρφνα
κυώσσομίντι Φοι παρθένοις τόσα Φειπείν
ἐδοξέῃν· ἀνὰ δ’ ἐπαλτ’ ὀρθῷ ποδὶ.
παρκείμενον δὲ συλλαβών τέρας,
ἐπιχώριον μάντιν ἄμενοι εὑρεν,
75 δείξεν τε Κοιρανίδα πᾶσαν τελευτὰν πράγματος, ὡς τ’
ἀνὰ βωμῷ θεᾶς
κοινάξατο νῦκτ’ ἀπὸ κείνου χρῆσιος, ὡς τε Φοι αὐτὰ
Ζηνὸς ἐγχεικήραυνον παις ἐπορευν

'Αντ. δ’.

δαμασίφρονα χρυσόν.
ἐνυπνίῳ δ’ ἃ τάχιστα πιθέσθαι
80 κελήσατό νιν, ὅταν δ’ εὐρυσθενεὶ
cαρταῖποδ’ ἀναρύγ Γαμαῖχι
θέμεν Ἰππεία βομὸν εὐθὺς Ἀθάνα.
τελεί δὲ θεῶν δύναμις καὶ τῶν παρ’ ὄρκον καὶ παρὰ
Φελπίδα κούφαν κτίσων.
ητοι καὶ ὁ καρτερὸς ὁρμαίνων ἐλε Βελλεροφόντας,
85 φάρμακον πρώ τείνων ἀμφὶ γένυι,

'Επ. δ'.

ἐπὶ δὲ πτερόεντ’ ἀναβας δ’ εὐθὺς ἐνόπλια χαλκωθεῖς
ἐπαίζεν.

σὺν δὲ κείνῳ καὶ ποτ’ Ἀμαζονίδων
αἰθέρος ψυχράς ἀπὸ κόλπων ἐρήμων
120
tοξοταν βάλλων γυναικείων στρατῶν,
καὶ Χίμαιραν πύρ πνεύσαν καὶ Σολύμους ἐπεφνεν.

διασωπάσσομαι Φοί μόρον ἐγώ:
τὸν δ’ ἐν Οὐλύμπῳ φάτναι Ζηνὸς ἀρχαίαι δέκονται.

Στρ. ε’.

ἐμὲ δ’ εὐθὺν ἀκόιτων
125
ἰέντα ῥόμβου παρὰ σκόπτον οὐ χρη

95 τὰ πόλλα βέλεα καρτύνειν χερῶν.

Μοίσαις γὰρ ἀγλαοθρόνοις ἐκών
Ὀλυγαθίαισιν τ’ ἕβαν ἐπίκουρος.

'Ἰσθμῷ τὰ τ’ ἐν Νεμέα παύρω γ’ ἐπει θῆσω φανέρ’
ἄδρο’, ἀλαθῆς τέ μοι
130
ἐξορκός ἐπέσεσται ἐξηκοντάκι δὴ ἀμφιτέρωθεν

140
100 ἀδύγλωσσος Βοὰ κάργκους ἐσλοῦ.

'Αντ. ε’.

τὰ δ’ Ὀλυμπία αὐτῶν

145
ἐοικεν ἡδη πάροιθε λελέχθαι.

τὰ τ’ ἐσσόμενα τὸτ’ ἀν φαίνη σαφές.

νῦν δ’ ἐλπομαι μὲν, ἐν θεῶ γε μᾶν

150
105 τέλος· εἰ δὲ δαίμον γενέθλιος ἔστοι,

Δι τούτ’ Ἐυναλίῳ τ’ ἐκδώσομεν πράσσειν.

tà δ’ ὑπ’ ὀφρύν Παρνασία.
εξ. Ἀργεῖ θ' ὤσα καὶ ἐν Θῆβαις. ὤσα τ' Ἀρκάς ἀνάσσων
μαρτυρήσει Δυκαίου βωμὸς ἀναξ.

'Επ. ε'.

Πέλλανα τε καὶ Σικυῶν καὶ Μέγαρ' Αἰακίδαν τ' εὐρκές ἄλσος,
110 ἀ τ' Ἐλευσίς καὶ λιπαρὰ Μαραθῶν,
tαῖθ' ὑπ' Αἰτνας ὑψιλόφου καλλιπλουτοὶ
πόλιες, ἀ τ' Εὐβοία, καὶ πᾶσαν κατὰ
Ἐλλάδ' εὐρήσεις ἑρευνῶν μάσσον ἢ ὡς ἰδέμεν.
ἀνα, κοῦφοισιν ἐκνεῦσαί ποσίν.
115 Ζεῦ τέλει', αἴδῳ δίδοι καὶ τύχαν τερπνῶν γλυκείαν.

ATHENA. PEGASUS. Coin of Corinth.
OΛΥΜΠΙΟΝΙΚΑΙ 1Δ'

ΑΣΩΠΙΧΩΙ ΟΡΧΟΜΕΝΙΩΙ

ΠΑΙΔΙ ΣΤΑΔΙΕΙ.

Καφισίων υδάτων
λαχώσας αὑτε ναίετε καλλίπωλον ἐδραν,
ἂνιπαρᾶς ἀοίδιμοι βασίλειαι
Χάριτες 'Ορχομενοῦ, παλαιγόνων Μινιάν ἐπίσκοποι,
κλύτ', ἐπεὶ εὖχομαι. σὺν γὰρ ὑμίν τά τε τερπινὰ καὶ
tὰ γλυκὲ ἀνεται πάντα βροτοίς,
eἰ σοφός, εἰ καλός, εἰ τις ἄγλαδος ἀνήρ.

οὐδὲ γὰρ θεοὶ ἀγνάν Χαρίτων ἀτερ
κοιρανέοισιν χοροῦς οὔτε δαίτας: ἄλλα πάντων ταμίαι

10 ἐργον ἐν οὐρανῷ, χρυσότοξον θέμεναι παρὰ
Πόθιον 'Απόλλωνα θρόνους,
ἀέναιον σέβοντι πατρὸς 'Ολυμπίου τιμᾶν.

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C 2
ὅ πότιν' Ἀγαλαία
 φιλησάμολπε τ' Ἐὐφροσύνα, θεῶν κρατίστου
 15 παίδες, ἐπακοοίτε νῦν, Θαλία τε
 ἐρασάμολπε, Φιδίωσα τόνδε κἀ' μου ἐπ' εὔμενει τύχα
 κούφα βιβώντα. Λυδῶ γὰρ Ἀσσάπιχου ἐν τρόπῳ
 ἐν μελέταις τ' ἀείδων ἑμολουν,
 οὐνεκ' Ὀλυμπιόνικος ἢ Μινύεια
 20 σεῦ Φέκατι. μελαντεῖχέ νῦν δόμον
 Φερσεφόνας ἔλθε, Φαχοῖ, πατρὶ κλυτῶν φέροιο' ἀγ-
 γελίαν,
 Κλεόδαμον ὄφρ' ἴδοιο' νῦν εἴπης, ὅτι Φοῖ νέαν
 κόλποις παρ' εὐδόξοις Πίσας
 ἐστεφάνωσε κυδίμων ἄθλων πτεροῦσι χαίταν. 35
ΠΤΘΙΟΝΙΚΑΙ.

ΠΤΘΙΟΝΙΚΑΙ Α'.

ΙΕΡΩΝΙ ΑΙΤΝΑΙΩΙ

ΑΡΜΑΤΙ.

Χρυσέα φόρμιξι, Ἀπόλλωνος καὶ ἱσπλοκάμων, σύνδικον Μοισάν κτέανον· τάς ἀκούει μὲν βάσις, ἀγλαίας ἀρχά, πείθονται δ' ἁοιδοὶ σάμασιν, ἄγησιχόρων ὅποταν προοιμίων ἁμβολάς τεύχης ἐλελιγγέ-μένα. 5

καὶ τὸν αἰχμάταν κεραυνὸν σβεννύεις ἀειμάν πυρός. εὐθεῖα δ' ἀνὰ σκάπτῳ Δίος αἰετός, ὁκειάν πτέρυγ' ἀμφοτέρωθ' χαλάξαις, 2407.2.13.56 10

Στρ. α'.

Str. υπτητ

Strophae.

I. 25 45 2.

II. 42 3 43 42.

III. 5 3 5.
'Αντ. α'.

ἀρχὸς οἰωνόν, κελαινώτειν δ' ἐπὶ Φοι νεφέλαν
ἀγκύλω κρατίᾳ, γλεφάρων ἀδυ κλαίστρον, κατέχεναι· ὁ
dὲ κνώστων
ὐγρὸν νῦτον αἰωρέι, τεαίς
10 ῥιπαίζει κατασχόμενος. καὶ γὰρ βιατάς’Αρης, τραχεῖαν
ἀνευθε λιπῶν
ἐγχέων ἀκμάν, ιαύνει καρδίαν
κῶματι, κήλα δὲ καὶ δαιμόνων θέλγει φρένας, ἀμφὶ τε
Δατοῖδα σοφία βαθυκόλπων τε Μοισᾶν.

'Επ. α'.

ὁσσα δὲ μὴ πεφίληκε Ζεὺς/ἀτύχοντα θεόν
Πιερίδων ἀλοντα, γὰρ τε καὶ πόνων κατ’ ἀμαιμάκετον,
15 ὅς τ' ἐν αἰνὰ Ταρτάρως κεῖται, θεοῦ πολέμοιος,
Τυφώς ἐκατοντακάρανος· τὸν ποτε
Κιλίκιον θρέψειν πολυνύμμου ἀντρον· νῦν γε μᾶν ἄμερ
ταῖ θ' ὑπὲρ Κύμας ἀλιερέες ῥέθαι
Σικελία τ' αὐτοῦ πιέζει στέρνα λαχυάεντα· κύων δ' ὁ
ουρανία συνέχει,

30 νιφόεσο’ Αἴτνα, πάντες χίώνος ὀξείας τιθήναι.

ΕΡΟΔΙ.

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

I. 52.53. II. 44. III. 32.23.23. IV. 443.44.
νυν 9. 575.

ταῖς ἐρεύγονται μὲν ἀπλάτου πυρὸς ἀγνόταται
ἐκ μυχῶν παγαῖ· ποταμοί δ' ἀμέραισιν μὲν προχέοντι
ῥὸν καπνοῦ
ἀίθων· ἄλλ' ἐν ὄρφναισιν πέτρας
φοινίσσα κυλινδομένα φλόξ ἐς βαθείαν φέρει πόντῳ
πλάκα σὺν πατάγῳ.

25 κείνο δ' Ἀφαίστοιο κρουνοὺς ἐρπετῶν
δεινοτάτοις ἀναπέμπτει· τέρας μὲν θαυμάσιον προσιδέ-
σθαι, θαῦμα δὲ καὶ παρεόντων ἀκούσαι,

οἶον Λύτνας ἐν μελαμφύλλοις δέδεται κορυφαῖς
καὶ πέδω, στρωμνα δὲ χαράσσοι' ἀπαν νῶτων ποτικε-
κλιμένον κεντεῖ.

εἰή, Ζεῦ, τίν εἰή Φανδάνειν,

30 δς τούτ' ἐφέπεισ ὅρος, εὐκάρπτου γαίας μέτωπον, τοῦ μὲν
ἐπωνυμίαν
κλεινὸς οἰκιστήρ ἐκύδαυνεν πόλιν
γείτονα, Πτηιίδος δ' ἐν δρόμῳ κάρυξ ἀνέειπε νῦν ἀγγέλ-
λον Ἰέρωνος ὑπὲρ καλλινίκου

'Επ. β'.

ἀρμασι. ναυσιφορίτοις δ' ἀνδράσι πρῶτα χάρις
ἐς πλόου ἄρχομένους σελπαίον ἐλθεὶν οὐρον· ἔοικότα

35 καὶ τελευτᾷ φερτέροι νόστοι τυχεῖν. δ' δὲ λόγος
ταύταις ἐπὶ συντυχίαις δόξαι φέρει

λωπόν ἐσσεσθαι στεφάνοισι νῦν ἑπτοις τε κλυτάν
καὶ σὺν εὐφώνοις θαλίαις ὠνυμαστάν.

Λύκιε καὶ Δάλοι' ἀνάσσων Φοῖβε, Παρνασσόγ τε κράναν
Κασταλίαν φιλέων,

40 ἑθελήσαις ταῦτα νῷ νιθέμεν εὐανδρὸν τε χώραν.

Στρ. γ'.

ἐκ θεῶν γὰρ μαχαναὶ πᾶσαι βροτέαις ἀρετάις,
καὶ σοφοὶ καὶ χερσὶ βιαταὶ περίγλωσσοὶ τ’ ἐφυν. ἀνδράς δ’ ἐγὼ κεῖνον αἰνήσας μενοινῶν ἔλπομαι μὴ χαλκοπάρασον ἀκοῦν ὡσεὶτ’ ἀγώνος βαλείν ἔξω παλάμα δονέων, 45 μακρά δὲ βίοις ἀμεῦσασθ’ ἀντίουσ. εἶ γὰρ ὁ πᾶς χρόνος ὀλβὸν μὲν οὕτω καὶ κτεῖνων δόσιν εὐθύνοι, καμάτων δὲ ἐπίλασιν παράσχοι.

'Αντ. γ'.

ἡ κεν ἀμνάσειεν, οίας ἐν πολέμοισι μάχαις τλάμονι ψυχὰ παρέμειν, ἦνιχ εὐρίσκοντο θεῶν παλάμαις τιμᾶν, οἷαν οὕτις Ἑλλάνων δρέπει, 50 πλούτον στεφάνωμ’ ἀγέρωχον. νῦν γε μᾶν ταῦ Φιλοκτῆταο δίκαν ἐφέσων ἐστρατεύθη. σὺν δ’ ἀνάγκα νῦν φίλον καὶ τις ἐὼν μεγαλάνωρ ἔσανεν. φαντὶ δὲ Δαμνόθεν ἐλκεῖ τειρόμενον μεταβάσοντας ἐλθεῖν

'Επ. γ'.

ἥρωας ἀντιθέους Πολαντός νῦν τοξόταν. ὅς Πριάμου πόλιν πέρσειν, τελεύτασεν τε πόνους Δανάοις, 55 ἀσθενεῖ μὲν χρωτὶ βαίνων, ἄλλα μοιρίδιον ἦν. οὕτω δ’ Ἰέρωνι θεός ὀρθωτὴρ πέλοι τὸν προσέρποντα χρόνον, δὸν ἔραται καὶ ρὸν δίδους. 105 Μοῖσα, καὶ παρ’ Δεινόμενει κελαδήσαι πιθεό μοι ποιήν τεθρίπτων. χάρμα δ’ οὐκ ἀλλότριον νικαφορία πατέρος, 60 ἄγ’ ἐπειτ’ Ἀιτνας βασιλεῖ φίλιον ἐξεύρομεν ύμνον.

Στρ. δ’.

τῶν πόλιν κεῖναν θεοδμάτῳ σὺν ἐλευθερίᾳ 'Τλλίδος στάθμας Ἰέρων ἐν νόμοις ἐκτίσσο. ἐθέλουτι δὲ Παμφίλου 120
καὶ μὰν Ἡρακλείδαν ἔκγονοι

όχθαις ὑπὸ Ταῦγετον ναῖοντες αἰεὶ μένεις τεθμοίσιν ἐν

Ἀγιμιὸν

63 Δφρείς. ἔσχον δ' Ἀμύκλας ὦλβοι,

Πινδόθεν ὄρνυμενοι, λευκοπόλοιν Τυνδαρίδαν βαθύδοξοι
gείτονες, ὡν κλέος ἀνθησεν αἰχμᾶς.

'Αντ. δ'.

15 Ζεῦ τέλει', αἰεὶ δὲ τοιαύταν Ἀμένα παρ' ὕδωρ

ἀίσαν ἀστοῖς καὶ βασιλεύοις διακρίνειν ἑτυμον λόγον ἀνθρώπων.

σὺν τῷ τίν κεν ἀγητήρ ἀνήρ,

70 υἱὸς τ' ἐπιτελλόμενος, δάμον γεραιρῶν τράποι σύμφωνον

ἐς ἡσυχίαν.

λίσσομαι νεῦσον, Κρονίων, ἀμερον

ὄφρα κατ' οἶκον ο' Φοῖνιξ ὁ Τυρσανῦ τ' ἀλαλάτος ἔχῃ,

ναυσίστονον ὑβριν ἰδὼν τάν πρὸ Κύμας·

'Επ. δ'.

οίᾳ Συρακοσίων ἄρχῳ δαμασθέντες πάθον,

ὡκυπόρων ἀπὸ ναὸν ὃ σφιν ἐν πόντῳ βάλεθ' ἁλικίαν,

75 'Ελλάδ'] ἐξέλκων βαρέλας δούλελας. ἀρέσομαι

πάρ μὲν Σαλαμίνος Ἀθαναίων χάριν

μισθόν, ἐν Σπάρτα δ' ἐρέω πρὸ Κιθαιρόνος μάχαν,

ταῖσι Μήδειοι κάμον ἀγκυλότοξοι,

παρὰ δὲ τῶν εὐθρὸν ἄκταν Ἰμέρα παῖδεσσιν ὕμνον

Δεινομένοις τελέσας,

80 τὸν ἐδεσαντ' ἀμφ' ἀρετὰ, πολεμίων ἀνδρῶν καμόντων.

Στρ. ε'.

καίρον εἰ φθέγξασο, πολλῶν πείρατα συντανύσαις

ἐν βραχεῖ, μείων ἔπεται μῶμοι ἀνθρώπων. ἀπὸ γὰρ

κόρος ἀμβλύνει

καὶ ἀγανθής ταχείας εἰσπίδας

ἀστῶν δ' ἀκοα κρύφιον θυμὸν βαρύνει μάλιστ' ἐσλούσιν

ἐπ' ἀλλοτρίοις.
85 ἀλλ' ὁμος, κρέσσων γὰρ οἰκτηροῖο φθόνος, 
μὴ παρείει καλά. νόμα δικαίω πηδαλίω στρατὸν· ἄψει 
δεὶ δὲ πρὸς ἀκμονὶ χάλκευε γλῶσσαν. 165

εὖ τι καὶ φλαύρων παραδύουσει, μέγα τοι φέρεται 
πάρ σέθεν, πολλῶν ταμίας ἔσσι· πολλοὶ μάρτυρες 
ἀμφοτέρους πιστοί.

εὐανθεί δ' ἐν ὅργα παρμένων,
90 εὔπερ τι φιλεῖς ἀκοᾶν ἀδείαν αἰεὶ κλύειν, μὴ κάμνε λίαν 
διπάναις:

ἐξεῖ δ' ὁσπερ κυβερνάτας ἀνὴρ 
ἰστιον ἀνεμόεν. μὴ δολωθῆς, ὦ φίλος, εὐτραπέλοις 
κέρδεσσ'· ὀπισθόμμερον αὐχήμα δόξας ὑ.

ὁ ὀποιγομένων ἀνδρῶν διαταν μανύει 
καὶ λογίοις καὶ αὐσίδοις. ὦ φίλειν Κροίσου φιλόφρων ἀρέτα· 185

95 τὸν δὲ ταύρῳ χαλκέῳ καυνηρὰ νηλέα νόου 
ἐχθρὰ Φάλαιριν κατέχει παντὰ φάτις, 
οὐδὲ νιν προμυγγες ὑποροφίαι κοινωνίαν 
μαλθακῶν παιδῶν ὀάροις δέκονται.

τὸ δὲ παθεῖν εὐ πρῶτον ἄεθλον· εὖ δ' ἀκοῦειν δευτέρα 
μοιρ'· ἀμφοτέρουσι δ' ἀνὴρ 
100 δὲ ἀν ἐγκύρους, καὶ ἐλη, στέφανον ὑψιστὸν δέδεκται. 195

HEAD OF NIKE.

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

VICTORIOUS QUADRIGA.

Coin of Syracuse.
ΠΥΘΙΩΝΙΚΑΙ Β'

ΙΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩ ΑΡΜΑΤΙ.

Στρ. α'.

Μεγαλόπολες δὲ Σύρακοσαί, βασιλεύομεν, τέμενος Ἀρεώς, ἀνδρῶν ὑπηρετών τε σιδηροχαρμάν δαμόνες, τροφοῖ, ύμμυν τόδε τὰν λιπαρὰν ἀπὸ Θηβάν φέρων μέλος ἔρχομαι ἀγγελίαν τετραφρίας ἔλελιχθονος, ἕναρματος 'Ἰέρων ἐν ἅπερ κρατέων τηλαυγέσσιν ἀνέδησεν Ὀρτυγίαν στεφάνοις, ποταμίας έδος Ἀρτέμιδος, ὡς οὐκ ἀτερ κέινας ἀγαναίσιν ἐν χερσὶ ποικιλάνιοις ἐδάμασσε πώλουν.

'Αντ. α'.

ἐπὶ γὰρ ἰοχέαρα παρθένον χερὶ διδύμα

10 ὥ τ' ἐναγώνιος Ἑρμᾶς αἰγλάευτα τίθησι κόσμον, ἕστον ὅταν δῖφρον

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I. 4 3 3 3 3 3. II. 6 3 4 5 6 3 4. III. 3 3 3.
ἐν θ’ ἀρματα πεισιχάλινα καταζηγνύῃ
σθένος ἦπειον, ὄρσοτριαίναν εὑριβίαν καλέων θεόν.
ἀλλοίς δὲ τις ἐτέλεσσεν ἄλλος ἀνήρ
εὐαχέα βασιλεύσιν ὕμνον, ἀποι’ ἀρετᾶς.

15 κελαδέρουτι μὲν ἀμφὶ Κινύραν πολλάκις
φάμαι Κυπρίων, τὸν ὁ χρυσοχαίτα προφρόνως ἐφίλησ’
’Απόλλων,

'Επ. α’.

τερέα κτίλον Ἀφροδίτας· ἁγει δὲ χάρις φίλων ποίνιμος
ἀντὶ Φέργων ὅπιζομένα·
σὲ δ’, ἄ Δεινομένει παι, Ζεφυρία πρὸ δόμων

Λοκρίς παρθένος ἀπύει, πόλεμιοι καμάτων ἔς ἀμαχάνων

20 δὶα τεὰν δύναμιν δρακείσ’ ἀσφαλές.
θεὸν δ’ ἐφετμαίς Ἰξίωνα φαντὶ ταύτα βροτοῖς

λέγειν ἐν πτερόεντι τροχῷ

παντᾶ κυλινδόμενου·

τὸν εὐεργέταν ἀγαναῖς ἀμοιβαῖς ἐποιχομένους τίνεσθαι.

Στρ. β’.

25 ἐμαθε δὲ σαφές. εὐμενέσσι γὰρ παρὰ Κρονίδαις
γλυκὸν ἐλών βιότον, μακρὸν οὐχ ὑπέμεινεν ὀξῆν, μαυνο-

μέναις φρασίν

’Ἡρας ὑπ’ ἐράσσατο, τὰν Δίως εὐναὶ λάχον

Εποδὴ.

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I. 44. II. 33. III. 43. 433. IV. 42. 242. V. 32. 3. VI. 424.
πολυγαθέες· ἀλλὰ νῦν ὑβρὶς εἰς ἀβάταν ὑπεράφανον ὄρσεν· τάχα δὲ παθῶν ἐωικότ' ἀνὴρ
30 ἐξαίρετον ἔλε μόχθουν. αἱ δύο δ' ἀμπλακίαι
φερέπονοι τελέσοντι· τὸ μὲν ἦρως ὃτι ἐμφύλιον αἶμα πρῶτιστος οὐκ ἀτερ τέχνας ἐπέμιξε θυα-
τοῖς·

'Αντ. β'.

ὅτι τε μεγαλοκενθέεσσιν ἐν ποτε θαλάμοις
Δίος ἀκοίτων ἐπειράτο. χρὴ δὲ κατ' αὐτὸν αἰεὶ παντὸς ὅραμ μέτρου.
35 εὐναὶ δὲ παράτροποι ἐς κακότατ' ἄθροαν
ἐβαλὼν ποτε καὶ τὸν ἐλώτ', ἔπει' νεφέλα παρελέξατο,
ψεύδος γλυκὺ μεθέπων, άϊδρις ἀνὴρ·
εἶδος γὰρ ὑπεροχωτάτα πρέπειν Οὐρανιδὰν
θυγατέρι Κρόνου· ἀντε δόλον αὐτῷ θέσαν
40 Ζηνὸς παλάμαι, καλὸν πήμα. τὸν δὲ τετράκναμον ἐπραξε δεσμὸν,

'Επ. β'.

ἐὼν ὀλέθρον ὅγ'· ἐν δ' ἀφύκτοισι γυνοπέδαις πεσὼν τὰν πολύκουνον ἀνδὲξατ' ἀγγελιᾶν.
ἀνεψ Φοι Χαρίτων τέκεν γόνον ὑπερφιάλουν,
μόνα καὶ μόνον, οὔτ' ἐν ἀνδράσι γερασφόρον οὔτ' ἐν
θεῶν νόμοις·

τὸν ὄνυμοξε τράφωσα Κένταυρον, δς
45 ὑπποτοί Μαργητίδεσσιν ἐμίγνυτ' ἐν Πάλιον
σφυροῖς, ἐκ δ' ἐγέννοτο στρατὸς
θαμμαστός, ἀμφοτέροις
ὁμοίοι τοκεύσι, τὰ ματρόθεν μὲν κάτω, τὰ δ' ὑπέρθε πα-
τρός.

Στρ. γ'.

θεὸς ἀπαν ἐπὶ Φελπίδεσσι τέκμαρ ἀνύεται,
50 θεὸς, δ' καὶ πτερόεντ' αἱετὸν κίλε, καὶ θαλασσαῖον παρα-
μεῖβεται
δελφίνα, καὶ υψιφρόνων τιν' ἐκαμψε βροτῶν,
ἐτέρωσι δὲ κύδος ἀγήραυν παρέδωκ'. ἐμὲ δὲ χρεὼν
φεύγειν δάκος ἀδινῶν κακαγοριᾶν.
εἴδον γὰρ ἐκας ἑων ταπόλλη ἐν ἀμαχανίᾳ
τυ  δὲ σάφα νυν ἔχεις, ἐλευθέρα φρενί πεπαρεῖν,
πρύτανι κύριε πολλάν μὲν ευστεφάνων ἀγυνᾶν καὶ στρα-
τοῦ. εἰ δὲ τις
ηδὴ κτεάτεσσι τε καὶ περὶ τιμὰ λέγει
ἐτερὸν τιν' ἀνδ' Ἑλλάδα τῶν πάροιθε γενέσθαι ὑπέρτερον,
χάυνα πραπιδί παλαιμοιε κενεί. εὐναθέα δ' ἀναβάσσωμαι στόλον ἀμφ' ἀρετᾶ
κελαδέων. νεότατε μὲν ἀρήγει θράσους
dεινον πολέμων. θευν φαμι καὶ σὲ τὰν ἄπειρον δόξαν
eυρεῖν,
διαρκεία χριστου ἀμώμητον, οὐδ' ἀπάταισι θυμὸν τερπεται ἐνδοθεν,
75 οἵ τις προφήτων παλάμαις ἐπετη' αἰεὶ βροτῶν.
ἀμαχον κακὸν ἀμφοτέροις διαμβολιὰν ὑποφάτειες,
ἀργαῖ ἀτενίς ἀλωπέκου ἰκελοῦ.
κερδοὶ δὲ τί μάλα τούτο κερδαλέουν τελέθει; 
ἀτε γὰρ εὐνάλιον πόνον ἑχοίσας βαθὺ
80 σκευών ἐτέρας, ἀβάπτιστος εἰμὶ φελλὸς ὡς ὑπὲρ ἔρκος ἅμι
ἀλμας.

'Απτ. δ'.
/feed
άδυνατα δ' ἐπος ἐκβαλεῖν κραταίνει ἐν ἀγαθοῖς
δόλιν ἀστόν· ὅμως μᾶν σαῖνων ποτὶ πάντας, ἀγαῖν
πάγχυν διαπλέκει.
οὐ δὲ μετέχον θράσεος. φίλον εἰν φίλειν·
ποτὶ δ' ἐχθρὸν ἄτ' ἐχθρὸς ἐὼν λύκοι δίκαι ὑποθεῦσο-

'Επ. δ'.
δε ἄνέχει ποτὲ μὲν τὰ κείνων, τοῦτ' αὖθ' ἐτέροις ἐδωκεν
μέγα κύδος. ἀλλ' οὐδὲ ταίτα νόον
90 ιαίνει φθονερῶν· στάθμας δὲ τινος ἐλκόμενοι
περισσᾶς ἐνέπαξαν ἐλκον ὕμναρδον ἐὰ πρόσθε καρδία,
πρὸν ὅσα φροντίδι μητίονται τυχεῖν.
φέρειν δ' ἐλαφρῶς ἐπανχένιον λαβόντα ζυγόν
ἀρρηγε; ποτὶ κέντρον δὲ τοι
95 λακτιζέμεν τελέθει
ὄλισθηρὸς οἶμος. ἀδύνατα δ' εἴη με τοῖς ἀγαθοῖς ὑμί-

λειν.
ΠΥΘΙΩΝΙΚΑΙ Γ'.

ἹΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩ

ΚΕΛΗΤΙ.

Στρ. α.

'Ἡθελον Χείρωνα κε Φιλυρίδαιν, εἰ χρεῶν τοῦθ' ἀμετέρας ἀπὸ γλῶσσας κοινῶν εὐξασθαί

Fέπος,

ζῶειν τὸν ἀποιχόμενον,

Οὐρανίδα γόνον εὐρυμεδοντα Κρόνου, βάσσαισι τ' ἀρχευν

Παλίον Φήρ' ἀγρότερον,

δ' ὑοὺν ἔχοντι ἀνδρῶν φίλον· οὗο ἐών θρέψεων ποτὲ τέκτονα νοδυμιάς ἁμερον γυναρκέος 'Ασκλαπίων,

ἡρωά παντοδαπᾶν ἀλκτῆρα νούσων.

Ἀντ. α'.

τὸν μὲν εὐίππουν Φλεγύα θυγάτηρ

πρὶν τελέσσαι ματροπόλῳ σὺν 'Ελειδνία, δαμείσα χρυ-

σέοις

15

Strophae.

I.  

II.  

III.  

I. 5. 5 4 . 3 . 5 4 2 .  

II. 2 3 2 .  

III. 5 4 . 5 .
10 τὸξοισιν ὑπ’ Ἀρτέμιδος
ἐν θαλάμῳ, δόμου εἰς Ἀιδα κατέβα τέχναις Ἀπόλλωνος.
χόλος δ’ οὐκ ἄλθιος
γίνεται παίδων Διὸς. ἀδ’ ἀποφλαυρίξασα νῦν
ἀμπλακίασι φρενῶν, ἄλλον αἴνησεν γάμον κρύβδαν
πατρός,
πρόσθεν ἀκειρεκόμα μυχθείσα Φοίβῳ,

Ἐπ. α’.
15 καὶ φέρονσα σπέρμα θεοῦ καθαρόν.
οὐκ ἐμεν ἐλθεῖν τράπεζαν νυμφίαν,
οὐδὲ παμφώνων ἰαχὰν ὑμεναίων, ἅλικες
οία παρθένοις φιλέοσιν ἐταίραι
ἐσπερίας ὑποκουρίζεσθ’ ἀοιδαῖς. ἀλλὰ τοι
20 ἦρατο τῶν ἀπεόντων. οίκα καὶ πολλοὶ πάθοι.
ἔστι δὲ φύλον ἐν ἀνθρώποις ματαιότατον,
ὅστις αἰσχύνων ἐπιχώρία παπταίνει τὰ πόρσω,
μεταμόρφων θηρεύων ἀκράντους ἐλπίσιν.

Στρ. β’.
25 ἔσχε τοιαύταν μεγάλαν ἀμάταν
καλλιπέτλου λῆμα Κορωνίδος. ἐλθόντος γὰρ εὐνάσθῃ
ξένου

ΕΠΟΔΗ.

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I. 5. 2. 2. 2. 5. 2. II. 2. 3. 3. 2. 2. III. 5. 2. 3. 3. 2. 5. IV. 2. 2. 2.
Λέκτροσιν ἀπ’ Ἀρκαδίας.
οὐδ’ ἔλαθε σκοπόν’ ἐν δ’ ἀρα μηλοδόκῳ Πυθώνι τόσσαις
ἀιεν ναοῦ βασιλεὺς
Λάξιας, κοινάν παρ’ εὐθυτάτῳ γνώμαν πιθών,
pάντα Ἐσαντι νόφ. ἕφεσεον δ’ οὐχ ἀπτεταὶ· κλέπτει
tε νιν
30 οὐ θεὸς οὐ βροτὸς ἔργους οὕτε βουλαίς.

'Αντ. β’.

καὶ τὸτε γνοὺς Ἰσχυος Εἰλατίδα
ξεινίαν κοίταν ἀθεμίν τε δόλον, πέμψειν κασιγνήταν
μένει
θύσιαν ἀμαμακέτῳ
ἐς Λακέρειαν. ἐπεῖ παρὰ Βοιβιάδος κρημνοίσιν ὀκεὶ
παρθένοις. δαίμων δ’ ἑτερος
35 ἐς κακὸν τρέψαις ἐδαμάσσατό νιν· καὶ γειτόνων
τολλοὶ ἐπαύρον, ἀμα δ’ ἔφθαρεν. τολλάν ὅρει πῦρ ἐς
ἐνὸς
σπέρματος ἐνθορὸν ἀίστωσεν ἥλαν.

'Επ. β’.

ἀλλ’ ἐπεὶ τείχει θέσαν ἐν ξυλίνῳ
σύγγγοιν κούραν, σέλας δ’ ἀμφεδραμεν
40 λάβρων Ἀφαίστου, τότε ἐστεπ’ Ἀπόλλων. Οὐκέτι
tλάσομαι ψυχα γένος ἀμὸν ὀλέσσαι
οικτρότατῳ ϑανάτῳ ματρὸς βαρεία σὺν πάθα.
ὁς φάτο· βάματι δ’ ἐν πρώτῳ κιχὸν παῖδ’ ἐκ νεκροῦ
ἀρπασε· καιομένα δ’ αὐτῷ διέφανε πυρά.
45 καὶ ρά νιν Μάγνητι φέρον πόρε Κενταύρῳ διδάξαι
πολυπόμονας ἀνθρώποισιν ἱᾶσθαι νόσους.

Στρ. γ’.

τοὺς μὲν ὄν, ὀσσοὶ μόλον αὐτοφύτων
ἐλκέον εὐνάονες, ἢ τολιῶ χαλκῷ μέλῃ τετρομένου
ἡ χερμαδί τηλεβόλα,
50 ἡ θερινὴ πυρὶ περθόμενοι δέμας ἡ χειμὼν, λύσαις ἄλλον ἀλλοίων ἀχέων
ἐξαγεν, τοὺς μὲν μαλακαῖς ἑπαοιδαίς ἄμφιφων,
toὺς δὲ προσανέα πίνοντας, ἡ γυνίος περάπτισσ' πάντοθεν
φάρμακα, τοὺς δὲ τομαὶς ἐστάσεν ὀρθοῦς.

ἀλλὰ κέρδει καὶ σοφία δέδηται.

55 ἐτραπεν καὶ κείμον ἁγάνορι μισθώς χρυσὸς ἐν χερσὶ
φανεῖς
ἀνδρ' ἐκ θανάτου κομίσαι
ἡδὴ ἀλωκότα· χερσὶδ' ἀρα Κρονίων ρίψας δὶ ἄμφοις
ἀμπυνοῖν στέρνου κάθελεν
αἰκεώς, αἰθον δὲ κεραυνὸς ἐνέσκιμφεν μόρον,
χρη τὰ φεοκότα παρ' δαμόνων μαστεψάεται
φρασίν,
60 γυνίτα τὸ πάρ ποδός, οίας εἶμεν αἰσας.

Ἐπ. γ'.

μή, φίλα ψυχά, βίον ἀθάνατον
σπεῦδε, τὰν δ' ἐμπρακτὸν ἀντλεὶ μαχανάν.
εἰ δὲ σώφρων ἀντρον ἐναι' ἔτι Χειρῶ, καὶ τί Φοι
φίλτρον ἐν θυμῷ μελυγάρνυε ύμνοι
65 ἀμέτρειο τίθεν· ἰατήρα τοί κέν μὴ πίθον
καὶ νων ἐσλοίσι παρασχεῖν ἀνδράς ἐνθεμαν νόσων
ἡ τίνα Λατοίδα κεκλημένον ἡ πατέρος.
καὶ κεν ἐν ναυσὶν μόλον 'Ἰουκαν τέμιων θάλασσαν
'Λρέθουσαν ἐπὶ κράναν παρ' Λιναίου ξένου,

Στρ. δ'.

70 ὡς Συρακόσσασι νέμει βασιλεὺς
πρῶις ἀστοῖς, οὐ διονέων ἄγαθοίς, ξείνοις δὲ θαυμαστὸς
πατήρ.

τῷ μὲν διδύμας χάριτας
εἰ κατέβαν ὑψίειαν ἄγων χρυσέαν κώμον τ' ἀέθλων
Πυθίων αἰγλαίν στεφάνοις,

D
τούς ἀριστεύων Φερένικος ἐλ' ἐν Κίρρα ποτέ,
75 ἀστέρος οὐρανίου φαμὶ τηλαυγέστερον κεῖνῳ φαὸς
ἐξικόμαν κε βαθὺν πόντων περάσαις.

'Αντ. δ'.

ἀλλ' ἐπεύξασθαι μὲν ἐγὼν ἐθέλω
Ματρὶ, τὰν κοῦραν παρ' ἐμὸν πρόθυρον σὺν Παῦλι μέλπονται θαμὰ
σεμνῶν θεοῦ ἐννύχιαι.

80 εἰ δὲ λόγον συνέμειν κορυφάν, Ἐρών, ὁρθὰν ἐπίστασι, 
μαθήμαν οἶσθα προτέρων:
ἐν παρ' ἐσόλον πῆματα σύνδυο δαιώνται βροτοῖς
ἀθάνατοι· τὰ μὲν ὅν οὖ δύνανται νῆπιοι κόσμῳ φέρειν,
ἀλλ' ἀγαθοὶ, τὰ καλὰ τρέψαντες ἐξω.

'Επ. δ'.

τίν δὲ μοῖρ' εὐδαίμονίας ἔπεταί.

85 λαγήταν γάρ τοι τύραννον δέρκεται,
εἰ τιν' ἀνθρώπων, ὁ μέγας πότμος. 
ἀἰὼν δ' ἀσφαλῆς
οὐκ ἐγεντ' οὔτ' Αἰακίδα παρὰ Πηλεῖ
οὔτε παρ' ἀντιθέω Κάδμω· λέγονται μᾶν βροτῶν
ὁλβον ὑπέρτατον οὐ σχείν, οὔτε καὶ χρυσαμπτύκων

90 μελπομενῶν ἐν ὀρεί Μοισαίω καὶ ἐν ἐπταπύλωις
ἀιὼν Θηβαίων, ὁπὸθ' Ἀρμονίαν γάμμεν βοῶτων,
ὁ δὲ Νηρέως εὐβούλιον Θέτων παιδα κλυτάν.

Στρ. ε'.

καὶ θεοὶ δαίσαντο παρ' ἀμφοτέροις,
καὶ Κρόνου παιδας βασιλῆς ἱδον χρυσέας ἐν ἐδραίας,
ἐδνα τε

95 δέξαντο· Δίως δὲ χάριν
ἐκ προτέρων μεταμειψάμενοι καμάτων ἐστασαν ὁρθὰν
καρδίαν. ἐν δ' αὐτὲ χρόνῳ
τὸν μὲν ὀξείασθι θύγατρες ἐρήμωσαν πάθαις
εὐφροσύνας μέρος αἳ τρεῖς· ἀτὰρ λευκωλένιον ἔγειρ
πατὴρ
 ἢλυθεν ἐς λέχος ἰμερτὸν Θυόνα.

'Αντ. ε'.

100 τοῦ δὲ παῖς, ὄντερ μόνον ἀθανάτη
tίκτεν ἐν Φθίλα Θέτις, ἐν πολέμῳ τόξως ἀπὸ ψυχὰς
λιπῶν
 ὁρσὲν πυρὶ καίομενος
 ἐκ Δανάῶν γόον. εἰ δὲ νόῳ τις ἔχει θνατῶν ἀλαθείας
 ὁδὸν, χρὴ πρὸς μακάρων
tυγχάνοντ᾽ εὐ πασχέμεν. ἀλλοτε δ᾽ ἄλλοιαί πνοαὶ
105 ψυπτεὶν ἀνέμων. ὅλβος οὐκ ἐς μακρὸν ἀνδρῶν ἔρχεται,
πάμπολυς εὕτ᾽ ἀν ἐπιβρίσας ἑπηται.

'Επ. ε'.

σμικρὸς ἐν σμικρῷς, μέγας ἐν μεγάλοις
ἐσσομαι· τὸν ἀμφέποτ᾽ αἰεὶ φρασίν
δαῖμον ἄσκησι βατ᾽ ἐμὰν θεραπεύον μαχανάν.

110 εἰ δὲ μοι πλοῦτον θεῖον ἄβρον ὠρέξαι,
 ἐλπίδ᾽ ἱκός κλέος εὐρέσθαι κεν ψηλῶν πρόσω.
Νέστορα καὶ Δύκιον Σαρπῆδον, ἀνθρώπων φάτις,
ἐξ ἑπέων κελαδευνῶν, τέκτονες οἰα σοφοὶ
ἀρμοσαν, γυνώσκομεν. ἀ δ᾽ ἀρετὰ κλειναῖς ἀοιδαῖς
115 χρονίᾳ τελέθει. παύροις δὲ πράξασθ᾽ εὐμαρέσ.
ΠΥΘΙΟΝΙΚΑΙ Δ'.

ΑΡΚΕΣΙΛΑΙ ΚΥΡΗΝΑΙΩΙ

ΑΡΜΑΤΙ.

Στρ. α'.

Σάμερον μὲν χρῆ σε παρ' ἀνδρὶ φίλῳ στάμεν, εὐπτοῦ βασιλῆι Κυράνας, ὡφρα κωμάζωντι συν 'Αρκεσίλα,
Μοίσα, Δατοίδαισιν ὀφειλόμενον Πιθώνι τ' αὐξης οὐρν ὑμνων,
ἔνθα ποτὲ χρυσέων Δίὸς αἰητῶν πάρεδρος 5
οὐκ ἀποδάμου Ἀπόλλωνος τυχόντος ἤρεα χρῆσεν οἰκιστήρα Βάττον καρποφόρον Διβύας, ἱερὰν νάσον ὡς ἤδη λιπῶν κτίσσειεν εὐάρματον πόλιν ἐν ἀργινόγεντι μαστῷ,

'Αντ. α'.

καὶ τὸ Μηδείας ἐπος ἀγκομίσαι

15

ΣΤΡΟΦΑΕΑ.

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III. 4 4 4 4 4
10 ἔβδομα καὶ σὺν δεκάτα γενεὰ Θήραιον, Αἰήτα τὸ ποτε ξαμενής
παῖς ὑπέπνευος ἄθανάτου στόματος, δέσποινα Κόλχων.
eἶπε δ' οὖν ὁ ἱμιθεοῦσιν Ἰάσωνος αἰχματαῖς ναύταις.
Κέκλυτε, παῖδες ὑπερθύμων τε φωτῶν καὶ θεῶν·
φαμι γὰρ τάσδ' ἐξ ἀλιπλάκτου ποτὲ γὰς Ἐπάφοιο κό-
20 ραν
15 ἀστέων ρίζαν φυτεύσεσθαι μελησίμβροτον
Δίως ἐν Ἀμμωνὸς θεμέθλους.

"Επ. α'.
ἀντὶ δελφίων δ' ἐλαχυπτερύγων ἀποθεόης ἀμείβαντες
θοᾶς,
ἀνία τ' ἀντ' ἐρεμιῶν δίφρους τε νομάσοισιν ἀελλόποδας.
κεῖνοις ὄρυκις ἐκτελευτάτες μεγαλάν πολιόν
20 ματρόπολιν Θήραν γενέσθαι, τὸν ποτὲ Τριτωνίδος ἐν
προχωᾶς
λίμνας θεῷ ἀνέρι Φειδομένο γαῖαν διδόντι
ξέινα πρόφαθεν Εὐφαμος καταβὰς
dέξατ' αἰσθον δ' ἐπὶ Φοι Κρονίων Ζεὺς πατὴρ ἐκλαγεὶ
βροτάν'.
άνικ' ἀγκυραν ποτὶ χαλκόγενιν ἔσπεσσα, θοαὶ Ἀργοὺς χαλινῶν. δεκα δὲ πρότερον

άμερας ἔξ' Ὡκεανοῦ φέρομεν νότων ὑπὲρ γαίας ἐρήμου εἴναλιν δόρυ, μῆδεσιν ἀνεπάσαστας ἀμοῖς.
tουτάκι δ' οἰσπόλος δαίμων ἑπάλθεν, φαϊδιμαν ἀνδρὸς αἰδοίου περ' ὅψιν θηκάμενοι· φιλίων δ' ἐπέων

30 ἄρχετο, ξείνως αὐτ' ἐλθόντεσσιν εὐεργέται δεῖπν' ἐπαγγέλλοντι πρῶτον.

ἀλλὰ γὰρ νόστου πρόφασις γλυκεροῦ κόλλευε μείναι. φάτο δ' Ἐυρύπυλος Γαιαῖχοι παῖς ἄφθιτον 'Εννοσίδα

ἐμενεῖ· γήνωσε δ' ἐπενεγμένους· ἀν δ' εὐθὺς ἀρπάξας ἀροῦρας

35 δεξιτερα προτυχον ξένοιο μάστευσε δοῦναι.

οὐδ' ἀπέθησε νυν, ἀλλ' ἥρως ἐτ' ἀκταίσιν θορῶν χειρί Φώς χειρ' ἀντερείσαις δέξατο βῶλακα δαιμονίαν.

πεῦθομαι δ' αὐτὰν κατακλυσθείσαν ἐκ δούρατος ἐναλίαν βᾶμεν σὺν ἄλμα

Ἐπ. β'.

40 ἐσπέρας, ὑγρῶ πελάγει στομέναν. ἥ μάν νυν ὀτρυνοῦ θαμὰ

λυσιτόνους θεραπόντεσσιν φυλάξαι· τῶν δ' ἐλάθοντο

φρένες.

καὶ νυν ἐν τάδ' ἄφθιτον νάσῳ κέχυται Λιβύας

εὐρυχόροι στέρμα πρὶν ὃρας. εἰ γὰρ οἶκοι νυν βάλε

πᾶρ χθόνιον

"Ἄιδα στόμα, Ταῖναρον εἰς ἱερὰν Ἐὐφαμός ἐλθὼν,

45 υἱὸς ἱππάρχου Ποσειδᾶνος ἀναξ,

τὸν ποτ' Ἐυρώπα Τιτυνὸθυγάτηρ τίκτε Καφισοῦ παρ' ὀχθαῖς".
ΠΥΘΙΩΝΙΚΑΙ Δ'. 79

Στρ. γ'.

tετράτων παίδων κ’ ἐπιγειευμένων ἀιμᾶ Ἰοί κείναν λάβε σὺν Δαναιώς εὐρείαν ἀπειρον.
tότε γὰρ μεγάλας εὖ συμπτομάς Ἀκεδαίμονος Ἀργείον τε κόλπον καὶ Μυκηναῖ.

50 νῦν γε μὲν ἀλλοδαπὰν κριτῶν εὐρήσει γυναῖκῶν ἐν λέχεσιν γένος, οἱ κεν τάνυδε σὺν τιμᾷ θεῶν νάσον ἐλθόντες τέκωνται φῶτα κελαινεφέων πεδίων δεσπόταν· τὸν μὲν πολυχρύσῳ ποτ’ ἐν δόματι Φοῖβος ἀμνάσεις θέμισσιν

'Αντ. γ'.

55 Πύθιον ναὸν καταβάντα χρόνῳ ὑστέρῳ νάξσι πολείς ἀγαγέν Νείλοισ πρὸς πῶν τέμενος Κρονίδα.

ἡ ῥὰ Μηδείας ἐπέων στίχες. ἐπταξαί δ’ ἰκίνητοι σιωπᾶ

ήρωες ἀντίθεοι πυκνῶν μῆτιν κλύοντες.

60 χρησμὸς ὁρθώσει‘ μελίσσας Δελφίδος αὐτομάτῳ κελάδῳ· ἀ σε χαίρειν ἐς τρίς αὐτάσαισα πεπρωμένον βασίλε’ ἀμφανεν Κυράνα,

'Επ. γ'.

dυσθρόνιον φωνᾶς ἀνακρινόμενον ποινὰ τίσ ἐσται πρὸς θεῶν.

ἡ μάλα δὴ μετὰ καὶ νῦν, ὅτε φοινικανθέμου ἤρος ἀκμᾶ, 65 πασίτοι ποτ’ ὅγδον θάλλει μέρος Ἀρκεσίλας· τῶ μὲν Ἀπόλλων ἀ τε Πυθῶ κύδος ἐξ ἀμφικτιόνων ἐπορεύην ἵπποδρομίας. ἀπὸ δ’ αὐτόν ἐγὼ Μοίσασι δόσῳ καὶ τὸ πάγχρυσον νάκος κριόν· μετὰ γὰρ κείνο πλευσάντων Μινυάν, θεόπομποι σφίσιν τιμαί φύ- τευθεν.
70 τὶς γὰρ ἀρχὰ δὲξατο ναυτιλίας; τὶς δὲ κύνδυνος κρατεροῖς ἀδάμαντος δῆσεν ἀλοις; θε-σφατον ἦν Πελίαν 125
εὖ ἀγανῶν Αἰολιδᾶν θανέμεν χείρεσσιν ἢ βουλαῖς ἀκάμ-πτοις.

ηλθε δὲ Φοι κρυόν πυκνῷ μάντευμα θυμῷ, πάρ μέσον ὑμβαλὸν εὐδένδρου ρήθεν ματέρος:
75 τὸν μονοκρήπτιδα πάντως ἐν φυλακῇ σχεθέμεν μεγάλα, εὐτ' ἂν αὐπεινῶν ἀπὸ σταθμῶν ἐς εὐδέλειον 135
χθόνα μόλη κλειτᾶς 'Ιωλκοῦ,

'Αντ. δ'.

ζείνοσ αὐτ' ὃν ἄστός. ὁ δ' ἀρα χρόνῳ 140
ζκετ' αἰχμαίσιν διδύμαισιν ἀνὴρ ἐκπαγλος· ἐσθᾶς δ' ἀμφότερον ὑν ἔχειν,
60 ᾧ τε Μαγνητῶν ἑπιχώριοι ἀρμόζουσα θαντοίςι γυνίσι, ἀμφι δὲ παρδαλέα στέγετο φρύσοντας ὁμβρους·
οὐδὲ κομὰν πλόκαμοι κερθεῖτες οὔχουτ' ἀγλαοί, 145
ἀλλ' ἀπαν νῶτον καταίθυσον. τάχα δ' εὐθὺς ἱῶν σφετέρας
ἐστάθη γυνώμας ἀταρβάκτῳ πειρόμενος
85 ἐν ἀγορᾷ πλῆθοντος ὄχλου.

'Επ. δ'.

tὸν μὲν οὐ γῆσωσκον· ὃπιζομένων δ' ἐμπάς τις ἑπεν καὶ
tόδε·
Οὔ τι ποὺ οὔτος 'Απόλλων, οὐδὲ μᾶν χαλκάρματος ἐστὶ
πόσις.

'Ἀφροδίτας· ἐν δὲ Νάξῳ φαντ' θανεῖν λιπαρὰ
'Ιφιμεδείας παίδας, Ὀτὸν καὶ σὲ, τοξμαῖς 'Εφιάλτα
' Φάναξ. 155
90 καὶ μᾶν Τιτυνὸν βέλος 'Αρτέμιδος θῇρευσε κραυπνόν, 160
εὖ ἀνικάτοιο φαρέτρας ὀρνύμενοι,
ὦφρα τις τὰν ἐν δυνατῷ φιλοτάτων ἐπιφανεῖν ἑράται.
ΠΥΘΙΟΝΙΚΑΙ Δ'.

Στρ. ε'.

105 τοι μὲν ἄλλαλοιςιν ἄμειβόμενοι
γάρνυν τοιαύτ'· ἀνά δ' ἡμῶνοις ἔστα τ' ἀπήνα πρωτρο-
μάδαν Πελίας

95 έκετο σπεύδων· τάφε δ' αὐτίκα παπτάναις ἄργυωτον
πέδιλον
dεξιτερῷ μόνον ἀμφὶ ποδὶ. κλέπτων δὲ θυμῷ
δείμα προσένετε· Ποίαν γαῖαν, ὃ ξεῖν', εὑχαι
πατρίδ' ἐμμεν; καὶ τῆς ἀνθρώπων σε χαμαιγενέων
πολιᾶς

ἐξανήκεν γαστρός; ἐχθίστοις μὴ ψεύδεσιν
100 καταμάναις εἰπὲ γένναν.

'Αντ. ε'.

τὸν δὲ θαρσησίας ἄγανοις λόγοις
ὅδ' ἀμείβθη· Φαμὶ διδασκαλίαν Χείρωνος οἶςειν. ἀν-
τρὸθε γὰρ νέομαι
180 πάρ Χαρικλώς καὶ Φιλύρας, ὅπι Κενταύρου με κοῦραί
θρέφαν ἄγναι.

εἴκοσι δ' ἐκτελέσαις ἐνιαυτοὺς οὔτε Φέργον
185 οὔτ' ἐπὸς ἐντραπέλον κείνοισιν εἰπὼν ἢκόμαν
οἶκα, ἀρχὰν ἄγκομίζων πατρός ἐμὸν βασιλευομέναν
οὐ κατ' αἰσχ., τὰν ποτὲ Ζεὺς ὑπασεν λαγήτα
190 Λύσιος καὶ παισί, τιμῶν.

πεύθομαι γὰρ νῦν Πελίαν ἀθεμίνι νεκαιαὶς πιθήσαντα
φρασίν

195 άμετέρων ὁποιαλάσαι βιαίως ἀρχεδικὰν τοκέων·
tοί μ', ἐπεὶ πάμπρωτον εἶδον φέγγος, ὑπερφιάλουν
ἀγεμόνος δείσαντας ὑβρίν, κάδος ὦσείτε φθιμένου δνοφε-
ρον
200 ἐν δόμασι θηκάμενοι μίγα κωκυτῷ γυναικῶν
κρύβδα πέμπτον σπαργάνοις ἐν πορφυρέως,
195 ὕπκτι κοινάσαντες ὁδὸν, Κρονίδα δὲ τράφεν Χείρων
δόκαν.

D 2
άλλα τούτων μὲν κεφάλαια λόγων

ιστε. λευκίππων δὲ δόμους πατέρων, κεδνοὶ πολίται, φράσσατε μοι σαφέως.

Αἴσονος γὰρ παῖς ἐπιχώριος οὐ ξείναν ἱκοίμαν γαῖαν ἀλλων.

Φηρ δὲ με θείως 'Ιάσωνα κικλήσκων προσηύδα.

120 ὡς φάτο. τὸν μὲν ἐσελθόντι έγγονον ὀφθαλμοὶ πατρός.

ἐκ δ' ἀρ' αὐτοῦ πομφόλυξαν δάκρυα γηραλέων γλεφάρων.

ἀν περὶ ψυχάν ἐπεὶ γάθησεν ἐξαιρετον γόμων ἰδαν κάλλιστον ἀνδρῶν.

'Αντ. σ'.

καὶ κασίγνητοι σφίσων ἀμφότεροι

125 ἡλιθοῦν κείνων ὡς κατὰ κλέος· ἐγγὺς μὲν Φέρης κράγαν

Τυρῆδα λυτῶν,

ἐκ δὲ Μεσσαίως 'Αμυθάν· ταχέως δ' Ἀδματος ἱκεν καὶ

Μέλαμπος
eµµενέοντες ἀνεψιῶν. ἐν δαίτος δὲ μολρά

μειλιχίοισι λόγους αὐτοῦς 'Ιάσων δέγµενοι,

ξείνη' ἄρμόξοτα τεύχων, πᾶσαν ἐνφροσύναν τάννεν,

130 ἄθροας πέντε δραπῶν νῦκτεσσιν ἐν θ' ἀμέραις

ἐρνον εὐξίας ἀστον.

'Επ. σ'.

ἀλλ' ἐν ἐκτα πάντα, λόγον θέµενος σπούδαζον, εξ ἀρχάς

αἵρη
sυγγενέσιν παρεκοινάθ'· οἱ δ' ἐπέσποντ'. αἰφα δ' ἀπὸ

κλησιάν

ἀρτο σὺν κείνοις. καὶ ὁ ἡλιθὸν Πελία μέγαρον,

135 ἐσσύρεινοι δ' εἰσόφ κατέσταν. τῶν δ' ἀκούσαις αὐτὸς

ὑπαντήσειν

Τυρόν ἐρασιπλοκάμου γενεά· πραῖν δ' 'Ιάσων

μάλθακα φωνᾶ ποτιστάξων ὄαρον
βάλλετο κρητιδα σοφῶν ἐπέων· Παῖ Ποσειδάνους Πε-
τραίον,

Στρ. ζ'.

ἐντὶ μὲν θνατῶν φρένες ὑκύτεραι

140 κέρδος αἰνήσαι πρὸ δίκας δόλιον, τραχεῖαν ἐρπόντων
πρὸς ἐπιβδαν ὄμως·

145 ἀλλ' ἐμε ἄρη καὶ σε θεμισσαμένους ὀργὰς υφαίνειν
λοιπὸν ἄλβουν.

εἶδοτι τοι Φερέω· μία βοῦς Κρηθεῖ τε μάθηρ
καὶ τρασιμήδει Σαλμωνεί· τρίταισιν δ' ἐν γοναίς

150 ἀμμεῖσιν αὐ κεῖνον φυτευθέντες σθένος ἀελίου χρυσέου
145 λεύσσομεν. Μοῦραι δ' ἀφίσσατ', εἰ τις ἑχθρα πέλει
ὁμογόνοις, αἴδῳ καλύψαι.

"Αντ. ζ'.

οὐ πρέπει νῦν χαλκοτόροις ξίφεσιν
οὐδ' ἀκόντεσσιν μεγάλαν προγόνων τιμὰν δάσασθαι.

μὴλὰ τε γάρ τοι ἑγὼ καὶ βοῦν ξαυθᾶς ἀγέλας ἀφίημ' ἀγροῦς τε πάντας, τοὺς

ἀπούραις

150 ἀμμετέρων τοκέων νέμεαι, πλοῦτον πιαίνων·
κοῦ με πονεῖ τεν οἶκον ταῦτα πορσύνοιτ' ἅγαν,

ἀλλ' καὶ σκάπτον μόναρχον καὶ θρόνος, δ' ποτε Κρη-
θείδας

ἐγκαθίζων ἐππόταις εὐθυνε λαοῖς δίκας,

τὰ μὲν ἄνευ ἑνύας ἀνιάς

"Επ. ζ'.

155 λύσον ἀμμιν, μὴ τι νεώτερον ἐξ αὐτῶν ἀναστήη κακῶν.

φις ἄρ' ἐευπεν. ἀκά δ' ἀνταγόρευσεν καὶ Πελίας·

'Εσομαι

τοῖος. ἀλλ' ἦδη με γηραιῶν μέρος ἀλκίας

ἀμφιπολεί· σοῦ δ' ἄνθος ἦβας ἄρτη κυμαίνει· δύνασαι

δ' ἀφελεῖν
μᾶνην χθονίων. κέλεται γὰρ ἕαν ψυχὰν κομίζαι
160 Φρίξος ἐλθόντας πρὸς Δήτα θαλάμους,
δέρμα τε κριοῦ βαθύμαλλον ἀγείν, τῷ ποτ’ ἐκ πόντου
σαόθη

Στρ. η’.

ἐκ τε ματριᾶς ἄθεων βελέων.
ταῦτά μοι θαυμαστός ὄνειρος ἦν φωνεί. μεμάντευμαι
δ’ ἐπὶ Κασταλία,
εἰ μετάλλατόν τι. καὶ ὥς τάχος ὄτρυνει με τεύχειν ναὶ
πομπὰν.
165 τοῦτον ἀεθλοῦν ἐκὼν τέλεσον· καὶ τοι τοιοπορχεῖν
καὶ βασιλευέμεν ὄμωμμι προῆσειν. καρτερὸς
ὁρκος ἅμμιν μάρτυς ἐδω βείος ὁ γενεβλῖοσ ἄμφοτέρος.
σὺνθεσιν ταύταν ἐπαινήσαντες οἱ μὲν κρίθεν·
ἀτὰρ Ἰάσων αὐτὸς ἦδη

'Ἀντ. η’.

170 φόρνυεν κάρπικας ἑόντα πλόον
φαινέμεν παντᾶ. τάχα δὲ Κρονίδαο Ζηνὸς νῦι τρεῖς
ἀκαμαντομάχαι
ἡθού Ἀλκμήνας θ’ ἐλικοβλεφάρου Δήδας τε, δοιοὶ δ’
ψιχαῖται
ἀνέρες, Ἐμνοσίδα γένος, αἰδεσθέντες ἀλκάν,
ἐκ τε Πύλου καὶ ἀπ’ ἀκρας Ταινάρου. τῶν μὲν κλέος
175 ἐσλόν Εὐφάμου τ’ ἐκράνθη σὸν τε, Περικλύμεν’ εὐρυβία.
ἐξ ’Απόλλωνος δὲ φορμικτάς ἀοίδαν πατὴρ
ἐμολεῖν, εὐαινήτος Ὀρφεύς.

'Επ. η’.

πέμπτε δ’ Ἐρμᾶς χρυσόραπις διδύμους νῦιοὺς ἐπ’ ἀτρυντὸν
πόνου,
τὸν μὲν Ἐχιῶνα, κεχλάδοντας ἧβα, τὸν δ’ Ἐρυτοῦν.
ταχέες
180 δ’ ἀμφὶ Παγγαίοι θεμέθλοις ναιετάντητες ἔβαν.
καὶ γὰρ ἐκὼν θυμὸς γελανεῖ θᾶσσον ἐντυνεὶ βασιλεὺς ἀνέμων
Ζήταν Κάλατιν τε πατὴρ Βορέας, ἀνδρὰς πτεροίσιν
νῦτα πεφρίκοντας ἀμφω πορφυρεῖσιν.
τὸν δὲ παμπειθῇ γλυκὺν ἡμιθέουσιν πόθον ἐυδαίειν "Ἡρακλῆς, μὴ τινα λειτόμενον
τάν ἀκίνδυνον παρὰ ματρὶ μένειν αἰώνα πέσσοντ', ἄλλος ἐπὶ καὶ τανάτῳ
φάρμακον κάλλιστον εἰς ἄρετὰς ἀλήξιν εὐφέσθαι σὺν ἀλλοίς.
ἐς δὲ Φιωλκὸν ἔπει κατέβα ναυτὰν ἀστος,
λέξατο πάντας ἐπαινήσας Ἰάσων. καὶ ἥν Foi.
Μόσφος ἀμβασε στρατόν πρόφρων. ἔπει δ' ἐμβόλου κρέμασαν ἀγκύρας ύπερθεν,
χρυσεάν χείρεσσι λαβὼν φιάλαν
ἀρχὸς εὑ πρόμυνα πατέρ' Ὄμρανιδᾶν ἐγχεικέραυνον Ζήμα,
καὶ ὁκυπόροις
κυμάτων ὑπάς ἀνέμων τ' ἐκάλει, νῦκτας τε καὶ πόντου
κελεύθους
ἀματά τ' εὐφρόνα καὶ φιλίαν νόστοι μοῦραν.
ἐκ νεφέων δὲ Foi ἀντάγετε βροτᾶς αὐγῶν
φθέγμα· λαμπραὶ δ' ἥλθον ἀκτῖνες στεροπᾶς ἀπορηγνύ-

"Αντ. θ'.

'Επ. θ'.

- ἐμβαλεῖν κῶπαις τερασκόπος ἀδείς ἐνίπτων ἑλπίδας·
εἰρεσία δ' ἅπεχώρησεν ταχείαν ἐκ παλαμᾶν ἀκορος.
σὺν Νότου δ' αὐραῖς ἐπ' Ἀξείουσ στόμα πεμπόμενοι
μανάδ' ὄρνιν Κυπρογένεια φέρεν
πρῶτον ἀνθρώποις, ἀυτάς τ' ἐπαοιδᾶς ἐξειδικέσκησεν
σοφὸν Ἀισθοῦσιν. 385
όφρα Μηδείας τοκέων ἀφέλοντ' αἰδῶν, ποθεινὰ δ' Ἑλλ' αὐτῶν
ἐν φρασὶ καιομέναν δονέοι µάστυγ Πειθοῦς. 390
220 καὶ τὰχα πείρατ' ἀέθλων δεικνυν πατρῷων
σύν δ' ἐλαφὸν φαρµακώσαιον ἀντίτομα στερεᾶν ὅδυναν
δόκε ἠρίσθαι. καταίησάν τε κοινῶν γάμων 395
γλυκῶν ἐν ἀλλάλοισι µίξαι.

Ἐπ. ι'.
ἀλλ' ὃτ' Αἰήτας ἀδαµάντινον ἐν µέσσοις ἄροτρον σκίµ-
ψατο 400
225 καὶ βοάς, οἳ φλόγ' ἀπὸ ξανθὰν γενύων πυέον καιοµένουρ
πυρός,
χαλκέαις δ' ὀπλαῖς ἀράσσεσκον χθον᾽ ἀμειβόμενοι.
τούς ἀγαγῶν ζεύγηα πέλασσεν μοῦνος. ὅρθας δ' αὐλα-κας ἐνταύσασις

ηλαώς, ανά βωλακίας δ' ὀρόγυιαν σχίζε νῦτων γάς. ἐειπεν δ' ὁδε. Τοῦτ' ἔργον βασιλεύος,

230 ὄστις ἀρχιε νάός, ἐμοὶ τελέσαις ἀφθιτον στρωμών ἀγέσθω,

Στρ. ui.

κῶς αἰγλάειν χρυσέως θυσάνω.

ὡς ἀρ' αὐθόςαυτός ἀπὸ κροκόενν ρέψαις Ἰάσων εἰμα θεβὸ
pίνυνος

εἰχετ' ἔργον. πῦρ δὲ νυν οὐκ ἐόλει παμφαρμᾶκον ξείνας
eφετμαίς.

σπασσάμενος δ' ἀρωτον, βοέους δήσας ἀνάγκας ἐο.

235 ἐντεσιν αὐχένας ἐμβάλλων τ' ἐρυπλεύρῳ φυᾷ
κέντρον αἰανές βιαστας ἐξεπόνας' ἐπιτακτὸν ἀνήρ
μέτρον. ἦνει δ' ἀφωνήτω περ ἐμτας ἄχει
dύνασιν Αὐήτας ἀγασθεῖς.

Ἀντ. ui.

πρὸς δ' ἐταῖροι καρτερὸν ἄνδρα φίλας

240 ὄρεγον χείρας, στεφάνωις τέ νυν ποίας ἐρεπτον, μειλ-
χίοις τε λόγοις

ἀγαπάζοντ' αὐτίκα δ' Ἀελίου θαυμαστὸς ύιὸς δέρμα
λαμπτρόν

ἐνεπεν, ἐνθα μιν ἐκτάνυσαν Φρίξου μάχαιροι.

340 ἤλπετο δ' οὐκέτι Φοι κεινόν γε πράξεσθαι πόνου.
κεῖτο γὰρ λόχμα, δράκοντος δ' εἰχετο λαβροταν κ

γευύων,

245 ὅς πάχει μάκει τε πεντηκόντορον ναύν κράτει,
tέλεσαι ἄν πλαγαὶ σιδάρον.

Ἐπ. ui.

μακρά μοι νεῶθαί κατ' ἀμαξίτον. ὥρα γὰρ συνάπτει
cαὶ τίνα

440
οίμον ἵσαμι βραχύν· πολλοῖσι δ' ἀγημαί σοφίας ἔτε-ροις.
κτείνε μὲν γελαιόπα τέχναις ποικιλόνωτον ὅφιν,
250 ὧ 'ρκεσίλα, κλέψεν τε Μήδειαν σὺν ἀυτῇ, τὰν Πελίαιο
φόνον·
ἐν τ' Ὁκεανόν πελάγησοι μιγέν πόντῳ τ' ἐρυθρῷ
Δαμνιάν τ' ἔθνει γυναικῶν ἀνδροφόνων·
ἐφθα καὶ γυνῖν ἀέθλοις ἐπεδείξαντο Μῖν' ἐσθάτοις
ἀμφίς,
καὶ συνεύνασθεν. καὶ ἐν ἀλλοδαπαῖς
255 σπέρμ' ἀρούραις τοιτάκις ύμετέρας ἀκτίνος ὀλβοῦ δέξα-
tο μοιρίδιον
ἀμαρ η νύκτες. τόθι γὰρ γένος Εὐφάμου φυτευθὲν
λοιπὸν αἰεὶ
tέλλετο· καὶ Δακεδαμιονίων μιχθέντες ἀνδρῶν
泞σειν ἐν ποτε Καλλίσταν ἀπόφυγαν χρόνῳ
νάσον· ἐνθὲν δ' ὑμμὸ Λατοίδας ἔπορεν Διήνας πεδίον
260 σὺν θεῶν τιμαίς ὀφέλλειν κάστυ χρυσοθρόνου
dιανέμειν θείων Κυράνας

'Αντ. ἰβ'.
ὁρθόβουλον μῆτιν ἐφευρομένους·
γνώθι νῦν τὰν Οἰδιπόδα σοφίαν. εἰ γὰρ τις ὦζους
ὄξυτόμο ψελέκει
ἐξερεύσῃ μὲν μεγάλας δρυός, αἰσχύνῃ δὲ Φοί θαητὸν
էδοι.
265 καὶ φθινόκαρπος ἔσεσαι δίδοι ψάφων περ' αὐτάς,
eἰ ποτε χειμέριον πῦρ ἐξίκηται λοίσθιον,
ἡ σὺν ὄρθαις κιόνεσσιν δεσποσύναιςιν ἐρείδομένα
μόχθοι ἀλλοῖς ἀμφέτη δύστανον ἐν τεῖχεσιν,
ἐν ἐρημώσαιςα χόρον.

'Επ. ἰβ'.
270 ἔσσε δ' ἰατήρ ἐπικαιρότατος, Παιάν τε σοι τιμᾶ φῶς.

PYTHIA IV.
πυθιωνικαί Δ'.

χρή μαλακάν χέρα προσβάλλοντα τρόμαν ἐλκεος ἀμ-
φιπολείν.

βάδιον μὲν γὰρ τὸλιν σείσαι καὶ ἀφαυροτέρος:

'αλλ' ἐπὶ χώρας αὕτη ἔσσαί δυσπαλές δὴ ἡ γίνεται, ἐξα-
τίνας
eὶ μὴ θεός ἀγεμόνεσσι κυβερνήτηρ γένηται.

275 τοῖς δὲ τούτων ἥξυφαινονται χαρίτες.

τλάθη τὰς εὐδαιμονοὺς ἀμφὶ Κυράνας θέμεν σπουδὰν
ἀπασαν.

Στρ. ϊγ'.

tὸν δ' ὀμήρου καὶ τὸδε συνθέμενος
ῥῆμα πόρσουν: ἀγγελον ἐσλον ἑφα τιμὰν μεγίσταν
πράγματι παντὶ φέρειν.

490 αὐξεῖαι καὶ Μοίσα δὶ ἀγγελίας ὀρθάς. ἐπέγευ μὲν
Κυράνα

280 καὶ τὸ κλεινὸτατον μέγαρον Βάττου δικαιάν
Δαμοφίλου πρατίδων. κεῖνος γὰρ ἐν παισίω νέος,
ἐν δὲ βουλαίς πρέσβεις ἐγκύρσαις ἐκατονταετεῖ βιοτά,
ὅρφανίζει μὲν κακὰν γλώσσαν φαεννᾶς ὅπος, now illithiaste
ἔμαθε δ' ὑβρίζωντα μισεῖν,

'Αντ. ἴγ'.

285 οὐκ ἐρίζων ἀντία τοῖς ἀγαθοῖς,
οὐδὲ μακάουν τέλος οὐδὲν. ὁ γὰρ καίρὼς πρὸς ἀνθρώ-
ποὺν βραχὺ μέτρου ἔχει.

ἐγ νῦν ἐγνώκεν θεράπων δὲ Φοι, οὐ δράστας ὀπαδεί.

фаυτὶ δ' ἐμμεν 510

τοῦτ' ἀμαρότατον, καλὰ γινώσκοντ' ἀνάγκα
ἐκτὸς ἔξειν πόδα. καὶ μὰν κεῖνος Ἀτλας οὐρανῷ

290 προσπαλαῖει νῦν γε πατρώας ἀπὸ γὰς ἀπὸ τε κτεινῶν:
λῦσε δὲ Ζεὺς ἀφθιτος Τιτάνας. ἐν δὲ χρόνῳ

μεταβολὴι λήξαυτος οὐρὸ

520 θεινοῦν ἐν τετί

'Ἐπ. ἴγ'.

ἰστίων. ἀλλ' εἰξεῖται οὐλομέναιν νοῦσον διαντλῆσαι

ποτὲ 🅲ʒ ₁₇-contenido.
οἶκον ἰδεῖν, ἔπ' Ἀπόλλωνός τε κράνα συμποσίας ἐφέποι
295 θυμὸν ἐκδόσθαι πρὸς ἡβαν πολλάκις, ἐν τε σοφοῖς
dαιδαλέαν φόρμιγγα βαστάζων πολίταις ἡσυχία θυγέ-
μεν,
μήτ' ὧν τινι πῆμα πορών, ἀπαθῆς δ' αυτὸς πρὸς
ἀστῶν.
καὶ κε μυθήσατ' ὅποιαν, Ἀρκεσίλα,
eὑρε παγὰν ἄμβροσίων ἐπέων, πρόσφατον Ὁήβα ξενω-
θεῖς.
'Ό πλούτος εὑρισθεὶς,
ὅταν τις ἀρεταὶ κεκραμένοι καθαρᾷ
βροτήσας ἀνὴρ πότμον παραδόντος αὐτὸν ἀνάγγει
πολὺφιλον ἐπέταν.

5 ὁ θεόμορ' Ἀρκεσίλα,
σὺ τοι νῦν κλυτᾶς
αἰῶνος ἀκραῖν βαθμίδων ἀπὸ
σὺν εὐδοξία μετανίσεαι
ἐκατε χρυσαρμάτου Κάστορος,

10 εὐδίαν ὃς μετὰ χειμέριον ὀμβρὸν τεὰν
καταθύσσει μάκαραν ἐστίαν.

'Αντ. ἀ'.

σοφοί δέ τοι κάλλιον
φέροντι καὶ τῶν θεόσδοτον δύναμιν.

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Ι. 2.3.23. II. 2.2.2. III. 5.5. IV. 6.4.4.6.
σὲ δὲ ἔρχομενον ἐν δίκα πολὺς ὄλβος ἀμφινέμεταί·
15 τὸ μὲν ὅτι βασιλεὺς
ἔσσι μεγαλῶν πολίων,
ἐχει συγγενής
όφθαλμος αἰδοῦστατον γέρας,
tεῦ τοῦτο μυγνύμενον φρενί·
20 μάκαρ δὲ καὶ νῦν, κλεενάς ὅτι
eὐχὸς ἡδὴ παρὰ Πυθόδος ὑπποίς ἐλῶν
dέδεξαι τόνδε κώμον ἀνέρων,

Ἐπ. α'.

'Απολλώνιον ἀθυρμα. τῷ σε μὴ λαθέτω
Κυράναν γυνικὸν ἀμφὶ κάποιον Ἀφροδίτας ἀειδόμενον
25 παντὶ μὲν θεὸν αἰτίου ὑπερτιθέμεν,
φιλεῖν δὲ Κάρρωτον ἔξοχ’ ἐταίρων,
δὲ οὐ τάν Ἑπιμαθέως ἀγων
ἀφινόου θυγατέρα Πρόφασιν Βαττίδαν
ἀφίκετο δόμους θεμισκρεόντων·
30 ἀλλ’ ἀρισθάρματον
ὕδατι Κασταλίας ξενοθεῖς γέρας ἀμφέβαλε τεαίσιν
cόμαις

Στρ. β'.

ἀκηράτωι ἀνίλαις
ποδαρκέων δώδεκα δρόμων τέμενος.

ΕΡΩΤΗ.

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

35 ὅπόσα χεριαράν
tεκτόνων δαίδαλ' ἄγων
Κρισαίων λόφουν
ἀμείψεν ἐν κοιλόπεδου νάπος
θεοῦ· τοῦ σφ' ἔχει κυπαρίσσινον

40 μέλαθρον ἀμφ' ἀνδριάντι σχεδόν,
Κρήτης δὲ τοξοφόροι τεγεί Παρνασίφ
κάθεσαν τὸν μονόδρομον φυτόν.

'Αντ. β'.

ἐκόντι τοις πρέπει
νόν τὸν εὐεργετὰν ὑπαντιάσαι.

45 Ἀλέξιβιάδα, σὲ δ' ἥκικομοι φλέγοντι Χάριτες.
μακάριος, ὅς ἔχεις
καὶ πεδὰ μέγαν κάματον
λόγων φερτάτων
μναμήν. ἐν τεσσαράκοντα γὰρ

50 πετόντεσσον ἀνιχνοὺς ὅλουν
δίφρον κομίξαις ἅταρβεῖ φρενί
ἡλθες ἥδη Λιβύας πεδίον ἐξ ἀγλαῶν
ἀέθλων καὶ πατρωίαν πόλιν.

'Επ. β'.

πόνον δ' οὗ τις ὑπόκλαρος ἐστὶν οὔτ' ἔσται.

55 ὁ Βάττου δ' ἐπεται παλαίος ὀλβος ἔμπαν τὰ καὶ τὰ
νέμων,
πύργος ἀστεος ὁμμα τε φαενοτάτον
ἐξενοισι. κεῖνον γε καὶ βαρύκομποι
λέοντες περὶ δειματι φύγον,
γλώσσαν ἐπεὶ σφίν ἀπένεικεν ὑπερποττίαν.

60 ὁ δ' ἄρχωντας εἴδωκ' Ἀπόλλων
θῆραι αἰνῶ φόβοι,
ὁφρα μὴ ταμία Κυράνας ἀτελὴς γένοιτο μαντεύμασιν.
δ καὶ βαρεῖαν νόσων
άκεσματ' ἀνδρεσσι καὶ γυναιξὶ νέμει,
65πόρειν τε κήθαριν, δίδωσι τε Μοῖσαν οἷς ἀν ἐθέλη,
ἀπόλεμον ἀγαγόν
ἐς πραπίδας εὔνομίαν,
μυχόν τ' ἀμφέπει
μαντήν α' καὶ Δακεδαύμων
70ἐν Ἄργει τε καὶ ζαθέα Πύλῳ
ἐνασσεν ἀλκάεντας Ἡρακλέος
ἐκγόνος Λιγίμιοῦ τε.
75ἐν Ὄρει τε καὶ Ξενίδος Λευκώ
ἐρωτευεσθε ἀναδεξάμενοι,
Ἀπόλλων, τεῦ,
70Καρνη', ἐν δαιμὶ σεβίζομεν
Κυράνας ἁγακτιμέναιν πόλιν
ἐχοντι τὰν χαλκοχάρμαι ξένοι
79Τρῶς Ἀντανορίδιαι. σὺν Ἐλένα γαρ μόλον,
καπνωθεῖσαν πάτραν ἐπεὶ Φίδον
80ἐν Ἀρεί. τὸ δ' ἔλασσιτπον ἔθνος ἐνδυκέως
δέκονται θυσίαις ἄνδρες οἰχνέοντες σφί δωροφόροι,
85τοὺς Ἀριστοτέλης ἁγαγε, ναυσὶ θοάις
ἀλὸς βαθείαν κέλευθον ἁνολγον.
κτίσεν δ' ἀλσεα μελζομα θεῶν,
80ἐνθύτομον τε κατέθηκεν Ἀπόλλωνίαις
ἀλεξιμβρότοις πεδιάδα πομπαίς
ἐμμεν ἵπποκροτον
σκυρωτάν ὁδόν, ἐνθα πρυμνοῖς ἀγορᾶς ἐπὶ δίχα κεῖται θανῶν.

Στρ. 8'.

μάκαρ μὲν ἀνδρῶν μέτα

95 ἐναίου, ἦρως δ’ ἐπειτα λαοσεβής.

ἀτερθε δὲ πρὸ δωμάτων ἔτεροι λαχόντες ἄλαν

βασιλέες ἱεροί

ἐντι, μεγάλαι δ’ ἀρετάν

δρόσῳ μαλθακά

100 ὁμοῖοι τῷ γυνὸν ὑπὸ χεύμασιν

ἀκούοντι ποι χθονία φρενί,

σφὸν ὀλβον νιῶ τε κοινὰν χάριν

ἐνδικῶν τ’ Ἀρκεσίλα. τόν ἐν άοιδὰ νέων

πρέπει χρυσάφορα Φοίβου ἀπόειων,

105 ἔχοντα Πιθὸνδεν

τὸ καλλίνικον λυτήριον δαπανᾶν

μέλος χαρίεν. ἄνδρα κείνου ἐπαυνέοντι συνετοί.

λεγόμενον ἔρεω.

κρέσσονα μὲν ἄλικιας

110 νόν φέρβεται

γλῶσσαν τε. θάρσος δὲ ταυὔπτερος

ἐν ὄρνηζειν αἰετὸς ἐπλετο.

ἀγωνίας δ’ ἐρκος οἶον σθένος.

ἐν τε Μοίσιασι ποτανός ἀπὸ ματρὸς φίλας,

115 πέφανται θ’ ἀρματηλάτας σοφός.

'Αντ. 8'.

105 ἕχοντα Πιθὸνδεν

τὸ καλλίνικον λυτήριον δαπανᾶν

μέλος χαρίεν. ἄνδρα κείνου ἐπαυνέοντι συνετοί.

λεγόμενον ἔρεω.

κρέσσονα μὲν ἄλικιας

110 νόν φέρβεται

γλῶσσαν τε. θάρσος δὲ ταυὔπτερος

ἐν ὄρνηζειν αἰετὸς ἐπλετο.

ἀγωνίας δ’ ἐρκος οἶον σθένος.

ἐν τε Μοίσιασι ποτανός ἀπὸ ματρὸς φίλας,

115 πέφανται θ’ ἀρματηλάτας σοφός.

'Επ. 8'.

ὅσαι τ’ εἰσὶν ἐπιχωρίων καλῶν ἐσοδοι,

τετόλμακε. θεὸς τέ Φοῖ τὸ νῦν τε πρόφρων τελεί

dύνασιν,

καὶ τὸ λοιπὸν ὅμοια, Κρονίδαι μάκαρες,

dιδοῖτ’ ἐπ’ ἐργοδόσιν ἅμφι τε βουλαῖς

155

160
120 ἔχειν. μὴ φθινοπωρὶς ἀνέμων
χειμερία κατὰ πνοὰ δαμαλίζοι χρόνου.
Δίὸς τοι νόος μέγας κυβερνά
dαίμον 'ἀνδρῶν φίλων.
eὐχομαι νῦν Ὀλυμπία τοῦτο δόμεν γέρας ἐπὶ Βάττου
γένει.

LION AND SILPHION STALK.
Coin of Kyrene.
ΠΥΘΙΟΝΙΚΑΙ ζ'.

ΞΕΝΟΚΡΑΤΕΙ ΑΚΡΑΓΑΝΤΙΝΛη

ΑΡΜΑΤΙ.

Στρ. α'.

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

5 Πυθιόνικος ἐνθ' ὀλβίοισιν Ἐμμενίδαις πόταμα τ' Ἀκράγαντι καὶ μᾶν Ἐνοκράτει ἐτοίμος ὕμινων θησαυρὸς ἐν πολυχρύσῳ Ἀπόλλωνίᾳ τετέλχεσται νάπα.

Στρ. β'.

10 τὸν οὕτε χειμέριος ὀμβρός ἐπακτὸς ἐλθὼν, ἐριβρόμου νεφέλας στρατὸς ἀμείλιχος, οὕτ' ἁνεμος ἐς μύχος ἀλὸς ἀξίοις παμφόρῳ χερίδει

ΣΤΡΟΦΙΑΙ.

<table>
<thead>
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<th>Strophai.</th>
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<td>I.</td>
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τυπτόμενον. φάει δὲ πρόσωπον ἐν καθάρῳ
15 πατρὶ τεν, Ὀρασύβουλε, κοινὰν τε γενεὰ
λόγους ὑνατῶν
εὐδοξὸν ἀρματὶ νίκαν
Κρισαίας ἐνί πτυχαῖς ἀπαγγελεῖ.

σὺ τοι σχέδων νν ἐπιδέξια χειρὸς ὁρθὰν
20 ἀγεῖς ἐφημοσύναν,
τά ποτ' ἐν οὐρεσι φαντὶ μεγαλοσθενῇ
Φιλύρας υἱὸν ὀρφανιζομένῳ
Πηλείδα παραϊνεῖ· μάλιστα μὲν Κρονίδαν,
βαρύσταν στεροπᾶν κεραυνῶν τε πρύτανιν,
25 θεῶν σέβεσθαι·
tαύτας δὲ μὴ ποτὲ τιμᾶς
ἀμείρειν γονέων βίον πεπρωμένον.

ἐγεντο καὶ πρότερον Ἀντίλοχος βιατᾶς
νόημα τοῦτο φέρων,
30 ὅς ὑπερέφθιτο πατρός, ἐναρίμβροτον
ἀναμείνας στράταρχον Αἰθιόπων
Μέμνονα. Νεστόρειον γὰρ ὕππος ἄρμ' ἐπέδα
Πάριος ἐκ βελέων δαῖχθεις· ὁ δὲ ἐφεσεν
κραταίον ἔγχος·
35 Μεσσανίου δὲ γέροντος
δονθεῖσα φρῆν βόασε παῖδα Φών.

χαμαὶπετὲς δ' ἀρ' ἐποὺς οὐκ ἀπερίψευν· αὐτοῦ
μένων δ' ὁ θεῖος ἀνήρ
πρίατο μὲν θανάτῳ κομίδαν πατρός,
40 ὀδόκησεν τε τῶν πάλαι γενεὰ
ὀπλοτέροισιν, ἔργον πελώριον τελέσαις,
ὕπατος ἀμφὶ τοκεύσιν ἐμεν πρὸς ἀρετάν.
πάτρω γ' ἐπερχόμενος ἀγλαίαν ἀπασάν
νόω δὲ πλούτον ἀγεί,
ἄδικον οὐθ' ὑπέροπτον ἦβαν δρέπων,
σοφίαν δ' ἐν μυχοίσι Πιερίδων
50 τίν τ', Ἑλένιχθον, ὀργᾶς ὑπεψεάν ἐσόδων
μάλα Φαδώντ' νόω, Ποσειδᾶν, προσέχεται.
γλυκεία δὲ φρῆν
καὶ συμπόταισιν ὀμιλεῖν
μελισσᾶν ἀμείβεται τρητὸν πόνον.

POSEIDON.
Coin of Macedon.
ΠΥΘΙΟΝΙΚΑΙ Ζ'.

ΜΕΓΑΚΛΕΙ ΑΘΗΝΑΙΩΝ

ΤΕΘΡΙΠΠΩ.

Κάλλιστον αὖ μεγαλοπόλις Ἀθῆναι
προοίμιον Ἀλκμανίδαν εὐρυσθενεὶς γενεὰ
kρητιδ' ἵωδαν ἐποιοὶ βαλέσθαι.
ἐπεὶ τίνα πάτραν, τίνα Φοίκην ναίοντ' ὄνυμάξομαι

5 ἐπιφανέστερον Ἑλλάδι πυθέσθαι;

Ἀντ.

πάσαισι γὰρ πολίεσι λόγος ὡμιλεῖ
Ἐρεχθέως ἀστών, Ἀπόλλων, οὗ τεὸν γε δόμον
Πυθώνι διὰ θαυμῶν ἐτευξαν.

10 Ὀγνυτὶ δὲ μὲ πέντε μὲν Ἰσθμοῖ νῦκαι, μία δ' ἐκπρεπής
Δίος ὸλυμπιάς,
δύο δ' ἀπὸ Κίρρας,


Επόδος.

Ι. 

η. 

η. 

II. 

η. 

η. 

I. 33.4.33.  II. 6.6.
ΠΥΘΙΩΝΙΚΑΙ Ἡ'.

ΑΡΙΣΤΟΜΕΝΕΙ ΑΙΓΙΝΗΤΗ

ΠΑΛΑΙΣΤΗ.

Στρ. α'.

Φιλόφρον Ἰσπαρχία, Δίκας
ὁ μεγιστόπολις θύγατερ,
βουλαν τε καὶ πολέμων
ἐχοίσα κλαῖδας ὑπερτάτας,

5 Πυθιώνικον τιμᾶν Ἀριστομένει δέκευ.
τὸ γὰρ τὸ μαλθακὸν ἔρξαι τε καὶ παθεῖν ὁμοί
ἐπιστασαι καὶ ἐπὶ σὺν ἀπρεκεῖ.

'Αντ. α'.

τῷ δ', ὁπόταν τὸς ἀμείλητον
καρδία κότον ἐνελάσῃ,

10 τραχεῖα δυσμενέων
ὑπαντιάζαισα κράτει τιθεῖς
ἀβριν ἐν ἄντλω. τὰν οὐδὲ Πορφυρίων μάθειν
πᾶρ' αἴσαν ἐξερευθὼν. κέρδος δὲ φιλτατον,
ἐκόντος εἰ τῆς ἕκ δόμων φέροι.

STROPHAE.

I. 1. 2 3 4 5 6
II. 6 7 8 9 10 11
III. 12 13 14 15

I. 4. 4. II. 3. 2 3. III. 4 3. 4 3. 5.
15 βία δὲ καὶ μεγάλαυχον ἐσφαλευ ἐν χρόνῳ. 
Τυφώς Κλίξ εκατόγκρανος οὐ νυν ἀλυξεν,
οὐδὲ μαν βασιλεὺς Γιγάντων· διμάθεν δὲ κεραυνῷ
τόξοις τ’ Ἀπόλλωνος· δε εὕμενει νῷ

Ξενάρκειον ἐδεκτο Κίρραθεν ἐστεφανωμένου
20 νιῶν ποιὰ Παρνασίδι Δωρεὶ τε κάμῳ.

Στρ. β’.

ἐπεσε δ’ οὐ Χαρίτων ἐκάς
ἀ δικαιόπολις ἀρεταῖς
κλειναῖσιν Διακιδᾶν
θυγοίσα νάσος· τελέαν δ’ ἔχει
25 δόξαν ἀπ’ ἀρχάς. πολλοὶσι μὲν γὰρ ἀείδεται
νικαφόροις εἰν ἀέθλοις θρέψαισα καὶ θοαῖς
ὕπερτάτους ἦρωας εἰν μάχαις.

‘Αντ. β’.

τὰ δὲ καὶ ἀνδράσιν ἐμπρέπει.
εἰμὶ δ’ ἁγχόλος ἀναθὲμεν
30 πάσαν μακραγορίαν
λύρα τε καὶ φθέγματι μαλθακῷ,
μὴ κόρος ἐλθὼν κυίσῃ. τὸ δ’ ἐν ποσὶ μοι τράχων
45 ἦπτω τεῦχος ν χρέος, ὦ παί, νεφτατον καλῶν,
ἐμὼ ποτανόν ἀμφί μαχανᾶ.

‘Επ. β’.

35 παλαισμάτεσσι γὰρ ἰχνεύων ματραδελφῶν
‘Ολυμπία τε Θεόγνητον οὐ κατελέγχεις,

ΕΠΟΔΙ.

I.  4 3 . 4 3 .  

II.  4 4 . 6 . 4 4 . 6 .
οὐδὲ Κλειτομάχου νίκαν Ἥσθμοι θρασύγυνιον
αὐξῶν δὲ πάτραν Μιδυλιδᾶν λόγον φέρεις,
τὸν ὄπερ ποτ' Ὀικλέος παῖς ἐν ἐπταπύλοις ἴδὼν
55 νιοῦς Θήβαις αἰνίξατο παρμένοντας αἰχμᾶ.

Στρ. γ'.

ὀπότ' ἄπ' Ἀργεος ἠλυθουν
dευτέραν ὄδον Ἦπιόγουν.
60 ὡδ' εἰπε μερναμένων.
Φυῖ τὸ γενναῖον ἐπιπρέπει

45 ἐκ πατέρων παισὶν λήμα. θαέομαι σαφές
dράκοντα ποικίλον αἰθᾶς Ἀλκμᾶν' ἐπ' ἀστίδος
νομφόντα πρῶτον ἐν Κάδμου πύλαις.

'Αντ. γ'.

ὁ δὲ καμὼν προτέρα πάθα
νῦν ἀρείωνος ἐνέχεται

50 ὀρνιχὸς ἀγγελία
'Αδραστος ἦρως· τὸ δὲ Φοίκοθεν
ἀντία πράξει. μόνοι γὰρ ἐκ Δαναῶν στρατοῦ
θανόντος ὀστεά λέξαις νιοῦ, τῦχα θεῶν
ἀψίζεται λαῷ σὺν ἄβλαβεῖ

'Επ. γ'.

55 Ἀβαντος ἐυρυχόρους ἀγνιάς. τοιαῦτα μὲν
ἐφθέγξατ' Ἀμφιάρης. χαίρων δὲ καὶ αὐτὸς
Ἀλκμᾶις στεφάνοιν βάλλω, ραίνω δὲ καὶ ἤμφορ,

80 γείτονοι ὅτι μοι καὶ κτεάνων φύλαξ ἐμῶν
ὑπάντασεν ἵνα γὰς ὀμφάλων παρ' ἀοίδιμον,

85 60 μαντευμάτων τ' ἐφάψατο συγγόνοιι τέχναις.

Στρ. δ'.

τῇ δ', ἐκαταβόλη, πάνδοκον
νᾶον εὐκλέα διανέμων
Πυθώνος ἐν γυάλοις,
τὸ μὲν μέγιστον τόδι χαρμάτων
65 ὁπασας· οἶκοι δὲ πρόσθεν ἄρπαλέαν δόσιν
πενταεθλίου σὺν ἑορταῖς ύμαις ἐπάγαγες.
ἀναξέ, ἐκόντι δ' εὐχομαι νόφ
κατὰ τῖν ἀρμονίαν βλέπειν
ἀμφ' ἐκαστόν ὅσα νέομαι.
70 κόμων μὲν ἀδυμελεῖ
Δίκα παρέστακε· θεῶν δ' ὅπιν
ἀφθιτον αἰτέω, Ἐναρκεῖ, ἱμετέραις τῦχαις.
εἰ γὰρ τις ἐσάλα πέπαται μὴ σὺν μακρῷ πόνῳ,
πολλοῖς σοφῶς δοκεῖ πεδ' ἀφρόνων
'Αντ. δ'.
75 βίον κορυσσέμεν ὅρθοβουλοις μαχαναῖς·
tὰ δ' οὐκ ἐπ' ἀνδράσι κεῖται· δαίμων δὲ παρίσχει,
ἀλλοτ' ἀλλον ὑπερθε βάλλων, ἀλλον δ' ὑπὸ χειρῶν.
μέτρῳ κατάβαιν· ἐν Μεγάροις δ' ἐχεῖς γέρας,
μυχῳ τ' ἐν Μαραθῶνος, Ἡρας τ' ἄγων' ἐπιχώριον
80 νίκαις τρισχαίς, ὥριστόμενες, δάμασσας ἔργῳ.
'Επ. δ'.
tétrasi δ' ἐμπετες ὕψοθεν
σωμάτεσσι κακὰ φρονέων,
tois oýte νόστος ὅμως
ἐπαλπνος ἐν Πυθιάδι κρῖθη,
85 oýde μολόντων πάρ ματέρ' ἀμφὶ γέλωσ γλυκὺς
ὅρσεν χάριν· κατὰ λαύρας δ' ἐχθρῶν ἀπάοροι
πτώσσοντι, συμφορὰς δεδαγμένοι.
Στρ. ε'.
'd δὲ καλὼν τι νέων λαχὼν
ἄβρότατος ἐπὶ μεγάλας
90 εξ ἐλπίδος πέταται
ὑποπτέροις ἀνορέας, ἔχων
'Αντ. ε'.
κρέσσονα πλούτου μέριμναν. ἐν δ' ὀλύψ βροτῶν
τὸ τερπνὸν αὐξεῖται· οὔτω δὲ καὶ πιτυὲι χαμαί,
ἀποτρόπῳ γνώμα σεσεισμένον.

'Επ. ε'.

95 ἐπάμεροι. τὶ δὲ τίς; τὶ δ' οὖ τίς; σκιᾶς ὄναρ
ἀνθρώπος. ἀλλ' ὅταν αἰγλα διόσδοτος ἐλθῇ,
λαμπρὸν φέγγος ἐπεστὶν ἄνδρῳ καὶ μείλιχος αἰῶν.
Ἄγινα, φίλα μάτερ, ἔλευθέρῳ στόλῳ
πόλιν τάνδε κόμιξε Δί καὶ κρέοντι σὺν Λακώ,
100 Πηλεῖ τε κάγαθῳ Τελαμὼν σὺν τ' Ἀχιλλεῖ.
ΠΥΘΙΟΝΙΚΑΙ Θ'

ΤΕΛΕΣΙΚΡΑΤΕΙ ΚΥΡΗΝΑΙΩ

ΟΠΛΙΤΩΔΡΟΜΩ.

Στρ. α'

'Εθέλω χαλκάστιδα Πυθιονίκαν
σὺν βαθυζώνοισιν ἀγγέλλων
Τελεσικράτη Χαρίτεσοι γεγονεῖν,
ὁ λαβὼν ἄνδρα, διωξίστην στεφάνωμα Κυράνας.
5 τάν ὁ χαίταεις ἀνεμοσφαράγων ἐκ Παλίου κόλπῳν ποτὲ
Λατοίδας
ἀρπασ', ἐνεγκέ τε χρυσέως παρθένον ἀγροτέραν
δίφρω, τόθι νῦν πολυμήλον
καὶ πολυκαρποτάτας θῆκε δέσποινας χθονὸς
ρίζαν ἀπείρου τρίταν εὐηρατον θάλλοιςαν οἰκεῖν.
10 'Αντ. α'

10 ὑπέδεκτο δ' ἀργυρώπεξ 'Αφροδίτα
Δάλιον ξείνων θεοδήμων

ΣΤΡΟΦΙΑΕ.

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

I.  4. 2 2 2. 4.     II. 3 3. 5 5. 3 3.     III. 3. 3 4.     IV. 4 4.
Γαίας θυγάτηρ. ὁ δὲ τὰν λευκόλεον

Θρήψατο παίδα Κυράναν· ἡ μὲν οὕθ' ἱστῶν παλιμβάμους ἐφίλησεν ὅδους,

οὕτε δείνων τέρψιας οὕθ' ἔταράν οἰκοψίαν,

ἀλλ' ἀκόντεσσιν τε χαλκέοις
φασγάφο τε μαρναμένα κεραίζεν ἀγρίους

θήρας, ἡ πολλάν τε καὶ ἴσυχιν

βοήσων εἰρήναν παρέχοις σατρφάις, τὸν δὲ σύγκοιτον

γυλκύν

παύρον ἐπὶ γλεφάροις

ὕπνων ἀναλίσκοισα ἰέποντα πρὸς ἀὶδῷ.

EPODI.

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

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

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

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

I. 5 5 5. II. 2 5 4 2 5. III. 2 3 2 3 4. IV. 3 2 3.
κίνε νυν λέοντι ποτ' εὐρυφαρέτρας
δόριμο μοῦναν παλαίοσαν
30 ἄτερ ἐγχέων ἐκάεργος Ἀπόλλων.
αὐτίκα δ' ἐκ μεγάρων Χείρωνα προσένεντε φωνὰ·
Σεμνὸν ἄντρον, Φιλυρίδα, προλυπῶν θυμὸν γυναικὸς καὶ
μεγάλαν δύνασιν
θαύμασον, ὅπον ἀταρβεῖ νείκος ἄγει κεφαλᾶ,
μόχθοι καθύπερθε νεάνις
35 ἧτορ ἔχοισα· φόβω δ' οὐ κεχείμανται φρένας.
tίς νυν ἀνθρώπων τέκεν; πολάς δ' ἀποστασθείσα φύτλας

Αὐт. Β'.

ὁρέων κευθμόνας ἔχει σκιοέντων;
γεύεται δ' ἀλκᾶς ἀπειράντου.
όσία κλυτὰν χέρα Φ.οι προσενεγκεῖν,
40 ἡ ρα; καὶ ἐκ λεχέων κείραι μελιαδέα πολάν;
tὸν δὲ Κένταυρος ξαμενής, ἄγανα ἥλαρδν γελάσσαις
ὁφρύν, μῆτιν ἐὰν
εὐθὺς ἀμείβετο· Κρυπταί κλαίδες ἐντὶ σοφᾶς
Πειθοῦς ἱερὰν φιλοτάτων,
45 Ἀφίβη, καὶ ἐν τε θεοῖς τοῦτο κανθρώπως ὀμῶς
ἀδεοντ', ἀμφανδόν ἀδείας τυχεῖν τοπρὸτον εὐνάς.

'Ετ. Β'.

καὶ γὰρ σὲ, τὸν οὐ θεμιτὸν ψεύδει θρύγειν,
ἐτραπε μελιχος ὅργα παρφάμεν τοῦτὸν λόγον. κούρας
δ', ὀπόθεν, γενεὰν
ἐξερωτάς, ὁ Φάνα; κύριον οὐ πάντων τέλος
οἰσθα καὶ πάσας κελεύθους·
50 ὅσσα τε χθῶν ἡμινα φύλλα ἀναπέμπει, χωπόσαι
ἐν θαλάσσα καὶ ποταμοῖς ψάμμαθοι
κύμασιν ῥηταῖς τ' ἀνέμων κλονέονται, χῶ τι μέλλει,
χωπόθεν

Στρ. β'.

Str. β'.
55 ἔρεω. ταῦτα πόσις ἐκεῖ βάσσαν τάνδε, καὶ μέλλεις ὑπὲρ πόντου Δίος ἔξωχον ποτὶ κἀποιο ἐνείκαι. ἐνθα νῦν ἄρχετολων θήσεσι, ἐπὶ λαὸν ἄγειραις νασιώταν ὄχθον ἐς ἄμφίπεδον, νῦν δ᾽ εἰρυμεῖμοι πότνια σοι Λιβύα
60 δεξεται εὐκλέα νῦμφαν δόμασιν εν χρυσέοις πρόφρων. ἱνα Φοι χθονὸς αἰσαν αὐτίκα συντελέθειν ἐὼνομον δωρῆσεται, οὕτε παγκάρπων φυτῶν νῆπιοιν, οὕτ᾽ ἀγνώτα θηρών.

τόθι παῖδα τέξεται, διν κλυτὸς 'Ερμᾶς
65 εὐθρόνοις ὁρασί καὶ Γαία ἀνελῶν φίλας ὑπὸ ματέρος οἴσει. ταῖ δ᾽ ἐπιγουνίδιον θαθαύμεναι βρέφος αὐταῖς, νέκταρ ἐν χείλεσσι καὶ ἀμβροσίαν στάξουσι, θήσουται τέ νυν ἄθανατον
Ζήνα καὶ ἄνυν 'Ἀτόλλων', ἀνδράςι χάρμα φίλοις,
70 ἀγχιστον ὀπάονα μῆλων, Ἀγρέα καὶ Νόμιον, τοῖς δ᾽ Ἀρισταῖον καλεῖν. ώς ἂρ εἰπὸν ἐντυνε τερπνῶν γάμου κραίνειν τελευτᾶν.

Ὡκεία δ᾽ ἐπευγομένων ἡδὴ θεῶν πράξις ὀδὸ τε βραχείαι. κεῖνο κεῖν ἀμαρ διαίτασεν. θαλάμῳ δὲ μίγεν
75 ἐν πολυχρύσῳ Λιβύας ἱνα καλλίσταν πόλιν ἀμφέπει κλειναν τ᾽ ἀέθλοισ. καὶ νῦν ἐν Πυθῶνι νῦν ἀγαθέα Καρνειάδα νίδος εὐθαλεί συνέπιξε τṟχά.
ἐνθα νικάσαις ἀνέφανε Κυράναυ, ἂ νυν εὐφρων δεξε- 
tai,

80 καλλιγύνακι πάτρα
dόξαν ἰμερτάν ἀγαγόντ᾽ ἀπὸ Δελφῶν.

Στρ. 8'.

ἀρεταὶ δ᾽ αἰεὶ μεγάλαι πολύμνθοι·
βαία δ᾽ ἐν μακροῖς ποικίλλειν ἂν οὐδὲ καιρὸς ὁμοίως ἡμέρα.
135

85 παντὸς ἔχει κορυφάν. ἔγνων ποτὲ καὶ Φιόλαον
οὐκ ἀτιμάσαντά νυν ἐπτάπυλοι Θῆβαι· τὸν, Εὐρυσθῆος
ἐπεὶ κεφαλᾶν
ἐπραθε φασγάνιον ἀκμαῖ, κρύφαν ἐνερθ᾽ ὑπὸ γὰν
διφρηλάτα Αμφιτρύώνος σάματι, πατροπάτωρ ἐνθά Φοῖ Σπαρτῶν ξένος
140

90 κείτο, λευκίππουσι Καδμείους μετοικήσαις ἀγναίας.

'Αντ. 8'.

tέκε Φοῖ καὶ Ζηνί μυγείσα δαίφρων
ἐν μόναις ὀδῖσιν Ἀλκιμήνα
dιδύμων κρατησίμαχον σθένος νῦν.
150
κοφὸς ἀνήρ τις; ὦ Ηρακλεῖ στόμα μὴ περιβάλλειν,

95 μὴ δὲ Διρκαῖων ύδάτων ἄλε μέμνεται, τὰ νυν θρέψαντο 
καὶ Ἰφικλέα.

τοῖς τέλειοι ἐπ᾽ εὐχὰς κοµμάσοµαι τι παθῶν
ἐσλῶν. Χαρίτων κελαδεννᾶν
μὴ μὲ λίποι καθαρὸν φέγγος. Αἰγίνα τε γάρ
φαµι Νίσου τ᾽ ἐν λόφῳ τρὶς δὴ πόλιν τάνδ᾽ εὐκλείζαι,

'Επ. 8'.

100 συγαλῶν ἀμαχανίαν ἑργῷ φυγῶν.
τούνεκευ, εἴ φίλος ἀστῶν, εἴ τις ἀντάεις, τὸ γ᾽ ἐν εὐς

πεποναµένου εὐ

μὴ λόγου βλάπτων ἀλίου γέροντος κρυπτέτω.

κεῖνος αἰνεῖν καὶ τὸν ἑχθρὸν
παντὶ θυμῷ σὺν τε δίκα καλὰ ρέζοντ’ ἐγνεπεν.

105 πλείστα νικάσαντά σε καὶ τελετάς

112 οἰρίασ ἐν Παλλάδος εἶδον ἄφωνοι θ’ ὡς ἔκασται φίλτα-

τον

118 παρθενικαὶ πόσιν ἦ

120 νίον εὔχοντ’, ὡς Τελεσίκρατες, ἐμμεν,

Στρ. ε’.

ἐν Ὀλυμπίοισι τε καὶ βαθυκόλποιν ὅμερον.

110 Γάς ἀέθλοις ἐν τε καὶ πᾶσιν

115 ἐπιχωρίουσι. ἐμὲ δ’ ὄν τις ἀοιδᾶν

120 δίψαν ἀκείμενον πράσσει χρέος αὐτὸς ἐγείραι

122 καὶ τεῶν δόξαν παλαιῶν προγόνων· οἶοι Διβύσσας

125 ἀμφὶ γυναικὸς ἔβαν

130 Ἰρασα πρὸς πόλιν, Ἀνταῖον μετὰ καλλίκομον

135 μυστήρες ἀγακλέα κούραν·

140 τὰν μάλα πολλοὶ ἄριστης ἀνδρῶν αἰτεον

145 σύνγγονοι, πολλοὶ δὲ καὶ ξέλων. ἐπεὶ θαυμὸν εἶδος

Αὐτ. ε’.

ἐπλετο· χρυσοστεφάνον δὲ Φοι “Ηβας

καρπὸν ἀνθήσαντ’ ἀποδρέψαι

120 ἐθελον. πατὴρ δὲ θυγατρὶ φυτεύων

κλεινὸτερον γάμον, ἀκουσεν Δαναὸν ποτ’ ἐν Ἑργεὶ

125 οἶον εὑρεν τεσσαράκοντα καὶ ὀκτὼ παρθένοις, πρὶν

μέσων ἀμαρ ἔλειν,

ὡκύτατον γάμον. ἔστασεν γὰρ ἀπαντα χορὸν

130 ἐν τέρμασιν αὐτίκ’ ἀγώνος·

135 σὺν δ’ ἀέθλοις ἐκέλευσεν διακρῖναὶ ποδῶν,

140 ἀντίνα σχῆσις τις ἁρών, ὦσοι γαμβρὸι σφίν ἦλθον.

Ἐπ. ε’.

οὐτω δ’ ἐδίδουν Δίβυσι ἀρμόζων κόρα

145 νυμφιῶν ἄνδρα· ποτὶ γραμμὴ μὲν αὐτῶν στάσε κοσμή-

150 σαις τέλος ἐμμεν ἀκρον,
εἶπε δὲ ἐν μέσῳς ἀπάγεσθαι, ὡς ἄν πρῶτος θορὼν
130 ἀμφὶ Φοι ψαῦσεις πέπλους.
 ἔνθ᾽ Ἀλεξιδαμος, ἐπεὶ φύγε λαυψηρὸν δρόμου,
παρθένου κεδνὰν χερὶ χειρὸς ἐλὼν
ἀγεν ὑπενταῦ Νομάδων δι᾽ ὅμιλον. πολλὰ μὲν κεῖνοι
δίκον
φύλλ᾽ ἐπὶ καὶ στεφάνους;
135 πολλὰ δὲ πρόσθεν πτερὰ δέξατο Νίκας.
ΠΥΘΙΩΝΙΚΑΙ Γ'.

ΙΠΠΟΚΛΕΑΙ ΘΕΣΣΑΛΩΝ

ΠΑΙΔΙ ΔΙΑΥΛΟΔΡΟΜΩΝ.

Στρ. α'.

'Ολβία Δακεδαίμων;
μάκαιρα Θεσσαλία; πατρὸς δ' ἀμφιτέραις ἐξ ἐνὸς
ἀριστομάχου γένος Ἦρακλέος βασιλεῖ. 5
τι; κομπέω παρὰ καιρὸν; ἀλλά με Πυθό τε καὶ τὸ
Πελινναίον ἀπῆνε call.

5' Αλεία τε παῖδες, ᾿Ιπποκλέα θέλοντες
ἀγαγείν ἐπικωμίαν ἀνδρῶν κλυτὰν ὡπα. 10

'Αντ. α'.

γείτεται γὰρ ἄεθλων:
στρατῷ τ' ἀμφικτίονών ὁ Παρνάσιος αὐτὸν μυχὸς
διαυλοδρομὰν ὑπατον παίδων ἀνέειπεν.

10' Απαλλοῦ, γλυκὺ δ' ἀνθρώπων τέλος ἀρχὰ τε δαίμονος
ὅρυύπτος αὐξηταῖ.

ὁ μὲν πον τεοίς γε μῆδειν τοῦτ' ἐπραξεν;
τὸ δὲ συγγενεῖς ἐμβέβακεν ᾿γχεσιν πατρὸς

STROPHAE.

I. - | ~ | ~ | L | ~ | ~ ||
    - | ~ | ~ | ~ | L | ~ | ~ | ~ | ~ | ~ ||
    - | ~ | ~ | ~ | ~ | ~ | L | ~ | ~ ||

II. - | L | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ ||
       ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ || 5

III. - | L | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ ||
       ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ ||

I. 4. 4. 4. 6. II. 3 5 3. III. 3 3. 3 3.
'Ολυμπιονίκα δις ἐν πολεμαδόκοις
'Αρεός ὀπλοὺς
15 θήκεν δὲ καὶ βαθυλεῖμας ὑπὸ Κέρρας ἅγιον
τέτραν κρατησίποδα Φρίκιαν.
'Επ. α'.

Στρ. β'.
tὸν δ' ἐν Ἑλλάδι τερτηλὸν
20 λαχόντες οὐκ ὀλίγαν δοσίν, μὴ φθονεραίς ἐκ θεῶν
μετατροπίαις ἐπικυρσαίες.

'Άντ. β'.
καὶ ξώνων, ἐπὶ νεαρῶν
25 κατ' αἰσάν υἱῶν ἵδη τυχόντα στεφάνων Πνθέων.

ΠΥΘΩΝΙΚΑΙ Γ'.
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ΕΠΟΔΙ.

I. 24. 2. II. 34. 5. 5. 43.
δόματ' ἐσελθὼν,
κλειτὰς ὅνων ἐκατόμβας ἐπιτόσσαις θεῷ
ῥέσοντας· ὅν θαλίας ἐμπεδοῦν
35 εὐφαμίαις τε μέλοιτ' Ἀπόλλων
χαίρει, γελά θ' ὄρφν ύβριν ὀρθίων κνοδάλων.

Μοῖσα δ' οὐκ ἀποδαμεῖ
tρόποις ἐπὶ σφέτεροις· παντ' ἃ δὲ χοροὶ παρθένων
λυράν τε βοαί καναχαί τ' αὐλῶν δούνονται·
40 δάφνα τε χρυσέα κόμας ἀναδήσαντες εἰλαπωνάξοσιν
εὐφρόνως.

νόσοι δ' οὖτε γῆρας οὐλόμενον κέκραται
ιερὰ γενεὰ· πόνων δὲ καὶ μαχάν ἀτερ

'Αντ. γ'.
oίκεοισι φυγόντες
ὑπὲρδικον Νέμεσιν. θρασεία ἰδ' πνεῶν καρδία
45 μέλεν Δάναιας ποτὲ παῖς, ἄγειτο δ' Ἀθάνα,
ἐς ἄνδρῶν μακάρων ὄμιλον· ἐπεφνέν τε Γοργόνα, καὶ
ποικίλων κάρα·

δρακόντων φοβασίστιν ἔλυθε νασιώταις
λίθινων θάνατον φέρων. ἐμοὶ δὲ θαυμάσαι

'Επ. γ'.

θεῶν τελεσάντων οὐδέν ποτὲ φαίνεται
50 ἐμεῖς ἀμπετοῖ.
κόπταν σχασοῦ, ταχὺ δ' ἄγκυραν ἐρεισσον χθοῦν
πρόφαθε, χοιράδος ἀλκαρ πετραῖς.

ἐγκομίων γὰρ ἀώτος ὑμών
ἐπ' ἀλλοτ' ἄλλον ὑπερέλισσα θύνει λόγον.

55 ἔλπισμαι δ' 'Εφυραίων

οὔτ' ἀμφὶ Πηνείδων γλυκείᾳ προχεόντων ἐμαύ-
tὸν Ἰπποκλέαν ἔτι καὶ μᾶλλον σὺν ἀοιδαῖς
ΠΥΘΙΟΝΙΚΑΙ 1'.

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έκατε στεφάνων θαυμών ἐν ἄλιξι θησεμέν ἐν καὶ παλαιότεροι,

νέαισιν τε παρθένοις μέλημα. καὶ γὰρ

60 ἐτέροις ἑτέρων ἔρως ὑπέκνυε φρένας·

τῶν δ' ἐκαστός ὀρόυει,

τυχὼν κεν ἀρταλέαν σχέδιο μφοτίδα τὰν πάρ ποδός:

τὰ δ' εἰς ἐμαυτοῦ ἀτέκμαρτον προνοήσαι.

πέποιθα ξενία προσάναξι Θόρακος, ὅσπερ ἐμὰν ποιμνάων
χάριν

65 τὸδ' ἐξειδίκευν ἀρμα Πιερίδων τετράρχοι,

φιλέων φιλέοντ', ἁγιον ἁγιοντα προφρόνως.

Ἑπτ. δ'.

πειράντι δὲ καὶ χρυσοῦς ἐν βασισίω πρέπει

καὶ νόσος ὅρθος.

κάδελφεος μὲν ἐπαινήσομεν ἐσλοῖς, ὅτι

70 ὅψον φέρουν νόμον Ἑσσαλῶν

αὐξώντες· ἐν δ' ἀγαθοῖς κεῖται

πατρόται κεδναὶ πολλῶν κυβερνάσιες.
ΠΥΘΙΟΝΙΚΑΙ ΙΑ'

ΘΡΑΣΥΔΑΙΩΙ ΘΗΒΑΙΩΙ

ΠΑΙΔΙ ΣΤΑΔΙΕΙ.

Στρ. α'.

Κάδμου κόραι, Σεμέλα μὲν 'Ολυμπιάδων ἀγνιατίς,
'Ἰνώ δὲ Δευκοθέα ποντιαν ὀμοθάλαμε Νηρηίδων,
ἔτε σὺν Ἡρακλέος ἀριστογόνῳ
ματρὶ παρ Μελίαν χρυσέων ἐς ἀδυτον τριπόδων
5 θησαυρόν, ὑπεραλλ' ἑτίμασε Δοξίας,

'Αντ. α'.

'Ἰσμήνειον δ' ὀνύμαξεν, ἀλαθέα μαντίων θῶκον,
ὡς παῖδες Ἀρμονίας, ἐνθα καὶ νυν ἐπίνομον ἡρωίδων
στρατὸν ὀμαγυρεά καλεὶ συνίμεν,
ὁφρα Θέμιν ἱερὰν Πυθώνα τε καὶ ὀρθοδίκαν
10 γὰς ὀμφαλόν κελάδήσετ' ἀκρα σὺν ἐσπέρα,

'Επ. α'.

ἐπταπύλοισι Θῆβαις
χάριν ἀγώνι τε Κίρρας,

20

ΣΤΡΟΦΑΙ:

I. > : 
II. > : 
III. > : 

I. 4 4. II. 3 3 3. 5. III. 3 4. 3 4.

ΕΠΟΔΙ.

I. 
II. > : 
III. > : 

I. 4 4. II. 6 6 6. 4.
ἐν τῷ Ὄρασυδαιός ἐμνασεν ἐστίαν
tρίτον ἐπὶ στέφανον πατρῴαν βαλών,
15 ἐν ἀφνεαῖς ἁρούραισι Πυλάδα
νικοῦ ξένου Λάκωνος 'Ορέστα.

Στρ. β'.
tὸν δὴ φονευμένου πατρὸς 'Δρσινόα Κλυταιμήστρας 25
χειρῶν ὑπὸ κρατερῶν κακὸ δόλου τροφὸς ἀνελε δισπευθέος,
ὅποτε Δαρδανίδα κόραν Πριάμου
20 Κασσανδρὰν πολιώ χαλκῷ σὺν 'Ἀγαμεμνονίᾳ
ψυχῇ πόρευσ' Ἀχέρωντος ἄκταν παρ' εὔσκιο

'Αντ. β'.
νηλῆς γυνά. πότερον νῦν ἄρ 'Ἰφιγένει' ἐπ' Ἐυρέπῳ 35
σφαχθείσα τῆλε πάτρας ἐκνισεν βαρυπάλαμον ὅρσαι
χόλον;
ἡ ἔτερφ λέχει δαμαζόμεναι
25 ἐννυχοὶ πάραγον κοῖτα; τὸ δὲ νέας ἀλόχως
ἐχθιστον ἀμβλάκιον καλῆψαι τ' ἀμάχανον

'Επ. β'.
ἀλλοτριάσιο γήλοσσας;
κακολόγοι δὲ πολίται.
ἰσχεῖ τε γὰρ ὄλβοι οὐ μείονα φθὸνον.
30 ὡ δὲ χαμηλὰ πυέον ἄφαντον βρέμειν.
θάνει μὲν αὐτὸς ἤρως Ὀλυμπίδας
ἵκων χρόνῳ κλυταῖς ἐν Ὅμυκλαις.

Στρ. γ'.
μάντιν τ' ὀλεσσε κόραν, ἐπει ἀμφ' Ἐλένα ρωθέντων 50
Τρώων ἔλυσε δόμους ἀβρότατος. ὡ δ' ἀρα γέροντα
ξένον
35 Στροφίου ἐξίκετο, νέα κεφαλά,
Παρνασσοῦ πόδα ναιοντ'. ἀλλὰ χρονίῳ σὺν 'Αρεί
πέφυν τε ματέρα θηκὲ τ' Ἀγυμηθον ἐν φωναῖς.
'Η ῥ', ὁ φίλοι, κατ' ἀμενοσίπτορον τρίοδον ἐδινήθην, ὡρθὰν κέλευθον ἵνα τοπρίν. ἦ μὲ τις ἄνεμος ἔξω πλόου ὥς οὖ' ἄκατον εὐναλίαν.

Μοίσα, τὸ δὲ τεόν, εἴ μισθὸς συνέθεν παρέχειν φωνὰν ὑπάργυρον, ἀλλοτ' ἄλλα ταρασσέμεν,

ἡ πατρὶ Πυθονίκῳ
tὸ γέ νυν ἡ Ὄρασυδαῖς.

Επ. γ'.

50 Ἑλλανίδα στρατιάν ὕκυτατι. θεὸθεν ἐραίμαν καλῶν, 75 δυνατὰ μαϊόμενος ἐν ἀλικλά.

tὸν γὰρ ἀμ πόλιν εὐρίσκων τὰ μέσα μᾶσσον σὺν ὄλβῳ τεθαλότα, μέμφομ' ἀϊσαν τυραννίδων.

Πυθοῖ τε γυμνὸν ἐπὶ στάδιον καταβάντες ἑλεύξαν

Στρ. δ'.

Ἐπ. δ'.

Eυναίσι δ' ἀμφ' ἀρεταῖς τέταμαι. φθονεροὶ δ' ἀμύνονται

Ἀντ. δ'.

55 ἄται, εἴ τις ἄκρον ἐλῶν ἥσυχα τε νεμόμενος αἰνάν ὅβριν

απέφυγεν, μέλανος δ' ἐσχατίαν

cαλλίον θανάτοι * τέτμεν γλυκυτάτα γενεᾶ εὐφύνυμον κτεάνων κράτιστοι χάριν πορών.

Ἀντ. γ'.

ἀ τε τὸν Ἰφικλείδαν

Ἐπ. δ'.

60 διαφέρει Φιόλαον

volatile ς εόντα, καὶ Κάστορος βίαν, σὲ τε, Φάυνας Πολύδευκες, νίοιθ' θεῶν,

tὸ μὲν παρ' ἀμφ' ἔδρασι Θεράπτνας,

tὸ δ' οἴκεουται ἐνδοῦ 'Ολύμπου.
ΠΙΘΩΝΙΚΑΙ ΙΒ'

ΜΙΔΑΙ ΑΚΡΑΓΑΝΤΙΝΩΙ

ΑΥΛΗΤΗΙ.

Στρ. α.

Αἰτέω σε, φιλάγγλε, καλλίστα βροτεὰν πολίων,
Φερσεφόνας ἐδος, ἄ τ' ὄχθαις ἐπὶ μηλοβότου
ναίες 'Ακράγαντος ἐυθματον κολώναν, ὁ Φάνα,
יוας ἠθανάτων ἀνδρῶν τε σὺν εὐμενεῖα
5 δέξαι στεφάνωμα τὸDivElement id="ae4c".; Εὐθῶνοι εὐδόξω Μίδα,
αὐτῶν τέ νυν Ἑλλάδα νικάσαντα τέχνα, τὰν ποτε
Παλλάς ἐφεύρε θρασειᾶν Γοργώνων
οὐλιον θρήνων διαπλέξασις ᾧ Αθάνα:

Στρ. β.

τὸν παρθενίον υπὸ τ' ἀπλάτοισ ὁφίων κεφαλαῖς
10 αἰε λειβόμενον δυσπερθεῖ σὺν καμάτῳ,
Περσεώς ὁπότε τρίτων ἀνυσσεν κασυγγητὰν μέρος,

ΣΤΡΟΦΑΙ.

Ι. : --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |

II. : --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |

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

IV. | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |

I. 33.33. II. 34.33.34. III. 34.32. IV. 222.
Εὐναλία τε Σερίφων τοῖσι τε μοῖραν ἄγων.
ητοὶ τὸ τε θεσπέσιον Φόρκομο μαύρωσεν γένος,
λυγρὸν τ' ἔραυν Πολυδέκτα θήκε ματρός τ' ἔμπεδον 26
15 δούλοσύναν τὸ τ' ἀναγκαῖον λέχος,
εὐπαρήσου κράτα συλάσασις Μεδοίσας

Στρ. γ'.

νίς Δανάας· τὸν ἀπὸ χρυσοῦ φαμέν αὐτορύτον ἐμμεναι. 30
ἀλλ' ἔπει ἐκ τούτων φίλον ἄνδρα πόνων ἐρρύσατο παρθένος αὐλῶν τείχε πάμφωνον μέλος,
20 ὥφρα τὸν Εὐρύναλας ἐκ καρπαλμάν γενύων 35
χρυμφθέντα σὺν ἑντεσὶ μιμόται· ἐρικλάγκταν γόου·
ἐὕρεν θεός· ἀλλὰ νῦν εὐροίσσ' ἄνδράσι θυνατοὶς ἔχειν, 40
οὐμόσαιν κεφαλὰν πολλάν νόμον,
ἐὐκλεά λαρσόσων μναστήρ' ἀγώνων,

Στρ. δ'.

25 λεπτοὶ διανισόμενον χαλκοῦ θάμα καὶ δονάκων,
τοῖ παρὰ καλλιχώρῳ ναίοις πόλει Χαρίτων, 45
Καφισίδως εὖ τεμένει, πιστοὶ χορευτῶν μάρτυρες.
εἰ δὲ τις ὅλβος εὖ ἀνθρώποισιν, ἀνευ καμάτον
οὐ φαίνεται· ἐκ δὲ τελευτάσει νῦν ἦτοι σάμερον
30 δαίμων· τὸ τε μόρσιμον οὐ παρφικτόν· ἀλλ' ἔσται
χρόνος
οὐτος, δ' καὶ τιν' ἄελπτία βαλὼν
ἐμπαλιν γνώμας τὸ μὲν δῶσει, τὸ δ' οὖπω.

MEDUSA RONDANINI.
The abbreviations in the Notes are all, or nearly all, familiar—such as O. = Olympian Odes, P. = Pythian or Pindar, N. = Nemean, I. = Isthmian. Once or twice A. is used for the Codex Ambrosianus, Schol. Germ. = Scholia Germani, Cod. Perus. = Codex Perusinus. The Nemean and Isthmian Odes and the Fragments are cited for convenience' sake according to the edition of Christ (Teubner).
NOTES.

OLYMPIA I.

Syracuse was founded by a colony of Doriaria from Corinth, under the Herakleid Archias, in Ol. 11, 3 (734 B.C.). The first point settled was the island Ortygia (N. 1, 1: ἄμπνευμα σεμνῶν Ἀλφεοῦ, | κλεων Συρακοσσάν θάλος 'Ὅρτυγια), 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: μεγαλοπόλιες ἦ Συράκουσαι.

The constitution of Syracuse, originally aristocratic, was changed into a tyrannis by Gelon, prince of Gela, who reconciled the factions of the city, Ol. 73, 4 (485 B.C.). After Gelon became lord of Syracuse, he made it his residence, enlarged it, built up Achradina, added Tyche, and what was afterwards called Neapolis. All this was not accomplished without high-handed measures, such as the transplanting of the populations of other cities. Gela lost half its inhabitants. Kamarina was razed to the ground, and the Kamarinaians transferred in a body to Syracuse (see O. 4). Under Gelon’s rule Syracuse became the chief city of Sicily, the tyrant of Syracuse one of the most important personages on Grecian soil. Applied to by the Greeks for aid, when the invasion of Xerxes was impending, Gelon offered two hundred triremes, twenty thousand men-at-arms, two thousand cavalry, two thousand archers, two thousand slingers, two thousand light troops, and provisions for the whole Greek army until the close of the war, on condition that he should have the command in chief

1 In the historical introductions, especial acknowledgments are due to Mezger.
(Herod. 7, 158). Soon after this offer was declined, Gelon was called on to help his father-in-law, Theron of Akragas, against the Carthaginians, who had espoused the cause of Terillos of Himera (see O. 12), and Anaxilas of Rhegion, son-in-law of Terillos.

The great battle of Himera, popularly put on the same day as the battle of Salamis—really fought somewhat earlier—ended in the signal defeat of the Carthaginians, who lost one hundred and fifty thousand men dead on the field. The Carthaginians sued for peace, which was granted on singularly easy terms; for the Carthaginians were backed by the Persian empire with its vast resources. The battle of Salamis had not yet shown the weakness of the Persian power; and, in fact, the immediate effect of that battle has been exaggerated. Persia lost little of her prestige until the close of the fifth century, and Persian gold was a potent element in Greek history far into the fourth.

The consequence of the victory at Himera was a vast accession of power and influence for Gelon. Anaxilas of Rhegion, and a number of Sicilian cities, recognized his supremacy. But in the midst of his plans and projects Gelon died of dropsy, Ol. 75, 3 (478 B.C.). To his brother, Polyzelos, 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, Polyzelos 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. Polyzelos 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 Ιάρων δ Αέανομηνος και τοι Συμακόσιοι το Υα Τυπάν ἀπ Κυμας was found at Olympia in 1817 (Hicks, No. 15). The year after—Ol. 76, 4 (473 B.C.)—Hieron defeated Thrasydaios, son of Theron, and Akragas and Himera both acknowledged his sway; but he granted them their independence and a democratic constitution.
To his success in war Hieron wished to add the heroic honors paid to the founder of a new city. This new city, Aitna, was founded, Ol. 76, 1 (476 B.C.), in the territory of Katana, the old inhabitants having been removed to Leontini. Ten thousand citizens were imported, half from Syracuse and Gela, the other half Peloponnesian immigrants. The constitution was Doric; and Hieron's son, Deinomenes, and his brother-in-law, Chromios, were put in charge. Hieron often called himself Altvaios (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. Euphorion 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
NOTES.

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 ἁγῶνα φέρτερον αὐτόσαμον; and while every Olympian does honor to Olympia, this is the πρώσωπον τηλαυγές, this is, as Lucian says (Gall. 7), τὸ κάλλιστον 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 Olympic 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 Olympic, 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 elaborat 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 (Διόλην τι μολπά, v. 102), the tune the rider-tune (Αμπειφο νόμος, 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. "Αριστων μὲν ὑδωρ: Much cited in antiquity, and variously interpreted. η χρήσις υπερήξει, says Aristotle, θεν λέγεται Άριστων μὲν ὕδωρ (Rhet. 1, 7, 14). No profound philosophical tenet is involved, as is shown by the parallel passage, O. 3, 42: εἰ δ’ άριστεύει μὲν ὕδωρ, κτείνων δὲ χρυσός αἰδοιεστατον, κτέ. The poet emphasizes, after the Greek fashion, water as the source and sustenance of life. The copula εστί, εἰσί is rare in P. This first sentence is characteristic of P.'s advance by a series of steps. "Water," "gold," "sun" are only for the enhancement of the Olympic games. Much in P. is merely foil.—δ δὲ: The article is still largely deictic in P. Notice the rhythm, which is an important guide. δ δὲ, "but there is another—gold—a blazing fire like it loometh—a night fire far above all proud wealth."—πῦρ is brought into close relation with νυκτί by its position.—2. νυκτί: The local-temporal dative. Below εν ἀμέρα.—μεγάνορος: P. 10, 18: ἀγήνορα πλοῦτον.—3. γαρέν: Dor. for γηρέν. The inf. in -εν is well authenticated in several Pindaric passages.—5. μικρότ(ι): More vivid than μὴ (Herm.). Look for no other light, now that the sun has risen.—θαλαπνότερον ... φαεννόν: P. delights in double epithets, vv. 10, 59; O. 2, 60. 90.—6. εν ἀμέρα φαεννόν: suggested by πῦρ νυκτί.—ἐρήμος: Not otiose. There are no rivals;
μόνος ἄλιος ἐν ὦρανῳ, Simonid. fr. 77 (Bkg.). Αἰθέρ is Homericall y fem. here and O. 13, 88: αἰθέρος φυχρᾶς ἀπὸ κόλπων ἐρήμων.—
di' αἰθέρος: Note P.'s peculiarly plastic use of the prepositions.—7. 
αιδάσομεν: 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, θήσουσι depends 
on ὅπως. See note on O. 6, 24. I. 7 (8), 8, δαμοσόμεθα was under-
stood by the Schol. as subj., and δέξεται in a generic sense—Fr. X. 
4: οἴσι... δέξεται—is in all likelihood a subj.—αἰθήσελεται: 
Variously rendered. P.'s usage (see O. 2, 98; 9, 5; 13, 93 al.) 
indicates a shower of poetic βέλη or κῆλα whirring about the minds 
of the bards. So the τοιαστία in So. O. R. 481 ἅπει ξοντα περιποτάτα. 
are called ἐπέων τέκτονες, P. 3, 113.—κελαδεὶν: Favorite word with 
P., who has ennobled it. “Sound forth,” “praise.” The inf. in its 
old final sense.—10. Κρόνον παίδ(α): There is always a certain 
stateliness in genealogy. The adj. is still statelier than the gen. 
Cf. O. 2, 13: ἄλλ' Ὢ Κράνε ει παί Ρέας. There is good reason for the 
specially common mention of Kronos in the Olympians. See v. 
111. —ἐς ἄφενα ... μάκαιραν: See v. 6. Comp. P. 5, 11: τεῖν 
μάκαιραν ἐστιάν, and I. 3 (4), 35: ἐρήμωσεν μάκαιραν ἐστιάν.—
ἰκομένους: Concord with the involved subject of κελαδεῖν. The 
v. l. ικομένους is not to be considered. Cf. I. 5 (6), 21: τέθμιον 
μοι φαμι σαφέστατον τάνδ' ἐπιστείχοντα νάσον ῥανέμεν εὐλογίας.

'Ἀντ. α'.—12. θεμιστείων... σκάπτων: Lit., “staff of doom,” “ju-
dicial sceptre.”—δς: For position, comp. O. 2, 9. —πολυμάλψ = 
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 πολυμήση, “rich in flocks.” Demeter is μελοφόρος, Paus. 
1, 44, 3.—13. δρέπων: Where we might expect δρεπόμενος, P. 1, 
49; 4, 130; 6, 48. The δρέπανον is a woodman’s bill, Lyeurg.86. 
—κορυφάς: O. 2, 14: ἀέθλων κορυφάν, 7, 4: πάγχρυσον κορυφῶν 
κτεῖνων.—14. ἀγλαῖτεται δὲ: The change to the finite construction 
brings out the nearer image in bolder relief. Special reason is 
discernible also in P. 3, 53. When there is no μὲν the change is 
easier, I. 3 (4), 12.—15. ἐν ἀωτῷ: P. uses ἐν with plastic vividness. 
Comp. N. 3, 32: ἐν ἄρεταις γέγηθε, as in Latin sometimes gaudere 
in. —16. οὐδα: Not to be roughly explained as = ὤν θυμάτα. 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 meters, as is shown by v. 103, Αἰωλινή μολμά. Hieron is a Doric prince; the φόρμιγγα may well be a Doric instrument. O. 3, 5: Δωρία πεδίλια does refer to the measure; but πεδίλια is not φορμιγγα, and at the worst the Αἰολικ melody may be considered as a subdivision of the Doric. See Aristot. Pol. 4, 3, where it is said that some recognize only two δρομονία, 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 ἦτορ. —εἰ τι . . . ἐθηκε: This the regular form of condition in adjurations. Cf. I. 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 καὶ: This combination is common in P.; the occurrence varies much in various authors. In P. it serves to unite complements, both opposites and similars. Here Πίας, the scene, and Φ., Victor, make up the sum of the song.—χάρις: Usu. rendered "beauty," "charm." Why should it not be "song," the grace of poetry, as below? Pindar had pledged himself to sing the victory; and, when the steed sped to the goal, the promised song made him feel the stir of sweetest cares.—19. γλυκυτάταις . . . φροντισιν: φροντίδεσ is used of the poet's musings. "Brought me under the empire of sweet musings."—20. παρ' Ἀλφεῖ: 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 σώμα. Used plastically as the Lat. corpus = se.—22. προσέμβε: The concrete, personal μυγώναι is common in Pindar, and must have its rights of contact. Here "brought to victory's embrace." "Wedded," "clasped," "embraced," "encircled," will answer for many cases. With this passage comp. P. 9, 77: καὶ νῦν ἐν Πυθώνι νῦν ἀγαθά Καρνειάδα | νίω εὐθαλεῖ συνέμβε τύχα.

'Επ. α'.—23. ἵπποψάρμαν: From χάρμα or χάρμη? See P. 2, 2.—κλόσ: Echoed, v. 98. —24. Λῦσσω: The gold of v. 1 glitters in the rich adjective.—Πέλοπος ἀποικία: Emphasizes the scene for the third time, and prepares the transition.—25. τοῦ: The story often begins with a relative. —26. ἐπεί: "Since" (causal).—
NOTES.

καθαροῦ λέβητος: κ. possibly to present a contrast to the μαρὸς 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.—Κλωθώ: Klotho, Laχēsis, and Atropos, the three fates, are λόχια θεάι, acc. to Euripides, I. T. 306.

—27. ἐλέφαντὶ φαίδιμον ὀμὸν κεκαδμένον: δ. depends on κεκ. φαίδιμον is explained by ἐλέφαντι. —28. θαυματά: So the best MSS. On the omission of ἔστι, see v. 1. —καὶ ποῦ τι καί: So Thuk. 2, 87: καὶ ποῦ τι καὶ ἡ ἀπειρία πρῶτον ναυμαχοῦντας ἐσφηλεύν. —φάτις: The interpolated MSS. have φρένας, Christ suggests φρόνων. φάτις cannot be acc. pl., and would not do us much good, if it were. We must connect closely, after the Pindaric fashion, φάτις ὑπὲρ τὸν ἀλαθή λόγον, as one element, put δεδαδαλμένοι ... μῦθοι in apposition with it, and make ἐξαπατῶντι 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. ποικιλοῖς: The etymology points to embroidery (ἡ ποικιλεῖμον νῦξ ἀποκρύψει φάος) and embroidery to falsehood, as we have learned from Fr. brodér, whereas ἀπλοῦς ὁ μῦθος τῆς ἀληθείας ἐφι.

Στρ. β': —30. Χάρις: The charm of poetry. Comp. O. 14, 5, where there are three Χάριτες: σον γὰρ ὑμῖν τὰ τε τερπνὰ καὶ τὰ γλυκὲ ἀνεταί πάντα βραστώς. —τεῦχει: The rule, present.—31. ἐμήσατο: The manifestation, aor.—33. ἀμέραι δ' ἐπιλοποι ... σαφώτατοι: O. 10 (11), 59: ὅ τ' ἐξελέγχων μόνον ἀλάθειων ἑτήσιμων Χρόνως. —35. ἐστὶ: ἐν this position is never otiose. Often = διότως ἐστι. “In truth it is.” —ἀνδρί: 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 περὶ is more commonly employed even in P.: ἀμφὶ, being the narrower, is the more picturesque.—36. νιὲ Ταντάλου, σὲ δ(ε): The effect of δὲ after the vocative is to give pause. It is not uncommon in Pindar, and is used where γὰρ would seem more natural, δὲ = δῆ. Cf. O. 6, 12; 8, 15; P. 10, 10 al.—σὲ ... φθεγξομαι: The position shows that σὲ is not felt as the object of ἄρπασαι (v. 41) until ἄρπασαι is reached, when the impression is renewed. “Touching thee I will utter what wars with earlier bards.” —37. ὄποτε(ε): Where the simple ὄτε 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. theó̂s. — τὸν εὐνομωτατον | 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: τὼν λιπαρῶν ἀπὸ Θηβῶν. τὸν is deictic, and εὐνομωτατον gives an anticipatory refutation of the γαστριμαργία. — 38. ἔρανον: This word is selected to show the familiar footing of Tantalos. Nor is ἄλλαν Σίπυλον idle. The adjective there also is intended to enhance the intimacy of the ἀμοιβαία δείπνα. — 39. παρέχων: P. nowhere uses the middle of this familiar verb. — 40. Ἁγλαοτριήαναν: 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. ἰμέρφω: P. uses ἰμερος and πόθος both so little that we can only say that his usage is not inconsistent with the traditional distinction. Of passionate desire ἰμερος is used, O. 3, 33: τὸν νῦν γλυκὺς ἰμερος ἐσχεν . . . φυτεύσαι. For πόθος comp. O. 6, 16: ποθέω στρατίας ὀφθαλμὸν ἐμάσ.—χρυσεάων ἄν ἦπειοι: ἦ, here of the chariot. ἀνά is another Pindaric preposition that is very little used in prose, even with the acc. — 42. μεταβάσας: Depends on ἰμέρφω, as, in the passage cited above, φυτεύσαι. — 43. δευτέρῳ χρόνῳ: So without ἕν, O. 2, 41: ἄλλῳ χρόνῳ, P. 4, 55: χρόνῳ ύστερῳ. — 45. Ζηνί depends on ἤλθε; in its moral sense not simply ἔστω, but ἕστω. Ganymede, according to B'ckb., 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.—τῶν τῆι χρίος: "For the same service." — 46. ματρί: More tender than πρὸς ματέρᾳ.—πολλὰ μαίομενοι: "Despite many a search." — φῶτες: φως (poet.) is colorless, or = "wight." — 48. πῦρ ξέωσαν: To be closely connected. The Schol. renders οἴδασος ἀκράμιον ἕδωρ ἀκμαίως ξέον. The position of the words shows impatience and horror. — 49. μαχαίρα makes the butchery more vivid.—κατὰ μέλη = μελειατί rather than τὰ μον κατὰ μέλη, with μέλη in apposition to σε.— 50. τραπεζείαι τ' ἀμφί: ά. is an adverb in P. 4, 81, and P. 8, 85. The τράπεζαι 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. διεθάσαντο: The finite verbs throughout force attention to the horrid details.

Ἐπ. β'. — 52. ἄπορα: O. 10 (11), 44: ἄπορον. The plur. exagger-
ates, P. 1, 34.—γαστρίμαργον: “Cannibal” approaches the effect. —ἀφίσταμαι: Asyndeton is especially in place where repugnance is to be expressed. See Dissen, Exc. II.—53. ἀκέρδεια λέλογχεν: Gnomic perfect. For the sentiment comp. P. 2, 55. λαγχάνω has more commonly a person for a subject.—κακαγόρος: Dor. for κακηγόρος.—55. ἢν: See v. 35. —ἀλλὰ γὰρ: γὰρ gives the reason for the ἀλλά, as who should say, ἀλλος δ’ ἢν, “but all in vain; for.”—καταπέψαν... κόρψ: The same homely sphere of imagery as conoequire, “stomach.” Nor is “brook” far off. So II. 1, 81; εἴ περ γὰρ τε χόλον γε καὶ αὐτὴμαρ καταπέψη.—56. ἔλεν: P. 2, 30: εἶχαιρετον ἔλε μόχθον.—57. ἄν... λίθον: Apposition “which in the form of a stone.”—Φοι πατήρ: We could dispense with Φοι or αὐτῷ. Yet Φοι πατήρ gives the punisher, αὐτῷ λίθον the punishment, and the apposition makes it easier, ἄν going with Φοι and λίθον with αὐτῷ. Comp. I. 7 (8), 9: τὸν ὑπὲρ κεφαλᾶς ἄτε Ταντά- λον λίθον παρὰ τις ἑτρεψεν ἅμμι θεῶ.—58. κεφαλᾶς βαλεῖν: Abl. gen., which is better than to make μενοιών “expecting,” and κεφαλᾶς the mark, with βαλεῖν = τεύξεσθαι.—εὐφροσύνας ἀλάται: ἀν with gen. as Eur. Tro. 640.

Στρ. γ’.—59. ἀπάλαμον—πρὸς ὅν οὐκ ἔστι παλαμῆσασθαί. Schol. —60. μετὰ τριῶν: Supposed to refer to the three great sinners, Tityos, Sisyphos, and Ixion. Tityos is mentioned in Od. 11, 576, Tantalos in v. 582, and Sisyphos, v. 593, and Ixion may have dropped out of the list. In any case, we are to understand with τριῶν, not ἄνδρῶν, but πόνων, which, on the hypothesis mentioned, would refer to the punishments of Tityos, Sisyphos, and Ixion. If we analyze the woes of Tantalos, the stone, the hunger, and the thirst, we shall have three. What is the fourth? Is it the βίος ἐμπεδόμοιχος, the thought that nectar and ambrosia had made him immortal (ἀφθιτον), 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 (τοῦνεκα προήκαν)? As Tantalos is mentioned only for Pelops’ sake, the last view gains probability. —62. νέκταρ ἀμβροσίαν τε: τε here, like -que, makes ν. and τ. a whole. τε, connecting single words, is chiefly poetic or late.—64. θέσαν: It is better to admit a tribrach than to accept the MS. θέσαν, or Mommsen’s θέν νῦν, although we miss an object. Hartung would read ἀφθιτούς θηκεν, referring to the ἄλκες συμπόται, but the point is the favor shown by the gods to Tantalos.
Olympia I.

135

οὐς νῦν is tempting.—τι with ἐρδων.—λαθέμεν = λήθεων. Inferior MSS. have λασέμεν, making ἀπέστατο refer to the future as ἐλπομαι does v. 109; but ἐλπομαι in the sense of "think," "suppose"—comp. spero—may take the present as it does repeatedly in Homer. II. 9, 40; 13, 309. Mommsen reads λελαθέμεν.—65. προήκαν: προ., "straight-(forward)."—ὑίον ... φοι: The dat. shows how he felt it.—66. ἀνέρων: v. 36. —67. πρὸς εὐάνθεμον ... φῶν: Even in the three temporal passages, here, P. 9, 27, and N. 9, 44, πρὸς shows its "fronting" sense.—68. νῦν ... γένειον: σχῆμα καθ' ὀλον καὶ μέρος, not different from "they bound him hand and foot."—μέλαν: "To blackness." Proleptic use, esp. common in tragic poets. So. Antig. 881; O. C. 1290; Eur. H. F. 641: βλεφάρων σκοτεινών φῶς ἐπικαλύψαν. —69. ἐτόιμον ἀνεφρότιστον γάμον: ἐ. here is almost equivalent to "tempting," ἀνεφρότιστον, "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).

Ἀντ. γ'.—70. Πισάτα ... πατρός = Ὀλυμπαίον, 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 ἀγών of Pelops, from the eastern pediment of the temple of Zeus, have been unearthed at Olympia.—71. σχέθεμεν: It is better to make the whole passage from Πισάτα ... σχέθεμεν explanatory to γάμον than to make γάμον "bride," in apposition to ἵπποδάμειαν. σχ. "to win."—οἷος ἐν ὀρφνα: Cf. P. 1, 23: ἐν ὀρφναίσιν. A similar scene, O. 6, 58, where Iamos invokes Poseidon by night.—72. ἀπνευν: Loud call to the loud sea, ἤπνεων, of a cry that is intended to carry—"halloo."—74. πάρ ποθί: On παρά, with dat., see v. 21.—75. ἐπε: 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 χάριν τέλεται: "Come up to favor" = "count aught in one's favor." Verg. Aen. 4, 317, cited by Dissen, is not so delicate: fuit aut tibi quiescum dulce meum.—76. πέλασον ... πόρενσιον ... πέλασον: Neither the three aorists nor the three π's are accidental.—78. κράτει ... πέλασον = κρ. πρόσμεξον. Cf. v. 22.—79. Oinomaos was wont to transfix the suitors from behind.

'Ἐπ. γ'.—81. θυγατρός: The sense was fairly complete with γάμον. Comp. the structure of the strophe. P. likes this method
of welding the parts of the triad, e. g., O. 2, 105: Θεραφινος. O. 6, 50: πατρος. O. 9, 53: νεωτέρων. With the nominative the effect is startling. See P. 11, 22.—α μέγας ... λαμβάνει: “Great peril takes no coward wight.” λ., according to one Schol. = καταλαμβάνει, "takes possession of," "inspires" (cf. P. 4, 71: τίς δὲ κίνησιν κρατεροίς ἀδάμαντος δήσεν ἄλοις;); according to another = δέχεται, "admits of," "allows of," less vigorous. — ἄναλκον ὦ φῶτα: So I. 1, 15: ἄλοιπρίαις ὦ χερσί. The rhythm calls for a prolonged οὐ, and ἄναλκων is thought over again with φῶτα. "A coward—no! no coward wight."—82. οἶνον: Not to be dissected into τοῦτων οἶνον. — 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. ἐφοι: "Nurse." — μάταν: "Aimlessly," "and all to no good end."—85. ὑποκείεσθαι: Acc. to Schol. = προκεκλίθαι. "On this I shall take my stand." "This struggle shall be my business." — πράξειν: "Achievement," "consummation," not yet coloquial. — δίδωμι = δίδον: More solemn and impressive than the aorist with which he began.—86. έννεπευ: Bergk writes ἡνεπευ everywhere in P. A formal imperf., but it has no clear imperfect force in P.—ἀκράντοις: ἐν τιν ἐφάραγατο cases the dat., which P. however uses, as well as the gen., with verbs of contact. Dat. P. 8, 60; N. 8, 36; Gen. O. 9, 13; P. 3, 29.—ἀγάλλων: "Honoring," "by way of honoring." N. 5, 43.—87. διφόν ... χρύσεον: ν. 42.—πτεροίσιν: The horses of Pelops on the chest of Kypselos were winged, Paus. 5, 17, 7. πτ. instrumental rather than local.

Στρ. 8'.—88. Λεγ ... σύνευνον: Commonly set down as a zeugma, yet hardly so to be considered. "He overcame Oinomaos, and the maid was his bedfellow," τε, consequential.—Οἰνομάου βίαν: β. not otiose.—89. ἄ τέκε: So the best MSS. ἄ short in Aiolic. τέκε τε, the reading of the inferior MSS., would suggest a change of subject, not surprising in Greek, but clearly a metrical correction.—ἀρεταίοι μεμαότας: "Forward in deeds of valor." Not "to deeds of valor," for which there is no warrant, as II. 8, 327, and 22, 326, have ἐνί. The Schol., however, understands the passage as ἐπεθυμοῦντας τῆς ἀρετῆς καὶ ταύτης ἀντεχομένους, thus giving μεμαότας the Pindaric construction of a verb of approach, ἀπετεθανεῖν, θυγεῖν. Ἀρεταίοι μεμαλότας, another reading, is frigid. P. does not personify ἄ. The Scholiasts give the names of the six,
among whom figure Atreus and Thyestes. Pindar is supposed not to know the horrors of the house any more than Homer, but one cannibalic incident was enough for one poem, to say nothing of the rule τὰ καλὰ τρέψαι ἔξω. — 90. αἰμακουρίαις = τοῖς τῶν νεκρῶν ἑναγίσματί. A Boeotian word (Schoel.). The yearly offering was the sacrifice of a black ram, Paus. 5, 13, 2. — 91. μέμκται: With ἐν, I, 2, 29. On μ. see v. 22. — 92. πόρφριεις: The conception is that of support (instrumental). — 93. τύμβου ἀμφιστόλων: See O. 10 (11), 26: ἀγώνα . . . ἀρχαίῳ σάματι πάρ Πέλοπος βασικῶν ἑξάρθρω- μον. The tomb of Pelops was near the great altar of Zeus in the Altis.—παρὰ βωμῷ: On παρά, see v. 20. — τὸ δὲ κλέος . . . δεδορκε: Echo of λάμπει δὲ θαλ κλέος, v. 23. Combine τὸ κλέος τῶν ὀλυμπιάδων and ἐν δρόμοις Πέλοπος. The δρόμοι refers not to the ex- plorts of Pelops, but to the scene (ἵνα), where not only speed but strength is shown. — 94. δεδορκε: Perceptual perfect = present. Comp. ὀπωτα, ὀδωδα. Glory is an ὀφθαλμός. — 95. ταχυτάς ποδών . . . ἀκμαὶ τ’ ἵπποις: The two great elements of speed and strength are set forth, N. 9, 12: ἵππος τ’ ἄνδρον ἀμβλαίας ἄρμασι τε γλαφυ- ροῖς. Here ποδών suggests the ἀκαμαντοπόδων ἵππων ἀοπν (O. 3, 3). There is another division, πόνος διατάνα τε, with the same complementary τε (O. 5, 15), the πόνος for the feats of bodily strength (δραστότονοι), the διατάνα for the horse-race (διατάνα χαι- ρον ἵππων, I. 3, 47). — ἐρίζεται: The middle of reciprocal action, as if we had πόνες ταχεῖς ἐρίζουνται. Comp. I. 4 (5), 4: καὶ γὰρ ἐρίζομεναι νὰς ἐν πόντῳ . . . θαναμασταὶ πέλονται.—97. λοιπὸν ἀμφὶ βιοτον: His life has light on both hands. — 98. μελιτόσσον: “De- licious,” which we also extend beyond its proper sphere.

Ἀντ. 8'. — 99. ἄθλων γ’ ἕνεκεν: The necessary amari aliquid.
"So far as sunshine is to be found in games." Religiosae dictum (Dissen). Then follows a bit of cheerful philosophy.—τὸ 8' αἰεὶ . . . βροτῶν: “The highest boon is aye the blessing of the day.” τὸ αἰεὶ παράμερον ἐσὸλον is not, as one of the old Scholia has it, τὸ καθ ἡμέραν καὶ ἄδιαλείπτως παρὰ τοῖς ἀνθρώποις ἄγαθον. P. emphá-sizes the supremeness of the day’s blessing as it comes.—ἐσὸλον: A curious Boeotian form everywhere in Pindar.—100. παντὶ βρο- τῶν: The reading of the best MSS., as if ἐκάστῳ βροτῶν or παντὶ τῶν βροτῶν. Comp. also Plat. Legg. 6, 774 c: πᾶσι τῶν ἐν ταύτῃ τῇ τὸλει.—ἐμὲ δὲ στεφανώσαι: P. passes over to his highest duty and his highest pleasure. — 101. ἰππείω νόμῳ: The rider-tune, τὸ Καστόρειον (Castor guadet equis), well suited to the achieve-
NOTES.

ment. Comp. P. 2, 69: τὸ Καστόρειον ὑπὲρ Αἰολίδεσσι χορδαῖς θελων, I. 1, 16: ἦ Καστόρειο ἦ Ἰολάιοι ἐναρμόξαι νῦν ὑμωρ. The Aiolians were the great equestrians of Greece.—103. πέπτοιθα ... μή: Verbs of believing incline to the swearing negative μή. “I am confident,” “I am ready to swear that.”—104. ἀμφότερα: Adv., like ἀμφότερον. — ἄμμο: With Mommsen for ἄμμα.—105. δαίδαλοςεµέν: Acc. to Mommsen, an old aor. inf., like ἀξέρεµεν, Il. 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 πέπτοιθα, may be thrown into the future. See note on ἐλπισμοι, 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.—δύμων πτυχαῖς: “Sinuous songs,” the in and out of choral song and music and dance.—106. τεαίτι ... μερίμναιον: Depends on ἐπίτροπος. μερίμναι, as in N. 3, 69: σεμνὸν ἀγλααίσι μερίμναις Πυθίου. Here God makes the plans of Hieron his own.—μηδεται: Might be used absol. “Is full of watchful thought.” Dissen comp. N. 6, 62: ἐπομαί δὲ καὶ αὐτὸς ἔχων μελετᾶν, but it would be easy to get an acc. μερίμνας out of the dat., “is meditating the accomplishment of them.” Schol.: μηδεται δὲ, ἐργάζεται σε νυκτήν. — 107. ἔχων τοῦτο κάδος: “With this for his great concern.” — 108. εἶ δὲ μή ταχὺ λύποι: The original wish element is plain in all or nearly all Pindar’s ideal conditions. Subject of λύποι is θεός, and λύποι is intr.—109. γλυκυτέραν: Sc. μέριμναν, “a sweeter care,” “a sweeter victory.” —κεν ... κλείσειν: 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. 8'.—110. σὺν ἄρματι ἰθόφ: For σὺν comp. N. 10, 48: σὺν ποδῶν σθενέω νικάσαι, and the older use of Lat. cum.—ἐπίκουρον ... ὀδὸν λόγων: Combine ἐπίκουρον λόγων. The path is the path of song, which will help forward the glory of Hieron, as told in the λόγοι by the λόγοι. See P. 1, 94: ὄπιθομβροτον αὐχῶμα δόξας | ὀν ἀποχθεμένων ἀνδρῶν διαταν μανῆι | καὶ λογίοις καὶ οἴσεις. The path is to be opened by poesy for rhetoric.—111. παρ' εὐδείελον ... Κρόνιον: The famous hill at Olympia, on the summit of which sacrifices were offered to Kronos. See O. 5, 17; 6, 64; 9, 3. The sunniness of Olympia is emphasized, O. 3, 24.—112. Βέλος ... τρέφει: Poetical and musical bolts are familiar. O. 2, 91; 9, 5; 13, 95; P. 1, 12; I. 4 (5), 46.—ἀλκά: Dissen comb. with καρπερώτατον,
and comp. O. 13, 52: τυκνότατον 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: αἰγαλῶν τρέφει.—113. ἐπ᾽ ἄλλοις: ἐπὶ = "in," though it suggests the various altitudes of the great.—κορυφοῦται: "Heads itself," "caps itself." The topmost summit is for kings.

—114. μηκέτι: ἔτι suggests the temptation; see v. 5.—πάπταίνει πόρσιον: P. 3, 22: παπταίνει τὰ πόρσω. I. 6, 44: τὰ μακρὰ δ᾽ εἶ τις παπταίνει. τ., originally of a restless, uneasy search in every direction. In P. παπταίνε is little, if anything, more than σκόπει. "Look no further."—115. εἰ: Asyndeton in a prayer. The present is more solemn and less used in prose than γένοιτο. P. 1, 29: εἰ, Ζεῦ, τίν εἰ ἔσωσαν. —τοῦτον: "Thy." Pronoun of the second person.—τοσσάδε: "All my days."—116. σοφίᾳ = ἐπὶ σοφίᾳ. 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 εἶναι is part of the prayer, and not an assertion merely.
OLYMPIA II.

Akragas (Agrigentum) was a daughter of Gela. Gela was founded, Ol. 22, 4 (689 B.C.), by a Rhodian colony; Akragas more than a hundred years afterwards, Ol. 49, 4 (581 B.C.). In Ol. 52, 3 (570 B.C.) the notorious Phalaris made himself tyrant of the city, and, after a rule of sixteen years, was dethroned by Telemachos, the grandfather of Emmenes or Emmenides, who gave his name to the line, and became the father of Ainesidamos. Under the sons of Ainesidamos, Theron and Xenokrates, the name of the Emmenidai was brought to the height of its glory, and an alliance formed with the ruling house of Syracuse. Damareta, the daughter of Theron, married first Gelon, and, upon his death, Polyzelos, his brother. Theron married a daughter of Polyzelos, and, finally, Hieron married a daughter of Xenokrates.

The Emmenidai belonged to the ancient race of the Aigeidai, to which Pindar traced his origin, and claimed descent from Kadmos, through Polyneikes, who was the father of Thersandros by Argeia, daughter of Adrastos. Evidently a roving, and doubtless a quarrelsome, race, the descendants of Thersandros went successively to Sparta, to Thera, to Rhodes, and finally to Akragas. Such was the ancestry of Theron, who made himself master of Akragas by a trick, which he is said to have redeemed by a just, mild, and beneficent reign. Under his rule Akragas reached its highest eminence, and Theron’s sway extended to the neighborhood of Himera and the Tyrrenian sea. When he drove out Terillos, tyrant of Himera, and seized his throne, Terillos applied to his son-in-law, Anaxilas of Rhegion, for help, who, in his turn, invoked the aid of the Carthaginians. Thereupon Theron summoned to his assistance his son-in-law, Gelon, of Syracuse, and in the famous battle of Himera the Sicilian princes gained a brilliant victory. (See Introd. to Ol. 1.) The enormous booty was spent on the adornment of Syracuse and Akragas. Akragas became one of the most beautiful cities
of the world; and the ruins of Girgenti are still among the most imposing remains of antiquity. A few years after the battle of Himera, Gelon 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 Gelon, with the guardianship of Gelon's son; but the two brothers had not been on the best terms before, and Hieron took measures to get rid of Polyzelos, who was a popular prince. Polyzelos took refuge with Theron, who had married his daughter, and who in consequence of this double tie refused to give him up to Hieron. The Himeraians, oppressed by Theron's son Thrasydaios, made propositions to Hieron; two cousins of Theron, Kapys and Hippokrates, joined his enemies, and the armies of Hieron and Theron faced each other on the banks of the Gela. Thanks, however, to the good offices of the poet Simonides, peace was made; Polyzelos was suffered to return, and Hieron married the daughter of Xenokrates, brother of Theron. The rebellious spirits in Himera were quelled, and our just, mild, and beneficent prince, who was elevated to the rank of a hero after his death, so thinned the ranks of the citizens by executions that it was necessary to fill them up by foreigners. Kapys and Hippokrates having been put to flight, Theron sat firmly on his throne again, and, after putting to death all his enemies, had the great satisfaction of gaining an Olympian victory, Ol. 76 (476 B.C.), which Pindar celebrates in this ode and the following.

Theron died Ol. 76, 4; Xenokrates, his brother, who won two of the victories celebrated by Pindar (P. 6 and I. 2), died either before him or soon after. Thrasydaios, his son and successor, whose cruelty had roused the Himeraians to revolt, chastised the Agrigentines with scorpions, and attacked Hieron with 20,000 mercenaries. After his defeat, Akragas and Himera rose against him, and he fled to Megara, where he died, and the revolted cities became democracies. Thrasybulus, the son of Xenokrates, continued to live in Akragas, but the memory of Thrasydaios was a stench in the nostrils of the Himeraians; hence their gratitude to Ζεὺς Ἐλευθέριος and Σώτειρα Τύχα for having delivered them from such a monster (O. 12).

In the opening of the second Olympian, Pindar himself points out the threesfold 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 (Ηρώως), Theron (ἄνηρ) hath won the great four-horse chariot race. His sires (Ηρώως) 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 (Ηρόφαι, ήοία), Semele, Ino, suffering once, as the founders of Akragas toiled once, are now glorified. Yet this light was quenched in deeper gloom. After Semele, after Ino, comes the rayless darkness of Oidipus, so dark that even his name is shrouded. Polyneikes fell, but Thersandros was left, and after him came Theron (ἄνηρ), 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 (Ηρώως). Of men there is expressive silence (vv. 58–91). Theron is old, and the poet, instead of working out his triad mechanically, vindicates the reserve of his art. He has arrows enough in his quiver; he has power enough in his pinion. He can shoot, he can fly, whithersoever he will; and now, that we have left that other world, and have come back to this realm of Zeus, he bends his bow, he
stoops his flight, to Akragas. Now he can praise Theron with all the solemnity but without the gloom of an epitaph, and the last words fall like a benediction on the gracious king (vv. 92-110).

There is no myth proper. The canvas is covered by the pre-figuration-picture of the house of Kadmos and the vision of the world beyond. Innocent suffering is recompensed by deep happiness, heroic toil by eternal reward. Theron’s achievements have the earnest of an immortal future. Time cannot express his deeds of kindness.

The rhythms are Paionian, manly, vigorous, triumphant, but Bakcheiac strains seem to have been introduced with the same effect as the belts of darkness which chequer the poem.

Of the five triads, the first opens the theme, the last concludes it; the second triad deals with the mythic past; the third returns to Theron, and connects the second with the fourth, which is taken up with the world beyond.

Στρ. α’.—1. Αναξιφόρμυγγες: 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 Πιερίς βασιλειάν ὁ δ’ αὐλὸς ὑστερον χορευτῶ καὶ γάρ ἐσθ’ ἵππρέτας. In P. 1 init. the φόρμυγξ gives the signal, but there is no difference in the relation.—2. τίνα θεόν, τίν’ ἡρωα, τίνα δ’ ἄνδρα: Imitated by Hor. Od. 1, 12: quem virum aut heros lyra vel acri | tibia sumis celebrare, Clio, | quem deum? Horace follows the artificial climactic arrangement, which brings him up to— Augustus. So Isok. Euag. 39: οὐδεὶς οὐτε θηρτὸς οὐθ’ ἤμιθεος οὐτ’ ἅδανατος. Antiphon (1, 27) gives us Pindar’s order: οὐτε θεοῦς οὐθ’ ἡρώας οὐτ’ ἀνδρόπους αἰσχυνθείσα οὐδὲ δείσασα. The triplet here announced runs through the poem. To Zeus (A) belongs the place (a), to Herakles (B) the festival (b), to Theron (C) the prize (c), and the order is

A (θεόν) B (ἡρωα) C (ἄνδρα)

a (Πίσα) A (Δώτις) b (Ολυμπιάδα) B (Ἡρακλέης)

C (Θήρωνα) 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, ηο̂ does it matter.—3. Ὀλυμπιαδά . . . Ηρακλέης: See O. 10 (11), 56, for the story.—4. ἀκρόθυα: Comp. O. 10 (11), 62: τάν πολέμῳ δόσιν | ἀ κρό θ ινα διελόν ἔθου και πενταετηρίδ’ . . . ἔστασεν ἑορτάν.
NOTES.

Usu. ἀκροβίνα, as in N. 7, 41.—6. γεγωνητέον: “We must proclaim so far as voice can be heard.” The post-Homeric -τέος forms are not common in lyric poetry. — δην: So Hermann, as acc. of extent to δίκαιων. Others δή. Most of the MSS. have ὅτι, glossed by διὰ φωνῆς λαμπρᾶς, and all have ἔγενος, which is interpreted as δικαιο ὄντα κατὰ τὴν φιλίαν τῶν ἔγενον. ὅπτες as a masc. subst. = ὅ ὅπτιξ-μενος (cf. P. 4, 86; I. 3 [4], 5) would not be unwelcome to me, “a just respecter of guests.” So λάτρης = ὁ λατρεύων and σίμω = ὁ σινόμενος, besides others in -ις. — ἔγενον: Supposed to have reference to Polyzelos, the fugitive brother of Hieron.—7. ἔρεισμ' Ἀκράγαντος: The reference is to the great day of Himera. So Athens, for her share in the Persian war, is called (fr. IV. 4, 2) Ἐλλάδος ἔρεισμα. The compliment is heightened by the well-known strength of Akragas.—8. εὐωνύμων...πατέρων: Notice the auspicious beginning of the last lines in the four stanzas: v. 8, εὐωνύ- μων, v. 16, εὐφρων, v. 38, εὐθυμίαν, and, like a distant echo, v. 104, εὐεργέταιν. — ὁρθότολων: Continuation of the figure in ἔρεισμα. This raising of the city to its height is supposed to refer to the adornment of Akragas with great temples and other magnificent public buildings.

'Αντ. α'.—9. καμόντες οί: 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: ἔταθον αἵ μεγάλα.—θυμῷ: Od. 1, 4: πολλὰ δ' ὦ γ' ἐν πόντῳ πάθεν ἄλγεα δόν κατὰ θυμίων.—10. ἱερών: All cities were dedicated to some deity, but Akragas especially, having been given to Persephone by Zeus, εἰς ἀνακαλυπτήρια. Preller, Gr. Myth. 1, 485.—ἔσχον: “Got” (of conquest). So P. 1, 65. The ingressiveness of ἔσχον is due to the meaning of the verb.—οἰκήμα ποταμοῦ = οἰκήμα ποταμίων. In such combinations the full adj. is more common than the fossilized adj. or genitive. Comp. P. 6, 6: ποταμίὰ Ἀκράγαντι. The river bore the same name as the city. Comp. further Eur. Med. 346: ἱερῶν ποταμῶν πόλει, Theogn. 785: ἔμφατα δονακοτρόφου ἄγιαν ἄστη, and Ο. 13, 61, where Corinth is called ἄστυ Πειράνας.—10, 11. Σκελείας... ὀφθαλμός: Comp. Ο. 6, 16: ποθέο στρατίας ὀφθαλμῶν 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...μόροσιμος: “Time followed as it was allotted.”— ἐφεπε: In innumerable passages αἰῶν, χρόνος, βίος are represented as the attendants of men. This personification is easier to the
Euthydemos (comp. Arcades ambo). The use of the dual on metrical (?) grounds for the plural is not tolerable. Mr. Verrall’s suggestion that the reference is to the two Sicilian rhetoricians, Korax and Tisias (the latter of whom was called kakov kóракos kakov φόν) is ingenious. See P. 1, 94, where the panegyric side of oratory is recognized. If we must have rivalry, why not rivalry between the old art of poetry (φα) and the new art of rhetoric (μαθώτες)? Besides, λάβροι kóракes of this kind succeed test in the λάβρος στρατός (P. 2, 87).—ακραντα: “Ineffectual stuff.”

'Αντ. ε’.—97. Δίους 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 | τάξ’ ἀν ἐξαιφνησ εἰ σὺ φανεῖσ, | σιγῇ πτήξειαν ἀφωνοί.—98. ἐπεχεῖ νῦν σκοπώ, κτέ.: Resumption of the figure in vv. 92–94. Cf. N. 9, 55: ἀκοντίζων σκοποί’ ἀγχιστα Μοισάν.—θυμε: So N. 3, 26.—τίνα βάλλομεν: Not exactly—βαλλοῖμεν: “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. εκ μαλακᾶς ... φρενός: The quiver usually has a hostile significance, hence φρενός is qualified. The arrows are kindly (ἀγανά), not biting (πικρά).—επὶ: As in O. 8, 48: ἐπ’ Ἰσθμῷ ποντία | ἀρμα θοὸν τάννεν.—100. τανύσαις αἴδασομαι = τεῖνες τὸ τόξον ἀποφανοῦμαι (Schol.). Böckh punctuates τανύσαις and makes it an optative (imperative opt.)., counter to the Pindaric use of τοι.—101. αἴδασομαί: In its full sense of “loudly proclaim.”—ἐνὸρκιον λόγον: O. 6, 20: μέγαν ὅρκων ὁμόσασις.—102. τεκεῖν μή: The neg. is μή on account of the oath. Commentators are divided as to τεκεῖν, whether it is past or future. For the future, see O. 1, 105. For the past, P. 2, 60: εἶ δὲ τις Ἡδη κτεάτεσσα τι καὶ περὶ τιμᾶ λέγει | ἐτέρων τιν’ ἀν’ Ἐλλάδα τῶν πάροιθε γενέσθαι | χαίνα πραπίδι παλαιμονεὶ κενέα. The past is better on account of the ἐκατόν γε ἐτέρων: “These hundred years,” with an especial reference to Akragas, which was founded about a hundred years before (Ol. 49, 3 = 582 b.c.).

Ἐπ. ε’.—105. Θήρωνος: Effective position. Comp. v. 17: λουπὸ γένει, and O. 1, 81. The sense is fairly complete in the antistrophe; and the use of the dependent genitive here renews the G 2.
whole thought with a challenge.—alive: In prose this word was reserved for religious occasions. P. uses ἐπαύως but once.—ἐπέβα: Is supposed to have an actual basis in the behavior of Kapys and Hippokrates, two kinsmen of Theron, who went over to Hieron (Schol.). But gnomic aorists have an actual basis also.—106. οὐ δίκαι συναντόμενον: "Not mated | with justice, but [set on] by rabid men. Comp.I.2,1: χρυσαμπύκων ἐς δίφρον Μουσᾶν ἐβαίνον κλυτὰ φόρμιγγι συναντόμενον.—μάργων: Of men besotted in their fury. So μαργουμένους, N. 9, 19.—107. τὸ λαλαγήσαι 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 ἐὰν ἀπαντῶ δεῖ τὸ κερδαίνει ϕιλέων, 664: τοῦτοπάντων τοῖς κρατοῦσιν ἐννοεῖ, O. C. 442: τὸ δρᾶν οὐκ ἥθελσαν (cited by De Jongh). So in prose with σπεύδων, δαρρεῖν, δικέων, 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 λαλαγήσαι.—108. ἐπεὶ . . . δύνατο: ἐπεί 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 Θεό-ξένα, 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 Ὄλυμπιονικὰς ὑμνοῖς. 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 θεώρουσι τοὺς χρέος (v. 7). Pisa is the source of θεώρουσι ἄνωθε (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 Dioskouroi. 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. φιλοξείνοις: The Dioskouroi were in an especial manner gods of hospitality, though an allusion to the Θεοξείνα is not excluded.—άδειν = αδείν, Aeolic ψιλωσίς, P. 2, 96.—καλλιπλοκάμῳ θ' Ἑλένα: κ., used of Thetis and Demeter in Homer, who is more lavish in his use of ἐνπλάκαμος. 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 'Ακράγαντα: With P.'s leaning to the fem.—γεραίρων: "While honoring." — εύχομαι: A prayer and not a boast. So also P. 8, 67, where αἰτέω forms a sufficient contrast. —3. Ἐθέρανος ὸλυμπιονίκαν ὕμνον: Instead of the prosaic ὸλυμπιονίκου ὕμνον. —δρόσωσις: Simply "raising," without any side-notion of column (O. 7, 86) or statue (I. 1, 46).—ἀκαμαντόποδος: O. 5, 3: ἀκαμαντόποδος . . . ἀπήνας.—4. ἀωτον: Appos. to ὕμνον. Comp. O. 5, 1; 8, 75.—οὕτω μοι παρεστάκοι: So with Mommsen,
instead of οὕτω τοι παρέστα μοι. οὕτω, as she had done before.
In a wish, P. 1, 46. 56. With παρεστάκω comp. P. 8, 70: κόμῳ μὲν ἄδυμελεί | Δίκαι παρέστακε.—νεοσίγαλον: “With its gloss fresh upon it.” We say, with another figure, “fire-new.” O. 9, 52: ἄνθεα δ' ύμων νεοτέρων. —τρόπον: The novelty consists in the combination of honor to God and honor to man, of theoxenia the epinikion (Mezger). Combination of lyre and flute (Fennell).

—5. τεδιλφ: The τεδιλφ strikes the measure.

'Αυτ. α'.—6. ἐπεί ... γεγονεῖν: Gives the double element—the victory of Theron (ἐπινίκιον), and the right of the Tyndaridai to Pisa (Θεοξίνια). Comp. v. 9: τὰς ἀπο | θεόμοροι νίσουτ' ἐπ' ἀνθρώ- 

τους ἀοίδαί, with v. 34: Ἥλιος ἀντιθεών νίσεται | σὺν βαθυσίνου διδύμους πασὶ λήδας. The song is the refusen of the coming of Herakles and the Tyndaridai.—χαίταισι μὲν ξευχθέντες: P. prefers this warmer participial conception to the colder infinitive (τὸ) χαίταισιν ἐπιξεύθησαν στεφάνους. See P. 2, 23; 3, 103; 11, 22; Ν. 4, 34; I. 4, 49; 7, 12. Dem. 18, 32: διὰ τούτους οὐχὶ πει- 

σθέντας, much more vigorous than διὰ τὸ τούτου μὴ πεισθῆναι. The familiarity of these constructions in Latin deadens our per- 

ception of them in Greek, where they are very much rarer. μὲν, 

with an answering τε, v. 9. See O. 4, 13.—7. πράσσοντι: P. 9, 111: ἐμὲ δ' ἄν ... τις πράσσει χρέος. The more familiar middle 

occurs O. 10, 33.—θεόμματον: The last part of the compd. is felt 

elsewhere, O. 6, 59; P. 1, 61; 9, 11; though faintly in L 5, 11: 

θεόμματος ἀρετάς. There is no echo of ὀρθώσαις.—8. φόρμιγγα τε ... καὶ βοάν αὐλῶν ὑπὲον τε: τε ... καὶ unites the instrumentation, 


p. 319, 31: θέσις ἡ ποίησις παρ' Ἀλκαίῳ, and p. 301, 26: Πῦνδαρος 

θέσιν τὸ ποίημα λέγει. Sappho, fr. 36 (Bkg.): οὕκ οἷον ὑπὶ θέω.— 

9. Αἰνησίδαμου παιδί: In honor of Theron.—συμμίξαι: Cf. O. 1, 22. 

—α τε Πίσα: See v. 7. —γεγονεῖν: Supply πράσσει, which is 

easier, as the near neighborhood of συμμίξαι keeps the construc- 

tion wide-awake. γεγονεῖν (Christ) does not give a clear sense, 

though the shift is in P.'s manner.—τὰς ἀπο: O. 1, 8.—10. θεόμο- 

ροι: “God-given,” as I. 7, 38: γάμου θεόμορον γέρας.

'Επ. α'.—11. ὁ τινὶ = τούτῳ (in his honor), ὁ τινὶ.—κραίνων ... 

βάλῃ: Pres., the rule; aor., the exemplification. Simple subj. in 

generic sentence as in Homer.—ἐφετίμας: See P. 2, 21.—προτέρας:
NOTES.

"Of old," "of yore." O. 7, 72: ἐπὶ προτέρων ἁνδρῶν.—12. ἀτρε-
κὴς: "Unswervable." —Ἑλλανδικὰς: 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 φιλαῖ of the Eleians, and after-
wards still further enlarged.—γλεφάρων . . . ψόθεν: The eyes of
the victor would naturally follow the movement of the prize-
giver's hand, hence ψόθεν.—Αἰτωλός: The Eleians were called
Aitolians, after their leader, Oxylos, who accompanied, or rather
guided, the Herakleidai on their return.—13. γλαυκόχρωα: Cf. So.
O. C. 701: γλαυκᾶς . . . φύλλων 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 κότνος (wild
olive).—τὰν ποτε: The relative begins the myth. Cf. O. 1, 25.—
The mouth-filling word, well suited to the hero, occurs again,

Στρ. β'.—16. δάμον ᾿Υπερβορέων: The well-known favorites of
Apollo, who lived "beyond the North," according to P., as he
brings them into contrast with the Nile (I. 5 [6], 23). Perseus'
visit to the Hyperboreans is described in P. 10 (Pindar's earliest
poem). —Ἀπόλλωνος θεράποντα: P. 10, 34: δὲν θαλίασ ἐμπεδὸν
| εὐφαμίας τε μᾶλιστ' Ἀπόλλων | χαίρει.—πεισάις . . . λόγῳ: λ. has
an emphatic position. Herakles does not often stoop to plead.
—17. πιστὰ φρονῶν: "With loyal soul," if "loyal" were antique;
"true to his sire."—αἴτει: "He had to ask." Not αἴτει, the histor.
prelim., which is very rare in P., and turns on P. 5, 82, which see.—
πανδόκη: Comp. O. 1, 93; 6, 69.—18. ἀλσεί: "Every place con-
crated to the gods is an ἄλσος, even if it be bare of trees," says
the Scholar.—σκιαρὸν τε φύτευμα: It had shaded the Ἰστροῦ παγαι,
v. 14.—ξυνὸν ἀνθρώπους: The shade is common to all men, the
wreaths are for the victors (Böckh). "A common boon."—
19. αὐτῷ: With αὐτέφλεξε. "In his face."—διχόμηνις: "Month-
alver." The full moon lighted the height of the festival.—
δὸν: "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 δὲ ἐσπεροὺν | ἔφλεξεν εὐώπιδος | σελάνας ἑρατοῦ φῶς.
"Ant. B'.—21. ἀέθλων . . . κρίσιν: So N. 10, 23, but O. 7, 80: κρίσιν ἀμφ' ἀέθλοις. —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=δμοῦ, N. 7, 78.—22. θέκε: 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 Βοιβιάδος κρημνοῖς, fr. XI. 64: πάρ κρημνὸν θαλάσσας.—23. οὐ καλὰ, κτέ.: On the position of οὐ comp. O. 4, 17.—δένδρα ἑθαλλεν: is inner object: δένδρα τεθηλότα εἰξε.—Κρονίου. Böckh combines Κρονίου Πέλπος. This would require Κρονίδα (Herm.). Aristarchos combines χῶρος Πέλπος, ἐν βάσσαις Κρονίου. Hence we read χῶρος—ἐν βάσσαις Κρονίου—Πέλπος, which is very much in P.'s manner.—24. τούτων . . . γυμνὸς: As τῶν is used as a relative, the asyndeton is not felt with the fuller τούτων, which need not be = τούτων οὖν.—κάτος: So "garden" of any favored spot, P. 9, 57: Δῶς ἐξοχον κάτον (Libya).—ὑπακούειμεν: As a slave. "To be exposed to," "lashed by" (cf. "that fierce light which beats upon a throne").—δειλιὰς . . . αὐγαῖς: O. 7, 70: ἔξει τε μν ὅς ἐβιάω ὁ γενέθλιος ἀκτίων πατήρ, Theogn. 425: αὐγάς δέξος ἤλιον. —25. παρεύειν: The Schol. makes this form here = παρεύεισθαι, but it is better to make παρεύειν transitive and ἄρμα intransitive. Bergk reads ἄρμαιων'.

"Επ. B'.—26. ἰπποσοσία: I. 4 (5), 32: ἰπποσοσίας ἰΔώλως. In P. 2, 9 Artemis puts on the trappings when Hieron yokes his horses. Homer calls her (Il. 6, 205) χρυσόνιμος.—27. δέξατ' ἐλθοντ' . . . ἀπὸ, κτέ.: Refers to a previous visit, the memory of which was recalled by the nakedness of the κάτος. 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 (πιστὰ φρονέων), at the bidding of his own spirit.—δειρᾶν: O. 9, 63: Μαυαλαίασιν ἐν δειραῖς.—28. ἀγγελίαις: The plural of an impressive message, also I. 7 (8), 48: ἐντων . . . αὐτικ' ἀγγελίαι. Eurystheus sent his message to Herakles by Kopreus (Il. 15, 639), a proceeding which both Homeric and Pindaric Scholiasts ascribe to fear.—ἐντυε(ε): As in P. 9, 72: ὧς ἀρ' εἰπὼν ἐντυεν τερπινά γάμου κραίνειν τελευτάν. The extension of ἐντυ. from παρασκευάζειν to διεγείρειν (Schol.) is not Homeric.—πατρόθεν: The ἀνάγκα bound sire as well as son. The story of the oath of Zeus and the consequent subjection of Herakles to Eurystheus is told, Il. 19, 95 sqq.—29. χρυσόκερων ξ.
NOTES.

ἐλειαν: Mythic does have mythic horns.—Ταύγητα: 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.).—'Ὀρθωσία: The hiatus is paralleled by Ο. 6, 82; N. 6, 24; I. 1, 16 (Bergk).—'Ο. is not different from Ἀρτέμις Ὀρθια, 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.—ἐγραψεν: The Scholiast is good enough to give us the inscription on the doe's collar: Ταύγητ ἵερὰν ἀνέθηκεν Ἀρτέμιδι.

Στρ. γ'.—31. πνοιάς ὀπίθεν Βορέα: P. comes back to the Hyperboreans with an explanatory touch. See on P. 4, 29. To emphasize the distance is to emphasize Herakles' devotion to his sire. This P. has done here and in vv. 14, 26. πνοιάς has scarcely any MS. warrant, but πνοιάς can only be defended by vague analogy.— 32. θάμβανε = θαύμαω, which is an inferior reading.—33. τὸν: Depends on ἴμερος.—Δωδεκάγναμπότον: See O. 2, 55.—34. φυτέσαι: Epexegetic infinitive. The place was called τὸ Πάνθειον (Schol.).—ταυτάν ἐορτάν: The Theoxenia.—νίστεια: The only correct spelling, acc. to the best MSS., and borne out by G. Meyer, Gr. Gr., § 497, νίσθαμι for νι-νσ-ι-ο-μαι.—35. βαθύζώνου: Epithet applied to the Graces, P. 9, 2; to the Muses, I. 5 (6), 74; to Latona, Fr. V. 2, 2. See P. 1, 12.

Ἀντ. γ'.—36. ἐπέτραπεν = ἐπέτρεψεν (Schol.).—θαητὸν ἀγώνα νέμειν: The Dioskouroi were θεοὶ ἐναγώνιοι. N. 10, 52: ἐνυρχόρον ταμίαν Σπάρτας ἀγώνων. —37. ἀνδρών τ' ἀρετάς: Especially of those games that require personal prowess. O. 1, 95: ὃνα ταχύτατος ποδῶν ἐρίζεται | ἀκμαὶ τ' ἱσχύος θρασύτων, N. 9, 12: ἱσχύος τ' ἀνδρῶν ἀμιλλαίς ἁρμαίσε τέ γλαφυροῖς ἀμφίβενε καθαίρων πόλιν, N. 5, 52: πύκταν τέ νιν καὶ παγκρατίῳ φθέγγαζαι ἔλειν 'Ἐπιδαιώρω διπλόαν | νικῶν' ἀρετάν. Still charioteering was not without its dangers. See P. 6.—μυμφαρμάτου: So. O. C. 1062.—38. δυρχηλασίας: As ἀφετήριοι the Dioskouroi had an altar at the starting-post of the Hippodrome (Paus. 5, 15, 5).—πάρ θυμὸς οἰτρύνει: The πα of the MSS. (= πος,
Schol.) cannot be construed; with ὀτρύνει it makes no sense, and διδόντων is too far off. πάρ, Böckh (παροτρύνει), with poor and late MSS. The old Scholiasts show uneasiness.—Ἐμενίδαις
| Θηρωνι τ(ε): Theron crowns the line. The dat. with ἐλθεῖν as often when equiv. to γενέσθαι. 40. ἐποίχονται: Sc. the Emmeni-
dai. Comp. what is said of Xenokrates, brother of Theron, I. 2, 39: καὶ θεῶν δαιτᾶς προσέπτυκτο πάσας.

Ἐπ. γ'. 41. τελετάς = τὰς ἐφοτάς (Schol.). 42. εἰ δ' ἀριστεύει, κτέ.: "If" (which no one will deny). A familiar sentiment, such as the Greeks did not hesitate to repeat on occasion. See O. 1, 1. 43. νῦν 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.—ἐσχατιάν: Of one that casts anchor. I. 5 (6), 12: ἐσχατιάς ἤθη πρὸς ὀλβου ὧ ν ἄγκυραν θεώτιμον ἐῶν.—ἀρεταῖσιν: "By his deeds of emprise."—44. οἴκοθεν: Variously interpreted. As οἰκοθεν ὀικάθε is proverbial for ease and comfort of transmission and transition (O. 6, 99; 7, 4), so the omission of ὀικάθε shows difficulty, trouble, arduous effort. Comp. I. 3 (4), 30: ἀνορέασων δ' ἐσχάταισιν οἰκοθεν στάλαισιν ἀπ-
tovθ Ἡρακλείας. The effect is "the far distant pillars of Hera-
kles."—Ἡρακλεός σταλάν: Proverbs weary less by repetition than original figures.—45. οὐ νυν διώξω: νυν = τὸ πόρσῳ. Neither οὐ μᾶς nor οὐ μῆ is Pindaric. Suarius dicit de se quae Theroni dicere vult (Dissen).—κεῦντες εἰην: "Set me down an empty fool" (if I do). There is no omission of ἄν. Comp. Lys. 21, 21: μαι-
νοίμην (= δοκοίμην μαίνεσθαι), εἰ ἀναλίσκομι.
OLYMPIA IV.

KAMARINA was founded by the Syracusans, 599 B.C., one hundred and thirty-five years after Syracuse itself. Destroyed by Syracuse in consequence of a revolt, it was some time afterwards restored by Hippokrates. Again stripped of its inhabitants by Gelon, it was rebuilt once more by men of Gela, Ol. 79, 4 (461 B.C.). The proverb μὴ κίνει Καμάρων· ἀκίνητος γὰρ ἀμείνων is supposed to refer to the unhealthy situation of the city, but Lobeck reads καμάρων, cloacam.

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 ἀρματι or ἔποιος: 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 (κέλητρι). 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: διάπειρά τοι βροτῶν ἀλέγχος. 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 Kamara. Well may we pray, “God speed his other wishes.” Well may we praise the man—liberal, hospitable, pure-souled, lover of peace, lover of his state. No falsehood shall stain this record of a noble life. The final trial is the test of mortals.

So, by trial, Erginos, the Argonaut, was saved from the reproach of the Lemnian women. Unsuccessful before, he won the race in armor, and said to Hypsipyle as he went after the crown: “This is what I am in swiftness. My hands and heart fully match my feet. The race is for the young, but I am younger than my seeming. Gray hairs grow often on young men before the time. The final trial is the test of mortals.”

Psaumis had every virtue but success; now this is added. So Erginos was a man of might, of courage; now he has shown his speed.

The logaoedic rhythms are handled so as to produce a peculiar effect. Prolongation is frequent (— for — —), and the result is a half-querulous, half-mocking tone. The lively Aiolian mood is tempered by the plaintive Lydian. Psaumis is only half satisfied, after all, and his enemies are ‘not wholly confounded.

The triad distributes itself fairly into prayer, praise, and story.

Στρ. — 1. Ἐλατὴρ ὑπέρτατε βροντᾶς ἀκαμαντόποδος Ζεῦ: Plat. Phaidr. 246 E: ὥ μὲν δὴ μέγας ἡγεμών ἐν οὐρανῷ Ζεὺς πτηνὸν ἄρμα ὑλίνων πρῶτος πορεύεται, which πτηνὸν ἄρμα becomes a stock quotation in later Greek. Comp. Hor. Od. 1, 34, 8: per purum tonantes | egit equos volucremque currum.—ἀκαμαντόποδος: O. 3, 3; 5, 3.—τεῖα γὰρ ὅραι: γὰρ gives the reason of the invocation. The Horai, originally but two, Καρπό and Θαλλω (Paus. 9, 35, 2), are the daughters of Zeus and Themis; they who in their steady course—’Οραε being from √ja, “go”—bring things at their season. It has taken time for Psaumis’s success to ripen.—2. ὑπὸ ... ἀοιδᾶς: Comp. O. 7, 13: ἵν’ ἀμφιτέρων (φόμιγγος καὶ αὐλῶν) κατέβαν.—ποικιλοφόρμιγγος: Cf. O. 3, 8: φόμιγγα ποικιλόγαρν, N. 4, 14: ποικόλον κεβαρίζον.—ιλισσόμεναι: “In their circling dance.”—ἐπεμψαν ... μάρτυρις(α): It is deplorable literalism to suppose that P. actually went and bore witness to the contests. See N. 1, 19: ἐστον δ’ ἐπ’ αὐλείας θούραις. The poet is said to go whithersoever his song goes. Comp. N. 5, 3: στεῖχ’ ἀπ’ Αἰγίνας, διαγγελλοντος’ ὅτι, κτέ.; also I. 2, 46.—3. μάρτυρις(α) = ὑμμητήρ (Schol.).—4. ξείνων ... εὖ πρασσόντων, κτέ.: The only possible meaning for ξει-
νων forces us to take ἐσαναν in a good sense, which is otherwise strange to P. See P. 1, 52; 2, 82. The figure was not so coarse to the Greek as it is to us. So O. C. 320: φαιδρά γενών ἀπ’ ὀμμάτων σαινεὶ με προσσεῖχονσα. We can hardly make poetry of Horace's leniter atterens caudam. ξεῖνων refers to Psaumis and ἐσκοί to Pindar. "When friends fare well, forthwith with the heart of the noble leaps up to greet the sweet tidings." Some make the passage ironical.—6. ἄλλ', ó Κρόνον παί: Resumption of the address. Cf. O. 8, init. : Ματέρ... Οὐλυμπία... ἄλλ' Ἄισας.—Αἰτναν... ὀβρίμου gives the repressive, as ἐλατήρ... Ζεῦ the aggressive, side of Zeus's power. Comp. also O. 6, 96: Ζηνός Αἰτναίον κράτος.—7. ἵππον: A trivial word (almost = "dead-fall"), ennobled like "canopy" (κοινοσείον).—ἀνεμόσεσσαν: Od. 9, 400: ἀκρίας ἱμεοῖσσας.—Τυφῶνος: P. 1, 16.—8. Οὐλυμπιονικά... κῶμαν: O. 3, 3: 'Ολυμπιονικάν ὄμνον.—9. Χαρίτων: N. 6, 42: Χαρίτων ἂν ἑπτέριος ὀμάδω φλέγεν, and 9, 54: εὔχομαι ταύταν ἀρετῶν κελαδήσαυ οὐν Χαρίτεσσων. The fourth of the βοιμοί ἔξ δίδυμοι, O. 5, 5, was dedicated to Ἀχίτης καὶ Διόνυσος. Comp. O. 2, 55, and remember also the enmity between Typhon (θεὸν πολέμιος, P. 1, 15) and the Graces.

'Ἀντ.—10. χρονιώτατον: The Horai have not hastened. Hence χ', "late" with Mezger, not "lasting."—Παύμος... ὀχέων: It is not necessary to supply ὤν nor to make ὀχέων the abl. gen. ἂνει is only an ἐστὶ in motion. "Tis Psaumis's that has come, his chariot's" (revel song of victory). ὀχ. prevalently of an ἀπήγη (Schol., O. 6, 24).—12. σπεύδει: Psaumis's own eagerness is brought into contrast with the deliberateness of the Horai.—13. λοιπάις εὐχαίς: A mild personification after the Homeric Διαί, Π. 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. τροφαίς ἐτόμου ἵππων, and Π. (1) ἕξεναις πανδόκοις, (2) Ἑσυχιαν φιλότολων.—16. Ἑσυχιάν φιλότολων: High praise in the disturbed state of Sicily. Personify with Bergk.—17. οὐ πεύδει τέγξαι: N. 1, 18: οὐ πεύδει βαλῶν. 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: ἐκθιστοῦν μη πεύδεσιν | καταμάναις εἰπτε γένναν. —18. διάπειρα τοι βροτῶν ἐλευχος: Cf. N. 3, 71: ἐν δὲ πείρα τέλος | διαφαίνεται. δια- is "final," "decisive."
'Επ. — 19. Κλυμένου παιδά: Erginos, the Argonaut, son of Klymenos (acc. to Apollodoros, 1, 9, 16, 8, son of Poseidon), was ridiculed by the Lemnian women (P. 4, 252), on account of his white hair, when he undertook the weapon-race in the funeral games held by Hypsipyle in honor of her father, Thoas. His victory over Zetes and Kalaïs, the swift sons of Boreas, gave the mockers a lesson, not to judge by appearance, but to judge righteous judgment (after the Schol.). According to Pausanias, 9, 37, 4, Erginos, son of Klymenos, late in life consulted the oracle as to the propriety of marriage with a view to offspring, and received the answer: 'Εργίνε Κλυμένου παί Πρεσβωνιάδαο, ἡψ' ἡλθὲς γενεὴν δεξίμενοι ἀλλ' ἐτὶ καὶ νῦν | ἱστοβοη γέροντι νέην ποτίβαλλε κορώνην. The sequel showed that his natural force was not abated, and this point is given to Erginos's reply to the taunt of the Lemnian women.—21. ἑλυσεν ἔξ ἀτυμίας: Concrete power of the proposition. So I. 7 (8), 6: ἐκ πενθέων λυθεῖτε. λ. Without a proposition in P. 3, 50: λύσαις ... ἀχέων, where, however, ἐξαγεν is sufficiently plastic.—22. χαλκέοιτο δ' ἐν ἐντεστίν: Comp. P. 9, init.: A game usu. at funerals.—νικών δρόμον: O. 13, 30.—23. Ὑψιπυλεῖα: See Ovid's Heroides VI. and Chaucer's Legend of Good Women.—στέφανον: The prize was raiment (Fεσθάτος ἀμφις, P. 4, 253). The wreath was given besides, I. 1, 18 foll.—24. Οὗτος: Tauntingly: "You see." Kayser, Rauchenstein, and others punctuate οὗτος ἐγώ· ταχυτάτη χείρες δέ καὶ ἱτόρ ἰςον, the position of δε 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- tiori.—ἴσον: "Are a match" (to say the least).—25. φύονταί: Erginos is still speaking.—πολιαί: 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.
OLYMPIA V.

The victory celebrated here is the same as that of the preceding ode.

The verse about which the poem revolves is v. 15: aieί δ’ ἀμφ’ ἀρεταίσι πόνος δαπάνα τε μάρυναί πρὸς ἔργον | κυνδύωφ κεκαλυμ-μένον. The preceding poem dwells on the importance of the final trial (4, 16); this gives the conditions of success, πόνος δαπάνα τε. The 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 (ἀωτός γλυκός), the abode of Pelops lovely (εὐηρατοι σταθμοί), now that the work is over, the price paid. So the daughter of Okeanos, Kamarina, who is to greet the victor with laughing heart (v. 2), was built with much toil, much cost. The stately canals, the grove of houses—these, like ἀπήνη, like βουθωνίαι, were not made for naught. May blessings rest on city and on Olympic 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 ἐδάφια (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 ὑψηλάν ἀρετάν (5, 1) compare ὑψηλοτάτων ἀέθλων (4, 3); with ἀστόν γλυκῶν (5, 1), ἀγγελίαν γλυκείαν (4, 4); with ἀκαμαντόποδος ἀπήνας (5, 3), βροντᾶς ἀκαμαντόποδος (4, 1). δέκευ occurs 4, 8, and 5, 3; κύδος ἀνέβηκε is found 5, 7; κύδος ὀργα, 4, 11; ἵκον, 5, 9; ἵκει, 4, 10; and if the more common interpretation of 4, 4 be accepted, ἐσαναν αὐτίκ᾽ ἀγγελίαν ποτὶ γλυκείαν ἑσολι, it is echoed by 5, 16: ἵν δ᾽ ἔχοντες σοφοὶ καὶ πολῖται ἐδόξαν ἐμενεν: if not, 5, 16 is a sarcastic comment. γῦνας (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. δέκευ occurs but four times, ἀκαμαντόπονος three times, forms of ὑκώ 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 added 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, θυμῷ γελανεί, and ἀκαμαντόποδος ἀπήνας, v. 3, on O. 3, 3, ἀκαμαντόποδών ἵππων. ὑψηλάν ἀρετάν, v. 1, is matched by I. 4 (5), 45, ὑψηλαῖς ἀρεταῖς, πόλυν λαοτράφον, v. 4, by O. 6, 60, λαοτράφον τιμάν. κύδος ἀβρόν, v. 7, is found I. 1, 50; σεμνὸν ἄντρον, v. 18, is found P. 9, 32. On the other hand, ἁστός is ἄρθόπολις, O. 2, 8; ἐπίνυκος, O. 8, 75; ἱερός, P. 4, 181; κάλλιστος, N. 2, 9; ἄλπιστος, I. 4 (5), 12; ἄγκρος, I. 6 (7), 18, never γλυκώς 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. ἀστον: “The prime.” See O. 2, 8.—2. Ὀκεανοῦ θύγατερ: The nymph of the lake, Kamarina, from which the city received its name.—γελανεῖ: P. 4, 181: θυμῷ γελανεῖ.

'Αντ. α'.—4. αὐξὼν: P. 8, 38: αὐξὼν πάτραν.—λαοτρόφον: With reference to the rapid growth of the restored Kamarina.—5. βωμοὺς ἐξ 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.—εὔφαρεν: More natural than εὐφαρεν, on account of αὐξὼν: “Strove to honor.”—6. ὑπὸ βουθυσίας: Comp. I. 5 (6), 44: εὐχαίς υπὸ θεσπεσίας | λάσσομαι. β. denotes the height of liberality, and sorts with αὐξὼν. Do not extend υπὸ to ἀμιλλαιο.—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, ὁμοῦκοντα, and so equivalent to πεμπταμέροις, “lasting five days,” which many editors have.

'Επ. α'.—7. ἵπποις ἡμιόνοις τε μοναμπυκία τε: The various games in which he strove to honor (ἐγέραρε) the city. He succeeded only in the mule-race (ἀπήνη). The controversy about this passage is endless.—μοναμπυκία: “And with the riding of single horse.” The monampyke was a κέλης. “Sole-frontleted” for “single,” like οἰόζων ἀνήρ. See commentators on So. O. C. 718: τῶν ἐκατομπόδων Νηρήδων ἀκόλουθος.—8. νικάσαις ἀνέθηκε: The success is in the aor., the effort (v. 5) in the imperfect.—ἐκάρυζε: Causative.—νέοικον: See Introduction to O. 4.

Στρ. β'.—9. Ολυμπάου καὶ Πέλοπος: See O. 1, 24 foll. P. does not couple closely the luckless king and his fortunate successor
—10. ἀπειρῶν: "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.—ἀείθει μὲν...ποταμόν τε: See O. 4, 13.—11. Ὄμων: K. lay on a hill, eighty feet high, between the mouth of the Oanis (Frascolaro) and the mouth of the Hipparos (Camarana), at the eastern end of the great bay, the innermost point of which is occupied by Gela (Holm). Ὄμων bears a suspicious resemblance to Ὄμωνης, an Oriental fish-god, germane to Dagon. τε Ὄμων points to Ἔρων. See Curtius, Gr. Et. 4, p. 561.—ἐγχωρίαν: Not otiose. Kamarina gets its name from the lake of the land.

Ἀντ. β′.—12. σημνοὺς ὀξετοὺς: "Stately canals" (Am. Journ. of Phil. VII. p. 407). Others "sacred" because of the river.—στατήν: Doric use of the word "host" for "folk."—13. κολλᾷ: The commentators are divided as to the subject; part take ἰπ-παρις, part Ψαῦμος. Assuming, as we may, that Psauμis 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. κολλᾷ, "makes into rafts."—ὑψίγυμνον ἀλὺσ: As it were, "a forest of tall houses."—14. ἰπ᾽ ἀμαχανίας: Livelier than the other reading, ἰπ᾽. See O. 6, 43, and N. 1, 35: σπλάγχνων ὑπὸ ματέρος βαστάν ἐσ αὐγλαν μολών.—ἐς φῶς: To light and life.

Επ. β′.—15. ἀμφί ἀρεταῖοι: N. 5, 47: ἐσολοεῖ μάρναται πέτρι πάσα πολις.—πόνος δαπάνα τε: I. 1, 42: ἀμφιθέρων δαπάναις τε καὶ πόνοις.—μάρναται: The singular number of a welded pair.—πρὸς ἔργον: "With victory in view, veiled though it be with risk." The chariot-race was a risk to person as well as to property. See P. 5, 49.—16. ἥ δ᾽ ἐχοντες: The successful are the wise—an old sneer. So Eurip.: τὸν εὐτυχόντα καὶ φρονεῖν νομίζομεν.—καὶ πολίταις: Who are the last to recognize merit in a fellow-citizen. P. 11, 28: ἑκκολόγου δὲ πολίται.

Στρ. γ′.—17. Σωτήρ: Kamarina was a redeemed city. The voc. σωτέρ is post-Homeric.—18. Ὑδάτων: According to Deme- trios of Skepsis this Idaian cave was at Olympia. If so, it was doubtless named after the great Ida in Crete. There were many

H
Cretans among the original founders of Kamarina.—19. Λυδίων ἀπόνον ἐν αυλοῖς: The Lydian flute melody was used in supplications. On ἐν, see O. 7, 12: παμφώνοισι . . ἐν ἑντεσίω αὐλῶν.

'Αντ. γ'.—20. εἰκονίασι: "With hosts of noble men." —21. Ὀλυμπιόνικε: The victor is apostrophized, as often, at the close of the poem. —Ποσειδανίαισιν ἵπποις: Cf. O. 1, 77; 8, 49. —22. εὐθυμον: P.'s usage would lead us to combine εὐθυμον with τελευτάν, but this is an exceptional poem, and we may follow the Schol., who combines it with γῆρας. See O. 1, 37; P. 8, 88.


MULE CAR.
Coin of Messana.
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 Olympic 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. Zeûs Δίναιος (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): ἀγαθὰὶ δὲ πέλοντ' ἐν χειμερίᾳ | νυκτὶ θοὺς ἐκ ναὸς ἀπεσκίμφθαι δῦ' ἄγκυρα. 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 συνουκιστής of the city and beloved of the citizens (vv. 6, 7). He is prince and prophet, as Amphiaras (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 (τούτε θέων τε κλαταν αἵτων παρέχοι φιλεων, 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 (οὐδε τοτ' ἐκλείψεις γενεάν, 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 Amphiaraoos, 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.

Συμ. α'.—1. Χρυσάς: "Golden" for "gilded."—υποστάσαντες: O. 8, 26: ὑπέστασε... κίονα δαιμονίαν. — βαλάμου: "House," as O. 5, 13. — 2. ὤς ὅτε: Without a verb, as P. 11, 40; N. 9, 16; I. 5 (6), 1. With ὥς ὅτε the verb is in the ind., and not in the Homeric subj. (N. 8, 40); therefore supply πάγρυμεν, if anything. The ellipsis was hardly felt.—3. πάξμεν: On the mood, see O. 2, 2.—ἀρχομένου δ' ἐργον, κτέ.: A favorite quotation in modern as in ancient times. The gen. absol., though not "pawing to get free," is not used with perfect freedom in P. Hence α. ἧ. is felt to depend on πρόσωπον.—4. εἶ δ' εἶπ, κτέ.: The ideal conditional (O. 1, 108) of a fair dream, too fair to come to pass, and yet it has come to pass. εἶπ has no subject, no τις, as might be expected. So N. 9, 46.—μέν... τέ: See O. 4, 13.—5. βωμῷ... μαντείῳ ταμίας: The dative often varies with the genitive so as to produce a chiastic or cross-wise stress, thus emphasizing each element alternately. Here the stress is on ταμίας, while in συνοικιστήρ τὰν κλειῶν Συρακοσσάν it is on Συρακοσσάν. Comp. Hdt. 7, 5: ἦν Ξερέχι μέν ἄνε ψήφιος, Δαρείον δ' ἐ ἄδελφας παῖς. Cf. Isai. 3, 13: ἔταιρα ἦν τῷ Βουλαμένῳ καὶ οὐ γυνῆ τοῦ ἡμετέρων θείον. Cf. Ar. Ach. 219, 220: νῦν δ' ἐπιείδη στερρὸν ἤδη τοῦ ὑμᾶν ἀντικήμην | καὶ παλαιῷ Δακρατίδη τὸ σκέλος βαρύνεται.—μαντείῳ = μαντικῷ.—ταμίας = διοικητής (Schol.). The Iamidai had the right of divining by fire.—6. συνοικιστήρ: Of course only by hereditary right.—7. ἐπικύρας: Not with εἰς μετατρῆσαι ἀδιάφορόντο, but with ἀδύνατον ἀστάντων. Cf. v. 74. Citizens are apt to show envy in such circumstances. Those who count three columns in the πρόβυπον forget Pindar's implicit way. There are four. A. is an Olympian victor, a ταμίας Δίως, a συνοικιστήρ of Syracuse, and beloved of his people. The outside columns are personal, the inside are hereditary.—ἀστῶν: Both Stymphalians and Syracusans.

'Ἀντ. α'.—8. ἰστὼ... ἐχὼν: N. 9, 45: ἰστὼ λαχών.—πεδίλῳ: O. 3, 5.—δαιμόνιον πόδ' ἐχὼν: Cf. Aisch. Ag. 907: τὸν σὸν πόδ'.
NOTES.

Διαξ, ἰλίον πορθήτωρ. The Greeks drew largely on foot and footgear for their imagery, and yet Aristoph. laughs at χρώμον πόδα (Ran. 100). δ., "blessed of heaven."—9. Σωστράτου νίος: Effective suspense.—άκινδυνοι...ἀρ.: 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. παρ' ἀνδράσιν: "On land." Hymn. Apoll. 142: νήσους τε καὶ ἀνέρας. N. 5, 9: Αὐγμαν, τάν ποτ' εὖανδρόν τε καὶ ναυσικλυτάν (θέασατο.—11. εἶ τι ποναθή: The position throws this clause up in opposition to ἀκινδυνοι. The generic conditional in P. takes the pres. indic. (rarely pres. subj.) or the aor. subj.: εὖν (ἠν, εἶ κε) does not occur. For the thought, see O. 11 (10), 4.—12. Ἀγησία, τίν δ(ε): Cf. O. 1, 36. τίν = σοι.—έστιμος: Cf. P. 6, 7: ἐστιμὸς τῶν ἀθαυρών.—13. ἀτό γλώσσαι: He flung it off—"roundly," "freely."—"Αδραστὸς: Leader of the Argive host that came to Polyneikes to his rights, P. 8, 51, and elsewhere.—'Ἀμφιάρην: Amphiaraos, noblest of the seven against Thebes. N. 9, 24: ὁ δ' Ἀμφιάρης σχίσονεν κεραυνῷ παμβίας | Ζεὺς τὰν βαθύστερον χθόνα, κρύψεν δ' ἀμ ἵπποις. N. 10, 8: γαία δ' ἐν Θήβαις ὑπεδεκτο κεραυνοθεία Δίως βέλεσιν.—14. κατὰ: With ἐμαρτψεν.—φαιδίμας ἵππους: White, acc. to Philostr. Imagg. 1, 27. On the gender, see P. 2, 8.

Ἐπ. α'.—15. ἐπτα...τελεοθέντων: The MS. τελεοθέντων is understood now as "consumed," now as "composed" in the sense of Lat. compositus. "The corpses of seven pyres," one pyre for each contingent, not for each leader, as Adrastos escaped death, Amphiaraos disappeared, Polyneikes was buried by his sister. Of the many conjectures, van Herwerden's te δασθέντων is the most convincing. Cf. N. 9, 25: ἐπτα γὰρ δαίσαντο πυραὶ νεευγίνους φῶτας, and Eur. Herakl. 914: πυρὸς φλογὶ σῶμα δαίσεθεις. ἐδεοθέντων is one of Bergk's experiments. Christ's text has ἐτασθέντων. The Scholiasts seem to have had before them τε λεξθέντων (so says Moriz Schmidt also), which they understand now as "counted" (καταριθμηθέντων), cf. Il. 3, 188: μετὰ τοῖς ἐλέηθροι—now as συλλεξθέντων = συλλεγέντων—cf. Ar. Lys. 526; Plat. Legg. 6, 784 A. The former is the more likely. Bergk: τε νησθέντων, from νέω, "pile up."—Ταλαίνιδας: Mouth-filling patronymic for Ταλαίνις (Adrastos). Comp. Ὑπεροινίδης for Ὑπερίων (Od. 12, 176), Ἰαπετιονίδης for Ἰαπετίδης (Hesiod, O. et D. 54).—16. ὀφθαλμῶν: O. 2, 11.—17. ἀμφότερον: A clear Homeric reminiscence. Cf. II. 3, 179: ἀμφότερον βασιλεὺς τ' ἀγαθὸς κρατερός τ' αἰχμηθής.—18. ἀνδρὶ κόμον
The Schol. combines ð. Ï. and ð. Ï., and this must stand despite the affinity of ἄνδρὶ for δεσπότα.—19. φιλόνεικος: Bergk writes φιλόνεικος from νίκη, as he thinks with Cobet, N. L. 691, that νεῖκος would require φιλόνεικης. The passage is referred to by Isokr. 1, 31: ὁμιλητικὸς δ’ ἔσει μὴ δύσερις δὲν μηδὲ δυσάρεστος μηδὲ πρῶς πάντας φιλόνεικος (so the Urbinas).—20. μέγαν ὅρκον ὄμοσαι: P. is a challenging herald. O. 2, 101: αὐτάσαμαι ἐνόρκιον λόγον ἀλαθεὶ νόμῳ.—21. μελιφθόγγοι: So I. 2, 7: μελιφθόγγοι Τερψιχόρας.—τεῖτρέψοντι = συμφωνήσουσιν (Gloss), “will approve,” “shall not say me nay” (E. Myers).


—ἄλλα: With imper., as O. 1, 17 and often.—ξένοι: P. harnesses his poetic chariot only on grand occasions. O. 9, 87; P. 10, 65; I. 2, 2; 7 (8), 62. —ἡδη: “Straight.” —σθένος ἡμίωνων: Comp. P. 2, 12: σθένος ἵππειον. σθ. is not limited by P. to animals, Fr. II. 1, 4: σθένος Ἁρκαλέως. Homer has II. 13, 248: σ. ἱδομεννός, and 18, 486: σθένος Ὄριωνος. Plato says in sport of Thrasymachos, Phaidr. 267 C.: τῷ τοῦ Χαλκηδονίου σθένος.—23. & τάχος = ὁς τάχος. —ὅφρα: P.’s favorite final particle.—κελευθ ἐν καθαρᾷ: For the path of poesy see N. 6, 52: πρόσοδοι, 62: ὄδον ἄμαξιτον, I. 2, 33: οὐδὲ προσάντης ἄ κελευθος γίνεται, I. 3 (4), 19: μυρία πάντα κέλευθος. καθ. “illumined.”—24. βάσσομεν: ὅφρα, as a relative, may take the fut. (II. 16, 243; Od. 4, 163; 17, 6), and P. has P. 11, 9: ὅφρα... κελαδήσετε, but the “short” subj. is more likely. See O. 1, 7.—25. καὶ γενός: κ., “actually,” “at last,” shows impatience, like ἡδη.—ἐξ ἄλλαν: “Above (all) others.” ἐξ as II. 18, 431: ἐμοὶ εκ τασεόν Κρονίδης Ζεὺς ἄλγε ἑθηκεν. ἄλλαν Dor. fem. pl. = ἄλλων (ἡμίωνων).—26. στεφάνους: The chariot was wheathed as well as the victor.—28. πρὸς Πιτάναν: The nymph of the town in Laconia—not the town itself.

'Αντ. β’.—29. α: 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.—Κρονίω: See O. 2, 13.—30. Φιόπλοκον: “Black-tressed.” So Bergk for ἵππο-λάκαμον (unmetrical) of the best MSS. Cf. P. 1, 1: Φιόπλοκά-μων | Μοισάν. Allusion to the Ἱαμίδαι. —31. παρθενίναν ὃδινα: “Fruit of unwedded love.”—κάλποι: “With the folds of her robe.” References to change of belting, in the circumstances,
are common enough in all literature.—32. κυρίως ἐν μηνὶ: The decisive month.—πέμπτος(α): See O. 2, 23.—ἀμφιπόλους: As κ. is uniformly fem. in Homer, it may be considered fem. here. —33. πορσαίνειν δόμεν: So P. 3, 45: πόρε Κενταύρω διδάσαει, and P. 4, 115: τράφειν Χείρων δῶκαν.—Εἰλατίδα: This son of Elatos was Aiptos, v. 36.—34. Φαισάνι: In southern Arkadia, on the upper Alpheios.—οἶκειν: Epexegetical inf. —35. ὑπ᾿ Ἀπόλλωνι: Comp. N. 1, 68: βελέων ὑπὸ μπαίσι, Fr. X. 3, 3: ὑπὸ ζεῦγλαι ἄφικτοι, and esp. I. 7, 45: λύοι κεν χαλινῶν ύφ᾿ ἤρωι παρθενίας.

Ἐπ. β.—36. οὐδ᾿ ἐλαθ(e) . . . κλέπτουσα: The aor. ἐλαθε would more naturally take the aor. part., but the neg. is killed by the neg. (οὐκ ἐλαθεν = φανερὰ ἤν). Cf. Π. 17, 1676. κλ., “hiding.”—37. δεξία μελέτας: As with a bit (δεξιέτορφ χαλινῷ, Soph.).—38. περί: Allowed in P. for περι. —39. φαυνικόκροκον: The passage is characteristically full of color, φ., “crimson.”—καταθηκαμένα: P. gives in detail for the daughter what he had only hinted at for the mother.—40. κάλπιδα: As in Od. 7, 20: παρθενικὴ ἐκείνα νεύμιδι κάλπιν ἑχούσῃ.—λόχμας ὑπὸ κυναέας: The gen. with the notion of overarchin collagen. Mommsen reads with Δ λόχμαι ὑπὸ κυναείς. For gen., comp. O. 2, 91; 13, 111. For λόχμα, P. 4, 244: κείτο γὰρ λόχμα.—κυναέας: The colors are contrasted, dark blue with yellow, cold with warm.—41. τίκτε = τέξεσθαι ἐμελλε. The imperfect of this verb is in very common use. Sometimes "she was (a) mother" (v. 83), sometimes "she had to bear."—θέαφρονα: Fit word for a future prophet, "upon whom was the spirit of God."—Χρυσοκόμας: O. 7, 32. Comp. P. 2, 16: χρυσοκάτα. —42. Ἐλειθύναν: Cf. N. 7, 1: Ἐλέεθυνα πάρεδρε Μαρὰν λαθυφρόνων. O. 1, 26, Κλοόω is the πάρεδρος of Ἐλείθυνα.—Μοίρας: P. speaks of Κλωδῶ κασιγνύτας τς, I. 5 (6), 17, and mentions Λάχεσις at the λάχος of Rhodes (O. 7, 64), but nowhere calls Ἀτροπος by name.

Στρ. γ.—43. ὀδίνος . . . ἑρᾶτας: An oxymoron, like "sweet sorrow." Comp. N. 1, 36: σπλάγχνων ὑπὸ ματέρος αὐτήκα δαγγάν ες αὔγλαν παίς Διὸς ὁδίνα φεῦγων διδύμῳ σὺν κασιγνύτῳ μόλεν.—44. αὐτικα: Effective position. The favorites of the gods are sped in childbirth. —κυνζόμενα: On the savagery of the primípara, see Plat. Theaïtét. 151 C: μῇ ἀγρίαιναι ὄσπερ αἱ πρωτοτόκοι περὶ τὰ παιδία. Fennell, "though sore distressed."—45. λείπε: The imperfect denotes reluctance, "had to leave," "felt that she had to leave."—δῦο . . . δράκοντες: Two also in Eur. Ion, 23. The ser-
pent is notoriously mantic and Apollinic, and occurs everywhere in the history of Greek religion. The δράκοντες are children of Gaia. Notice the rarity of dual nouns in P.—γλαυκώπτες: P. 4, 249: γλαυκόπτα ποικιλόνωτων ὄφιν. The basilisk eye is proverbial.—46. θερέψαντο: The affectionate middle, P. 9, 20, 95.—ἀμερικτος: An oxymoron contrast to the natural ἱὸς of the δράκοντες. The honey, which is also mantic, was a miraculous exudation of the serpent's fangs, and so μελισσαίων is = μελισσαίως. ἱὸς is another play on ἱαμίδαι.—47. καδόμενοι: As if they were human.—48. πετρανόσες... Πυθόνοι: So. O. R. 463: ἄ θεσπιεπεια Δελφίς πέτρα. —ἐλαύνων: "Hasting."—49. τὸν... τέκνοι: 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 ἐρετο, and has few parallels in classic Greek. So. O. R. 1245: καλεί τὸν Δάιον | μνήμην ταλαιών σπερμάτων ἔχουσι' ὕφ' ὄν | θάνωι μὲν αὐτός, τὴν δὲ τίκτουσαν λίποι. The examples mainly in Herodotos.—γεγάκεν: A Doric perfect, such as we find most frequently in the Sicilian dialect. τετελευτάκουσας occurs in a Delphic inscription (Curtius).

'Αντ. γ'.—50. περὶ θνατῶν: As in Od. 1, 66: ὅς περὶ μὲν νόον ἐστὶ βροτῶν, περὶ δ' ἢρα θεοίσων | ἀθανάτουσιν ἐδώκε. Bergk reads περι with most of the codices.—52. μάνυε: Specialized in prose. Here of prophetic revelations.—53. εὐχόντο: "Vowed," "declared."—ἀλλα... γάρ: "But (in vain) for." See O. 1, 55.—54. ἕχοιν: So Odysseus, Od. 5, 463: σχοίνω ὑπεκλίνθη. —ἀπειράτω: Bergk writes ἀπειρίτω (as Od. 10, 195), "limitless." The quantity ἀπειράτω, "unexplored," is, to say the least, very problematic (ἄπειρητος, Hom.), but ἀπειράτως might be to πέρας as πέρατος is to πέρας. "Boundless brake."—55. ἰών: 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 ἕλαμματι. ἰὼν means also "gillyflower."—παμπορφύροις: "Deep purple."—βεβρεκμένοις: "Steeped."—56. τὸ: "Therefore."—σῶμα: In Homer only of the dead body.—κατεφαμεῖν: She dedicated him to be called. Her calling was a dedication; the nomen was an omen, as often. —χρόνῳ σύμπαντι: "For all time," where ἐστὶ πάντα χρόνων would be coarser, and ἐν παντὶ χρόνῳ would make us lose the intent.

'Επ. γ'.—57. τοῦτ' ὅνυμ(a): Iamos.—χρυσοστεφάνωι... Ἡβας: Η 2
NOTES.

So P. 9, 118: χρυσοστεφάνων δὲ Φοι "Ἡβας | καρπὸν ἀνθήσαντ' ἀποδρέψαι | ἔθελον. A consecrated epithet, Hes. Theog. 17: "Ἡβην τε χρυσοστέφανον καλὴν τε Διώνην.—58. Ἀλφεὺς μέσωφ: Dat. of approach. The god of the sea is also god of the river. Besides, Alpheios runs straight to the main. "Mid-Alpheios" (Schol.). Others, "into the middle of the Alpheios."—εὐρυβίαν: P. 2, 12. —59. πρόγονον: v. 29.—σκοπόν: Comp. P. 3, 27: οὐδ' ἔλαθε σκο-πόν.—θεοδίατας: Here in its full sense. See O. 3, 7.—60. λαοτρό-φον τιμᾶν: The honor of a ποιμήν λαῶν.—ἐκ' κεφαλᾶ: Cf. O. 7, 67: ἐκ' κεφαλᾶ ... γέρας.—61. νυκτὸς ὑπαίθριος: Comp. the scene, O. 1, 71.—ἀρτιεπῆς: "Clear speaking." So I. 4 (5), 46. Comp. ἀρτί-νους, ἀρτίστομος. Not Διξίας, the riddlesome, this time.—62. με-τάλλασσεν: The voice sought him in the dark and (when it found him) said. The commentators have made much difficulty about the highly poetical expression.—63. πάγκοινον ἐς χώραν: Comp. O. 3, 17: Διώς αὐτει πανδόκω ἄλσει. π., a prophecy rather than a prolepsis in the usual sense of that word.—φάμας ὅπισθεν: "In the track of my voice."

Στρ. 8'.—64. ἄλιβατον: An Homeric word (ἡλίβατος) of uncertain meaning. "Steep" might answer here, "brambly" (Goe- bel) would not. εὐδεῖελον Κρόνιον (O. 1, 111) does not help us. —66. τόκα = τότε.—67. θρασυμάχανος: Cf. N. 4, 62: θρασυμαχάνων τε λεόντων, which shows the survival of the etymological meaning of μηχανή, "might," "power." —68. θάλος: So O. 2, 49: Ἀθραστίδαν θάλος ἄρωγὸν δόμοι. —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.—τότ' αὖ: The contrast to τόκα μὲν is put characteristically at the end, not at the beginning of the δὲ clause.—κέλευσεν: A shift of construction, instead of leaving θέσθαι in apposition with θησαυρόν.

Ἀρτ. 8'.—71. ἐς οὖ: "Since when," not a part of the promise. Supply ἐστὶ as usual, "has been and is." Some have no stop at ἰμαῖδαν, and make γεῖνος depend on ἐστίον, a rare accusative, on the strength of N. 10, 37.—72. τιμῶντες: "Prizing."—73. ἐς φανε-ράν ὀδὸν: Comp. v. 23: κέλεύθῳ ... καθαρά, and contrast the picture of home-sneaking youths, P. 8, 87: κατὰ λαύρας δ' ἐχθρῶν.
Δαπάοροι πτώσσοντε.—74. χρήμα ἐκαστον: Each action is a proof (thereof). So χρήμα ἐκαστον, of achievements, O. 9, 112. Others: Action proveth each man.—μώμος: Cf. fr. XI. 42: ποτὶ μώμον ἑπάνως κύρναται. Blame and praise are inseparable.—ἐξ: Of the source.—κρέμαται = ἐπικρέμαται (Schol.).—75. περὶ δωδέκατον δρόμον: See O. 3, 33. —76. ποιοστάξῃ...μορφάν: Victory transfigures. So the Schol.: οἱ μυκώντες δουκούσιν εὐεδεῖς εἴναι. No one who has seen can forget the sight of battle even on vulgar faces, and everybody notices the beauty of homely brides. As Iamos is steeped in violet light (v. 55), so Aegias has beauty distilled upon him. ποιοστάξῃ with Bergk for ποιοστάζει. For the generic subj. (without ἄν), see O. 3, 18: δὲ τινὶ...βάλη.—77. ὑπὸ Κυλλάνας ὄρους: So Christ, after the Schol., for ὄρους. The gen. in O. 13, 111: ταῖ θ' ὑπ' Αἴτιας ὑψιλόφου καλλιέπλουτοι πόλεις.—μάτρως ἀνδρεῖς: The double lineage is insisted on. The maternal stock is one of the two anchors, v. 100.

'Επ. δ'.—78. ἐδώρησαν: The aor. act. occurs also Hes. O. et D. 82.—θεόν κάρυκα: Hermes is often Cyllenius. Od. 24, 1: 'Ερμῆς δὲ ψυχᾶς Κυλλήνως ἐξεκαλείτο. —λιταί = λισανεντικαί (Schol.). "Supplicatory." Comp. P. 4, 217.—79. ἀγώνας ἔχει μοιρὰν τ' ἄδεθλων: On ἐναγώνιος 'Ερμᾶς see P. 2, 10; for ἄδεθλων...μοῖρα, I. 3 (4), 10.—80. εὔνοια: 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...πνεαῖς: 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: γνῶσατα μοι τοξεύματ' ἔχει. It is a dart, N. 7, 71: ᾧκονθ' ὑπε χαλκοπάρασιν (comp. the use of γνῶλυν, So. Tr. 681). Being a dart, it can be hammered, P. 1, 86: χάλκευε γνῶσαν, or sharpened, as here. The trainer is a Ναξία ἀκόνα, 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 λευράσ is not used in a bad sense; the Greeks liked piercing sounds, and καλλιρόουσι 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.—γνῶσατα: We want the dative and accept the hiatus, as O. 3, 30: ὄρθωσία ἐγραψεν.—83. προσέρπει: So with Mommsen and the best MSS. The inferior MSS. have προσέλκει, "draws to," with ἔθλοντα as an oxymoron, "which to harmonious breath constraineth me noth-
ing loth” (Myers). We should expect rather some such word as προσείλει (προσείλει), “forces.” —καλλιρόουι πνοαίς: If προσείλει is read, κ. π. is the dat. of approach. —84. ματρομάτωρ ἐμά, κτέ.: Metope, daughter of Ladon, and nymph of a body of water near Stymphalos, was the mother of Thebe at Asopos.

Στρ. ́e.—85. πλάξιππον Θῆβαν: Hes. Scut. 24: Βουωτοὶ πλήξιπποι.—ἔτικτεν: See v. 41. P. 9, 18: ὅν ποτε . . . Κρέισω, ἔτικτεν.—ηρατεινόν ἐδωρ: Much stress is laid everywhere on the waters of Thebes. Comp. P. 9, 94: κυρήφος ἀνήρ τίς, ὅς . . . μηδὲ Διρκαίων ὑδάτων ἀδίκα μὲν μεμναται.—86. πίομαι: A pres. form used everywhere as a fut. except here, where Curtius (Gr. Verb. II. 1. 200) considers it to have a pres. force.—88. Αἴνεα: Aineas was Π.'s χοροδίδα-σκαλος, and was to him what Phintis was to Agesias. It is supposed that Aineas was a Stymphalian relative of Agesias, and a local poet—the proper man for the performance of an ode intended to be sung at Stymphalos. The task Ἡραν Παρθενίαν κελαδήσατα was to be the work of Aineas himself, to be followed by Π.'s ode, which Aineas was to produce, and to find out by its effect whether Π. was open to the old sneer against Boeotians. Aineas is a man whom he can trust with the execution of a commission which should silence the cavillers in Stymphalos.—"Ἡραν Παρθενίαν: A Stymphalian goddess. Hera had three temples there, and three names, παῖς (παρθένος), τελεία, χήρα, Paus. 8, 22, 2.—89. ἄρχαιον ὁνείδος . . . Βουωτίαν ὅν: Comp. fr. IV. 9: ἦν ὅτε σύνα το Βουωτῖον ἔθνος ἐνεπον. The "Yantes 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: ἡ δὲ σύνα μελογρύφις οὔτ' ἄν κοκῆ ς υπὲρ μὲν ἐσθῆλι. —ἀλαθείνων | λόγοις = ταῖς ἀλθείαις: "In very truth" (after an honest calculation). —90. φεύγομεν = perf. —ἀγγελος ὅρθος: Of the words. He is faithful.—91. ἠμαίνων σκυ-τάλα Μοισάν: Of the musical and orchestric part. He is retentive. —γλυκός κρατήρ: Shifting of the metaphor. He adds a charm of his own. See Introductory Essay, p. xli.

Ἀντ. ́e.—92. ἔπον: So the best editors with Ailios Dionysios. —"Ορτυγια: Sacred to Artemis, an Arkadian goddess.—94. φοιν-κόπεκαν: 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
(Hdt. 1, 144), and Demeter and Persephone were much worshiped in Arkadia.—λευκόππον: So, especially, when she returns in the spring.—96. Ζηνὸς Αἰτναίος: Cf. N. 1, 6: Ζηνὸς Αἰτναίον χάριν. Aitna was an especial pet of Hieron, who is called Αἰτναίος in the title of Π. 1, Αἰτναίος Ξένος P. 3, 69.—97. λύραι μολπαί τε: P. composed in his honor three Pythians, one Olympian, and fragments of a skolion and a hyporchema remain.—γινώσκοντι: So O. 7, 83: ὅ ἐν 'Αργει χαλκὸς ἔγνω νῦν.—θράσσοι = ταράσσοι: So for θραύσοι, with the Schol., Böckh. The fut. opt. cannot be defended: Bergk cites So. O. R. 1274, where ὄψοιαθ... οὗ γυνώσοιτο are in oratio obliqua, and represent fut. ind. We should have to read θραύσαι with Hermann, or θραύνει with van Herwerden.

Ἐπ. ε’.—99. οἶκοθεν οἶκαδ’: With a sweet security of transfer (comp. Αὐς Gottes Hand in Gottes Hand). So also O. 7, 3: δωρήσεια... οἰκοθεν οἰκαδε, and, for the opposite, see O. 3, 44.—100. ματέρ’... Ἀρκαδίας: Stymphalos. Cf. O. 9, 22: κλυτὰν Δοκρῶν ἐπαείροντι ματέρ’ ἀγλαόδενδρον. The metropolis is not necessarily the oldest town.—εὐμήλοιο: Heyne reads εὐμάλλοιο. See O. 1, 12.—101. δῦ’ ἄγκυραι: On either side of the prow (Paley). Starboard and port, not fore and aft. Proverbial. The two homes, with the double line of descent.—102. τῶνδε: Stymphalians.—κείνων τε: Syracusans.—103. δέσποτα ποντόμεδον: Return to Poseidon, suggested by the ship. With ποντόμεδον, comp. Π. 3, 6.—εὐθὺν δὲ: On δὲ after the voc., see O. 1, 36.—104. δῖδοι = δίδου.—χρυσαλακάτωσ: “Gold-distaff” is a poetic way of sewage the sea (Böckh).—105. Ἀμφιτρίτας: Amphitrite has, as her special province, the waves (Od. 3, 91) and the great fishes, κῆτεα, Od. 5, 422, and 12, 97.—ἕμων... ἄνθος: Cf. O. 9, 52: ἄνθεα δ’ ἕμων | 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 Διαγόρα κατέβαιν, and was sung at Rhodes.

Diagoras was a Herakleid. In the third generation after Temenos a Doric colony went from Argos to Rhodes by way of Epidaurus. The leaders were descendants of Tlepolemos, son of Herakles, and Pindar makes Tlepolemos himself the founder of the colony. The Herakleidai occupied three cities of Rhodes, and established a triple kingdom. Those who inhabited Ialysos were called Eratidai, and this was the stock of Diagoras, who also counted among his ancestors a son-in-law of the famous Messenian leader, Aristomenes. The royal power of the Eratidai ceased after Ol. 30, and in the time of Pindar 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 περισσοτέρος. His sons emulated the head of the house. His youngest, Dorieus, had a career only less brilliant than that of his father. Damagetos won the pan-kration at Olympia, Akusilaos a boxing-match. The two sons of his daughters were also victors at Olympia; and one of his daughters enjoyed the exceptional privilege of being present at the Olympian games. The statue of Diagoras, surrounded by his three sons and two grandsons, the work of Kallikles of Megara, was erected at Olympia; and familiar is the story of the Spartan who, when he saw Diagoras borne on the shoulders of his two laurelled sons, exclaimed, “Die, Diagoras, for thou canst not mount to heaven” (Cic. Tusc. 1, 46, 111). It is not known whether Diagoras followed the advice or lived to see the downfall of his family. Rhodes belonged to the Delian league. Two years before the victory here celebrated the battles of Eurymedon
were fought (466), and Athens was at the height of her power. Enemies of aristocratic government, the Athenians favored the commons as against the Doric aristocracy of Rhodes. Diagoras's son, Doriens, 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 ἀπρατά and χαρματα were his (cf. v. 44), but he might one day forget; he trod a noble path, ἦματος εἰχραμίν ὁδόν (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, λύτρων συμφόρας
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 ἀπομηθεως μετὰ τὰ πράγματα, and to Diagoras the words τὸ τοῦτο ἀμάχανον εὐρέιν, ἤ τε νῦν ἐν καὶ τελευτᾷ φέρτατον 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 (βιβλιον, volumen) of parchment or fine leather, bearing on its inner surface the ode written in gold ink."

Στρ. α.—1. Φίλαλαν: 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.

—ἀφνεῖας ἀπὸ χειρός: Combined with δωρήσεται. ἀπὸ has the connotation of "freely." Comp. ἀπὸ γλώσσας, O. 6, 13.—έλων: For "pleonastic" (Dissen) read "plastic." —2. καχλάζουσαν: "Bubbling," "foaming."—3. δωρήσεται: P. has ὃς εἰ only here, ὃς ὅτε once with the ind. (N. 8, 40). Homer has ὃς εἰ with subj.
once (I. 9, 481), with ind. once (I. 13, 492). Ὑφήσεσθαι is the
generic subj., and the shift from subj. to indic., θηκε, may be com-
pared to the shift with ὅς δ' ὅτε in Homer (e. g., I. 11, 414), in
which “the most important point of the comparison is usually
expressed by the subjunctive, while details and subordinate in-
cidents are given in the ind.” (Monro after Delbrück.). Still
θηκε produces the effect of an apodosis (comp. N. 7, 11: εἰ δὲ
τύχῃ τις ἔρθων, μεληφρον’ αἰτίαν ῥοαίσι Μοισάν ἐνέβαιλε). 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: προπίνεω ἔστι κυρίως τὸ ἀμα τῷ κρά-
ματι τὸ ἀγγείου χαρίζονται (Schol.).—οἶκοθεν οἶκαδέ: 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 θεάτρον = οἱ θεώμενοι. Others, “to grace
the banquet.”—τιμάσαις: Coincident with ὑφήσεσθαι as an aorist
θηκε: So often in P., as O. 8, 18: θηκεν Ὀλυμπιονίκαν, 13, 98:
θέσω φανέρ’ ἄθροά, P. 9, 84: ἐνθε νῦν ἄρχετολιν θήσεις.—ξαλωτόν
ἄμφωρον ἐναίνα: The present is a prelude and a pledge of an
harmonious wedlock—a great boon now as then. εὐνάς, so-
called gen. of the source of emotion.

'Aντ. α'.—7. καὶ ἐγώ = οὖτω καὶ ἐγώ. Comp. O. 10 (11), 94: ὄτε
... καὶ.—νεκταρ χυτόν: Persius, ProL 14, Pegaseiun nectar. Χ'7
acc. to the Schol., denotes τὸ αὐτόματον καὶ ἀκρατον, “liquid.”—
Μοισάν δόσιν: The Muses have given it ἄφνειάς ἄπο χειρός. But
the figure is not carried out, though it might have been. The
φιάλα would have represented the maestro di cappella. Comp.
O. 6, 91, where Aineas is called γυλικὸς κρατήρ ἀγαφθεγκτων ἀοιδᾶν.
—8. ἄνδράσιν ... νικώντεσιν: Class for individual. Diagoras had
been successful at both places.—γυλικὸν καρπὸν φρενός: Follows
as an after-thought, like τάγχρυσον κορυφάν κτείων above.—9.
ιλάσκομαι = ἱλαροῖς ποιῶ (Schol.), “I cheer them,” but the equi-
poise of the passage demands a graver sense, such as τιμῶ, cor-
responding to τιμάσαις (v. 5), “pay homage.” If ἱλαροῖς ποιῶ is
not for ἱλαοῦς (ἵλεως) ποιῶ, the Scholiast manufactured the sense
“cheer” on account of the superhuman sphere of ἱλάσκομαι.—
'Ep. a.'—13. ὑπ’ ἄμφοτέρων: O. 4, 2: ὑπὸ ποικιλοφόρμιγγος ἀπωδᾶς. κατέβαν: Figuratively. So O. 9, 89; N. 10, 43. For the verb, see P. 3, 73, which there also is used absolutely.—τὰν ποντίαν: Depends on ὑμνέων. τὰν ποντίαν is usu. combined with Ῥόδον. As to the distance, see O. 12, 5. Still it is better to take the words as they come—the daughter of the sea (τὰν ποντίαν = τὰν πόντου) —child of Aphrodite—bride of the sun. With τὰν ποντίαν παῖδ’ Ἀφροδίτας, comp. Ὁ Κρόνει παῖ Ρέας (O. 2, 13).—15. παρ’ Ἀλφεῖο: So below παρὰ Κασταλία. In prose this would be felt as personal, “in Alpheios’s desmeses,” “in Kastalia’s home;” here not so much. See O. 1, 20.—16. πυγμᾶς ἄποινα: The full acc. force is felt in ἄποινα, which has to be revived for χάρων, δίκην. The αἰνος is the ἄποινα, as the ὑμνος is the ἄποινα, I. 3 (4), 7: εὐκλέων δ’ ἐργον ἄποινα χρή μὲν ὑμνήσαι τῶν ἐσλόν.—17. παρὰ Κασταλία: So N. 11, 24.—Δαμάγητον: A prytanis, as Böckh infers from what follows.—ἀδύντα: 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’ Ἀρεί Φάδων.—18. τρίπολιν: So II. 2, 655: οἱ Ῥόδου ἄμφιενέμοντο διὰ τρίχα κοσμηθέντες | Λινδόν, Ἡλυσόν τε καί ἄργυδωντα Κάριμειρον.—νάσον: With an easy transition from the nymph to the island.—19. ἐμβόλω: The “ship’s beak” headland is Κυνὸς σῆμα in Karia.—Ἀργεῖοι: Rhodes was colonized from Argos.—αἰχμᾶς = αἰχματαῖς.
στρ. β'.—20. ηθελήσω... διορθώσαι = ηθελῶν διορθώσω. Π. uses the more prosaic βούλομαι only once.—τοίον εἰς ἀρχάς: Explained by ἀπὸ Τλασπολέμου, and magnified by Ἡρακλέος εὐρυσθενεὶ γέννα.  
—21. ξυνόν: "That touches the common stock." Comp. P. 9, 101: τῷ γ' ἐν ξυνῷ πεπωναμένον, I. 1, 46: ξυνὸν ὀρθώσαι κακῶν, 5 (6), 69: ξυνὸν ἅστει κόσμον ἐν προσόγων.—ἀγγέλλων: Of public announcements. So P. 9, 2: ἡθελῶ... ἀγγέλλων... γεγονεῖν.—διορθώσαι = διελθεῖν ὀρθῶς.—23. ἐκ Διός: The line is:

'Ἡλεκτρών —

Λικύμνιος Ἀλκμήνη + Ζεὺς

'Ἡρακλῆς Ἀμύντωρ

Τληπόλεμος + Ἀστυδαμεία

ἐκ is omitted with the nearer in the line, Ἀστυδαμείας. Acc. to Il. 2, 658, the mother was Ἀστυνόχεια, but in these far-away matters we must be satisfied with any feminine ending. Comp. ἱφιγένεια and Ἰφιάνασσα, Περσεφόνεια and Περσέφασσα.—Ἀμύντωριδα: Amyntor, king of Armenia in Magnesia, overcome by He rakles. —24. ἀμφί... κρεμανταί: Cf. I. 2, 43: φθονεραί θνατῶν φρένας ἀμφικρεμανται Φελπίδες. There seems to be an allusion to lures or nets.

'Αντ. β'.—26. νῦν ἐν καὶ τελευτᾷ: For the trajectory of καὶ, which gives especial emphasis to the second member, comp. O. 2, 31; P. 10, 58; N. 7, 31.—τυχεῖν: Epexegetic infinitive.—28. Δικύμνιον...

Μίδεας: L. was the son of Elektryon and his concubine Midea, and as Elektryon was the father of Alkmene, Tlepolemos killed his father's uncle. See table, and cf. Il. 2, 662: αὐτίκα πατρὸς ἐστὶ φίλου μήτρωα κατέκτα | ἡ δὲ γηράσκοντα Δικύμνιον ὃ θέσιν Ἀρρης.—31. ἐσθεόν: 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.—ἐυώδεος: Sweet odors rose every now and then from the opening covered by the tripod. —πλόον: Involves πλεῖν. εἴπε πλόον = ἐκελευσε πλεῖν. Cf. P. 4; 6: χρῆσεν Βάττων οἰκιστὴρα = Χ. Β. οἰκίσατε. —33. ἀμφιθάλασσον νομίζων: Oracles delight in circumlocution for the saving of their credit. So P. 9, 59: ἀχθον ἐστὶ ἀμφιπεδον.—Λερναίας: Dwelling-place of the hydra, forty stades from Argos, Strabo, 8, p. 368 and
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371.—35. ἀνίχ': Comp. P. 4, 48.—τέχνασιν: For the pl. comp. O. 9, 56; P. 3, 11; 4, 249; 8, 60.—36. κατ' ἀκραν: We should expect εξ, but Athena makes her sire's head the stage of her first appearance. So N. 10, 17: 'Ἡρακλέος οὗ κατ' Ὀλυμπὸν ἄλοχος Ἡβά ... ἐστι.

Στρ. γ':—39. φαυσίμβροτος: Od. 10, 191: 'Ἡλίωσ φαεσίμβροτος. —Ὑπεριονίδας: An overdone patronymic, like Ταλαϊνίδας, O. 6, 15.—40. χρέος: "Duty." The service was the worship of Athena with burnt-offerings.—42. ὁς ἄν = ὅπως ἄν, due to φυλάξασθαι, which involves the "how" of an action. So even in prose. Cf. Dem. 6, 3 (with παρεσκευάσθαι), to say nothing of Xen., who has it often with ἐπιμελείταται (e. g. Cyr. 1, 2, 5). In Homer with a verb of will, Od. 17, 362: ἀτρων' ὥς ἄν πύρνα κατὰ μνηστήρας ἀγείροι.—43. ἐγχειμβρόω: 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 Ἐπιμαθεός ... ὑψών θυγατέρα Πρόφασιν.

'Αντ. γ':—45. ἐτί 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 ... ὀδὼν: So P. 3, 103: ἀλαθείας ὀδών.—48. σπέρμα ... φλογός: Od. 5, 490: σπέρμα πυρός.—ἀνέβασαν: To the acropolis of Lindos, where Athena was worshipped ἀπόροις ἱεροῖς.—οὖ: The effect of the position is almost as if there were an interrogation point after φλογός, and οὖ were the answer. On the position of the negative in P., see O. 4, 17.—49. ἀλοσ = τέμενος. O. 3, 17; 10 (11), 49.—ὁ μὲν = Ζεὺς.—ξανθάν: The cloud takes its color from the gold that it contains.—50. χρυσόν: The poem is full of gold, vv. 4, 32, 34, 50, 64. —ὑσε: A metaphor turned into a myth. Comp. II, 2, 670: καὶ σφιν (sc. 'Ροδίοις) θεσπέσιον πλούτον κατέχευ Κρόνιον, and Chaucer's "It snowed in his houes of mete and drynke."—τέχναν: Depends on ὀπασε, and is felt over again with κρατεῖν. "Every art to excel" (therein). Rhodes was a centre of art from the earliest times.
'Ep. γ'.—51. κρατεῖν: Depends on ἀπασέ. κρατεῖν usu. absolute in P.: with the acc. “o’ermaster,” “surpass,” P. 4, 245; N. 5, 45; 10, 25: with the gen. only here.—52. ζωοῖν ερπόντεσοι θ’ ὀμοία: “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.—φέρων: The statues were set up in the streets. There is no reference to moving along the roads, as Dissen thinks.—53. ἦν 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.—δαέντι . . . τελέθει: “To the wise man (to him that knows), e’en surpassing art is no magic trick.” The mythical artisans of Rhodes, the Telchines, who came up out of the water with the island, were supposed to be wizards. All folk-lore is full of magicians of this kind, and the devil figures largely as a craftsman in mediaeval legends. All these miracles of art, says P., were wrought by 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 δαέντι to the artisan and not to the judge. Bergk transl. in prudente homine etiam maior sapientia fraudis est expers.—54. φαντὶ . . . βῆσες: πρὸ Πυθάρων δὲ τοῦτο οὖν ἱστόρητο (Schol.).—56. πελάγει . . . ποντία: πόντος is practically the deep sea: even according to Curtius’s etymology deep water is the only true πάτος or “path” for the mariner. πελάγος, whatever its etymology, has often the effect of “expanse.” “In the wide sea,” “in the open main.”

Στρ. δ'.—58. ἐνδείξει: ἐνδεικνύει is the practical δεικνύει, “then and there.” — 60. ἀγών θεόν: Notice the after-thought position, which has the effect of a protest against the ill-treatment of Helios.—61. μνασθέντι: Sc. Άλεσι.—ἀμπαλόν = 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. ἐπε... ὑρὰν: Instead of the usual finite construction. Cf. O. 1, 75. — αὐξομέναν πεδόθεν: Allusion to the name 'Ῥόδος, the Island of the Rose. Hence also βλάστη (v. 69). — 63. πολύβουσκον, κτ.: Clara Rhodos was famous for grain, and pasture also.

'Ἀντ. δ'. — 64. χρυσάμπυκα: "With golden frontlet." Comp. P. 3, 89; I. 2, 1: χρυσαμπύκων Μοισάν.—Δάχεσσιν: Cf. v. 58. Λ. only here. See O. 1, 26. — 65. θέων ὄρκον μέγαν: Cf. Hesiod, Theog. 400. The formula is given II. 15, 36; Od. 5, 184; Hymn. in Apoll. 83: ἴσων νῦν τόδε γαία καὶ Ὀμόντος εὐρὺς ὑπέρθεν | καὶ τὸ κατειβάμενον Στυγὸς ὑδωρ ὅστε μέγιστος | ὄρκος δεινότατος τε πέλεις μακάρεσαι θεοῖς.—66. μὴ παραφάμεν: "Not to utter falsely," "to take in vain." So P. 9, 47: παραφάμεν τούτον λόγον.—67. πεμφθείσαν = ὅταν πεμφθῇ. — ἐξ' κεφαλά: Comp. O. 6, 60. — 68. τελεύταθεν: So for τελεύτασαν, Bergk.—λόγων κορυφαί: Comp. P. 3, 80. The chief points of the compact were fulfilled, came true. — 69. ἐν ἀλαθείᾳ πετοῦσαι: Coincident action with τελεύταθεν, a more vivid expression for ἀλαθείᾳ γενόμεναι. Comp. O. 12, 10: παρὰ γνώμαν ἐπεσεν ("fell out").

'Επ. δ'. — 70. δεξίαν... ἀκτίνων: O. 3, 24: ἐδοξεῖν γυμνὸν αὐτὸ κᾶπος δεξίας ὑπακούέμεν αὐγάς ἀδήλιον.—72. σαφώτατα: Mommsen transposes thus: ἐνθα σαφώτατα μιχθεῖς | τέκεν ἐπτὰ 'Ῥόδῳ | ποτὲ νοήματ', with an unfortunate juxtaposition of σαφώτατα and μιχθεῖς.—ἐπτὰ...παίδας: Favorite position.—παραδεξαμένους: From sire to son.—73. ὅν είς: Kerkaphos. — Κάμερον: Schneidewin, with inscriptions, for Κάμερον.—74. Ἰάλυσον: F (Fial.) is suspected, but not proved.—75. διὰ...δασσάμενοι: Tmesis.—76. σφιν: "In their honor," "by their names."

Στρ. ε'. — 77. λῦτρον = ποινή, ἀπωνα, "requital." So I. 7 (8), 1: λῦτρον...καμάτων.—συμφορᾶς: Euphemism for the affair of v. 29. — 78. ἵσταται: Not historical present. The offering is still kept up (ἀστερ θεῶ). ὅ = ὅτι (Schol.), τελεύτα. — 80. μήλων τε κνισάσετα πομπά: It is forced to make μ. depend on κνισάσεσα, as Mezger does, nor is it necessary to the sense. Comp. βοῶν ἔχων� ἄγελαί, P. 4, 149.—κρίσις ἀμφί ἀθρόουs: N. 10, 23: ἀθρόων κρίσιν. For ἀμφί thus used, see O. 9, 97. — ἀνθέστι: The wreath was white poplar acc. to the Schol.—81. κλένς: 'Ισθμὸς is fem., O. 8, 49, and elsewhere.—82. ἀλλαν ἐπ' ἀλλα: The ellipsis of
νίκαν is not violent. "One upon another," in immediate succession.—κραναῖς εἰν Ἀθάναις: So O. 13, 38; N. 8, 11.

'Αντ. ε’.—83. χαλκός: The prize was a shield, for the fabrication which arm of the Argives were famous.—ἐγνω: O. 6, 89.—τά τ’ εἰν Ἀρκαδία | ἔργα: The prizes in Arkadia were bronze tripods and vessels, ἔργα being "works of art."—84. Οἴβαις: The prize of the Herakleia or Iolaia was a bronze tripod.—ἐννομοι: "Wonted."—86. Πέλλανα: In Achaia. The prize was a mantle, O. 9, 104; N. 10, 44: ἕκ δὲ Πελλάνας ἐπιεισάγμενοι νῶτον μαλακαίοι κρόκαις.—Ἀλγίνα: There is no warrant for the form Ἀλγίνα, yet Ἀλγίνα would be unbearably harsh, as we should have to supply a verb of showing out of οὐχ ἔτερον ἔχει λόγον.—οὐχ ἔτερον ... ἔχει λόγον: "Has no other tale to tell," the "tale" being the "count," "shows the same number."—λιθὼν | ψάφος: "The reckoning on stone," of the στήλη 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.—Ἀταβυρίου: Atabyron, or Atabyris, a mountain in Rhodes, with a temple of Zeus. Strabo, 10, 454; 14, 655.—88. τίμω μέν: Followed by διόδοι τε. See O. 4, 13. —ὑμὸν τεθμόν: Cf. O. 13, 29.—'Ολυμπιονίκαν: Extension of the freedom involved in ὑμον Ὀλυμπιονίκας, for which see O. 3, 3.

'Επ. ε’.—89. ἀρετάν = ἀρετᾶς κλέος. O. 8, 6. — εὑρότα: Where one might expect εὑρίσκετον (P. 2, 64).—ποτ’ = πόρος. —91. πατέρων ὀρθαὶ φρένες εἷς ἄγαθῶν: This is poetry for "hereditary good sense." Comp. v. 72: ἐπὶ τοιούτου τοῖς ἱεραῖς ἐπὶ προτέρων ἀνδρῶν παραδεξαμένους | παιδας. The ὀρθαὶ φρένες are πατροπαράδοται. Diagoras is ἄγαθος εἷς ἄγαθῶν. See P. 8, 45.—92. ἔχρεον = παρίσκιον, ὑπέθεντο (Schol.). The oracle of Diagoras 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 Diagoras.—Ἐρατιδᾶν: D. belonged to the Eratidai. 'Ε depends on χαρίτεσσαν. Each joy of the Eratidai is a festivity to the city.—94. μιᾷ: "One and the same."—95. διαδύσασθαι αὐταί: P. 3, 104: ἀλλότε δ’ ἀλλοίῳ πνει | ψυπτετάν ἄνεμοι, I. 3 (4), 23: ἀλλότε δ’ ἀλλοίοις οὐροῖ. See the Introduction to the ode.
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 eipedpos 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 ἄλειπτης, who is entitled to a fair share of the praise in all the boy-odes, seems to have a disproportionate space allotted to him. As an Athenian, Melesias had a certain amount of odium to encounter, and P. found it necessary to vindicate him by recounting the successes of Melesias as well as the successes of those whom he had trained. Mezger sees in the ode a jubilee-tribute to Melesias for the thirtieth victory of his pupils (v. 66)—a notion more German than Greek.

After an invocation of Olympia as the mistress of truth, by reason of the happy issue of the oracle delivered by the diviners at the great altar of Zeus (vv. 1–10), the poet says: There are other blessings, but Olympia’s prize is the chief. There are other gods, but Zeus is the patron of the Blepsiadai, head of their race (v. 16). Themis, the glory of Aigina, sits by the side of Zeus (v. 22). Apollo, son of Zeus, Poseidon, brother of Zeus, take Zeus’s son Aiakos to Troy (v. 31). Then the poet tells the story of Aiakos to show what honor Zeus puts on his son. Aiakos is
συνεργός to the gods (v. 32), and Ζηνὶ γενεθλίω (v. 16) is echoed in 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). Timotheus, who ordered the ode—Alkimedon is nowhere addressed, and his youth is emphasized—required the 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 Timotheus 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, Timotheus, 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 Timotheus, Melesias’s patron, who ordered the ode, and Alkimedon, who won the victory.

Στρ. a‘.—1. Μάτερ: P. makes free use of family figures. So O. 7, 70: ὁ γενεθλίος ἀκτίνων πατήρ, P. 4, 176: ἄοιδᾶν πατήρ Ὀρφεὺς, O. 13, 10: Ὁ βρων Κόρον ματέρα θρασύμυθον, N. 5, 6: τέρειναν ματέρ’ οἰνάθας ὀπώραν, N. 9, 52: βιατῶν ἄμπελον παιδα, P. 5, 28: Ἐπιμαθεώς θυγατέρα Πρόφασιν. These are not to be effaced, as Dissen would have it.—χρυσοστεφάνων = καλλιοστεφάνων. So O. 11 (10), 13: χρυσείας ελαίας, and P. 10, 40.—2. ἐν(a): Always “where” in P.—3. ἐμπύροις τεκμαιρόμενοι: Pyromancy, divination by means of altar flames, was practised by the Iamidai (see
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O. 6).—παραπειρώνται: παρά here produces the effect of reverent shyness.—ἀργυκεραύνω: The thunderbolt is figured on coins of Elis. — 4. εἰ τυν ἕχει λόγον: “If (whether) he hath any utterance to make,” “any decision to give.” εἰ interrog. also in P. 4, 164.—5. μαμόμενων ... θυμό: “Eagerly seeking.”—6. ἀρετάν = ἀρετὰς κλέος, as O. 7, 89—7. ἀμπυνόαν: Well chosen for a wrestler.

'Ἀντ. ἀ'.—8. ἀνεται: Impersonal. “Accomplishment is accorded.” The pass. impersonal is not over-common in Greek.—πρὸς χάριν εὐσεβείας: “In requital of their piety.”—9. ἄλλ(ά): Invocation renewed with fervor. “Nay.” Comp. O. 4, 6.—εὐδενδρον ... ἄλος: See O. 3, 23.—10. στεφαναφορίαν: Of the winner.—11. σὸν γέρος: Such an honor as thine—the wreath of victory.—ἐσπητ(α): The generic relative may omit ἄν in P. This is, in fact, the original form. So O. 3, 11; 6, 75 al. In ἐσπηται, ἐ represents the reduplication (for σεσπ.), and is not dropped. See Od. 12, 349.—12. ἄλλα ... ἀγαθῶν: In prose ἄλλα ἄγαθα. This reflection is intended to console Timosthenes. The neut. pl. with verb pl. is especially appropriate here, as the notion is distributive.

'Επ. ἀ'.—15. Τμόσθενες: A brother of Alkimedon. On δὲ after voc. see O. 1, 36.—πότιμος: Here = Μοίρα. — 16. Ζηνι γενεθλίω: Every man has his δαίμων γενέθλιος (O. 13, 105). He who has Ζεὺς γενέθλιος has the highest. Comp. P. 4, 167: ὅρκος ἀμμὸς μάρτυς ἔστω Ζεὺς ὁ γενέθλιος ἄμφοτέροις.—πρόφατον = πρόφατον, “illustrious.”—19. ἔργῳ: Parallel with ἔσοφῳ, as if the dat. force of the inf. were felt (= ὁψε). The τε complements: appearance and reality are exhaustive.—κατὰ θείδος ἐλέγχων: κατὰ with ἐ. Tyrtai. 10, 9: ἀποκυνεῖ τε γένος, κατὰ δ᾽ ἀγλαῖν εἴδος ἐλέγχει.—20. ἐξένεπε: Causative, as O. 5, 8: ἐκάρυξ. Comp. P. 1, 32: κάρυξ ἄνευ κατεπτ. νω.—δολιχήρετον: Od. 8, 191: Φαίνεις δολιχήρετοι.—21. Σώτειρα . . . Θέμις: O. 9, 16: Σώτειρα . . . Εὔνομία, O. 12, 2: Σώτειρα Τύχα.—Δῖος ξεινίον: Owing to the active commerce of Aigina, many suits were brought by strangers before the courts, hence the special propriety of ξεινίον. The probity of the Aiginetans was conspicuous. So just below, παντοδασοῦσιν . . . ξένους ἕκαμο ὀμοιοί.—22. πάρεδρος: So. O. C. 1384: Ζηνός Δίκη πάρεδρος ᾠρακίοις νόμοις. —ἀσκειταί: “Is honored,” “receiveveth homage.” N. 11, 8: καὶ ξεινίον Δῖος ἀσκειταί Θέμις. The personification is kept up. P. 3, 108: τὸν ἀμφέτον’ αἰεὶ φρασίν | δαίμον ἀσκήσω.
Στρ. β'.—23. ἕξοχ' ἀνθρώπων: Comp. O. 1, 2. — δόθι... ἰέπιη: I read δόθι with the Schol., ἰέπιη 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, ἐλευθέρω στόλω | πόλιν τάνδε κόμιζε Δί καὶ κρέστιν σὺν Αἰακῷ. This makes the ῥοπή signification of ἰέπιη the more probable. We have to do with the scales of justice and the Aiginetan talent. Schol.: ὅταν γὰρ τὸ ἐν τῷ ἕλκῳ ἐλαφρόν ἦ, ἐυχερές τὴν ἱσότητα γνώναι· ἐάν δὲ βαρύν, δυσχερές.

—25. δυσπαλέος: More or less pointed allusion to the παλη of the victor.—ἄλιερκέα: See P. 1, 18; I. 1, 9.—27. κίονα: O. 6, 2.—δαιμονίαν: O. 6, 8.—28. ἑπαντέλλων: 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. Δωριμένας λαῷ ταμιευομέναν: For the dat. see O. 12, 3: τῶν... κυβερνώντας θοῖς | νάεσ. The island obeys the rule of the Doric folk, as the ships obey the helm of Tyché.—ἐξ Αἰακοῦ: "From the time of Aiakos." Aiakos was an Achaian, but the Dories 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 ὅ Δατοῦς: The partnership is well known. II. 7, 452 (Poseidon speaks): τοῦ δ' [sc. τείχεοι] ἐπιλήσονται, τὸ ἐγὼ καὶ Φοῖβος Ἀπόλλων | ἥρω Λαμόμεδον πολίσσαμεν ἀνήλπατε.—εὐρυμέδων: Poseidon is also εὐρυβιας (O. 6, 58) and εὐρυπθενής (O. 13, 80), and Εὐρύπτυλος is his son (P. 4, 33).—32. μέλλοντες ἐπὶ... τεῦξαι (= ἐπιτεῦξαι): The aor. after μελλω, as O. 7, 61; P. 9, 57. The pres. O. 8, 64. P. does not use the normal future. —στέφανον: "Battlement." Comp. P. 2, 58: εὐστεφάνων ἀγνιάν.—33. ἦν δτί: Not a harsh hyperbaton. —νν = στέφανον. If a mortal had not joined in the work, the city could never have been taken (Schol.).—36. λάβρων... καπνόν: Cf. P. 3, 40: σέλας λάβρων Ἀφαίστου. Λάβρος in Homer is used of wind and wave, river and rain; in P. the sphere is different.

'Ἐπ. β'.—37. δράκοντες... οἱ δύο μὲν... εἰς δ(ε): Distributive apposition, much more vivid than the genitive use. γλαυκοῖς
For the basilisk glare, see P. 4, 249; γλαυκώπα ... ὧν, O. 6, 45: γλαυκώτες δράκοντες.—νέον = νεωστί.
—38. ἐσαλλόμενοι: The conative present is translated by the Schol. βουλήμενοι εἰσέλθειν.—κάπτετον = κατέσπεσον. We should have expected κάππετον. The two who fell were Achilles and Αίας; the one who entered was Νεοπτόλημος, son of Achilles (Schol.).—39. ἀδήλα: “On the spot.”—ἀυτοκομένω: Hardly seems applicable to the representatives of Achilles and Αίας. The Scholiast feels this, for we find in the paraphrase ἐν ἄτη ἐγένοντο ἀπέθανον γάρ.—39. ψυχὰς βάλον: Contrast the choked serpents of N. 1, 46: ἄγχομενοι δὲ χρῶνος | ψυχὰς ἀπέπνευσεν μελέων ἀφάτων.
—40. βοώσας: “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.).—ὁμαίνων = διαλογιζόμενοι, διανοούμενος (Schol.). Not satisfactory. The Scholia give also ὁρῶν, θεασάμενος pointing to a corruption in ὁμαίνων. A possible translation is “Apollo straight came rushing on and openly (ἀντίον) declared the prodigy.” Comp. Od. 17, 529: ἔρχεο, δεῦρο κάλεσσον, ἦν ἀντίον αὐτὸς ἐνίσχυσα.—42. ἄμφι τειάς ... ἔργασίας: “About (and by reason of) the works of thy hands.” “Where thou hast wrought.” The weak point is indicated II. 6, 433: παρ ἐρμνεον, ἐνθα μάλιστα | ἀμβαστός ἐστι πόλις καὶ ἐπίδρομον ἑπλετο τείχος.—ἀλίσκεσαι: Praeesens propheticum.—44. πεμφθὲν ... Διός: The construction is lightened by φάσμα Κρονίδα, Κ. being the subjective genitive.

Στρ. γ’.—45. ἀρίζεται: Acc. to the Schol. ἂ. = ἄρχην λήψεται. “The capture will begin with the first generation and (end) with the fourth.” Better ἀρίζεται, “will be swayed.” So Ἁδ. 3. 83, ἀρχήσομαι, like so many -θεσομαι futures, being late. Bergk conjectures ῥήζεται. ῥάζεται, though lacking early proof, has a vigorous ring.—46. τετράτοις: These numbers have given trouble, so that it has been proposed to read with Ahrens and Bergk τετράτοις (Ἀεόλ.) = τριτάτοις (Meister, Gr. Dial. 1, 43). The genealogy is this:

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<td>Τελαιόν</td>
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<td>Αίας</td>
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The Schol. remarks that Αιακός is excluded in πρώτος and included in τετράτοις. Επειδος was the builder of the famous wooden horse. Τελαμών aided Ηεράκλης and Ιολάος in the first capture of Τροί. N. 3, 36: Λαομέδοντα δ' εὐρυθενής | Τελαμών Ιόλα παραστάτας ἔδω ἔπερον.—Σάφα: Apollo is usu. Λογίας. Cf. note on O. 6, 61.—47. Εἶάνδον: The prepos. is often suspended in P. See O. 9, 94; P. 1, 14; P. 4, 130, and elsewhere. Εἶάνδος, the divine name of the Σκύμανδρος. Π. 20, 74: ὅν Εἶάνδον καλέωνι θεοὶ, ἀνδρεῖς δὲ Σκύμανδρον.—ἡπειγ' η: The codices have ἡπειγε or ἡπειγεν.—'Αμαζόνας: The friends of Artemis, who lived on the Thermodon. Apollo goes from river to river. Cf. O. 6, 58: 'Ἀλ-φεῖ̂ φι καταβᾶς ἐκάλεσε . . . τοξοφόρον Δάλου θεοδήματα σκοτών.—'Ιστρόν: O. 3, 14.—48. Ὀροστρίανα: So also P. 2, 12; N. 4, 86. —ἐν' Ἰοσμὸν . . . τάνυεν: Cf. O. 2, 99: ἐπί τοι Ἰλαράγνατι ταῦνυας. For the gender, O. 7, 81.—50. ἀποπέμπων: "Bringing home."—51. δεῦρος: To Greece from Troy and so to Αἰγίνα.—ἀν' ἵπποις χρυσείς: so O. 1, 41: χρυσείαις ἀν' ἵπποις.

'Αυτ. γ':—52. δευράδ(α): The Isthmus or "neck" of land (Schol.).—δαυτικλυτάν: "Feast-famed." So Bergk for δαύτα 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. Timosthenes was victorious at Νεμεα, Aλκιμενοδ at Olympia. An Athenian would not be at home in Αἰγίνα, nor an Αιγινεταν at Αθῆνα. This commonplace prepares, after a fashion, the way for the inevitable mention of Μελεσίας.—54. Μελησία: An Attic trainer. See N. 4 and 6, end. No favorite in Αἰγίνα, as we may gather from P.'s cautious tone.—ἐξ ἀγενειῶν κύδος: See note on O. 1, 2: νυκτὶ πῦρ. "Glory from training beardless youths."—ἀνέδραμων ὄμη φ: A bold equivalent of ἀνύμησα. Comp. the use of διεξέναι, διεξέλθειν, and Simon, Amorg. 10: τί ταῦτα μακρῶν διὰ λόγον ἄνε δραμον; "If I have traversed in song to its full height the glory of Μελε- sίαs." This is the objection of the cavillers, dramatically put in the aor., and not in the fut. P. uses the fut. only once certainly (fr. VII. 4, 15) in the protasis of a conditional sentence, and εἰ with aor. subj. is generic. See O. 6, 11.—55. μὴ βαλέτω: The 3 p. aor. imper. with μὴ is much more common than it is sometimes represented to be.—56. καὶ . . . χάριν: The whole passage is much disputed. The sense seems to be: Do not envy the glory of Μελ-
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.—Νεμέα...

χάριν: Comp. v. 83: κόσμον Ὀλυμπία.—57. ἔρεω: The old modal use of the future = εἶχον εἶπεν.—ταύταν = τοιαύταν, the same kind of honor that Alkimedon gained—a victory in wrestling.—Ανδρῶν μάχας: Leop. Schmidt calls this a metaphor, as μ. cannot be used literally of a game. Still εὐθυμάχαν (O. 7, 15) is used of a boxer.

Ἐπ. γ’.—59. τὸ 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 Π. The demonstrative sense is still perceptible. “This thing of teaching.”—62. κείνα...ἐργα: The πάλη, the παγκράτιον.—κείνος: Melesias. 63. τρόπος: “Training.”—65. Ἀλκιμέδων... ἑλών: In prose usu. τὸ Ἀλκιμέδοντα ἑλείν. See P. 2, 23.—66. νίκαν τριακοστάν: Mezger thinks that the apparently disproportionate space allotted to Melesias is to be accounted for partly by this round number. It was a professional jubilee for the old ἀλείπτης. See Introd.

Στρ. δ’.—67. τύχα...σαίμονος: So P. 8, 53: τύχα θεών, Ν. 4, 7: σὺν Χαρίτων τύχα, Ν. 6, 27: σὺν θεοῦ δὲ τύχα.—οὐκ ἀμπλακῶν: Neg. expression of τυχῶν. ἀ. often in tragic poets = ἀμαρτῶν. —68. τέτρασιν: The most simple way of fulfilling the conditions is to suppose sixteen contestants, eight pairs, four bouts, the victors in each bout wrestling off the ties. Alkimedon, as the final victor, would then have thrown his four boys. If an 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: τύχα μὲν δαι-
μονός. The ἐφεδρος was considered lucky because he came with fresh strength to contend with a wearied victor, but if Alkimon was to be an ἐφεδρος at all and defeat four boys personally and not by proxy, there must have been at least five bouts. In any case, the ἐφεδρος seems to have drawn lots with the others at the end of each bout, so that the same person was not necessarily ἐφεδρος 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: νεῖκος δὲ κρεσσόνων | ἀ τὸ θέ σ' ἀπορον.——γνίους: Emphasis on the important element, as in ἔταλ καὶ Δαμάς . . . δέμας (Soph.); σθένους ἡμιώνων (O. 6, 22), γναί being the main thing in wrestling. So N. 7, 73: αἴθων πρίν ἀλφα γνίον ἐμπεσείν (of a pentathlete saved from wrestling). Comp. Il. 23, 726: κόγυ ὀπίθεν κόλητα τυχῶν, ὑπέλυε δὲ γυνα.—69. νόστον, κτ.: ν. is the return to the town, ἀτιμοτέραν γλῶσσαν refers to the jibes and jeers of enemies in the gate, ἐπίκρυφον οἴμον to the linking to the mother's house by the back way. Comp. the parallel passage, P. 8, 81: τέτρασι δ' ἐμπετες ύφόθεν | σωμάτεσσι κακά φρονέων | τοῖς οὔτε νόστοι ὁμός | ἐπαλνυος ἐν Πυθιάδι κρίθη | οὖθε μολόντων πάρ ματέρ' ἀμφί γελοω γλυκῶς | ἄρσεν χάριν: κατὰ λάρας δ' ἐξθρών ἀπάροι | πτώσοσιν, συμφορά δεδαγμένοι. There is a savagely boyish note of exultation in both passages.—71. ἀντιπαλον: "That wrestles with."—73. ἄρμενα πράξαι = εν πράξας, as P. 8, 52: ἀντία πράξει = κακῶς πράξει.

'Αντ. δ'.—74. ἄλλα ἐμέ: The ἀλείπτης teaches, the poet sings, the victor, being a boy, gets only a boy's share.—75. χειρῶν ἀντον . . τόπινοκεν: "The victorious prime of their hands," "the fruit of their victorious hands," καρπόν δὲν αἱ χεῖρες αὐτῶν ἠγείκαν. Comp. P. 10, 23: χερσῖν ἡ ποδῶν ἁρετὰ κρατήσας. Melesias is praised, N. 9, end: δελφινί κεν | τάχος δι' ἄλμας εἰκάζομει Μελησίαν | χειρῶν τε καὶ ἵσχυς ἁνίγον.——Βλήμαθαι: The dative emphasizes the gain.—76. φυλλαφόρων: Cf. P. 9, 133: πολλά μὲν κεῖνοι | δίκον φύλλα' ἔπι καὶ στεφάνους.—78. κάν = κατά.——ἐρδομένων: The MSS. have ἐρδομένων, which is harsh. The expression κατά νόμων ἐρδεν is sacrificial. So Hes. Theog. 416: καὶ γὰρ νῦν ὅτε ποὺ τις ἐπιθυμούν ἀνθρώπων | ἐφ δὲ νείρα καλὰ κατὰ νόμου ἐλάσκηται. τὰ νόμμα, ἕστα, often of funeral rites.—79. οὗ κόνις: On the free position of the neg., see O. 1, 81.—80. συγγόνων κεδνάν χάριν: The dust does not hide (from the dead) the noble grace of (their living) kinsmen. As the dead are not insensible of rites paid in
their honor, so they are not blind to the glory gained by their kindred.

'Eπ. 8'.—81. 'Ερμῆ: Hermes is ψυχοπομπός, and has a right to an extemporized daughter 'Αγγελία, who plays the same part as the well-established Ἡχὼ does, O. 14, 21.—'Ιφίων . . . Καλλιμά-χρ: Iphion is supposed to be the father, and Kallimachos the uncle, of Alkimedon.—83. κόσμον 'Ολυμπίας: Cf. v. 56.—σφι . . . γένει: γένει is not epexegesis to σφι. σφι depends on the combination γένει ὁπασεν, "made a family gift to them." See O. 2, 16.—84. ἔσιλα 8' ἐπ' ἐσλοῖς: ἐπί is = "heaped on." See O. 2, 12; 11 (10), 13.—86. εὐχόμαι: Asyndeton, as often in prayers. Zeus is invoked. Cf. O. 1, 115.—ἀμφὶ καλῶν μοίρα: The dat. of the thing at stake, as περί with dat.—διχόβουλον: "Of divided mind." Zeus is not to make (θέμεν) Nemesis double-minded. She is not to waver; she is to be a steady friend. P. 10, 20: μὴ φθονεραῖς ἐκ θεῶν | μετατροπίας ἐπικύρωσαι, N. 10, 89: οὐ γνῶμα διπλῶν θέτο [Zeus] βουλήν. It must be remembered that matters were ἐπὶ ξυροῦ ἀκμῆς in Aigina. Others, "Of different mind," "hostile." διχ. νέμεσιν θ., "to rouse factious discontent" is too colorless.—87. ἀγῶν = ἐπάγων. Comp. O. 2, 41: οὐτώ . . . Μοῖρ(a) . . . ἐπὶ τι καὶ πημ' ἄγει.—88. αὐτοὺς = τοὺς Βλεψιάδας.
OLYMPIA IX.

The date of this ode is uncertain, and the Scholiasts are at variance. According to Böckh the victory was won Ol. 81 (456 B.C.), shortly after a Pythian victory, Ol. 80, 3 (458 B.C.), which is celebrated in this ode together with the Olympian one (v. 13). Leopold Schmidt finds that Böckh’s computation agrees with his theory of P.’s poetical decline. Fennell puts the date Pyth. 30 (468 B.C.), acc. to one Scholiast, on the ground that at the later date (456) the Lokrian oligarchy was threatened, if not overthrown, by the Athenians. Cf. Thuk. 1, 108. Besides his many local successes, Epharmostos had been victorious in all the great national games, and was, consequently, a περιοδονίκης. Pindar tells us all we know of him—his noble personal appearance (v. 119), his ancient stock (v. 58), his intimacy with Lampronachos, 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 φυὰ κράτιστον ἂπαν (v. 107). It matters not that in the previous song P. had sung: ἄγνωμον δὲ τὸ μὴ προμαθεῖν (O. 8, 60). Here no Melesias is to be praised. The φυὰ comes from God; hence P. sings, ἀνευ δὲ θεοῦ σεισγαμένον οὐ σκαίτερον χρῆμ’ ἐκαστον (v. 111). The poem is full of the strange dealings, the wonderful workings of the deities, of the Supreme, culminating in the story of Protogeneia and her son. The fortune of Lydian Pelops (v. 10) reminds us of Poseidon. The dowry of Hippodameia was a gift of God, as Pindar’s garden of song was allotted him by Fate (v. 28). The Charites are the bestowers of all that is pleasant. Men are good and wise according to the will of Heaven (v. 30). If Herakles withstanded 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, αἰωλοβρόντα διὸς αἰσχρ αἰαν (v. 45). Behold the deluge abated. That is the device of Zeus, ζηρὸς τέχναις (v. 56). Protogeneia is caught up (v. 62). Zeus interferes again to give life to the dying house (v. 64).

Epharmostos has been singularly favored by nature and fortune. Nature and fortune mean God, and the narrative of his successes closes the poem with a recognition of the divine decree that made him quick of hand, ready of limb, and valorous of eye. The Lokrian or Aiolian (logaeidic) 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 (ἄγαθοὶ δὲ καὶ σοφοὶ κατὰ δαιμον’ ἄνθρες 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. 'Αρχιλόχον μέλος: The Schol. has preserved two lines of this famous hymn to Herakles: ὁ καλλίνικε χαίρ', ἄναξ Ἰππάκλεες | αὐτός τε καὶ Ἰόλαος, αἴχυμητά δύο. The hymn was called simply καλλίνικος, the burden being καλλίνικε, and in the absence of music τίμελλα, 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 τριτλόσ: The burden was repeated three times.—κεχλάδός: One of the onomatopoetic perfects which denote intense, not completed, action. "With its full ringing burden," "with its note thrice swelling."—3. ἀγεμονεύσαι: Acc. to the Schol., one of the companions of the victor struck up in the absence of a musician. In Ar. l. c. Dikaiopolis himself chants the καλλίνικος without reserve.—5. ἐκαταβολον: P. keeps up this figure unusually long, as it is especially familiar. See O. 1, 112; 13, 93; P. 1, 12, and elsewhere.—6. φοινικοστερότατον: The words swell with the theme. We, too, speak of the "red levíns," Hor. rūbente | dextera sacras iaculatus arcēs. —7. ἐπίνειμαι: Only here in P. It has an artillery sound, "sweep," "rake" (comp. ἐπιφλέγον, 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 oxy-moron. Comp. O. 6, 46: ἀμεμφεῖ ἵφ̉, and γλυκῶν ὀιστῶν, v. 12. ἡ, then, is not "aim at," but "send arrow after arrow at," "sweep with hurtling flight."—8. ἀκρωτήριον: Kronion, —11. Ἰππόδαμείας: Recalls O. 1, 70. The Schol. notes that ἔδνου is not used in the regular Homeric sense, as P. 3, 94, but as φερνή, "dowry."

'Ἀντ. α'.—12. γλυκῶν ὀιστῶν: Homer's πικρῶς ὀιστῶς, II. 23, 867, or "biting arrow," was to P. as to us a "bitter arrow." Hence the antithesis γλυκῶν.—13. Πυθώνάδ(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.—χαμαίπετέων: Here with reference to arrows that fall to the ground without reaching their mark.—14. ἀμφὶ παλαίσμασιν:
See P. 2, 62.—φόρμιγγ' ἑλελίζων: The φόρμιγγξ takes the place of the βίος. ἑλελίζων is properly used of the φόρμιγγξ, P. 1, 4.—15. κλειναὶ ἐξ Ὠπεόντος: On the gender, comp. O. 3, 2: κλεινῶν ἀκρά-
γαντα. Pindar shows a special interest in the Lokrians (v. 23), and this has given rise to many historical fancies on the part of scholars.—αἰνήσας: Aor., the result, as ἑλελίζων, pres., is the pro-
cess. Dissen puts a full stop after Ὠπεόντος, and makes αἰνήσας an opt. unnecessarily.—16. Θέμις: The family-tree of such ab-
straction often gets its branches twisted, but P. consistently
makes Εὐνομία daughter to Θέμις, O. 13, 8.—θυγατρὶ... οἴ: "She
that is daughter to her"—not "her daughter." N. 7, 22 is not
a parallel (Erdmann).—λέλογχεν: The sing., v. 89.—21. στεφάνων
ἀωτοὶ: Cf. O. 5, 1: στεφάνων ἀωτὸν γλυκῶν. The distributive plural
is genuinely Greek. Comp. I. 3 (4), 48: τῶν ἀπειράτων γὰρ ἀγνω-
στοι σιωπᾶτι. Yet ἀωτοὶ occurs only here and N. 8, 9: ἡρώων
ἀωτοὶ.—κλατάν: "To renown" (predicative).

'Επ. α'—23. φίλαν πόλιν: Comp. v. 89.—24. μαλεράς ἐπιφλέγων
ἀοιδαῖς: μαλερός is painfully dazzling. So. O. R. 190: "Ἄρεά τε
τῶν μαλερῶν, δὲ νῦν φιλέγει με. μ. ἃ. is almost an oxymoron.
P. 5, 45: σὲ... φλέγοντι Χάριτες, N. 10, 2: φλέγεται ὅ' ἀρεταῖς μνημαῖς,
I. 6 (7), 23: φλέγεται ὅ' ἱοπλόκοισι Μοῖσαις. P. 11, 45: τῶν εὔφροσύνα
tε καὶ δόξε ἐπιφλέγει. See note on v. 7.—26. ὑποπτέρων: Is the
ship a winged thing (a bird) or a finny thing (a fish)? Od. 11, 125: ἐρετμά, τά τε πτερά νησί ἐπεναται. ὑπό proves nothing in
favor of oars, because ὑπόπτερος is alatus quoqueque modo et qua-
cunque corporis parte (Tafel). Transl. "Winged."—28. εἰ σὺν
τινι μαριδίῳ 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 (ἀνθεα ἤμων, v. 52), with which the keeper of the
garden of the Charites pelts his favorites (P. 9, 183: πολλὰ μὲν
κεῖνοι δίκον φύλλ' ἐπι καὶ στεφάνους) as he showered arrows before.
Comp. P. 6, 2: ἄρωταν Χαρίτων, N. 10, 26: καί Ἱσθμοί καὶ Νεμέα
στέφανον Μοῖσαισιν ἔδωκ' ἀρόσαι. For the shift comp. N. 6, 31: ἀπὸ
tόξου ἵεις, v. 37: Περίδων ἀρόταις.—30. ἄγαθοι... καὶ σοφοί: The
brave and the wise, the hero (Herakles) and the poet (Pindar).
Comp. P. 1, 42: καὶ σοφοὶ καὶ χερσι βιαταί.—κατὰ δαίμον(α) = κατ'
αισαν.

Στρ. β'.—31. ἐγένοντ(ο): Empiric aorist.—ἐπεί: "Since" (were
this not so), "whereas," "else."—32. οὐκόταλον = ῥόπαλον. Post-Homeric. Peisandros of Rhodes first endowed Herakles with the Oriental and solar club.—

"What time."—33. ἔνικ(α): ἐν οἴνοι: See P. 3, 57.—33.

-Theor. of The Oracle.- 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.—

...—34. πολεμίζων: πελεμίζουν (Thiersch and Bergk) is specious, but we should expect τόξον. Homer does not use πολεμίζων of single combat, but that is not conclusive.—35. ῥάβδον: 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 οὐκόταλον 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 κατά δαίμον’ ἀνήρ, as P. is a κατά δαίμον’ ἀοίδος. Comp. v. 28. Observe that P. only carries out the thesis ἀγαθοὶ κατὰ δαίμον’ ἐγένετο with Herakles as proof. The σωφοί he leaves untouched, as savoring of presumption.—38. ἀπό... βίψων: 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: ἀφίστασαι.—40. τὸ γε λοιδορήσαι... τὸ καυχάσθαι: Both objectionable; a very common use of the articular infinitive. See O. 2, 107. λοιδορήσαι involves taking sides. In tense, λοιδορήσαι matches μίψων. καυχάσθαι and λαλάγει go together. οὗ δεὶ λοιδορήσαι :: μίψων. δεὶ μή καυχάσθαι :: μὴ λαλάγει. So P. leaves the divine warriors facing each other, and holds his peace about his own powers.

'Avt. β'.—42. μανίασιν ὑποκρέκει: "Keeps in unison with the discordant notes of madness."—43. πολεμὸν 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. χωρίς ἀθανάτων: χ., "apart from," "aside from."—φέροις: Imper. opt. "Lend."—Πρωτογενείας: P. seems to have been very familiar with local myths of the Lokrians. The story as told by
Mezger, after Böckh and Bossler, is as follows: Deukalion and Pyrrha, grandchildren of Iapetos (comp. Hor. *Iapeti genus*) escape the deluge by taking refuge on Parnasos. When the waters subsided, by the devices of Zeus (v. 56), they descended from the mountain (v. 46) to Opus, where, in consequence of an oracle of Zeus, they founded the first town (v. 47), and made the Stone people. To these belonged "the hundred mothers" from whom the Lokriana nobles were descended, as, indeed, the prominence of women among the Lokrians generally is a significant fact. The royal race to which Epharmostos is supposed to have belonged traced their descent from Deukalion and Pyrrha down to Lokros in the male line, and from his adopted son Opus in the female. Lokros was the last of his house, and the race was about to die out with him, but Zeus carried off Protogeneia, daughter of Opus of Elis, and granddaughter of Protogeneia, daughter of Deukalion and Pyrrha; was united to her in the Mainalian mountains, and brought her to the childless Lokros, her cousin, as his wife. Lokros called the offspring of the younger Protogeneia after her father Opus, and gave him the throne. The fame of Opus spread, and many settlers came to him, none dearer than Menoitios.—45. αἰολοβρῶντα Δίος: A thunderbolt was the token on the coins of the Lokrians. *Ὅποι* is supposed to be connected with the "eye of God," lightning.—48. ὀμόδαμον: They are of the same commonwealth, not of the same blood. Comp. the Herakleidai and the Dorians.—51. σφιν: Refers to Λαοί, "in their honor."—οἴμον λιγύν: οἴμος is more frequently a figurative path. So Engl. "way" yields more and more to "road." Comp. O. 1, 110: ὅδος λόγων, and Hymn. in Merc. 451: ἀγλαὸς οἴμος ἁοδῆς (Hom. oὑη).—52. αἶνει... νεωτέρων: This is said by the Schol. to be an allusion to a sentence of Simonides, who, in blaming P.'s new version of a myth, said, fr. 75 (Bergk): ἐξελέγχει δ' νέος οἴμος οὐτο (οὐ τῷ, Schneidew.) πέρυσι δάρον ἀμπέλου· δ' δὲ μῦθος ὅτε κενεύφρον. P. retorts by insisting on the difference between wine and song. Men want old wine and new song, the former a universal, the latter an Homeric sentiment, Od. 1, 352: τὴν γὰρ ἀοίδην μᾶλλον ἐπικλέειον. ἀνθρωποί, ἦτοι ἁκονύντεσσι νεωτάτη ἁμφιτέληται. The story has so little warrant that it ought not to weigh, as it does with some, in fixing the date of the ode. Simonides died 456 B.C.

*Επ. Β'.—53. λέγοντι μᾶν: μᾶν with a note of defiance. Cf. P.
3, 88: λέγονται μαν, 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. ἀντλόν: "The flood," which rises as the water that rises in the hold of a ship, the regular meaning of ἀντλός. Cf. P. 8, 12. The earth appears as a leaky vessel.—ἐλείν: "Drained."—κείνων: The reference is much disputed. κ. = Δαόν (Dissen); κ. = Δευκαλιώνος Πύρρας τε (Böckh), which is the more likely by reason of the emphasis on ἰαπετιόνιδος φύτλας.—58. ύμετεροι πρόγονοι: Refers to Epharmostos and his family.—59. ἰαπετιόνιδος: See O. 3, 14.—60. κόρης 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 Protagenia from the Δαόν, the child of Deukalion and Pyrrha from their stone offspring; hence ἀρχάθεν. —60. κορᾶν ... Κρονίδαν: Used by poetic extension for Protagenia the younger and Zeus, the pl. for the sing., as in fr. IV. 3, 11: γόνων ἵπτων μέν πατέρων μελέτειν γυναικῶν τέ καθεικῶν ἠμολογ. (of Dionysos). Bornmann's κόρας . . . φερτάτου is a purely arbitrary simplification.—ἐγχώριοι βασιλείας: ἐγχώριοι is used in opposition to ἐπακτοί. "A purely native line of kings until . . ."

Στρ. γ'. —61. πρῖν Ὑλύμπιος . . . ἐνεκεν: The Schol. makes a full stop at αἰεί, and considers πρῖν an adverb, with γάρ omitted =πρότερον γάρ. But πρῖν requires a standard of reference and αἰεί forces a close combination. πρῖν with the ind. always means "until," which here marks the introduction of new blood.—62. ἐκαλός: Acc. to Schol. = λάδρα. Comp. II. 8, 512: μή μάν ἄπουνι γε νεῶν ἐπιθαλείν ἐκηλοὶ, with reference to an escape under cover of the night (διὰ νύκτα).—63. μιχθῇ: Cf. O. 6, 29.—Μανιαλιᾶσεν ἐν δείραις: In Arkadia.—64. Δοκρᾷ: Not merely πρὸς Δοκρῶν. Cf. O. 1, 46.—αιῶν: "Time."—ἐφάναις: As a weight of sorrow.—65. ἕχεν = φέρεν. Comp. P. 3, 15: φέρον σα σπέρμα θεοῦ καθαρόν.—68. ἐκάλεσον νῦν . . . ἔμμεν: With the same fulness as O. 6, 56: κατεφάμεξεν καλείσθαι.—71. πόλιν ἀπασεν: Acc. to another tradition (Eustath. on II. 2, 531), Lokros had been forced to yield to Opus.

'Αντ. γ'. —72. ἀφίκοντο δέ οὖν: For the dat. see P. 4, 124, where there is a gathering of heroes, as also N. 8, 9.—73. Ἀργεῖος: Then at the head of Greece.—Ὀβᾶν: Pindar's home. Notice the τε
... τε here, the δὲ... δὲ further on; significant change from parallelism to contrast.—'Αρκάδες: On account of the joyance Μαυραλίαιων ἐν δειραίασ.—Πισάται: By reason of the Olympian games.—74. νίον δ"Δκτορός: Π. 11, 785: Μενοίτιος, "Δκτορός νίος.
—75. Μενοίτιον: Patroklos is tenderly treated in the Iliad, and often called by his patronymic. So Μενούτιάδής, Π. 1, 307; 9, 211; 11, 608; 16, 420; 17, 270; 18, 93; Μενοίτιον νίος, Π. 11, 605; 16, 278, 307, 827; 18, 12.—76. Τευθραντος πεδίον: Comp. Π. 7 (8), 49: δ [sc. 'Αχιλλεύς] καὶ Μύσιον ἀμπελόεν | αἷμαξε Τηλέφον μελαν ραί-νων φόνῳ Π Ε δίον. Teuthras was adoptive father of Telephos and king of Mysia.—μολών. Rarely, as here, with a simple acc. (Π. 10, 36).—80. δειξαί | μαθεῖν: Lit. "to show (so as) to (make one) perceive," "to show beyond a doubt." Comp. Π. 6, 9: τε-κμαίρει... ἰδεῖν, Π. Ο. R. 792: δηλώσωμ' ὀράν, Π. Ε. I. 1458: κάνα-δεικυνάι... ὀράν. —82. γ' ἴνις: The MSS. have γόνος, unmetrical; Schneiderewin Θετόγραμτος, Bergk γ' ὀξος, Mommsen Είνος, Bothe γ' ἴνις, in which I have acquiesced, though γ' is a poor piece of patchery, as often.

'Επ. γ'.—84. σφέτερας: Homer uses σφέτερος of pl. only. Of sing., "his," Π. 13, 61; Π. 4, 83; Π. 5 (6), 33; Π. 7 (8), 55; of pl., "their," Π. 2, 27; Π. 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 ἐραστής, which ἐρώμενος, which the older, which the younger, was much discussed. See Plato's Symposium. 180.—86. εἶνη: A sudden trans. Remember that prayer is always in order, and many asyndeta fall under this head, Π. 1, 115. A similar shift is found Ν. 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, Π. 2, 484.—ἀναγείσθαι: "For my progress" through all the victories of Epharmostos. ἀνά gives the force of "all through." In Ν. 10, 19: βραχὺ μοι στόμ' ἀναγήσῃ σα σ σα τα, the figure is effaced; not necessarily so in Π. 5 (6), 56: ἐμοὶ δὲ μακρὸν πᾶσας ἀναγήσῃ σα σα τα ἀπετάς. Here εὖ Μοισᾶν διήφω, for which see Ο. 6, 22, keeps the figure alive. —87. πρόσφορος: The traditional "fit," whether "fit" (for the Muses), "fit" (for the theme), "fit for (εὖ) the
Muses' car," "fit to rehearse" (ἀναγείσθαι), gives neither satisfactory sense nor sharp image. If πρόσφορος can be understood as προσφορὰν προσφέρων (cf. v. 116), the passage is perfect. P. is "a bearer" of precious gifts. He would mount the Muses' chariot, passing through the long line of victories with a tribute of praise to each, and for his attendants he wishes poetic Daring and ample Power.—88. τόλμα: Comp. O. 13, 11: τὸλμα τέ μου | εὐθείᾳ γλώσσαν ὄρνυει λέγειν.—89. εὐποιότο: In v. 16 the concord (λαλογχεν) is with the unit produced by τε, here with the nearer. For the form εὐποιότο, see O. 8, 11.—προσευνία: According to the Schol. Lampronachos was a προσευνία of the Thebans and a kinsman of Epharmostos. Pindar's coming is a tribute to affection and to achievement. The datives are διά with acc.—ἡλθον: In song. Comp. O. 7, 13: κατέβαιν.—90. πεμόρο: To claim the honor due.—μέτραις: The pendent woollen ribbons of the wreath; hence, by synecdoche, the garland itself.

Στρ. δ':—91. ἑργον: Cognate acc., being = νίκην. Comp. P. 8, 80.—92. ἐν Κορίνθου πύλαις: Poetic variation for Isthmus.—χάρμαι: Not in the Homeric sense, but = χάρματα. So also Professor Postgate (Am. Journ. of Phil. III., p. 337). The "horrid" (όψηφι) χάρμαι for "contests" would not be endurable in P., who does not tolerate μαχαί of ἀγώνες, except in a figure (O. 8, 58).—93. ταὶ δὲ: "Some."—94. Ἀργείς 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. συλάβεις ἀγενείων: Bold brachylogy. "Reft of the beardless," of the privilege of contending with the beardless. Cf. O. 8, 54.—97. ἄμφι ἀργυρίδεσσιν: The prize consisted of silver goblets. On ἄμφι with dat., see O. 7, 80.—98. ἀξιρεπεῖ δόλῳ: "With a quick sleight of balancing." By this light read So. O. R. 961: σμικρά παλαιὰ σῶματ' εὐνάξει ῥόποι—99. ἀπτώτη: Many a trick ends in a fall for the trickster.—100. κύκλον: The ring of spectators.—δόσας βοᾷ: Of applause. P. 4, 241; O. 10 (11), 80.—101. ὅραος: P. dwells on the personal beauty of the victors whenever he has an excuse. So O. 8, 19; 10 (11), 114; N. 3, 19.
NOTES.

'Αντ. 8'.—102. τὰ δὲ: "Then again." O. 13, 55; P. 8, 28; I. 3 (4), 11.—Παρρασίως στρατῷ: At the Lykaia, in Arkadia, O. 13, 108; N. 10, 48.—104. ψυχράν... εὐδιανὸν φάρμακον αὐράν: The prize was a woollen garment (χλαίνα). Comp. Hipponax, fr. 19: χλαίναν ἃ δασεῖαν ἐν χειμῶν φάρμακον βίγλευς. The games were the Heraia, and were held, according to the Schol., in winter.—πτότ(ε): Never generic in P. except with subj.—105. Πέλλανα: In Achaia. Comp. O. 7, 86; 13, 109.—σύνδικος: Schol. μαρτυρεῖ. Comp. O. 13, 108: μαρτυρήσει Λυκαίου βωμός. —Ιολάος: The Iolaia were celebrated near Thebes. Comp. I. 1, 16 foll. On the tomb of Iolaos, see P. 9, 90. Amphitryon was buried there also.—106. Ἐλευσί: The Eleusinia, in honor of Demeter and Kore (τῶ θεώ), are mentioned also O. 13, 110; I. 1, 57.—ἀγλαταιοῦν: The dat. αὐτῶ still lingers in the mind. "Witness to him... and to his splendid achievements,"—107. τὸ δὲ φυὰ κράτιστον 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 ψεφευνοὶ ἀνδρεῖς (comp. N. 3, 41), whose numberless ventures come to naught.—111. ἀνεῦ δὲ θεοῦ, κτέ.: "Each ungodded thing—each thing wherein God hath no part—is none the worse (for) remaining quenched in silence." A good specimen of P.'s terse participiality. See note on O. 3, 6. τὸ ἀνεῦ θεοῦ is τὸ μὴ φυὰ. Deep silence is to bury the διδακταὶ ἄρεται, but loud proclamation (cf. ὄρθιον ὄρνεα) is to announce the heaven-sent valiancy of this man.—112. ἑντὶ γὰρ ἄλλαι, κτέ.: 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. ὀδὼν... μελέτα: The Schol. cites Π. 13, 730: ἄλλω μὲν γὰρ ἐδωκε θέος πολεμία ἔργα, | ἄλλῳ δ' ἐν στήθεσον τίθει νόον εὐδωκία Ζεῦς. —116. ποῦτο... ἄθλον: The ἐπινίκιον. See v. 87.—117. ὃρνεα: A howl of defiance, as if P. were a watch-dog. To us the word has a note of exaggeration. Hence Ahrens: ὃρνας = γάρνας, but δὲ is not worse in its way than the dies diei eructat verbum of the Vulgate.—118. δαιμονία: Adv., δαιμονία μόρα (Schol.). —119. ὄρωντ' ἄλκαν: "With valor in his eyes." So πῦρ δεδορκός, φάβον βλέπων, Engl., "look daggers."—120. Ἀλάντειόν τ' ἐν δαιτὶ Φιλιάδα: With Mommsen. "At the banquet
of Oiliades he crowned victorious the Aias-altar.” This seems better here than “At the banquet he crowned the altar of Aias Oiliades,” the gen. being in apposition with the adj. in -ιος, as in Γοργείη κεφαλη δεινουο πελώρου (II. 5, 741), Νεστοτέη παρα νη Πυλογενέος βασιλῆος (II. 2, 54). Φιλιάδα for 'Οιλιάδα. Aias, son of Oileus, was a Lokrian, II. 2, 527: Λοκρῶν δ' ἤγερονεν 'Οιληὸς ταχὺς Αίας. His effigy is seen on the coins of Opus. The postscript -τε comes in very well.—ἐπετεφάνωσε: “Crowned in commemoration (ἐπὶ).” 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 Rheidon (see Introd. O. 1), would put it Ol. 76.

Lübbert has written an elaborate essay (Kiel, 1881) to prove that Pindar gave this detailed account of the institution of the Olympian games by the Theban Herakles in distinct opposition to the traditions of the Eleian priests, who referred the establishment of the games to the Idaian Herakles, and the Dactyls, his brothers. See Paus. 8, 7, 6. Lobeck and others consider the Eleian legend a late invention, but Lübbert has proved the great antiquity of Idaian sites in the Peloponnesos, and this theory gives a more plausible explanation of the detail here presented than the gratuitous assumption that the poet went into all these particulars for the benefit of the Epizephyrian Lokrians, as if the Epizephyrians did not have traditions of their own. As a champion of the glory of the Theban Herakles against all comers, Pindar appears in a very natural light.

The words which form the key to the poem lock the third antistrophe and the third epode together, ὅξελάει έτέτυμον μόνον | ἀλάθειαν έτέτυμον | Χρόνος (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 Agesidamos has a hard struggle, but both succeed at last. \( \chiρ\omegaνος \gamma\alphaρ\varepsilon\upsilon\mu\alpha\rho\nu\varsigma\ \theta\epsilon\omega\sigma\) (Soph.).

The poem was written in fulfilment of a promise, in payment of a debt which the poet poetically feigns that he has forgotten (v. 4). He calls on the bystanders to read the ledger of his heart and see where his creditor stands written; he calls on the Muse (Memory) and Truth, the daughter of Zeus, to keep from him the reproach of falsehood (v. 6). Time has brought the blush of shame to him for this heavy arrear of debt (v. 7), but usury can make good the failure of prompt payment (v. 11). The tide of song will wash away the pebble-counters into the depths of poesy, and the debt due to Agesidamos and to Lokris shall be settled, and favor gained besides with Faithfulness, who inhabits the city of the Zephyrian Lokrians, with Kalliope, who is dear to them, as also mail-clad Ares (v. 15). But the poet is not the only one in debt. Agesidamos would have failed, as Herakles failed in the fight with Kyknos, had not Ias helped him (v. 19). So let him pay his debt of gratitude to Ias 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 Ias 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 (\( \chiρ\omegaνος \), v. 8) and the truth which Time has brought to light (\( \chiρ\omegaνος \), v. 61). The victors, so far as they can be traced, are all in the belt of the Peloponnesos with which the Lokris of the mother-country had affinity. Arkadia is prominent, Tegea is there (v. 73), and Mantinea (v. 77), and the conclusion bears the broad mark of the device of the Lokrians—the thunderbolt (vv. 86–91).
At the close, P. sings how welcome the song must be in coming, as a late child of one’s old age; and well it may, for song alone gives immortality. And now he has fulfilled his promise. He has praised the Lokrians, he has praised the son of Archestratos, a vigorous prizer and a Ganymede for beauty (v. 115).

The debt is paid, as debts should be paid, with cheeriness, if not with promptness. The Αιολιαν (logaoedic) rhythms are gay, lilting. The poem ends fitly with ẚπρογεύει. 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. ά’.—1. Τὸν Ὀλυμπιονίκαν: Prolepsis. Emphatic accusatives naturally seek the head of the sentence.—ἀνάγνωρε: Familiar reference to reading and writing, esp. common in Aischylos, e.g., P. V. 789: ἤν ἐγγράφου οὐ μνήμων δέλτως φρενῶν. Comp., further, Choeph. 450, Eum. 275, Suppl. 179; Soph. Triptol. fr. 8: θέσες ὥστε φρενῶς δέλτωσι τοὺς ἐμοὺς λόγους. We have here a humorous search in the poet’s ledger.—4. ἐπιλέαθ(a) = ἐπιλέεσμαι (Schol.).—Μοίσις(a): The eldest of the old three was Μνήμη.—5. Ἀλάθεια: With a touch of repentance for the ἐπιλέαθα. He had forgotten, and so had lied, or seemed to lie. Hence what follows: ἐρυκετὸν ψευδέαν ἐνπάν. Memory is to find the place, and Truth is to discharge the debt.—δραῖ = δικαία (Schol.). “Rectifying hand;” the hand that scores off the debt.—7. ἐνπάν ἀλυτόξενον: Is much more poetic than ἀλυτοξένων with ψευδέαν. For a like hypallage, comp. P. 6, 5: Πυθιονίκος ὄμων βησαύρος, P. 4, 255: ὄμετέρας ἀκτίνως ὀδίβου.

'Ἀντ. α’.—8. ὁ μέλλων χρόνος: The morrow to which I had long postponed my payment has come at last, and has revealed to my shame my long arrear of debt.—9. καταίσχυνε: The aor. as a perfect. The shame is not in the debt—this, too, is a θεόδματον χρέος (O. 3, 7)—but in the delay. Cf. P. 9, 112.—βαθύ: Comp. O. 13, 62: βαθύν κλάρον. 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. —δραί᾽ ὄν: So Schneidewin for the unmetrical ὀνατῶν of the better, the ἀνδρῶν of the inferior MSS.
Hermann writes ὅντωρ, "beneficial;" in the mercantile sense, "a good round interest." Mommsen, βέ τόκος ἄνδρῶν. So also Mezger. Fennell, who desiderates proof for ὥν with imper. in P., has δράτω. One might be satisfied with Homer's οὖν and imper.—ψῆφον: The Schol. refers ψ. to ἑπιμομφάν, "the accumulation of censure." In view of the technical use of ψῆφος as "a counter," it seems more natural to refer it to the debt; but as the ἑπιμομφά consists in the accumulation of the βαθὺ χρέως thus rolled up, there is no great divergency in the two views.—12. κύμα: The tide of song, as N. 7, 12; I. 6 (7), 19.—13. ὥτα τε: This parallelism is characteristic of P. Comp. O. 2, 108. How the wave will wash away with its flow the rolling pebble, and how this new tide of song will pay my growing debt. "How and how" = "as... so." —κοινὸν λόγον: "The general account." What is due to the victor and the victor's home. Thus only does γὰρ get a clear reference.—14. φίλαν... ἐς χάριν: "As a loving favor," and thus get thanks for blame.—πίσομεν: Pindar not unaided by Μοῖσα and Ἀλάθεια.

'Επ. α'.—15. Ἀτρέκεια: Not the same with Ἀλάθεια above. ἀλῆθεια is truth, as "candor;" Ἀτρέκεια, "truth," as "straightforwardness," "unswerving accuracy," a business virtue. Fides iustitiae (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. Καλλιόπα: Afterwards especially the heroic Muse. Stesichoros, "who bore the weight of the epos on the lyre" (Quintilian), was of Lokrian origin.—17. χάλκεος Ἀρης: See O. 11 (10), 19: στρατῶν αἰχματῶν.—Κύκνεια: The short a, as in Οὐδόσεια (Aeolic). Kyknos was slain by Herakles in the Grove of the Pasaian Apollo because he had seized the victims destined for the Delphian shrine. So Stesichoros. The poem was doubtless familiar to the Lokrians. The nexus is not over-clear. It is tolerably evident, however, that the victory of Agesidamos was gained after a hard struggle. In the first encounter Kyknos was aided by his father, Ares, and Herakles fled acc. to the proverb, οὐδὲ Ἡρακλῆς πρὸς δύο. But our Lokrian Herakles, Agesidamos, found his one adversary too much for him, and he would have failed, had it not been for the help of his trainer, Ilas, whether that help was the training itself or encouragement during the struggle. The parallel of Patroklos
and Achilles with Agesidamos and Ilas gives reason to suspect that the adversary was an ingens Telephus of a boy (O. 9, 76). De Jongh sees in this an allusion to the struggle between the Lokrians and Anaxilas of Rhegion.—19. Ἰλε: The mention of the trainer (ἀλείπτης) is a part, often a large part, of the contract. See O. 8, 54.—21. Ἀχελείς Πάτροκλος: The Lokrians took an especial pride in Patroklos. See O. 9, 75. Patroklos was almost universally considered the older of the two, after Homer, II. 11, 787.—22. θέως: A trainer is called a Ναξία ἀκώνα, I. 5 (6), 73. The same figure is used by Xenoph. Cyr. 1, 2, 10. 6, 41.—φυντ' ἄρετα: “Born to achievement.” Cf. N. 7, 7: ἄρετα κριθεῖσ. P.’s contempt of the διδακταὶ ἄρεται (O. 9, 108) is reconcilable with the value of training (δοctrina sed vim promovet insitam).


26. ἄγωνα: The place, as in Homer, and not the contest.—θέμιτες = θεσμοί, with Διός.—27. σάματι: O. 1, 93.—πάρο: O. 1, 20.—28. βομών ἐξάρθμων: “Six-numbered of altars” (ἐξ. with ἄγωνα), “with altars six in number.” ἄνφριθμος with the gen. is not parallel. Hypallage, as with ψευδέων ἐντάτον ἄλτοξενον (v. 6), would be scarcely more harsh. On the six altars, see O. 5, 5. The passage is corrupt.—30. Κτέατων: 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 ἄμύμων 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 ἄμύμων was Aigisthos, Od. 1, 29.

‘Αυτ. β’.—31. Ἀνγέαν λάτρειον . . . μισθὸν ὑπέρβιον: Chiastic position, especially effective at the end of the verse. λάτρειον = ἀντὶ τῆς λατρείας, the well-known menial service of cleaning the stalls. “That he might exact of Augeias, despite unwillingness and overweening might, the wage for his menial service.” Some com-
bines ὑπέρβαλον with μισθόν. — 33. πράσσων: See O. 3, 7. — ὑπὸ Κλεωνάν: In Argolis. Kleonai was on the crest of a hill. Hence ὑπό.—34. καὶ κείνους: καί, “in his turn.”—Ἡρακλέης: The name of the subject kept back to the close of the period, as often in P., O. 6, 9; 13, 17; P. 12, 17; I. 5 (6), 30, 35, 40. Cf. also O. 1, 26; 3, 20.—ἴφ’ ὤδφ: An offset against the ambush of the Moliones.

Ἐπ. β.—38. Μολίωνες: The Siamese twins of antique fable, no monsters, however, in Homer, who calls them, ΙI. 11, 750, Ἀκτορίων Μολίωνε παίδε. The name Μ. came from the mother’s side of the house.—ὑπερψάλλοι: Like uncle, like nephews, τ. ι. Αὐγέαν . . . ὑπερβουν.—καὶ μάν: μάν gives a solemn preparation for the doom of Augeias.—ἐξωπάτας: So Iason is called ἔκωπατας by Medeia, Eur. Med. 1392.—39. Ἐπειὼν βασιλεὺς: Augeias.—ὅπιθεν | οὐ πολλὰν = οὐ πολὺ ὄστερον.—40. στερφ: Almost personifies πυρί. 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. ἐὰν πόλιν: Effective position. If παρίδα is treated as an adj. with πόλιν, the color is lost.—44. ἀποθέσθαι: Cf. O. 8, 68.—45. ὑστατος: “Last of the three,” and so “at last.”—46. θάνατον αἰτύν: Homer’s αἰτύν δέλθρον. He fell into the same ὄχετός with the city.

Στρ. γ.—47. ἔλσαις: Orig. Ἕλσαις.—49. σταθμάτο: “Laid off.”—ἔλσος: Not yet a grove (O. 3, 18), and not necessarily a grove (Schol.).—50. περὶ δὲ πάξας = περιφράξας (Schol.).—ἐν καθαρῷ: “In the open.”—52. δόρτου λύσιν: “Resting-place for the evening meal” (Fennell).—53. τιμάσαις: 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 = Κρόνοιον. Cf. P. 3, 67: ἦ τιμὰ Λατοῖδα κεκλημένον.—56. ἀσ: Asiat. Αεόλ. and Dor. = ἐως.—57. νυφάδι: The snow of the old time is an offset against the sun of the time of Herakles. O. 3, 24.—58. παρέστοιον: The Moirai were present to help, as at the birth of Iamos (O. 6, 42).—μὲν . . . τ(ε): O. 4, 13.—ἀρα: “As was meet.”—60. ἀλάθειαν ἐτήτυμον: ἀλήθεια, orig. “candor,” needs the reinforcement of “reality.” τὸ ἐτήτυμον is τὸ ὀντῶς ὄν. Truth
to impression is proved to be truth to reality. The brodered
tales (O. 1, 29) perish, but the true record prevails (ήμεραι δ' επί-
λοιποι μάρτυρες σφαίρατοι). 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 ac-
curacy are both implied in κατά and in φράζω.—63. ἀκρόβια: For
the word, see O. 2, 4. The “firstlings” were Herakles’
share, and this he separates from the lots of his companions.—
64. σών Ὀλυμπιάδα: The Schol. transl. by ἐν Ἰ. This effaces σών.
To resort to ἐν δία δοὐσ, “with the victories of the first Olym-
piad,” is a coarse expedient. “The first Olympiad” is “the
first Olympic contest” (Bergk).—66. τίς δή: P. gets out of the
tedious dependent form as soon as possible.—68. χείρεσσι: Is
satisfied by πάλα, v. 73, and πυγμᾶς, v. 74.—ποσοίν τε καὶ ἀρματι:
Closely joined by τε καί, on account of their kinship in speed;
afterwards distributed into ποσοὶ τρέχων, v. 71, and ἀν’ ἵππουσι,
v. 76.—69. ἀγώνιον ἐν δόξα θέμενον εὐχός: Much disputed. The
contrast between ἐν δόξα and ἐργῷ must be insisted on: δόξα,
usually “glory,” is “opinion” P. 1, 36, and N. 11, 24: ἐμὰν δόξαν.
ἐν δόξα θέμενοι προδέμενος, “setting before his mind” the glory
(εὐχός) of the games. The Schol., however, makes ἐν δόξα θ. εὐχός

Στρ. δ.—70. στάδιον ... ἀρίστευσεν: Comp. O. 4, 22: νικᾶν δρό-
μον.—εὐθὺν τόνον: “A straight stretch”—not the διάνυσο. So
the Schol.—71. Δικύμιον: See O. 7, 29.—72. Οἰνών: Nephew
of Alkmene, first cousin of Herakles. According to Pausan. 3,
15, 4, he was killed in Sparta, ἥλικιαν μετράκιον, not very consistent
with Pindar’s στρατὸν ἀλώνων.—Μιδέαθεν: Midea was in Argolis.
The name of Oionos’s grandmother was Midea. See O. 7, 29.—
73. Ἐχεμος: Who afterwards killed Hyllos, the son of Herakles.
Paus. 8, 5, 1.—74. Δόρυκλος: Unknown.—ἐφέρε: Imperfect of vis-
ion, what Shilleto calls the panoramic imperf. Comp. O. 8, 49:
τάννεν.—τέλος: “Prize.” P. 9, 128; I. 1, 27.

’Αντ. δ.—77. Σάμος: Mentioned in the Choliambi of Diphilos:
στρέψας δὲ τώλους ὡς ὁ Μαντινέως Σήμος | ὃς πρῶτος ἀρματ’ ἡλασεν
παρ’ Ἀλφεῖο.—όλιρῳθίον = ὁ Ἀλλροθίος. Halirrhotios, son of
Poseidon, and so an hereditary charioteer.—78. Φράστωρ: Unknown, as well as Nikeus below. P. is following local records. —79. μάκος... ἐδίκη = μακρὰν ἔρρυψε ρίψων (Schol.)—80. Νικεὺς: So Ambros. for δ Ἐμικεύς.—πέτρψ: In I. 1, 24, cited as a parallel for the dat., Christ reads αἰχμαῖς = αἰχμαίς. —χέρα κυκλώσαις: Od. 8, 189: τῶν ρα (sc. δίσκων) περιστρέψας. —80. ὑπὲρ ἀπάντων: “Above” = “beyond.” So N. 9, 54; I. 2, 36.—συμμαχία = σύμμ.-μαχοί. —81. παραθύνει: 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: οὐ γὰρ ἐν πεντάθλιον ἀλλ’ ἐφ’ ἑκάστῳ | ἔργωσε κείτω 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: ἐνεφλεξεν, “lighted up.” Comp. O. 3, 20. The full moon, hence εὐώπτιδος σελάνας, was a necessary part of the institution. The light of the moon meets the shout of the army.

Ἐπ. δ’—84. ἀείδετο: “Rang with song.” This use of the passive is not very common in Greek. Cf. Eur. I. T. 367: αἰσχίναὶ πᾶν μελαθρον, Heraclid. 401: θυμολείται δ’ ἄστυ.—85. τὸν ἐγκώμιον ἀμφὶ τρόπον: “Like banquet music.” A curious use of ἀμφὶ, which makes the tune the centre of the song.—86. ἀρχαῖς... προτέραι: “The beginnings of yore,” the establishment of the games by Herakles.—ἐπόμενοι: Seems to hint at deviation on the part of others.—ἐπονυμίαν χάριν: “As a namesake grace of the proud victory, we will sing forth the thunder... of Zeus.” The victory is Olympian, let us sing, to grace it, Olympian thunder. Perikles the Olympian was Perikles the Thunderer. χάριν is the result of κελάδησόμεθα βροντάν.—87. νῖκας: So P. 1, 30: τοῦ ἐπονυμίαν. —ἀγερώχου: See P. 1, 50. —κελάδησόμεθα = εἰπομεν (Schol.). —89. πυρπάλαμον βῆλος: “Bolt of the firehand.” Hor. Od. 1, 2, 2: r u b e n e | d e x t e r a s a c r a s i a c u l a t u s a r c e s. 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: κεχλαδῶς.

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: παῦν δὲ λ ἀ μ—
πει. — 94. ὁτε: So Böckh for ὄστε.—95. νεότατος τὸ πάλιν: "The reverse of youth." So O. 12, 11: ἐμπαλὼν τέρψιος, P. 12, 32: ἐμπαλὼν γρώμας.—97. ποιμένα: "Master." — 98. ἐπακτὸν ἀλλότριον: One thinks of "this Eliezer of Damascus."—99. θυάσκοντες στυγερώτατος: Out of the almost epic fulness of this passage it has falsely, if not foolishly, been gathered that Agesidamos had become old while waiting for Pindar's song. In one sense, yes! οἰ δὲ ποθεύντες ἐν ἡματι γηράσκονσιν. 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.


Ἐπ. 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: ραινέμεν εὐλογίαις, P. 8, 57: Ἀλκράνα στεφάνωσε βάλλω, ῥαῖνω δὲ καὶ ἡμφ. Above ἀναπάσσει suggests roses.—ἐρατόν: The son of Archestratos is not old enough to have lost his bloom.—110. εἶδον: Here no figure. The poet promised when he saw him, and then forgot.—χερὸς ἀλκῷ: Cf. v. 68: χείρεστη.—114. κεκραμένον: "Endued," literally "blended;" see P. 10, 41.—115. ἀναίδεα . . . μόρον: Theogn. 207: θάνατος ἀναίδης. Death is a true λása ἀναίδης, "unabashed," "regardless," "ruthless."—σὺν Κυπρέγει: With the favor of Aphrodite.
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 antistrope the divine calling of the poet, the epode the noble stock of the victor. Thus this brief poem contains all the elements of the επιγιγνωσκόν except the myth. To this effect, Mezei.
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: διψῇ δὲ πρᾶγος ἄλλο μὲν ἄλλον, ἡθλονικία δὲ μᾶλλον ἀνθρώποις. —άνέμων: 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. παίδων: 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 πράσσει. Schol., Hartung, Bergk have πράσσει, 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. τέλεσται: 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, κείνται for κείται, in P. 4, 246, τέλεσαν for τέλεσεν. In Plat. Gorg. 500 D, for εἰ ἐστι B has εἰ ἐστίν, which points to ἔστον (Hirschig). In Aischyl. Pers. 49 στείνται rests on a correction of Μ; the other MSS. have στεῖνται.—πιστόν ὅρκιον: "A certain pledge for mighty deeds of emprise." Cf. N. 9, 16: ὅρκιον . . . πιστόν. 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. (λογίων) and dat. (ἀρετάις), see O. 6, 5.

'Αντ.—7. ἀφθάνητος: The gloss πολυφθάνητος 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. ἡγκείται: The best MSS. have ἡγικείται, but ἡγκείται is established by the Schol. and the sense. The song is an ἀνάθημα, O. 13, 36; I. 4 (8), 17.—τὰ μὲν: Schol.: ταύτα τὰ καταρθώματα καὶ τὰ ἐγκόμια τῶν ἐν ὀλυμπίᾳ νεικηκότων. As often, μὲν and δὲ attack different members of the antithesis with chiastic effect, P. 1, 21.—ἀμετέρα: Plural of the chorus.—9. ποιμαίνειν: "Tend," "cherish," "make our care." Comp. also
the use of 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 μαχαναί πᾶσαι βροτεῖς ἄρεταις.—ἀνήρ: O. 1, 66.—ομιόων: So von Leutsch, who has explicated it out of the ισως καὶ αὐτῷ τῷ τρόπῳ (τῷ αὐτῷ τρ.) and ομιόων ὀσπερ καὶ σὺν νευκηκας of the old Scholiasts. “We are vain to sing thy praise, but our success depends on God, as well as thine.” The old MSS. have ὀμῶς ὃν, the interpolated ἐσαι after διαπαντός of the Schol. Mommsen reads: πραπίδεσσυν ὀμῶς ὃν ἵσθι, κτε.

Ἐπ.—13. ἐπὶ στεφάνῳ: “Over and above,” “topping.” So O. 3, 6: χαίταισι...ζευκθέντες ἐπὶ στέφανοι. Mommsen retains ἀμφί of the Ambros.—χρυσέας ἑλιασ: χρ. figurative. O. 8, 1: χρυσοστέφανων ἀέθλων, N. 1, 17: φύλλοις ἑλιαν χρυσεώς, P. 10, 40: δάφνα χρυσέα.—15. ἄλεγων: “Caring for;” hence “praising,” ὄμων (Schol.).—17. ὄμων: So Bergk and De Jongh after the Scholiasts, the MSS. μη μιν. The subject of ἀφίξεσθαι is “We,” “I and the Muses.” Comp. Od. 12, 212: ἐκφύγομεν καὶ ποὺ τῶνε μνήμεσθαι δώ (sc. ἡμᾶς). νῦν, in anticipation of στράτων, would be forced (in spite of O. 7, 60); with reference to the return of Agesidamos to his home, unnatural.—18. μηδ(ε): For the one neg., comp. P. 10, 41: νόσοι δ’ οὔτε γῆρας. So. Phil. 771: ἐκώντα μὴ’ ἀκοῦτα, Eur. Hec. 373: λέγουσα μηδὲ δρώσα. The neg. μη, as after a verb of swearing (O. 2, 102).—ἀπελπατον καλῶν, κτε.: The Epizephyrian Lokrians well deserved this praise. For their poets—Xenokritos, Erasippos, Theano—see the classical dictionaries. The Δοκρικά ἀσματα reflected the passionate and erotic character of the people. The poems of Nossis, preserved in the Anthologia Palatina, are well worth study.—19. αἱχματάν: Especially noted is their victory over the Krotoniates on the banks of the Sagra. Cf. O. 10 (11), 17.—τὸ γαρ ὡς ἡμεῦ...φῆδος: The equable dactylo-eptitrite rhythm allows this separation of article and substantive (Stein). Cf. O. 7, 18 (?); 12, 5; P. 12, 20.—20. ἀλώπηξ: 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 Lehr, v. Wilamowitz-Moellendorff, Schröder (Am. Journ. of Phil. XII. p. 386). The MSS. διαλλάξαντο, “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 ἡθος, which is forbidden by the digamma.
Ergoteles of Himera, an exile from Knosos in Crete, won the δόλιχος, Ol. 77 (472 B.C.). The δόλιχος is variously estimated at seven, twelve, twenty, twenty-four stades, most accepting the last. Crete was famous for its runners (Xen. An. 4, 8, 27: δόλιχος δὲ Κρήτες πλείους ἐξηκοντα ἔθεον), though the Cretans seldom took part in the Greek national games. After the victories mentioned in this ode (v. 17), Ergoteles won another Olympian (Ol. 78), and two Nemean contests (Paus. 6, 4, 11). The poem itself tells us that he had been driven from Crete by political faction, and as Sicily was the land of promise to the eastern Greeks, and especially those of Dorian stock, we may dispense with a closer investigation. From the Scholiast we learn that he arrived at Himera when a quarrel between Gelon and Hieron was at its height. Himera was hardly more quiet than his old home, but he succeeded in acquiring citizenship and the jealously guarded right of holding real estate.

The twelfth Olympian is a short occasional poem. It has no room for a myth, unless we consider the simile of the home-fighting cock an equivalent (v. 14). The simple thought is the domination of Tyché. At the beck of Tyché ships are piloted on the deep, stormy wars and councils guided on land. Men's hopes are ships that roll through seas of idle plans, now high, now low. The future no god hath pledged, no man hath seen. The hoped-for pleasure is reversed, and from the battle with a sea of trouble men pass in a moment's space to joy profound (vv. 1–12).

So Philanor's son, like some home-fighting cock, would have had only homely fame, and the garland for the swiftness of his feet had shed its leaves unheralded, had no hostile faction bereft him of his Knosian fatherland. Now he hath gained a wreath at Olympia, two at Pytho, two on the Isthmus. Now he magnifies
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.

Σπρ. — 1. Ζηνός Ἑλευθερίου: Ζεὺς Ἑλευθερίου 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. εὐρυσθενέ[-νέ(α)]: Proleptic. Not used elsewhere in P. of a city. — ἀμφιπόλει: "Keep thy sentry-round about." — Σῶτερα Τύχα: Tyché, acc. to the Homeric Hymn in Cerer, 420 is a Nereid; acc. to Hesiod (Theog. 360), a daughter of Oceanos. Notice the sea atmosphere. Only acc. to Pindar himself (Paus. 7, 26, 8), T. is one of the Μοῖραι. — 3. τίν: "At thy beck." The dat. of interest is by implication the dat. of agency. Comp. P. 1, 73: ἀρχώ δαμασθέντες. — θνεί: θνός is used of actual speed, ὀκὺς of inherent. "θην ναῦς, velox navis, a thing of life; ὀκεία ναῦς, celeris navis, an expeditious conveyance." Jebb, on Soph. Ai. 710. Ships refer to war and peace, then follows war (πόλεμοι), then peace (ἄγοραι). So the balance is prettily held. — 4. πόλεμοι: Seas of blood, through which Himera had passed. — 5. κάγοραι ... Βουλαφόροι: In public councils it was a formula to commence ἀγαθῇ τύχῃ (Paley). —αι γε μὲν ἀνδρῶν ... ἔλπιδες: Article and substantive are rhythmically near, though syntactically far removed. Cf. O. 11 (10), 19. — μὲν ... δ(ε): O. 11 (10), 8. — 6. πόλις ἀνω ... τὰ δ(ε): Adverbial, as N. 9, 43. The lying world is ploughed by hopes as waves by ships. — μεταμόνια = μετέωρα καὶ αἰρόμενα (Schol.). The
waves of falsehood dash high and then fall back.—κυλίνδοντ(αῖ): Not κυλίνδοντι = κυλίνδουσι.

'Avt.—7. σύμβολον: "Token," "pledge." The figure is not wholly dropped. We are now voyaging on a merchantman.—9. φραδαῖ = γνώσεις. The plural in sympathy with τῶν μελλόντων (=περὶ τῶν μ. ). See Ο. 9, 21.—10. ἐπεσεν: Empiric aorist. The metaphor is from dice: ἄει γὰρ ἐν πίτσουσιν οἱ Δίοις κύβοι.—11. ἐμπαλὼν μὲν τέρψιος: Instead of the mechanical τοῖς μὲν. See v. 5. Comp. Ο. 10 (11), 95: νεότατος τὸ πάλιν, Ρ. 12, 32: ἐμπαλὼν γνώμας = παρὰ γνώμαν.—12. ἕλαις: Recurrence to the nautical figure.—βαθὺ: Cf. Ο. 7, 53: κλέως βαθύ, Ο. 13, 62: βαθύν κλάρον. Familiar is βαθύπλωτος. Still the adj. belongs to the sea sphere, proverbially rich. Cf. Ο. 2, 32.—πύματος: Gen. of price, "won joy for anguish."—πεδάμειψαν = μετήμειψαν. πεδά, Αει. and Old Dor. = μετά. Etymological connection is denied.

'Επ.—14. ἐνδομάχας ατ' ἀλέκτωρ: A breviloquence (=ατ' ἐνδομάχαν ἀλέκτορος τημά) hardly noticeable in English. Villemain tells of a translator who agonized over the unpoetical cog, but be it remembered that the Περσικὸς ὄρνις was really more poetical to the Greek than it can be made to us. Aischylos does not shun the comparison (Ευμ. 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 ἵμερα (ἡμέρα), acc. to others in honor of Asklepios.—15. ἀκλεῖς: Proleptic.—κατεφυλλόρωπος: The τιμά thus becomes a flower. It has been noticed that P. draws few of his figures from the world of plants.—16. στάσις ἀντίἀνερα: Α λέγεις δριμεία according to Eu- stathios.—Κνωσίας: It has been inferred from this that the Knossians of that time did not take part in the Olympic games. Notice the signatism of the line.—17. στεφανοσάμενος: Ο. 7, 81.—18. δίς ἐκ: Mommsen writes δίκ, as the Scholiasts know nothing of a second Pythian victory; but see Paus. 6, 4, 11.—19. θερμά...λουτρά: The glory of Himera, still there and called Termini.—βαστάζεις = ἵψοις. The figure is not fully felt, else it would be absurd. It is nothing more than ἑπαείρεν, Ο. 9, 22. Comp. Ι. 3 (4), 8: χρῆ δὲ κομάζοντ’ ἀγανάκτους χαρίτεσσιν βαστάζατ’ ἄσαι.—παρ’ οἰκείαις ἀρούραις: On παρά with dat., see Ο. 1, 20, and comp. further Οδ. 18, 383: οὐνεκα πάρ παύροι καὶ οὐκ ἀγαθοίς ὃμιλεῖς. Characteristic is the stress laid on ἐγκτησις.
OLYMPIA XIII.

The thirteenth Olympian commemorates the victory of Xenophon of Corinth in both stadion and pentathlon, Ol. 79 (464 B.C.). Xenophon's father, before him, had won a foot-race at Olympia, Ol. 69 (504 B.C.); hence τρισολυμπιονικαν ὀίκου (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 ἑταῖραι as ἱεροδούλων to Aphrodite, which liberality Pindar's ἐργάτις Μόισα did not fail to glorify. See fr. IX. 1.

The splendor and wealth of Corinth were proverbial, and as the seventh Olympian glitters with the light of the sun, so the thirteenth reflects the riches of ἅ ὅλσια Κόρινθος (v. 4). The first impression of the poem is that of a semi-Oriental bazaar. It seems to be profuse in the admired disorder of its wares. But there is, after all, a certain Greek symmetry. Victor and victor's city mirror each other as elsewhere (O. 12), and the hero of Corinth, Bellerophon, sums up the highest of both. For wealth and success, without wisdom, without courage, are vulgar. The sister spirits of Law, of Justice, of Peace, daughters of Right, are the guardians of Corinth's wealth (v. 7). The achievements of the games abroad are balanced by inventions at home (v. 17). The dithyramb first rose upon the air in Corinth. The bit that rules the horse was first planned in Corinth. The temple's summit first received the adornment of the king of birds in Corinth. Here are three great inventions matching Eunomia, Dika, and Eirena—matching the three Olympian victories of the Oligaithidai. The Muse with the sweet breath and Ares with his embattled hosts of youthful warriors are both at home in Corinth (v. 23).

If Corinth abounds in wealth, in art—if Corinth claims the
honor of invention, her sons prosper, too. Keep, O Zeus, the people unharmed, fill the sails of Xenophon with a favoring breeze. ἄπαν δὲ εὖροντος 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 θυσίων οὕτω τε 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, μάσσων ἦ ὡς 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 ἐπεταί 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: τῶν Ὀλυμπιονίκας ἀνάγνωτε μοι. Comp. O. 2, 1: ἀναξιφόρμυγγες ὑμνοὶ, another grand opening. The opulent word suits the opulent (ὁλβία) Corinth. Xenophon was victorious twice (v. 30), his father once (v. 35).

—2. ἄστοις: Cf. P. 3, 70: βασιλεὺς | πραύς ἄστοις, οὐ φθονείων ἄγαθοίς, ξείνοις δὲ θαυμαστὸς πατήρ. ἄ. is more common than πολίτης in P., because ἄ. is less technical and has to do
with the natural rather than the political position. The difference is briefly expressed in [Dem.] 59, 107: ἂν οὐτε οἱ πρόγονοι ἄρα τήν κατέλειται οὐθ' ὁ δῆμος πολίτην ἐποίησατο. It would not be safe to make ἀστοις “the humbler citizens” here, although it would include them.—3. θεράποντα: A word involving kindly service. See P. 4, 287.—γνώσμα: Disputed. The Schol. εἰς γνώσιν ἄξω, “I will make known,” for which γνώσαι (O. 6, 89) is cited, but in vain. “I will learn to know Corinth,” means “I will visit Corinth.” So De Jongh. This is the language of one who had never seen Corinth and is to make the acquaintance of the city on this happy errand of praise. Of course this is figurative, as is κατέβαυ (O. 7, 13).—4. ὀλβιαν: Noted from Homer, II, 2, 570: ἅφιεϊν τε Κόρινθον.—5. πρόδυρον: As one comes from Olympia, Corinth is the entrance of the Isthmus. Bakchyl. says of Corinth: Πέλοπος λιπαράς νάσου θέοδματοι θύραι.—Ποταϊδάνος: Comp. N. 6, 46: Ποσειδάνιον τέμενος (of the Isthmian games). The form Ποτ. is Corinthian (Fennell). See Cauer,² No. 81.—ἀγλαόκουρον: Refers only to men, and not to the πολύζεναι νεάνιδες, ἀμφίπολοι | Πειθοῦς ἐν ᾧ ἅφιείῳ Κόρινθῳ of the famous skolion.—6. Εὐνομία ... Δίκα ... Εἰρήνα: The same genealogy is given in Hesiod, Theog. 901: δεύτερον ἥγαγετο (sc. Ζεύς) λιπαρὴν Θέλοιν, ἢ τεκεν ἂνρα, | Εὐνομίαι τε Δικήν τε καὶ Εἰρήνην τεθαλανίαν. The seasons are distributed thus: Eunomia is preparation (seed-time); Dika, decision (harvest); Eirena, enjoyment (festival). The Horai preside over everything that needs timing (O. 4, 1); they are the regulators of wealth, and prevent the growth of ὑβρις, which owes its origin to the wedlock of baseness and prosperity. On the chryselephantine statues of Themis (standing) and the Horai (sitting) at Olympia, see Paus. 5, 17, 1.—κασιγνήτα: Sing., not dual, as is shown by the apposition; see O. 6, 45.—7. ὀμάρτοφος: With v. l. ὀμάτροπος, “of like character.” This seems to require the MS. ἀσφαλῆς above. Much tamer than the reading given here.—ταμιάν ἀνδρᾶς: Slur -ai ἀν- into one. Mommsen writes τάμιαι for the fem. (O. 14, 9).—8. χρύσεως: See O. 11 (10), 13.

"Αντ. α'.—9. ἀθέλοντι: Of a fixed purpose, P. 1, 62; O. 11 (10), 9, and so of a wont.—10. Ἠβριν, Κόρου ματέρα: Full personification to match the other. Theognis reverses the genealogy, v. 153: τίκτει τοι κόρος ὑβριν ὑπαν κακοὶ ὀλβίος ἐπιται, but that makes little difference, as, according to Greek custom, grandmother and granddaughter often bore the same name. It is a
mere matter of "Υβρίς—Κόρος—"Υβρις.—12. εὐθεία: "Straightforward." εὐ. with τὸλμα, not acc. pl., as Mommsen says, with λέγειν. τὸλμα is semi-personification, and the figure is not unlike that of O. 9, 88, where τὸλμα 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. ᾧμαχον ... ἡθος: Cf. O. 11 (10), 21.—14. ὑμμὺν δὲ: I am the singer, you and yours the recipients of the favors of the Horai.—Ἄλατα: Aletes was a Herakleid king of Corinth.—πολλὰ μὲν, ... πολλὰ ἓ(ε): Both are adverbial = πολλάκις. Symmetry keeps the second πολλά from going with σοφίσματα (v. 17).—15. ὑπερελθόντων: The gen. absol. without a subject is denied for Homer. In P. the construction is to be watched. Undoubtedly, however, seem to be P. 8, 43: ὡδ' εἰς μαραμένων, and P. 4, 232 (= N. 10, 89): ὡς ἄρ' αὐξάνουτος. Here the shift from the dat. to the gen. is easy, easier than making ὑπερελθόντων depend on ἀγλαίαν.—ἱεροὶς ἐν ἄεθλοις: O. 8, 64: ἓ ἱερῶν ἄεθλων.

'Επ. α'.—17. ἀρχαία: “From the beginning.”—ἀπαν δ' εἰρήντος ἔργον: This has a proverbial ring. “All the work belongs to the inventor” (i.e. the credit for it all). Often quoted. Best commented by an epigram on Thespis: μυρίοις αἰών πολλὰ προσευρήσει χάτερα: τά μ' ἐ' μ' (Schneidewin).—18. ταὶ Διονύσου ... χάριτες: Explained by the Schol. as αἴ ἔορταὶ αὐ ὁ ἐπαγωγὸν ἔχουσα.—19. βοηλάτρα: 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. τὸς γάρ: P. 4, 70: τὸς γὰρ ἀρχαί, κτέ.—ἵππειοις ἐν ἔντεσσον μέταρα: μ. here is "check," and so "bit," as the Schol. explains: τὰ ἵππεια μέτρα τοῦ χαλινοῦ. The myth turns on the praise of 'Αθηνᾶ 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. ναόσων ... διδύμον: The words would seem to mean naturally that two eagles were
placed as ἀκρωτηρία, or "finials," on the temples, one on either gable. The pediment was called ἀετός, ἀέτωμα, 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: ἄετοῦ μιμεῖται σχῆμα ἀποτετακτός τὰ πτερά. See Aristoph. Av. 1110, and the passages there collected by Blaydes.—22. ἐν δὲ: With ἀνδρείαν ἄφισεν: We have no right to refer this with Dissen to the older poets and musicians of Corinth exclusively.—23. Ἀρπής: 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 Herodotus.

Στρ. β'.—24. ὑπατεῖ (e): With Ὀλυμπίας (Fennell). Comp. Aisch. Ag. 509: ὑπατός τε χόρρας Ζεὺς. —25. ἀφθονητός: Active, as neg. compounds of verballas in -τόσ ὀταν are. Cf. O. 6, 67: ζευνεών ἄγνωστον.—26. ἀφθονήτος γένος = μῆ νεμεσήτος (Schol.). Hdt. 1, 32: τὸ θεῖον πᾶν ἐστὶ φθονερόν.—28. εὐθύνε: Natural metaphor for a nautical Corinthian, O. 7, 95.—δαίμονος: The δαίμων here is the δαίμων γενέθλιος (v. 105). See P. 5, 122: Διός τοι νόσος μέγας κυβερνᾶ | δαίμων ἀνδρῶν φιλῶν.—29. δέξατε τέ θοι: The dat. is used with δέξασθαι because the giver is interested as well as the receiver. When the giver is a god, he is waiting to be gracious. When he is a man, the acceptance of the present is an honor. See the Pindaric passages P. 4, 23; P. 8, 5; 12, 5; I. 5 (6), 4. Cf. II. 2, 186: δέξατο οἱ σκηπτροῦν.—Εγκώμιον τεθμόν: Cf. O. 7, 88: τεθμὸν Ὀλυμπιονικαν.—ἄγελς: The processional notion of the κώμος comes out. This τεθμός is also a πολύφιλος ἑπετασ (P. 5, 4).—30. πενταέθλης: The memorial verses of Simonides run: ἀεμνα καὶ Πυθεὶς Διοφῶν ὁ Φίλωνος ἐνίκα | (1) ἀλ μα, (2) το δωκε ἵν, (3) δ i σ κον, (4) ἀ κοντα, (5) π άλν. See a long discussion of the πενταθλον in Fennell's ed. of the Nemean and Isthmian odes IX.—XX.—31. τῶν: See O. 2, 25. The hyperbaton is easy with the demonstrative relative τῶν = δν.

'Αντ. β'.—33. σελίνων: The Isthmian wreaths were at first made of pine, then of parsley (I. 2, 16; N. 4, 88), then pine was re
stored. The parsley of the Isthmian games was dry, of the Ne-
mean green. Parsley had a funereal as well as a hymeneal sig-

ular inside use O. 2, 33, "with only one sun about it." — 38. κραναίς ἐν 'Α.: See O. 7, 82. — ἔργα: "Victories," "crows of vic-
tory." — ποδαρκής | ἄμέρα: The day sympathizes with the victor. Comp. the Homeric δοῦλον ἡμαρ.

Επ. β’. — 40. Ἐλλώτια: 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. — ἄμφιάλουσι: Ἐπ. τεθμοίοιν: The Isthmian games. — 41. μακρότεραι, κτέ.: "Too long would be the songs that
shall keep up with the victories of," etc. Similar self-checks are
found P. 4, 247; N. 10, 45; I. 4 (5), 51. — 42. Τερψία: Acc. to the
Scholia, Terpsias was the brother of Ptoiodoros and so uncle of
Thessalos (v. 35), Eritimos was son or grandson of Terpsias. To
judge by Pindar, Ptoiodoros was father of Terpsias and Eritimos.
The Scholia give two names not in P., but it is hardly worth
while to attempt to reconcile the two accounts, or to explain the
divergence. — 44. 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. ποντιάν
ψάφων ἀριθμόν: Comp. O. 2, 108: ψάμμος ἄρι θ μο ν περιπέφευγεν.

Στρ. γ’. — 47. ἐπεταί: Used absolutely = ἐπόμενον ἔστων, "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. νοήσαι: Sc. τὸ μέτρον. So the Schol.: τοῦτο δὲ αὐτὸ
νοήσαι τὸ τῆς συμμετρίας ἐξθεσάρον τὲ ἐστὶ καὶ ἀριστον. The cen-
σθαν· καιρὸς δ' ἐπὶ πᾶσιν ἀριστος.—49. Φίδιος ἐν κοινῷ σταλείς: The metaphor is nautical; P. 2, 62; 4, 3; N. 6, 37: ἱδια ναυτολέοντες ἐπικώμια. In the fleet of the common joy, P. is an ἱδιόστολος 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 ἱδιον in the κοινῷ.—50. μῆτίν τε πολεμόν τ': Afterwards distributed into Σίσυφον μὲν... τὰ δὲ ποτ' ἐν ἄλκα. Comp. Pindar's praise of Sparta, fr. XI. 62, 1: ἔνθα βουλαὶ γερόντων καὶ νέων ἄνδρῶν ἄριστευοιν αἰχμαί.—52. ἀμφὶ Κορίνθω: In prose περὶ Κορίνθου.—Σίσυφον: Both Sisyphos (the Archwise) and Medea (the Deviser) were held in higher esteem in Corinth than in most parts of Greece. Σ. depends not so much on γαρύνων as on the echo of it. See v. 40.—ὡς θεόν: The popular and false etymology of Ἔσυφος derived the name from σιός = θεός and συφός = σοφός, hence = θεόσοφος.—53. αὐτά: ἵψι, not αὐτὰ, sibi. There is no compound reflexive in Pindar, as there is none in Homer. The middle and the emphatic pronoun show the unnaturalness of the action from the Greek point of view. The story of Medea is told P. 4, 218 foll.

'Αντ. γ'.—55. τὰ δὲ καὶ: Adverbial, comp. O. 9, 102. Two examples of wisdom are followed by a double line of martial deeds. —ἐν ἄλκα: "In the fight," closely connected with πρὸ Δαρδάνου τειχέων.—57. ἐπ' 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.—μαχαὶ τάμνειν τέλος: "Decide the issue of battles."—58. τὸν μὲν... 'Ατρέος: The Corinthians were vassals of Agamemnon, II. 2, 570. Their leaders were not especially distinguished. Euchenor, the son of Polyidos, the Corinthian seer, chose death in battle rather than by disease, and fell by the hand of Paris, II. 13, 663.—59. κομίζοντες... εἰργοντες: Conative.—60. Γλαυκὸν: Glaukos appears often enough in the ranks of the Trojans—a brave, but flighty fellow, II. 6, 119 foll. (where he makes himself immortal by exchanging armor with Diomed, v. 236: χρύσεα χαλκείων, ἐκατόμβοι' ἐννεαβοίων); 7, 13; 12, 102 (summoned by Sarpedon to help him), 309; 14, 426; 16, 492; 17, 140. —61. Πειράνας: Peirene, a famous fountain in Akrokorianthos.—σφητέρον: See P. 4, 83, —πατρόσ: "Ancestor."—62. βαθύν: "Rich." Comp. βαθύπλουτος.
NOTES.

'Ep. γ'. — 64. Πάγασον: Homer says nothing of the Pegasus myth. P. follows local legends, which he seems everywhere to have studied carefully. Comp. N. 7, 105, Διός Κόρινθος, with the commentators.—65. πριν γε: "Until," which the conjunction πριν always means with the indic. O. 9, 61. — χρυσάμπυκα: Of the whole headstall. — 66. εξ ονείρου δ' αυτίκα ήν ύπαρ: "Out of a dream there was forthwith reality," the sober certainty of waking fact.—67. Αιολίδα: The genealogy is Aiolos—Sisyphos—Glaukos—Bellerophon—Hippolochos—Glaukos. P. drops, or seems to drop, Hippolochos. See Il. 6, 144.—68. φίλτρον: So v. 85: φάρμακον. Transl. "charm." — 69. Δαμάω . . . πατρί: "Tamer-father," Poseidon, of whom Glaukos is the double.—νυν: Anticipates ταυτον (rare in Pindar). See N. 5, 38. — ἀργάειτα: Black bulls are generally sacrificed to Poseidon, and the Scholiast is puzzled into explaining ἀργάειτα as εὐβαλή 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: Εὐδέοις, Πηνελόπεια . . . ; just as Athena addresses Bellerophon. —72. ἀνά δ' ἐπαλτ(ό) = ἀνέπαλτο: Sudden change of subject.—ἀρθά ποδι: Dat. of manner, though we tr. "to his feet, erect." —75. Κοιρανίδα: Polyidos the seer; see note on v. 58.—76. ἀπὸ κείνου χρήσος: "At his bidding," viz. that of Polyidos.

'Αντ. δ'. — 80. κελήσατο: Sc. Πολύδος. — διν: Repraesentatio (mood of the original speech), common in repeating laws, oracles, and the like.—81. καρταίποδ(α): A Delphic word for bull (Schol.). Oracles have a vocabulary of their own, which was wide open to parody.—Γαιαδύων: Comp. O. 1, 25: μεγασθενής γαίας χορος Ποσειδών. — 83. κούφαν: Predicative, "as a light (little) thing:" ὡς κούφον τυ.—κτίσαν: Here ἐργον, just as κτίσας is often οἰκοήσαι. — 84. καὶ δ' καρτερός: Even the strong Bellerophon had failed, and now was glad to use the mild remedy. — 85. φάρμακον πραθ: A variation of φίλτρον, v. 68.—γέννη: Dissyllabic.

'Επ. δ'. — 86. ἐνόπλια . . . ἑπαίζειν: "He played the weapon-play." So N. 3, 44: ἄνθρωμα μεγάλα ἔργα.—87. Ἀμαζονίδων: Comp. O. 8, 47: Ἀμαζώνας εὐππουσ, where they are represented as favor-
ites of Apollo.—88. αἰθέρος ψυχρᾶς: On the gender comp. O. 1, 7: ἐρήμασ δι’ αἰθέρος. “Chill,” on account of the height.—κόλπων: “Bosom of the ether,” with as much right as the “deep bosom of the ocean.” Shakespeare’s “bosom of the air,” R. and J. ii. 2 (Cookesley).—ἐφημων: So with Hermann for ἐφήμου.—90. Χιμαιραν: In Homer (II. 6, 179 foll.) the order is different. The king of Lykia bids him slay the Chimaira first (ἡ δ’ ἄρ’ ἔνν θείων γένος οὗτ’ ἀνθρώπων: ἰ πρόσθε λέων, ὑπὶθεν δὲ δράκων, μέσην δὲ χιμαιρα), then he attacked the Solymoi, and finally slew (κατεπεφνεν) the Amazons. Purposeful variation.—πύρ πνεονοσ: Not an anticlimax. The name of this mountain-folk of Lykia was enough according to Homer, II. 6, 185: καρπίστην δὴ τὴν γε μάχην φάτο δύνηναι ἀνθρώπων.—91. διασωπάσσωμαι: σωπ- for σωμ—(Aeolic).—Φοι: Dependent on the verbal element in μόρον. —μόρον: He fell from his winged steed when attempting to fly to heaven, and was crippled. Homer says of him simply, II. 6, 201: ἦ τοι ὁ κατ' πεδίον τὸ 'Ἀλήμων οἶος ἀλάτο | ὃν θυμόν κατέδων, πάτον ἀνθρώπων ἀλείνων.—92. δέκονται: Not historical present, “are his shelter.”

Στρ. ε’.—93. ἐμὲ β’ εὐθὺν ἀκόντων, κτέ.: The poet checks himself again. He has darts enough (cf. O. 2, 91: πολλά μοι ὑπ’ ἀγκώνος βέλη), but he has a definite aim (O. 2, 98: ἐπέχε νῦν σκοπώ τόξον), and would not speed too many darts beside the mark (P. 1, 44: ἀγώνος ἐξω). The figures grow out of τοξόταν... στρατόν.—95. τὰ πολλὰ β.: “These many,” “all these”—καρπύνειν χεροῖν: “To speed with all the vigor of my two hands.” Notice the dual noun χερών, 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 βελεα. 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 φαρτπία, the Oligaitidai, in the third.—97. ἤβαν: O. 9, 89: ἡλίου | τιμάορος, N. 4, 74: κάρυξ ἐτοίμος ἤβαν.—98. Ἰσθμοί: 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’ ἔτει.—ἀθρός(α): He cannot go into details.—99. ἔξορkos: “Under oath.” ἐ. is a peculiar word (ἔξορkos ἴδιος, says the old Schol.), but that is no reason for changing it into ἔξορkos (“six-times sworn”) with Christ ap. Mezger.—ἐπέσεται: “Will add confirmation.”—
ἐξηκοντάκι: 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 ἐξ is merely a round number.—100. ἀδύγλωσσος: Notice the short υ before γλ.

'Ἀντ. ε':—102. ἦδη 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.—ἔρημοι: We should say "have free course." On the opt. see Ο. 1, 115.—106. Ἐνυαλίφ: Supposed to refer to a family cult. A mere guess.—107. ἀνάθε-σων: Looks very much like ἀνάσσων, a gloss to ἀναξ. Bergk reads Ἀρκάς (βάσσας). Still we may comp. Homer's ἀναδέδρομε πετρη. 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. Δυκαλίον: Sc. Διός.

'Ἐπ. ε':—109. Πέλλανα: In Achaia, Ο. 7, 86.—Σικυών: N. 9, 1. —Μέγαρ(a): O. 7, 86. —Ἀλακᾶδων ... ἀλος: Aigina, Ο. 7, 86.—110. Ἐλευσία: O. 9, 106. —λιπαρά Μαραθῶν: O. 9, 95. —111. ταὶ 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 Alkathooia; in Aigina, Aiakeia, Heraia, Delphinia, or Hydrophoria; at Eleusis, Eleusinia, Demetria; at Marathon, Herakleia; at Aitna, Nemea; at Syracuse, Isthmia, as at Corinth; in Euboia, Geraistia (in honor of Poseidon), Amarynthia (in honor of Artemis), Basileia.—113. μάσσων ἦ ὃς ἰδέμεν: First appearance of this construction. "Stretching beyond the reach of sight."—114. ἄνα = ἀλκ' ἀγε: "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 τῆλει(ε): Comp. P. 1, 67: Ζεῦ τῆλει'. The special cult is supposed to have been brought from Corinth to her daughter, Syracuse, and thence to Aitna.—αἰδῶ δίδω: Moderation is needed in this flood of prosperity. The poem closes with a wish for singer and for victor, as does Ο. 1. The poet wishes for himself a happy discharge of his perplexing task (ἐκνεύσαι), for the victor the enjoyment of the fruits of his victory, which can only be assured by αἰδῶ.
OLYMPIA XIV.

Orchomenos, in Boeotia, was a very ancient city, the home of the famous Minyai (v. 4), where the Charites were worshipped from the earliest times. The poem, as we have it, contains scarcely more than an invocation and exaltation of the Charites, and an announcement of the Olympian victory of the boy Asopichos, who won the single-dash foot-race, Ol. 76 (476 B.C.). This victory Echo is bidden report to the father of Asopichos, who is now in the abode of Persephone. While the poem closes well, the massive structure of the strophe gives the piece the effect of a torso.

The song is supposed to have been sung in a procession (κοῦφα βιβλώντα, v. 17) to the temple of the Charites for the dedication of the wreath.

The metres are logaoedic. The mood is said by the poet himself to be Lydian (v. 17). The soft Lydian measure was especially suited to boys' voices (πρέπει τῇ τῶν παιδῶν ἡλικία, Aristot. Pol., end, p. 1342 b 32), and was in favorite use for prayers and plaints, and consequently well adapted to the close of the poem, in which the dead father of the victor is mentioned.

Poets have admired the ode greatly—while editors have complained of its difficulties.

Στρ. a'.—1. Καφισίων: On this Kephisos, see Strabo 405. 407. It was a common river-name, and is found in Attika, Salamis, Sikyon, Skyros, Argolis.—λαχοῖσαι αἴτε: Bergk writes ταίτε for αἴτε of the MSS., which Mommsen defends, -αι in λαχοῖσαι 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 λαχοῖσαν. On the lot (λάχοι), comp. O. 7, 58.—καλλίπωλον: On account of the pasturage. Comp. the praise of the Attic Kephisos in Sophokles,
O. C. 668: εὐππον, ξένε, κτέ., and 677: εὐππον, εὐπωλον. — 3. λυπαρᾶς: λ. is used of Thebes, P. 2. 3. Elsewhere of Athens, N. 4, 17; I. 2, 20; and in the famous fragment IV. 4: ἆ ταί λ. παραί καὶ ἀιστέφανοι καὶ δοῖμοι, | ἞λλαδος ἐρείσμα, κλειϊ 'Αθάναϊ, δαιμόνιον πτολεθρον.— 4. Ὀρχομενοῦ: Mommsen has Ἐρχομενοῦ, the local form, after Cavedoni. The change is advocated by van Herwerden also.—Μίνυαν: Minyas was the son of Poseidon and Kallirrhoē. His descendants, the Minyans, were the Vikings of Greek legend. — 5. τά τε τερπνά καὶ | τά γλυκέ(α): τε ... καί is usually employed to couple opposites or complements, as Mommsen notes. If τὸ τερπνὸν is the transient diversion (Schmidt, Synonym.), and τὸ γλυκὸ the immanent sweetness, there would be enough difference to justify the combination.— 6. ἀνεταί: So Kayser for γίνεται. — βροτοῖς: “For,” only incidentally "by.” The Schol. correctly γίνεται καὶ συμβαίνει. — 7. σοφὸς: “Skilled in song.” See O. 1, 9. 116.—ἀγλαοῖς: Of victory, which is often represented as sheen (comp. O. 13, 5: ἀγλαόκουρον, 14: ἀγλαᾶν), and Aglaia is one of the Graces.— 8. ἀγνάν: So Kayser, to save the metre; the MSS. σεμμάν: cf. fr. VI. 1: σεμμὰν Χαρίτων μέλημα τερπνόν, and Eur. Hel. 134: σεμμαί Χάριτες. For ἀγνάν, see Sappho, fr. 65 (Bgk.): ἀγναί Χάριτες, and Alkaios, fr. 62 (Bgk.).—Χαρίτων ἀτερ: See P. 2, 42.—9. οὐδὲ ... κωπανέωσιν χ.:οὐδὲ κωπανέωσιν οὕτε χρονός οὕτε δαῖας. The first neg. omitted. See O. 11 (10), 17. κ. = διακοσμοῦσιν (Schol.), “consent to be the lords” (κοσμῆτορες). — ταμίαι: Mommsen inclines to τάμιαι, a theoretical fem. form. Cf. O. 13, 7: Δίκα καὶ ὁμότροφοι Εἰρήνα τα μίαι πλοῦτον, and Eur. Med. 1415: πολλῶν τα μίας Ζεὺς ἐν Ὀλυμπῷ. Even in prose, Isok. 11, 13: τῶν ὀμβρῶν καὶ τῶν αὐχμῶν ὁ Ζεὺς τα μίας ἐστίν.—10. θέμεναι ... 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. ἀνασαν ... τιμάν: ἄ. is more poetic as a proleptic adj. than as an adverb. Καφίσια ὑδάτα calls up the image of ὑδάτα ἀνάοντα. The honor of Zeus is “as a river.”

Στρ. β.'—13. πότνι' 'Ἀγλαῖα: Aglaia was especially the mistress of victory (see v. 7), as Thaleia presided especially over feasts (κόρωι). The three Graces were first fixed by Hesiod, Theog. 909: Ἀ γλαίναι ντε καὶ Ε ὑφροσύνη Θεόλιμνον ἐπὶ Ὀλυμπόν. Even in prose, Isok. 11, 13: τῶν ὀμβρῶν καὶ τῶν αὐχμῶν ὁ Ζεύς τα μίας ἐστίν.—14. φιλησιμόλπε ... ἐφαιμόλπε: As one might shift from φιλεῖν to ἐρᾶν, the weaker to the stronger. Toying with synonyms was not impossible for P.—βεῖν κρατῖστον: Zeus was the father, Eury-
nome, an Okeanid, the mother, acc. to Hesiod (Theog. 907).—15. ἐπάκουετε νῦν: So Bergk and Mommsen (for ἐπάκου νῦν of the MSS.) from a supposed ἐπηκοέω, not an attractive formation. Other conjectures are: ἐπάκου ταῦτα, Herm., Dissen, but we must have imperative or optative; ἐπάκουσα γενέω, Herm., Böckh, Schneidewin.—17. κούφα βιβώντα: So Hom. II. 13, 158: κούφα ποσί προβιβάσα.—Ἀσωπίχον: Diminutive from Ἀσωπός.—Δυδῆ ... ἐν τρόπῳ: Mommsen recognizes a kind of ἐν διὰ δυνῶν, to which figure P., indeed, comes nearer than does any other Greek poet, but τρόπῳ is "the tune," and μελέταις is the verse. "With Lydian tune and meditated lays." ἐν, of the flute, O. 5, 19; 7, 12; N. 3, 79; of the cithern, P. 2, 69; I. 4 (5), 27.—18. ἐμολογοῦν: See O. 7, 13: κατέβαν.—19. Μύνεια: Aeolic accentuation, as in Κύκνεια, O. 10 (11), 17. Orchomenos is so called to distinguish it from the Arkadian city of the same name.—20. σεῦ φέκατί: Thaleia, not because she is κορυφαία generally, but because this is the κω-μος, of which she has special charge.—21. ἐλθέ, φαχοί: 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.—ὁφρ' ἵδοσ(α): F lost.—ὑδῆ ... ὅτι: Prolepsis for ὅτι ... υἱὸς. Comp. P. 9, 121.—23. κόλπως παρ' εὐδόξους: So Bergk for εὐδόξου. On παρά, see O. 1, 20.—24. ἐστε-φάνωσι: The middle (O. 7, 15), though natural, is not necessary. χαίτων represents ε αὐτῶν. So P. 10, 40: κόμας ἀναδήσαντες.—πτεροῖσι: Cf. P. 9, 135: πολλὰ δὲ πρόσθεν πτερὰ δέξατο Νικας. Wreaths are wings, because they bear the champion aloft, ἐπαει-ποντι (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 Kyme
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 beheld. Such a creature is that which lies bound by peak and plain, while his back is goaded by his craggy couch (vv. 13–28).

May we not be of those thou lovest not, may we find favor in thy sight, O Zeus, lord of Aitna's mount—the forehead of this fruitful land, whose namesake neighbor city the famed founder glorified when the herald proclaimed her in the Pythian course by reason of Hieron's noble victory with the chariot. As men who go on shipboard count as the first blessing a favoring wind, an omen of a happy return, so we count from this concurrence that the city will henceforth be renowned for wreaths of victory and chariots, her name be named mid banquet-songs. Lykian and Delian lord, thou that lovest the Kastalian fount of Parnasos, make this purpose good, make the land a land of men (vv. 29–40).

So far Apollo and the Muses dominate—dominate as the interpreters 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 position, 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 recently distinguished him, and this success was won θεῖον παλάμας (v. 48). The future lacks nothing but forgetfulness of toils and pains. Greater prosperity, greater wealth, it cannot give. It can only administer (ὁδηγεῖ, 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 benefactor. But the song is not for Hieron alone. His son, Deinomenes (v. 58), shares the joy in the victory of his sire; his son is
king of the city Aitna, which Hieron built for him, founding it
with god-sent freedom in the laws of Doric stock, after the prin-
ciples 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 bar-
baric foes without. Zeus keep the Phoenician and the Tyrrh-
enian battle-shouts at home, now that they have seen the fell
destruction of their ships, the punishment of their insolence, be-
fore 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 mort-
tals 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—brzen-bull-burner—is welmed
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.
So Od. The al.

"Joint possession." — **Basis**: The dancer's foot listens and obeys the throb of the cithern.—3. **άνδριοι**: The singers of the chorus.—4. **προσθημών**: "Preludes."


**'Αντ. α'. — 7. **ἀρχός οἰωνῶν**: Cf. O. 13, 21: οἰωνῶν βασιλέα. — 8. **ἀγκίλω κρατί**: Od. 19, 538: αἰετὸς ἀγκύλωχελῆς.—κνώσων: This is a deep sleep with fair visions. See O. 13, 71.—9. **ὑγρὸν νότον**: The feathers rise and fall like waves on the back of the sleeping bird in response to his breathing.—10. **ρπαίσιοι**: ρ. often of winds and waves. So P. 4, 195: κυμάτων ῥπαίσι ἀνέρμων τε.—κατασχόμενοι = καταχόμενοι. There is no aor. feeling. Cf. Od. 11, 334: κηληθμὸ δ' ἐσχόντο, and Thompson's notes on Plat. Phaidr. 238 D, 244 E.—**βιατάς Ἀρης**: To match αἰχματάν κεραυνόν above.—11. **ἰαίνει**: With θυμόν, O. 7, 43. "Lets his heart (himself) dissolve in deep repose."—12. **κῆλα**: Comp. O. 1, 112; 2, 91; 9, 5–12; 1. 4 (5), 46 for the same metaphor.—**ἀμφι**: With the peculiar poetic use, rather adverbial than prepositional. "With the environment of art," "by virtue of." So P. 8, 34: ἐμα ἀμφι μαχανᾶ.—**βαθυκόλπων**: Like βαθύζων, of stately and modest beauty. The deep girdle and the deep folds might be due to amplitude or to dignity, or both. **βαθύκολπος** of Mother Earth, P. 9, 101.

**'Επ. α'. — 13. **πεφίληκε**: Emotional perfect = pres., though on the theory that φιλος means "own," π. = "hath made his own."—**ἀποτύχονται**: On the concord, see O. 2, 92; O. 10 (11), 93. The neuter ἄγονα conjures up strange shapes.—**Βοϊάν**: Of music. O. 3, 8; P. 10, 39; N. 5, 38.—14. **γάν**: ἀμαμάκετον with πόντον throws up as a complementary color στερείν, "solid," with γάν. For
NOTES.

δαμαμάκετων, "furious," "restless," see II. 6, 179, where it is used to describe the Chimaira. The sea is the favorite haunt of monsters.—κατά(ά): On κ. with the second member, see O. 9, 94.—15. αἱνα
Ταρτάρω: So ἱσθμός is fem. in P. O. 8, 48; N. 5, 37; I. 1, 32.—
16. Τυφώς: See II. 2, 782, where his bed is said to be εἶν 'Αρίμος, which is in Kilikia. Cf. Aisch. P. V. 351: τὸν γηγενή τε Κίλι-
κίων οἰκήτορα... ἐκατογκάραμον... 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 Κίλιξ.—πολυώνυμον = πολυ-
θρύλητον.—18. ὑπὲρ Κύμας: Behind and above—not immediately
over. The whole region is volcanic. Ischia, the ancient Pithek-
kussa, where Hieron established a colony, was rudely shaken by
an earthquake in 1880, almost destroyed in 1883.—19. κῖον...
οὐραία: Aisch. P. V. 349: κίον' οὐρανόν τε καὶ χθόνις | ἄμων ἐρείδων.—20. τάντες... τιθήμα: τ. is adjective enough to take
an adverb.—τιθήμα: Kithairon is χιονοτρόφος, Eur. Phoen. 803.

Στρ. β'.—21. ἑρεύνονται μὲν... ποταμοὶ δ(ό): Aisch. P. V. 367: ἐκραγήσονται ποτε | ποταμοὶ πυρός.—ἀγνόται: The commentators
see in this epithet Pythagorean reverence of fire. The reverence
of fire is Indo-European. For μὲν... δέ, see O. 11 (10), 8.—
22. παγαὶ... κρονοὺς: All carefully used. παγαἰ, "well
up," ποταμοῖ, "roll," κρονοί are "shot up" in jets.—ἀμέραιν
... ἐν δρφναιοιν: Cf. O. 1, 2: νυκτὶ... ἐν ἀμέρα.—24. βαθείαι:
Measured from the top of the mountain. "Far below."—σὺν πα-
τάγα: Effective position.—25. Ἀφάιστοιο: 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: ὄνοτος μὲν ἱδέσθαι. θαῦμα ἱδέσθαι is a common Homeric
phrase.—θαῦμα δέ καὶ παρεόντων ἄκοουσα: καί is naturally "even,"
and goes with ἄκοουσα. "It is a marvel of marvels to see, a mar-
vel even to hear." This makes προσιδέσθαι refer to the φλόξ,
the ἄκοουσαι to the σὺν πατάγαφ. So Schneidewin. παρεόντων
(for which we have the variant παρώντων) is genitive absolute
without a subject, "when men are present." P. uses the con-
struction somewhat charily (see note on O. 13, 15), and Cobet's
παρ' ἱδόντων, "to hear of from those who have seen," would be
seductive in prose. P. does not happen to use παρ' thus.

'Ἀντ. β'.—27. οἶνον: Exclamatory, O. 1, 16.—28. στρωμά: The
bed of the monster is αἰνά Τάραρας, v. 15.—29. εἶτ, Ζεῦ, τίν εἶτ: Asyndeton is common and natural in prayers (see O. 1, 115), and so is the suppression of the dative (ἡμῶν).—30. μέτωπον: The mountain rises from the plain as the forehead from the face. The transfer of the designations of parts of the body to objects in nature is so common as not to need illustration. Whatever original personifying power this transfer may have had seems to have faded out in Greek poetry (Hense, Adolf Gerber).—τοῦ . . . ἐπωνυμίαν: Cf. O. 10 (11), 86: ἐπὶ ὄνομαν μείον χάριν | νύκας ἀγερόφου.
—32. Πυθιάδος ὅτι ἐν δρόμῳ: Dissern compares O. 1, 94: τὰν Ὄλυμπιάδων ἐν δρόμωσι, but there τὰν Ὀ. depends on κλέος.—ἀνέαπτο: "Pro-
claimed."—ὑπέρ: "By reason of."—καλλινίκου | ἄρμασι: P. 11, 46: ἐν ἄρμασι καλλινίκιοι.

'Επ. β'.—33. ναυςιφορίτοις: "Seafaring." P. refers to a belief of the craft. In this case a good beginning makes a good ending.—34. ἐς πλόον . . . οὐρον: Connected by the rhythm.—ἐοικότα: "Likelihoods" for "likelihood" Cf. O. 1, 52: ἄπορα, P. 2, 81: ἀδύνατα, P. 4, 247: μακρά.—35. τυχεῖν: In Thukyd. also the regular construction of εἰκός is the aor. inf., never the fut. 1, 81, 6: εἰκός Ἄθηραιους . . . μῆτε . . . δουλεύεια μῆτε καταπλαγής. So 1, 121, 2; 2, 11, 8; 3, 10, 6, al.—ὁ δὲ λόγος: "This (faithful) saying."—36. ταύταις ἐπὶ 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 Patæreus Apollo, Patara being in Lykia. In solemn invocations the gods are appealed to by names which remind them of their favorite abodes.—Δάλοι' ἀνάσσων: The participle here and in φιλέων is almost substantive. For the elision of 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 θέλουτος.
—ταῦτα: The implied wishes and hopes.—νόσω: Local dative, the range of which is narrower even in poetry than is commonly supposed.—ἐυανθρωπόν: τιθέμεν must be understood with this as well as with νόσω. A slight zeugma, τ. being there "put" or "take," and here "make." Herm. reads εὐανθρώπων.

Στρ. γ'.—41. μαχανάι: Sc. εἰσι, "ways and means."—ἀρεταῖς: "Achievements."—42. σοφοί: Specifically of poets. Cf. O. 1, 9;
NOTES.

P. 1, 12; N. 7, 23. P. is thinking of his class in σοφοί, the βιοται and περίγλωσσοι being put in another by the force of τε.—περίγλωσσοι: Supposed to refer to the rhetorical school of Korax, who began his career under Hieron. See O. 2, 96.—ἐφύν: Gnomic aorist. P. identifies φύσις with θεός. See O. 9, 107. 111. —44. μῆ...βαλεῖν: ἐλπομαι takes μῆ as involving wish; βαλεῖν may be fut. (cf. P. 10, 55) or aor. (N. 4, 92). The negative favors the aor. (μῆ βάλομι). P. 4, 243 the neg. οὐκέτι indicates the reading πράξεσθαι.—χαλκοπάρμον: N. 7, 71: ἀπομνῦν μῆ τέρμα προβάς ἄκονθ’ ὅτε Χυλκοστράφων ὅρεαι θαῦν γλῶσσαν. The tongue, which P. handles boldly, is the missile here also. Being a javelin, it is forged, v. 86. See O. 6, 82.—ὡσείτ(ε): The ellipsis (ὡσεὶ τις βάλοι) is hardly felt. Cf. O. 6, 2: ὡς ὅτε.—ἀγώνος...ἐξώ: “Outside of the lists,” so as not to count.—παλάμι: See P. 3, 57.—45. ἀμεσύσασθαι: “Surpass.” Cf. P. 6, end.—άντίουσ: Supposed to refer to Simonides and Bakchylides. It is conjectured that there was to be a contest of poets.—46. εἰ γάρ...εὐθύνοι: A wish that runs over into a condition. See O. 1, 108. —δὶ πᾶς χρόνος: All time to come, O. 6, 56; N. 1, 69.—οὔτω: “As heretofore.”—ἐὐθύνοι: Cf. N. 2, 7: εὐθυπομίτος αἰῶν. The nautical image was still in the poet’s eye. Cf. v. 34 and O. 13, 28: Ἑνοφῶντος εὐθυνέ δαίμονος οὐρόν. —καμάτων δὲ ἐπιλασίν: Victory brings serenity (O. 1, 98); breathing space (O. 8, 7); tranquillity (N. 9, 44). Hieron suffered with the stone.—παρὰσχοι: See O. 1, 39.

'Αντ. γ’—48. ἀνίχ: “What time.” P.’s usage does not militate against the rule, ἴπικα ὅτε: καιρός: χρόνος. See O. 7, 35; 9, 33.—ἐὐρισκόντο: “Gained” in the usu. sense of the middle of this verb. So P. 3, 111. The active “find” can be used in similar connections (so P. 2, 64, and elsewhere), and, in fact, the active, being the general, is often used where the particular middle might be expected. The plural of Hieron and his brothers.—τιμάν: τιμῆ is something practical, and does not correspond to “honor” pure and simple.—49. δρόπει: Active, O. 1, 18; 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: νίκαι ἀγερώξου. ἅ. 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.
A statement that defies contradiction. Cf. v. 63.

The type of a suffering hero. See the Philoktetes of Sophokles. “At that very time Syracuse contained the famous statue of the limping Philoktetes by Pythagoras of Rhigion, of which Pliny says that those who looked at it seemed to feel the pain (xxxiv. 59). Even if we hesitate to believe that the sculptor intended an allusion to Hieron, we may well suppose that Pindar’s comparison was suggested by the work of Pythagoras” (Jebb).

**ταν...δικαν**: Notice the rare article with δικαν, “wise” — 51. 

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. — σίν δ’ ἀνάγκα: “Under the pressure of necessity.” The comitative, personal character of σίν makes it a favorite preposition in poetry, keeps it out of model prose. — φίλον: Predicate, “fawned him into a friend.”

Rauchenstein’s μή φιλον is not Pindaric. — 52. καὶ τις ἐὼν μεγαλάνωρ: τις is referred to the proud citizens of Kyme (Cumae), who were forced to beg help from the tyrant. According to Euripides, Odysseus and Diomed, according to Sophokles, Odysseus and Neoptolemos, were sent for Philoktetes. Odysseus was evidently not a favorite with P. (N. 7, 21; 8, 26), and μεγαλάνωρ may be a sneer. — μεταβάσοντας: So Kayser for the MS. μεταλάσοντας or μεταλλάσοντας. Comp. O. 1, 42: μεταβάσασαι. 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 μετανάσοντας, a future formed on the aorist of ναλω (P. 5, 70: ἐν Ἄργει ἔν α σ σ ἐν Ἰπρακλέος ἐκγόνους).

Ἐπ. γ.—53. ηὐδόταν: The bow of Philoktetes, being the chief thing, could not be left out. We are not to look for any correspondence to this in the history of Hieron. — 54. Πραμοὶο πόλιν...πόνους Δαναοῖς: Chiastic not only in position, but also in sense. For the shifting stress on Πραμοὶο and πόνους, see O. 6, 5.—55. ἀσθενεῖ μὲν χρωτὶ βαίνων, ἀλλὰ μοιρίδιον ἃν: On the shift from participle to finite verb, see O. 1, 13.—56. θεός: As one short syllable, possibly as θέ. Comp. Θεμναστος, Θέωρος in Megaric inscriptions (Cauer 2 104, and G. Meyer, Gr. Gr. § 119). Schneidewin suggests θεός σωτήρ. ὧρθωτήρ does not occur elsewhere. Comp. N. 1, 14: Ζεύς...κατένευσεν...Σικελίαν...ὁ ρ θ ὦ σ ε ἵν,
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—57. χρόνον...καυρόν: With the usu. differentiation of “time” and “season.” “To give the season” is “to give in season.”

58. Δεινομένει: Hieron had appointed his son, Deinomenes, regent of Aitna (v. 60). — κελάθησαί: O. 1, 9. — 59. πουάν: “Reward.” So in a good sense N. 1, 70; Aisch. Suppl. 626. The reward is the κέλαθος. — 60. Αίτνας 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 house of the Battiaei, P. 4, 2: βασιλῆς Κυράνας. Cf. N. 8, 7.

Στρ. 8'.—61. τῷ: “For whom.” Deinomenes was succeeded by Chromios. See N. 9. — πόλιν κείναν: κ. seems to prove that the ode was sung, not at Aitna, but at Syracuse.— θεοδράτῳ συν ἀλευθερίᾳ: See O. 3, 7. — 62. Ὑλίδος στάθμας: There were three Doric tribes Ὑλλείς, Πάμφυλοι, and Δυμάνες. The Πάμφυλοι and Δυμάνες were the descendants of Pamphylos and Dyman, sons of Aigimios. The Herakleidai did not belong to the Doric stock proper, and so are distinguished from the descendants of Aigimios, P. 5, 72: Ἦρακλεός ἐκγονοί Αἰγίμιοο τε. Comp. also fr. I. 1, 3: Ὑλίν τε καὶ Αἰγίμιοο. So Ὑλίς στάθμαι καὶ Αἰγίμιοο τεθρωί cover the ground of the Dorians, official and actual.— ἐν νόμοις: Cf. O. 2, 83: βουλαῖς ἐν ὀρθαίσι Ραδαμάνθυσος.— 63. καὶ μάν: “Ay, and I dare swear.” A clear intimation, if such were needed, that the Herakleidai were not real Dorians. This does not make it necessary to change the MS. Δωριεῖς, v. 65, to Δωρίους. They all belonged to the Δωριεῖς στρατός, fr. I. 1, 4. — 64. ναίουντες: Though they dwell far from the old home of Aigimios, they are still a Δωρίς ἀποκία, I. 6 (7), 12.—τεθρωίνων: See O. 6, 69. — 65. ἐσχόν: “They gat” (O. 2, 10). The occupation of Amyklai was a memorable event in Doric annals. I. 6 (7), 14: ἔλον δ' Ἀμύκλας Αἰγείδαι. We must not forget nor yet exaggerate Pindar’s personal interest in all this as an Aigeid.— 66. λευκοπώλων: The Dioskuroi were buried at Therapnai, on the left bank of the Eurotas. The white color of the steeds of the Dioskuroi is fixed by the myth. So Cic. N. D. 3, 5, 11: Tyndaridas... can the- rīs albis... obviam venisse existimas? White horses belonged to royalty, P. 4, 117. White was not a favorite color for horses in Vergil’s time (Georg. 3, 82), but that does not concern us here. Even in the Apocalypse (19, 11) the King of Kings is mounted on a white horse.
Zeus, God of the Accomplishment, in whose hands are the issues of things. Comp. O. 13, 115.—αἴει δὲ: On δὲ, after the vocative, see O. 1, 36. The infinitive may be used in wish and entreaty, but διδοὺ τοίαν for δὲ τοιαύταν would be more natural. Mommsen's δὸς τοίαν for τοιαύταν is based on the Scholiast's παράσχον. τοιαύταν αἴταν refers to the first line of the strophe, θεοδήμῳ σὺν ἐλευθερία. "Grant that the judgment of the world may with truth assign such a lot to citizens and kings." — Ἀμένα: Amenas, or Amenanos, "the unsteady" (mod. Giudicello), a stream of varying volume, which flowed through the city of Aitna.—διακρίνειν: Is used of legal decision, O. 8, 24; of marking off by metes and bounds, O. 10 (11), 51. — λόγον: See O. 1, 28, where ὁ ἀλαθής λόγος is kept apart from βροτῶν φάτις and δεδαδαλμένου μέθοι.—69. σὺν τοι τίν: "With thy blessing." —70. νῦν τ' ἐπιτελλόμενος: The position favors the close connection with σὺν τίν, "and with a son to whom he gives commands." The regent who receives Hieron's behests, being a son, may be expected to carry them out in his spirit.—γεραίρων: A significant concession to the new city, which at once becomes something heroic and divine; "by paying honor due."—71. λισσομαί νέυσον: Asyndeton in prayer.—ἀμερον: Proleptic. "In peace and quiet." —72. ὀφρα ... ἔχει, instead of ἔχειν, the temporal final sense of ὀφρα being hardly felt. ἔχει is intr.—κατ' οἶκον: Hdt. 6, 39: εἰκε κατ' οίκους.—ὁ Φοίνιξ = Poenus, Carthaginian.—ὁ Τυρσανὼν τ' ἀλαλατός: This forcible form of expression, which is built on the same lines as βία Ἡρακλεός, σθένος ἡμιόνων, is made still bolder by the participle ἴδων, as if ἀλαλάζων Τυρσανός had been written.—ναυσίστονον ... πρὸ Κύμας: Best explained ὅτι ἦ ὑβρις ἦ πρὸ Κύμης ναυσίστονος 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 (Σικελία) or foreign (Κύμη).
the aor. partic. is easy, as the aor. is the shorthand of the perf. —74. βάλεθ': The middle is peculiar, as if the ἀλκία were an ἄγκυρα, as I. 5 (6), 13: βάλλετ' ἄγκυραν. — 75. Ἐλλάδ': Where Greek was spoken there was Ἐλλάς. Here Magna Graecia is specially meant.—ξέλκων: The image of the sea-fight is half kept up.—ἀρέομαι, κτ.: "From Salamis I shall try to get for my reward the favor of the Athenians," i. e., when I desire reward from the Athenians I shall seek it by praising Salamis. P. climbs up to Himera by parallels, as is his wont. See O. 1, init.—77. ἐρέω: For the shift, see v. 55. Böckh's ἐρέων lightens the construction if we take it as a present, denied for classic times; but comp. Theogn. 492; Soph. O. C. 596.—πρὸ Κιθαιρόνος μάχαν: Knit together. πρό, "in front of," "at the foot of." The battle of Plataia is meant, where the Lacedaemonians distinguished themselves especially.—78. ταῖσι: Refers to Σαλαμῖνος (=τῆς ἐν Σαλαμῖν μάχης) and πρὸ Κιθαιρόνος μάχαν. Not simply "where," but "in and by which."—79. εὔνδρον ἀκτάν: Cf. O. 12, 19. παρὰ δὲ σὰν εὐνδρόν ἀκτάν, ἰμέρᾳ, would not be unpoetic nor un-Pindaric.— ἰμέρα: Gen. of ἰμέρας, the river.—τελέσαι: Participle; ἀρέομαι must be recalled. — 80. ἀμφ' ἀρετᾶ: v. 12. — καμόντων: Rather strange, so soon after κάμον, in view of P.'s πακιλία, though the Greeks have not our dread of repetition. See P. 9, 123.

Στρ. ε'. — 81. καιρόν: Adverbial. "If thy utterance prove in season." — φθέγξαιο: The poet to himself with a wish (O. 1, 108). — πείρατα συντανύσαις: "Twisting the strands of many things into a brief compass." The contrast is ἐκτείνεω λόγον, τείνεω, ἀποτείνεω, ἐκτείνεω, μακράν. See Intr. Ess. p. xliii (note).— 82. ἔτεται: "Is sure to follow." Indic. apodosis, as I. 2, 33; 4 (5), 14. — μάμος: 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.—ἀπο... ἔπιδας: "Satiety with its gruesomeness dulls quick hopes." ἀλανύς, 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. ἀστῶν 8' 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: κακόλογοι δὲ πολίται.—85. κρέσσων ... οἰκτεροὶ φθόνος: Proverbial. Hdt. 3, 52: φθονεὔσθαι κρίσσων ἐστὶ ἢ οἰκτερεῖσθαι.—86. μὴ παρεῖς καλά: "Hold to thy noble course." παρεῖς possibly suggested the following metaphor. Notice the large number of present imperatives, as in the παραίνεσις of Isokrates ad Demoni- cum (1).—νόμα ... στρατόν: P. 8, 98: ἔλευθερο στόλῳ | πόλιν τάνδε κόμιζε. On στρ. see O. 11 (10), 17.—ἀψευδεὶ δὲ πρὸς ἀκμονὶ χάλκευε γλῶσσαν: This is counted as one of P.'s harsher metaphors, in spite of Cic. de Orat. 3, 30, 121: non enim solum acuenda nobis neque procudenda lingua est. P. might have continued the figure just given, for the tongue may be considered a rudder (comp. P. 11, 42 with James 3, 4), but the vibrating tongue is to Pindar a javelin (comp. κῆλα, v. 12), and in N. 7, 71 he has ἀκόνθειθ᾽ ἰδὲ χαλκοπάρον ὅρσαν | θοάν γάλωσα. 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.

'Αντ. ε'. — 87. εἰ τι καὶ φ.: καὶ, "never so."—παραίνεσσει: P. is thinking of the sparks that fly from the anvil, sheer dross it may be (φλαύρων), but "surely you must know, coming from you, it rushes as a mighty mass." If the figure is pressed, the moral is "Hammer as little as possible," but the figure is not to be pressed. φέρεσαι, "is reported," the common rendering, is too faint after παραίνεσσει. — 88. ταμίας: A higher word than "steward," in Engl. Comp. O. 14, 9.—ἀμφοτέροις: Is "good and bad," as βατέρου is "worse."—89. εὐανθεί ... παρμένων: "Abide in the full flower of thy spirit." Contrast to Phalaris.—90. εἰπερ τι φιλείς, κτέ.: Arguing on a basis of conceded facts.—ἀξοάν ἀδείαν ... κλέιν: A good explanation of the idiom εἰ ἀκόνεν.—μὴ κάμνε λίαν δανάνεις: 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. ἱστιόν ἀνεμόνεν: The sail (so as to be) breezeful, (so as) to belly with the breeze. Cf. I. 2, 39: οὐδὲ ποτε ἑλλιαν | υἱόροις ἐρπικεύσοσας ὑπεστηλ' ἵ στίον ἀμφὶ τράπεζαν.—μὴ δολωθῆς ... κέρδεσσον(ν): Referred by some to "cour-
tier arts,” but it is better to keep the generosity side uppermost until we come to Kroisos. Tr. “juggling gains.” No mean saving on the one hand, no grasping at unworthy gains on the other. The positive exhortation stands between the two negatives.—

φίλος: The commentators note P.’s familiarity. What other word was possible for a Greek gentleman?—δεινόμβροτον: 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 ... ἀοιδοῖς: Cf. N. 6, 33: ἀποιχομένων γὰρ ἀνέρων ἄοιδαι καὶ λόγοι τὰ καλὰ σφίν ἐργ’ ἐκόμισαν. —διαίτην = βιοτον, which is the parallel, O. 2, 69.—μανύεῖ = ἀπαγ-γέλλει. —94. λογίοις: Usually interpreted of prose-writers, the early logographers; but it may refer to panegyrists. Comp. not only N. 6, 33, just quoted, but the same ode, v. 51: πλατεία τάνταν λογίοισιν ἐνὶ πρόσοδοι | νάσον εὐκλέα τάντα κοιμεῖν.—

Κροίσου: A romantic figure, if one may say so, in Greek history, though, perhaps, Lydian influence has not been sufficiently emphasized. That a Greek with such close relations to Delphi as Pindar bore should have given a niche to Kroisos is not strange.

—ἀρετά: “Generosity,” as often. —95. τὸν δὲ ταύρῳ χαλκέῳ καυτήρα: κ. takes the dative of instrument by virtue of its transparently verbal nature.—νόον: Acc. of specification to νηλέα. The prose laws of position are not to be pressed. τὸν δὲ may well be “the other,” and the rest in apposition.—ταῦρῳ χαλκέῳ: A survival or revival of Moloch worship.—96. Φάλαριν: See Introd. O. 2.—κατέχει: Evil report weighs upon the memory of Phalaris as Aitna upon the body of Typhon, though κατέχει may be used of a weight of glory, O. 7, 10: ὁ δὲ ἄλβιος ὅν φάμαι κατέχοντα’ ἀγαθαί.—97. νίν ... κοινωνίαν ... δέκονται: κ. is construed after the analogy of δέξιν δέχονται, which we have Eur. I. Α. 1181: ἐφ’ ὑ [sc. προφάσει] σ’ ἐγὼ καὶ παῖδες αἱ λελειμμέναι | δὲ ἔξομεν ἀληθῶς συν δέξασθαι χρεῶν.—98. οὐροῦσι: Depends on κοινωνίαν.—99. τὸ δὲ παθεῖν εὖ: We might expect the present, but the notion of achievement will serve. N. 1, 32: εὖ τε παθεῖν καὶ ἀκοῦσαι.—

—δευτέρα μοῖρ(α): So So. O. C. 145 speaks of πρῶτης μοῖρας. With the sentiment comp. I. 4, 12: δύο δὲ τοι ζωᾶς ἀστον μοῦνα ποιμαίνομεν τὸν ἀλπυνοστὸν ἐνανθεὶ σὺν ὀλβίᾳ | εἰ καὶ εὖ πάσχον λόγον ἐσπλήν ἀκούσῃ.—100. ἐγκύρησε καὶ ἐλη (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 and all the congratulation.

It is a strange poem, one in which divination and sympathy can accomplish little. Only we must hold fast to the common-sense view that Pindar did not undertake to lecture Hieron.

"Great Syracuse," the poet says, "rearer of men and horses, I bring this lay from Thebes in honor of Hieron's victory with the four-horse chariot, gained not without the favor of Artemis, goddess of Ortygia, thus wreathed with glory. For Artemis and Hermes, god of games, aid Hieron when he yokes his horses and calls on the God of the Trident. Other lords have other minstrels, other praises. Let Kinyras be praised by Kyprian voices, Kinyras beloved of Apollo, and minion of Aphrodite. Thou, Hieron, beloved of Hermes and minion of Artemis, art praised by the voice of the virgin of Epizephyrian Lokris, to whose eye thy power hath given confidence. Grateful is she. Well hath she learned the lesson of Ixion, whose punishment, as he revolves on the winged wheel, says: Reward thy benefactor with kind requitals."

So far the opening (vv. 1-24).

In P. 1 we had one form of ἵβερσος, sheer rebellion, typified by Typhon. Here we have another typhified by Ixion, base ingratitude. Typhon belonged from the beginning to those ὅσα μὴ περιπληκτεῖ Ζεῦς (P. 1, 13). Ixion was one of those who εὐμενέσσων τὰρ Κρονίδαις γυνῶν εἰλον βιοτον (v. 25). Ixion was another,
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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 θέος. 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 Ἀδικος 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 ὧν Συράκοσαι: A similar position, O. 8, 1: μᾶτερ ὧν χρυσοστεφάνων ἀετῶν Ὄλυμπα, P. 8, 2: Δίκαι ὧν μεγιστόπολε θυγατερ. Athens is called αἱ μεγαλοπόλεις Ἀθήναι (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. ἄνδρων ἱππῶν τε: See O. 1, 62.—σιδαροχαρίμαν: "Fighting in iron-mail." Here we seem to have χάριμ in the Homeric sense. So I. 5 (6), 27: χάλκοχάρμαι ἐς πόλεμον, where the notion of rejoicing would not be so tolerable as in P. 5, 82: χάλκοχάρμαι ξένοι. ἱπποχάρμαι (O. 1, 28) is doubtful. See O. 9, 92.—3. λιπαράν: 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 μολόν, P. 3, 68; ἐβαυ, N. 4, 74; 6, 65. Comp. v. 68.—4. ἐλείξθονος: Used P. 6, 50 of Poseidon; in Sophokles of Bakehos (Antig. 153).—5. ἐν ὕ κρατέων: Comp. P. 11, 46: ἐν ἄρμαι καλλι-νικο.—6. τηλαυγέσιν: The wreaths send their light afar, like the πρόσωπων τηλαυγές of O. 6, 4. Only the light is figurative, as the gold is figurative, O. 8, 1. Comp. O. 1, 23 and 94.—Ὅρτυγιάν: See O. 6, 92.—7. ποταμίας ... Ἀρτέμιδος: Artemis, among her numerous functions, is a river-goddess, and in the Peloponnesos her worship is connected especially with the Kladeos and the Alpheios ("Αρτεμίς Ἀλφειάδα). 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, δό κόραι, | φεύγουσα τὸν Ἀλφεόν), 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: ἀμπνεύμπα σεμφόν Ἀλφεόν, | κλεινὰν Συρακοσσάνιν θάλος Ὀρτυγία, | δέμνιον Ἀρτέμιδος, | Δάλον κασιγνήτα. Note also that the brother of Artemis appears in the corresponding sweep of the anti-

strophe. — ἰς οὐκ ἄτερ: O. 3, 26: Λατοὺς ἱπποσώα θυγάτηρ, fr. V. 2, 2: ἵππων ἐλάτειραν. Hieron has a trinity of helpers, Ἀρτέμις ποταμία, Ἐρμής ἐναγώνιος, and κλυτόπωλος Ποσειδᾶω (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 χερσὶ: Plastic. N. 1, 52: ἐν χερὶ . . . τιμάσσων, instead of χερὶ τιμάσσων (instrum.).—ποικιλιανίους: “With broidered reins.”

'Αντ. α'. — 9. ἐπὶ: With τίθησι. For sing. comp. O. 9, 16.—ἰσχέαρα: In Homer ἱσχέαρα. 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 Alcmanicum.—10. ἐναγώνιος Ἐρμῆς: Fa-

miliar function of Hermes. Hor. Od. 1, 10: quī fēros cultus homi-

num recentum | voce formasti catus et decorae | morē palaē-

stra e. See O. 6, 78: ἐδόρησαν θεῶν κάρυκα λιταις θυσίαις | πολλὰ

δὴ πολλαίσιν Ἐρμῶν ἐσεβεῖσι, ὡς ἐγὼ νὰ ἕχει μοίραν τ’ ἀέθαν. | ἀγλάντα . . . κόσμον: κ. “reins and trappings.” Comp. ἱ magna σιγαλάντα.—11. ἐν: So for ἐς in the Aeolic poems. Cf. v. 86; P. 5, 38; N. 7, 31. ἐν, like Lat. in, originally took the acc., as well as the locative-dative. *ἐν (�新is) 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. ὑψι like εἰς, κάτω like ἄνω, ὁπισθῶν like πρῶσθεν, ἔμποδῶν like ἐκπο-

δῶν (Brugmann). On the preposition with the second member, see O. 9, 94.—πεισιχάλινα: “Obedient to the bit.” Only here, as if the chariot were the horses. In the few other compounds πεισι- is active.—καταξευγνύη: Hieron.—12. σθένος ἱππεῖον: Cf. O. 6, 22: σθένος ἡμιώνων. —δροστρίαναν: Poseidon is so called, O. 8, 48; N. 4, 86. —ἐύφυιαν: O. 6, 58. —καλῶν θεῶν: Comp. the story of Pelops, O. 1, 72: ἄπνευν βαρύκτυπων Εὐτρίαναν.—13. ἄλλοις δὲ τις, κτέ.: 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.”—ετέλεσον: Gnomic aorist. “Pays,” as a tribute.—14. εὐχέα... ὄμων: “The need 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 Κινύραν: Kinyras was a fabulous king of Kypros, priest and favorite of Aphrodite. He was a great inventor, a kind of Jubal and Tubal Cain in one—a Semitic figure, it would seem—the man of the harp, κινύρα, with whom we may compare Anchises, another favorite of Aphrodite, of whom it is said, Hymn. in Ven. 80: πωλεῖτ’ ἑνθα καὶ ἑνθα διαπρύσιον κι θαρι ἕων. The introduction of Kinyras, lord of the eastern island of Kypros, as a balance to Hieron, lord of the western island of Sicily, leads the poet to mention Apollo in this non-Pythian ode (see Introd.) as a balance to Artemis. A genealogical connection is the merest fancy. —16. χρυσοχαῖτα: Voc. used as nom. Elsewhere χρυσοκόμας, O. 6, 41; 7, 32.—εὐφιλησ(ε): If φιλος is “own,” “made his own,” “marked him for his own.” See P. 1, 13.—Ἀπόλλων: Aphrodite and Apollo are often associated. So esp. in P. 9, 10, where Aphrodite receives the spouse of Apollo.

'Επ. α’.—17. κτίλον: Lit. “Tame pet.” “Minion,” “favorite,” “cherished.”—ἀγει: Without an object. “Is in the van,” “leads,” or neg. “cannot be kept back.” So N. 7, 23: σοφία δὲ κλέπτει πα ρά γοι α μύθοις. Comp. also O. 1, 108.—ποίνμοσ: ἀμειπτική (Schol.). Echo of ἀποι’ ἀρετᾶς. For ποίνη, in a good sense, see P. 1, 59.—ὅπισομένα: “In reverential regard.” Cf. O. 2, 6: ὄπιν.—18. Δεινομένεε παί: Cf. O. 2, 13: θ Κρόνε παί, P. 8, 19: Ζενάρκετων νίόν. Hieron was the son of Deinomenes, and his son, after the Greek fashion, was also called Deinomenes. See P. 1, 58.—Ζεφυρία... παρθένος: The Lokrian women held an exceptional position in Greece. Lokrian nobility followed the distaff side (comp. O. 9, 60) and Lokrian poetesses were famous. But here we have simply an expression of popular joy, such as virgins especially would feel, and Lokrian virgins would freely express—πρὸ δόμων: Why πρὸ δόμων? Why “havens under the
hills?” Why anything that gives a picture? P. 3, 78: Ματρί, τάν κούραν παρε' ε μον πρόθυρον σύν Πανί μελπονται θαμά.—20. δρακείον ἄσφαλές: 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: πεφόμημαι | πτηνής ὡς θυμαία πελείας, O. R. 1221: ἀνέπνευσά τ' ἐκ σέθεν καὶ κατεκοίμησα τούμον ὃ μμα. The inner obj., with verbs of seeing, is familiar. So δρίμυ βλέπεω, δεινόν δέρκεσθαι. Pindar has ὃραντ ἄλκαν (O. 9, 119).—21. ἐφετμαῖς: “Behests,” usu. of exalted personages.—Ιξίονα: The story of Ixion and his wheel has often been told. So in a famous (corrupt) passage of So. Phil. 676: λόγῳ μεν ἐξήκουσ', ὡς ἀνένα ὀν μᾶλα | τῶν πελάτων λέκτρων ποτὲ ἔσων | Ιξίονα (? κατ' ἄμπτικα (Ἀντυγια?) δὴ δρομάδα δέσμιον ὡς ἐλαζεύν (others ἐβαλείν) ὁ παγκρατής Κρῶνον πάισ. The only important points that Pindar’s narrative suppresses are the purification of Ixion from bloodguiltiness by Ζεὺς καθάρσιος himself, and the intimacy of Zeus with the wife of Ixion. The former would not have been altogether consistent with v. 31, and the latter would have given a sinister meaning to ἄγνασι ἀμοιβαίας (v. 24).—ταύτα: Namely, τῶν ἐνεργήτων . . . τινεςθαι. —22. λέγειν: “Teaches.” —23. παντα: Here “round and round.”—κυλινδόμενον: Instead of the more prosaic inf. See O. 3, 6. —24. ἀμοιβαίς ἐποίχομένους τίνεσθαι: Notice the fulness of the injunction, ἐποίχομένους “visiting,” “frequenting.” “To require the benefactor with ever-recurring tokens of warm gratitude.”

Στρ. β'.—25. παρὰ Κρονίδαις: Zeus and Hera. —26. μακρῶν: “Great,” as P. 11, 52: μακροτέρῳ (?). . . ὀλβῷ.—27. εἰρόσσατο: P., like Homer, has no ἤρασθη.—τάν . . . λάχον: Comp. O. 1, 53.—εὐναῖ: The pl. of the joys of love. Cf. P. 9, 13: εἶπ' γλυκεραίς εὖναίς, fr. IX. 1, 7: ἐρατευναί ἐν εὖναίς, P. 11, 25: ἐνυχυον πάραγον κοίται. —28. δῆθαν = ἄταν. See P. 3, 24. —29. ἄνηρ: He had presumed as if he were a god.—30. ἐξαιρετον: Elsewhere in a good sense. There is a bitterness in the position, and in ἐλεο also, as it recalls v. 26: γλυκῶν ἐλαὸν βιοτον.—31. τελέσοντα: Not historical pres. He is still in hell.—τὸ μὲν . . . δτι . . . δτι τε: A double shift. On μὲν . . . τε, see O. 4, 13.—32. ἐμφύλιον αἶμα: He slew his father-in-law, Deioneus.—πρώτιστος: Aisch. Eum. 718: προσκότονοις προστροπαίς 'Ιξίονος. —οὐκ ἄτερ τέχνας: He filled a trench with live coals, covered it slightly, and enticed Deioneus into it when he
NOTES.

came after the ἐνα.—ἐπέμιξε θνατοῖς: ἐ. = intulit (ignem fraude mala gentibus intulit), but livelier, “Brought the stain of kindred blood upon mortals,” “imbued them with kindred blood.”

'Αντ. β’.—33. μεγαλοκευθέσσιν . . . θαλάμιοι: Stately plural. So O. 7, 29; P. 4, 160.—34. ἔπειρατο: Active more usual in this sense (N. 5, 30).—κατ’ αὐτόν, κτε.: Not καθ’ αὐτόν. P. does not use the compound reflexive. See O. 13, 53; P. 4, 250. “To measure everything by one’s self,” i. e. “to take one’s own measure in every plan of life.” This is only another form of the homely advice of Pittakos to one about to wed above his rank: τῶν κατὰ σαυτόν ἔλα. P., like many other poets, has a genius for glorifying the commonplace. Comp. Aisch. Prom. 892 on unequal matches.—35. εὖναi δὲ παράτροποι . . . ποτε καὶ τὸν ἐλόντα(α): The MSS. have ποτε καὶ τὸν ἰκόντ’. The quantity of ἰκόντ’ will not fit, an aorist ἰκόντ’ rests on Il. 9, 414, the sense of ἰκέτην is marred by καὶ. Böckh’s ποτὶ κοίτον ἵντ’ is ingenious, but coarse; ἰκόντ’ 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 πήμα: P. perhaps had in mind Hes. Theog. 585: καλὸν κακόν (of Pandora).—τετράκναμον . . . δεσμόν: “The four-spoked bond” is the “four-spoked wheel.” The magic ἴγνε (“wry-neck”), used in love-incantations, was bound to just such a wheel. Cf. P. 4, 214: ποικίλαν ἵγνα τετράκναμον Οὐλυμπόθεν | ἐν ἀλίτῳ ζεῦ-ξισα κύκλω | μανάθ' ὄρνων Κυπρογένεια φέρειν | πρότον ἁθρώποισι. It was poetic justice to bind Ixion to his own ἴγνο wheel. Endless are the references to this symbol of mad love. See Theokritos’ Pharmakeutriai.—ἐπράξε: “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 δεσμων. On the position of ὑγ', see P. 11, 22.—
ἀνδεἰξατ': He received the message and delivered it, not in words,
but by whirling on the wheel (v. 23). Mitscherlich's ἀνδεὶξατ' has
found much favor.—42. ἄνευ ... Χαρίτων = ἀχαρών, “Unblessed by
the Graces.” Cf. ἄνευ θεοῦ, O. 9, 111.—43. μόνα καὶ μόνον: καὶ un-
usual in such juxtapositions, and hence impressive. No mother
like her; so, too, no offspring like this.—ἀνδράσι = ἀνθρώποιν.—
γερασφάρον = τίμον. Without part or lot among men or gods.—
vόμοις = τοῖς νομίζομένοις.—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. Μαγνητίδεσσοι: P. 3, 45: Μάγνητι... Κένταυρῳ.—46. σφυροῖς:
With a like figure we say “spurs.” See P. 1, 30.—στρατός: Is
in apposition to the subject of ἔγενοςτο. “Out they came—a
host marvellous to behold.”—48. τὰ ματρόθεν μὲν κάτω, τὰ δ’ ὑπερθε
πατρός: “The dam’s side down, the upper side the sire’s.” Chias-
asm is as natural to the Greek as mother’s milk; not so to us.
ματρόθεν is often used parallel with μητρός.

Στρ. γ'.—49. θεὸς ... ἀνύεται: “God accomplishes for himself
every aim according to his desires.” Φελτίς, “pleasure,” “wish,”
shows here its kinship to volup. ἐπὶ as in ἐπ’, ἐνχα, P. 9, 96.
The wish is crowned by fulfilment. The middle ἀνύεται is rare.
—50. θεὸς: The emphatic repetition gives the key to the poem.
See introd.—ἐδ = ἐς.—κίχε ... παραμηβεται ... ἐκαμψε ... παρέ-
δωκ(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 con-
scious contrast to the durable. See Plat. Phaidr. 247 B. So
here κίχε, ἐκαμψε, παρέδωκ(ε) are finalities, παραμεβεται is pro-
cess.—πτερόντ(α) = ταυπτερον. Cf. P. 5, 111: ταυτπτερος αἰετός.
—αἰετόν: N. 3, 80: αἰετός ὥκυς ἐν ποταμοῖς.—51. δελφίνα: Also
proverbial. N. 6, 72: δὲ λῆχινί κεν | τάχος δ’ ἀλμας | εἰκάξοιμι
Μελησίαν.—τίν(α): “Many a one,” tel. So P. 4, 86.—52. ἐμὲ δὲ
χρεῶν: For the connection, see introduction.—53. δάκος = δῆγμα
(Ετυμ. Mag.).—ἀδινόν: “Excessive,” “I must avoid the reper-
tation of a biting calumniator.”—54. ἐκάς ἕων: P. was two hun-
dred years later than Archilochos.—55. ψιγερὸν Ἀρχιλόχον: 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. πιανώμενον: 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 ἐπιπυγχάνειν πλούτου μετὰ σοφίας ἄριστον, and so Aristarchos: εὐπομότατος 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, σὲν τυχα πόταμον σοφίας, "with the attainment of the lot of wisdom." But the two genitives cited from P. 9, 43: σοφᾶς Πειθοῦς ἱερὰν φιλοστάτων, 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.

'Ant. γ'-57. νῦν ἔχεις: Sc. τὸ πλούτειν μετὰ σοφίας, νῦν may be neut. sing. Aisch. Choeph. 542, or pl. P. V. 55; So. El. 436. 624. —πεπαρείν := ἐνδείξαι, σημῆναι (Hesych.), "for showing them with free soul," so that thou canst freely show them." Others read πεπαρείν = δοῦναι, which would make νῦν refer to τὸ πλούτειν alone.—58. πρύτανι: "Prince." Used of Zeus P. 6, 24: κεραυνὸν . . . πρύτανιν. —εὐστεφάνων: "Battlemented." This is an early use of στέφανος. Comp. O. 8, 32.—στρατοῦ: Sc. πολλοῦ στρατοῦ. —59. περὶ τιμᾶ: π. with the dat. of the stake, as, to some extent, even in prose, "when wealth and honor are at stake." So with δηρίωμαι, O. 13, 45; μάρναται, N. 5, 47; ἁμιλλάται, N. 10, 31; μοχθείε, fr. IX. 2, 6. On the preposition with the second member, see O. 9, 94. —61. χαύνῃ πραπτίδι παλαιμονεὶ 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 ἀναβάσομαι (Dissen). στ. as "prow" is more poetical.—ἀμφ' ἀρετᾶ: O. 9, 14: ἀμφὶ παλαιόμοισιν φόρμιγγ' ἐλελίξων.—63. κελαδέων: O. 2, 2.—νέοτατι μὲν, κτῆ.: Contrast chiastic, v. 65: βουλαί δὲ πρεσβύτεροι.—θράσος . . . πολέμων: "Boldness in." Cf. N. 7, 59: τῶλμαν καλῶν.—64. εὐρείν: See O. 7, 89, and comp. P. 1, 49.

—βουλαὶ δὲ πρεσβυτέραι: Sc. ἥ κατὰ τὴν νεότητα, or, as the Schol. says, ὑπέρ τὴν νεότητα βουλεύῃ. "Elder than thy years." P. 4, 282: κεῖνον γὰρ ἐν παισίν νέος, ἐν δὲ βουλαίς πρέσβεις ἐγκύρ- σαις ἐκατωτατεί βιοτὰ, P. 5, 109. 110: κράτεσσα μὲν ἀλκιάς | νὸνον φέρβεται.—66. ἀκίνδυνον ἐμοὶ Ἕπεος: "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 τοι ξώδες ἄστων μοῦνα ποιμανοντι τὸν ἀλπιστὸν ἐναυθεὶ σὺν ὄλβο, | εἰ τις εὖ πᾶσχων λόγον ῥαλὸν ἀκούη ... πάντ' ἔχεις, | εἰ σε τούτων μοιρ' ἔφικοιτο 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.—τόδε 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 πέμπται μὲν τόδε μέλος, ἄθρησον δὲ τὸ Καστόρειον.—κατὰ Φοίνικαμ ἐμπολαν: κ., "like," Phoenician ware was costly, being brought from afar.—69. τὸ Καστόρειον: Comp. I. 1, 16: ἡ Καστορεία ἡ 'Ιολάοι' ἑναρμοδεῖ μιν ὑμιν. The Καστόρειον was an old Spartan battle-song, the rhythm anapaestic, like the ἐμβατῆρα, the mood Doric, the accompaniment the flute. P. uses it as a ἵππειος νόμος, in honor of victory with horse and chariot (Castor gaudeit equiis); the mood is Aiolian, and the accompaniment the φόρμιγξ. Some suppose that the K. was another poem to be sent at a later time, hence ἄθρησον, as if the prince were bidden descry it coming in the distance: others that the K. is the last part of the poem, which P. made a present of to Hieron, together with a batch of good advice. The figure of the Phoenician cargo runs into the antithesis. The Doric king might have expected a Doric lay, but this Kastoreion, with its Aiolian mood, is to be viewed kindly (θελῶν ἄθρησον) for the sake of the Doric φόρμιγξ—Apollo's own instrument. Comp. O. 1, 100: ἐμὲ δὲ στεφανώσαι | κεῖνον ἵππεια νόμῳ | Λίολη ἦ δὲ μολα- πᾶ, and yet 1, 17: Δωρίαν ἀπὸ φόρμιγγα πασσάλου λαμβάνει.—70. χάριν: Before its genitive only here in P.—ἐπτακτύτου: The old Terpandrian heptachord. N. 5, 24: φόρμιγγ' Απόλλων ἐ πτά- γλω σῶσν. χρυσεφ πλάκτρφ διώκων. —71. ἀντόμενος: Absolute,
"Coming to meet it, receive it"—the Phoenician ware again. Pindar's power of parenthesis is great. The farewell (v. 67) suggested the commendation, or, if need be, the justification of his poem, and he now returns to the characteristic of his hero. An unprepared break at v. 72 is not likely.—72. γένοι τοῖς ἐστὶ μαθῶν: The necessity of connection makes μαθῶν refer to the praise of the victor. "Show thyself who thou art, for I have taught it thee." Some take μαθῶν as part of the wish or command. γένοιο... μαθῶν ὡς 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: μαθοντες δὲ λάβοι ... ἀκραντα γαρύτετον has suggested a combination with πίθων (Bergk), in which the learned ape is contrasted with Rhadamanthys, who is doubtless πολλὰ εἰδώς φυᾷ (O. 2, 94), but the position of τοι in μαθῶν καλός τοι is hardly credible, to say nothing of the quotation by Galen below.—πίθων: A young ape.
—παρὰ παιινίν: "In the judgment of children." The ape was a favorite in the nursery then as he is now. Galen, de Usu Part. 1, 22: καλὸς τοι πίθηκος παρὰ παιινίν αἰεί, φησὶ τις τῶν παλαιῶν, ἀναμμυησκων ύμᾶς ὡς ἔστιν ἄνθρωμα γελοῖον παιζόντων παίδων τοῦτο τὸ ζῷον. Instead of παρὰ δὲ Ἡραδάμανθυ, P. changes the form of the antithesis.

Στρ. 8'.—73. καλὸς: Child-like and lover-like repetition. The ape is said to have been introduced into Greek fable by Archilochos, and the mention of the ape here may have called up the image of the fox below without any inner nexus. An allusion to the Archilochian fable of "the Ape and the Fox" seems to be out of the question. "Show thyself thyself. Care naught for the judgment of those that be mere children in understanding. Thy judge is Rhadamanthys."—εὖ πέτραγεν: Rhadamanthys owes his good fortune to his judicial temper. Comp. O. 2, 82: βουλαῖς ἐν ὀρθαίσι 'Παδὰ μὰ ν θυοσ | ὅν πατὴρ ἔχει [Κρόνος] ἐτόιμον αὐτῷ πάρεδρον. Of the three judges in Hades, Aiaokos—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 ... καρπὸν: So N. 10, 12. Famous in Aischylus' description of Amphiaraos is the line S. c. Th. 593: βαθεῖαν ἀλοκα διὰ φρενῶς καρποῦμεν. —74. ἐνδοξευν: The wiles of the deceivers do not penetrate the deep soil. —75. οἶα: See O. 1, 16. Half exclamatory. If with the
MSS., βροτών, "Such things (απάται) always sort with the acts of whisperers!" So ἐπεταί, O. 2, 24. If with Heindorf, βροτόφ, "Such things always haunt a man by the devices of whisperers!" —βροτών: Used like ἄνδρῶν, so that ψιθυροῦ βροτῶν = ψιθυρισταί, but β. is hardly so colorless in P.—76. ἀμφοτέρους: "To both parties, the prince and his slandered friends, τῷ διαβαλλομένῳ καὶ τῷ πρὸς ὅν διαβάλλεται (Schol.).—ὑποφάντες: Böckh has ὑποφάντες, Bothe ὑποφάντορες. "Secret speakings of calumniies" for "secret calumniators" does not satisfy. We want a masc. subst. Some MSS. have ὑποφάντες from φαῖνω. —77. ὅργαις: See P. 1, 89.—ατενές = παντελῶς. P. has proudly compared himself to the Δίός ὤρνις θείος, O. 2, 97, and it may be well to remember that the eagle and the fox were not friends, acc. to the fabulist Archilochos, and that the eagle was the "totem" of the Aia-kidai and of Ἀια, Pindar's favorite, a straightforward hero (N. 8, 23 foll.).—78, foll. The usual interpretation gives the whole passage to one voice. "But what good does this do to the fox (the whisperer). I, Pindar, am a cork not to be sunk by his arts. I know it is impossible for a crafty citizen to utter a word of power among the good, and, though by his fawning he makes his way, I do not share his confidence. My plan is: love thy friend and cheat thine enemy—the enemy alone is fair game. The man of straightforward speech hath the vantage-ground everywhere, under every form of government." In the introduction I have suggested two voices.—κερδοί: To me convincing emendation of Huschke for κέρδει. κερδῶ is a popular name for fox, Ar. Eq. 1068. First Voice: "But what doth Master Reynard gain by his game?" The pun in κερδοί...κέρδεσσι is obvious. The proverb ἄλωπτης δωροδοκείται is taken from Kratinos' parody (2, 87 Meïn.) of Solon's celebrated characteristic of the Athenians, fr. 11, 5 (Bergk): ἵμεὼν εἰς μὲν ἐκαστός ἄλῳ πεκοσ ἴγνεσι βαίνει. —79. ἀτε γὰρ...ἀλμας: Second Voice: "His gain is to be an ἀμα-χον κακόν (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." —εὐνάλιον πόνον: Toil of the sea. So Theokr. 21, 39: δειλών ὡς κατέδαρθον ἐν εἰναλίοισι πόνοισι. —80. σκευᾶς ἠτέρας: The ἀμφοτέρου above mentioned—the whole world outside of the
slanderer.—φελλός òς: 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 γάρ ἄνδρι κληδόνες σωτηριω | θεανότεροι φέλλοι δ’ òς ἄγουσι δίκτυν | τῶν ἐκ βουθών κλωστήρα σφόδροντες λίνον. “Our withers are unwrung” might be as impossible for an un-English poet.—άλμας: With ἀβάπτιστος.

'Ant. 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: ἄπορα, P. 1, 34: ἐσοκότα.—82. ἀστόν: ò is much more frequently used by P. than πολίτης, as he prefers στράτος 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.—άγαν: The MS. ἄγαν has the first syllable short. ἄγαν, "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 δ ἀπλέκει: Commentators comp. Aischin. 3, 28: ἀντίδια-πλέκει πρὸς τοῦτο εὐθὺς, but there the metaphor is from the twists and turns of wrestlers. Here we are still with the dog.—83: οὗ Φοι μετέχω θράσεος: First Voice: “I do not share his confidence.” θράσος in a good sense, v. 63.—φίλον εἰη φιλεῖν, κτ.: 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: χρή δὲ πᾶν ἔρθοντα μαυρώσαν τὸν ἐχθρὸν, Archiloch. fr. 65 (Bergk): ἐν δ’ ἐπίσταται μέγα | τῶν κακῶν μὲ δρώντα δεινοῖς ἀνταμείβεσθα ἄλοικ. 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: Incursionem 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. ἐνεῖς: See v. 11. The First Voice closing the debate.—νόμον: “Constitution,” “form of the state.”—εὐθύγλωσσος: In opposition to the ὀδοὶ σκολιαὶ, σκολιαὶ ἀπάται (fr. XI. 76, 2).—προφέρει: “Comes to the front.”—87. παρὰ τυραννίδοι: As if παρὰ τυράννωι.—δ’ λάβρος στρατός: Milton’s “fierce democracy.”—88. οἱ σοφοὶ: The aristocracy.—χρή δὲ πρὸς θεόν οὐκ ἑρίζειν: 
The neg. οὐκ, as if he were about to say ἄλλα φέρειν ἐλαφρῶς ἐπαυχένοιν 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.

Ἐπ. 8'. — 89. ἄνεχει: As in So. O. C. 680: κισσὸν ἄνέχουσα, “upholding,” “holding high.”—τὰ κεῖνοι: 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. 59.—90. ἰαίνει: O. 2, 15; 7, 43; P. 1, 11.—στάθμα: 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 (περισσῶς). In so doing he runs the peg into his own heart. Hermann finds an allusion to the play διελκυστίνα, still played everywhere. This would make ἐλκόμενοι reciprocal, “one another,” and στάθμα a whence-case, but for περισσῶς we should have to read περισσῶς. On the other interpretation, στάθμα is the gen. of the hold, as in P. 9, 132: παρθένων κεθδὼν χερί χ έτρος ἐλών. Schneidewin has noticed the play on ἐλκόμενοι and ἐλκός.—91. ἐ... καρδία: As if “one’s heart” for “their heart.”—92. δοσ... τυχεῖν: τυχχάνω often takes a pronominal neut. acc.—φροντίσθι μητίνοντα: “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 ὄτακουσταί, “eavesdroppers,” and ποταγωγίδες (-δαί), “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. ἄδοντα = ἄδοντα. Cf. O. 3, 1; 7, 17.
PYTHIA III.

This poem, which is not so much an ἐπινικίον as a Consolatio ad Hieronem, is classed with the ἐπινικία because it celebrates the victories that Hieron gained with his race-horse Φερένικος (v. 74) at Delphi, Pyth. 26 and 27 (Ol. 73, 3, and 74, 3, 486 and 482 B.C.). According to Böckh, the composition of the poem belongs to a much later period, Ol. 76, 3 (474 B.C.). Earlier than Ol. 76, 1 (476 B.C.) it cannot be, for Hieron is called Αἰτραῖος (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' ἑσόλον
πήματα σύνδου δαίονταi βροτοῖς | ἄδινατοι (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 bridial 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 ἐπιώκειον. The myth, with a slight introduction, takes
up nearly half the poem. Indeed, the whole ode is a picture-
gallery of mythic troubles. We have at full length Koronis and
Asklepios, who were guilty; with less detail Kadmos and Peleus,
who were innocent; and, in mere outline, Nestor and Sarpedon—
Nestor, who was lord among the third generation but to see 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 mythic healing
and teacher; he gave Machaon healing drugs (II. 4, 219), and
taught Achilles medicine (II. 11, 832). The Χείρωνας of Kratinos
was a plea for a return to the old training, of which Achilles was the mythical example. See N. 3, 43, foll. — *Phyluridaon:* So the Centaur is called, P. 9, 32. Comp. N. 3, 43: *Phlyuras ev domow.*—

2. *ameteras apò yelwsov:* Contrast to *koivon Epitos.* 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: *ápdras keivon epaienonti suxenoi . . . eis = iro . . . Kpovod.*—

1. *ameteras apò yelwsov:* Contrast to *koivon Epitos.* 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: *ápdras keivon epaienonti suxenoi . . . eis = iro . . . Kpovod.*—

*Notes.*

— 4. *gamma.*—

2. Centaur.—

260

Hesiod, To/tfoi/, Eur. It brought the gods the narrative. Eury.

270

o 6p€i);6v N, his name, *Φηρ.* Cheiron was dikaiostatos Kentaurov (II. 11, 832).—

† 5. *ambrwv filon = filanbrwtopon:* A contrast to his name, *Φήρ.* Cheiron was dikaiostatos Kentaurov (II. 11, 832).—

† 6. *gamma.*—

† 7. * gamma.*—

9. * gamma.*—

1. * gamma.*—

2. Centaur.—

1. * gamma.*—

From Chapman’s Homer, with the same note of ruggedness—

2. Centaur.—

3. *gamma.*—

4. *gamma.*—

5. *gamma.*—

2. Centaur.—

6. *gamma.*—

6. *gamma.*—

7. *gamma.*—

7. *gamma.*—

8. * gamma.*—

8. * gamma.*—

9. *gamma.*—

9. *gamma.*—

10. * gamma.*—

11. * gamma.*—

Ἐπ. α’.—15. σπέρμα ... καθαρόν: κ., because divine.—16. ἐμεῖν’ ἐλθεῖν: Subj. of ἐλθεῖν is τράπεζαν.—τράπεζαν νυμφίαν: Koronis should have waited until the birth of the son of Apollo, and then should have married. The gods were tolerant of human successors.—17. παμφώνων λαχαν ὑμεναίων: P. 12, 19: αὐλῶν παμφών ὧν συνεβάλαι, ἓκαστον ἡμείῳ, αὐλῶν μέλος. On the shield of Achilles, II. 18, 493: πολὺς δ’ ὑμέναιοι δρόμει | κοίροι δ’ ὀρχηστήρες ἐδίνοι, ἐν δ’ ἄρα τούσ | αὐλών φόρμιγγές τε βοίν ἐχον. —18. οἰα: Loose reference to ὑμεναῖοι. Cf. P. 1, 73.—19. ὑποκοὺριζεσθαί(α): “Such petting, playful strains as girlsmate 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. ἱματο τῶν ἀπεόντων: Nikias warns the Athenians against this δυσερωτάτας εἶναι τῶν ἀπὸ νυν ὑμαῖν, ὑμῖν ὑμείῳν (Thuk. 6, 13). Lys. 12, 78: τῶν ἀπὸ νυν ἐπιθυμῶν. Theokr. 10, 8: οὐδαμά τοι συνέβα ποθέσα των τῶν ἀπὸ νυν ἐπιθυμῶν,—ολα καὶ πολλοὶ πάθον, κτλ.: Pindar unfolds a moral as Homer unfolds a comparison. A reference to Hieron and foreign physicians (ἀπεόντων), which Hermann suggests, is altogether unlikely, not to say absurd.—21. φύλον ... δοτῖς: A common shift, as in “kind who;” only we follow with the plural.—22. αἰσχύνων: “Putting shame on.”—παπταίνει τὰ πόρων: O. 1, 114: μηκέτε παπταίνει πόρων σοι.—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: κερδείων δὲ χρη μέτρων θηρεύεις με νυ.

Στρ. β’—24. ἔσχε: “Caught.” On the ingenuousness, see O. 2, 10.—τοιαυτὰν μεγάλαν: Keep the words separate.—ἀδήταν = ἄταν. P. 2, 28. Note the quantity.—25. Λήμα Κορωνίδος: “Wilful Koronis.” Cf. O. 6, 22: σθένος ἤμιόνων, 1, 88: Οἰνομάου βίαν, and note on 8, 68. It may be of some significance that she was the sister of the wilful hero Ixion, who came to his bad end by εἶναι παράτροποι (P. 2, 35).—ξένου: Ischys, as we are told below (v. 31).—27. σκοπὸν: Used of the gods (O. 1, 54), but esp.
of Apollo. O. 6, 59: τοξοφόρον Δάλων θεοδόματα σκοπόν.—μηλοδόκω: See Eur. Ion, 228: ἐπὶ δ' ἀσφακτοσύ | μή λοιπος μή πώρη' ἐς μυχῶν.—τόσσασι (Aeolic) = πυχῶν. Comp. τόξον. — 28. Δοξίας: There is, perhaps, a play on λοξός and εὐθύτατος, "crooked" and "straight." — κούραν (Dor.) = κούρων = μνμήγ. 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 θίαντι νόφ.—παρ(ά) ... νόφ: As it were "in the courts of." He did not go out of himself. The Schol. dulls the expression by παρὰ τοῦ νόφ πυθόμενοι.—γνώμαι πιθών: For the MS. γνώμα πεπιθών. πιθών = πείσασ. The acc. γνώμαι gives the finer sense. Apollo forced conviction on his will, his heart. So also Mezger, who cites for this use of γν. O. 3, 41; 4, 16; P. 4, 84. Fennell prefers "judgment" to "heart." — 29. θίαντι = εἰδότι. Cf. P. 4, 248: οἶμον ἵα α μι βραχῦν.—ψευδόμοι δ' οὖχ ἀπετεια: Neither deceiving nor deceived. Cf. P. 9, 46: σε, τον οὐ θεμιτὸν ψε υ δε ειθ γε ἐν.— 30. ἔργοις οὐτε βουλαῖς: On the omission of the former negative, comp. P. 10, 29, 41.

'Αντ. β'. — 31. Εἰλατίδα: Ischys, son of Elatos, seems to have been a brother of Aipytos (O. 6, 36), who was an Arkadian lord. — 32. ξενίαν κοίταν = κοίταν ξένου. "Couching with a stranger." — 33. ἀμαιμάκετο: Homer's ἀμαιμάκετο suits all the Pindaric passages. See P. 1, 14.— 34. Λακέρειαν: In Thessaly. Van Herwerden has called attention to the resemblance between Koronis of Lakereia and Hesiod's λακέρυξα κορώνη (O. et D. 745).—κρημνοίς: Specifically of "bluffs." O. 3, 22: κρημνοῖς Ἀλφεῦ.—δαίμον: Where we should blame her mad passion, her λήμμα. — ἐτερος = ὁ κακοτοῖς (Schol.). 'N. 8, 3: τὸν μὲν ἀμέροις ἀνάγκας χερὶ βαστάζεις, ἐτερον δ' ἐτέρας. So often after P., πλέον θάτερον ποιεῖν, ἀγαθὰ ἡ θάτερα. "The daímov ἐτερος is one of the notes by which Bentley detected the false Phalaris. See 'Letters of Phalaris,' p. 247 (Bohn and Wagner)," C. D. Morris. — 36. ἀμα: See O. 3, 21.—πολλὰν ... ὀλαν: Inevitable expansion of the moral. See v. 20. The sentence is proverbial, as in James 3, 5: ίδον, ὀλίγον πῦρ ἡ λίκη ν ἡ λη ν ἀνάπτει. — 37. σπέρματοσ: O. 7, 48: σπέρμα ... φλογὸς, Od. 5, 490: σπέρμα πυρὸς σφίξων.

'Επ. β'. — 38. τείχει ... ἐν ξυλίνω: On the pyre. — 39. σῆλας ... 'Αφαίστου: P. 1, 25: 'Αφαίστου κροννοῦ. The person of Hephaí-
stos is little felt, but it can always be brought back as in Ἱθάκεως, “sparks.” Alexis, fr. 146 (3, 452 Mein.).—40. οὐκέτι: Apollo has been struggling with himself. Cf. O. 1, 5.—41. ἄμοιν := ἡμέτερον, but ἡμέτερον = ἐμὸν, and does not refer to Koronis. “Our” would be a human touch. Here it is the selfish “my.” P. 4, 27: ἄμοιν = ἐμόις. — ὀλέσσαι: The MSS. ὀλέσαι. ὀλέσθαι would not be so good. He had killed the mother, and so was about to kill the child.—42. ματρὸς βαρεῖα σὺν πᾶθῃ: The same principle as λήμα Korowidós (v. 25). The ill-fate of the mother = the ill-fated mother.—43. βάματι σὲ ἐν πρῶτῳ: An exaggeration of τριτάτῳ, which Aristarchos preferred, after II. 13, 20: τρις μὲν ὄρεξαν’ ἀν (Ποσειδών), τὸ δὲ τ ἐ τ ρ α τ ο ν ἱκετο τέκμαρ (Schol.). Bergk suggests τέρτῳ (Σελ.). See note on O. 8, 46.—νεκρόν: There is no good fem.—44. διεφανές: Imperfect of vision, in an intercalated clause. So the best MS. διεφανές would be an unusual intransitive, “flamed apart,” literally “shone apart,” “opened a path of light.” The flames were harmless to him.—45. διδάξαι: The old final infinitive.—46. ἄνθρώποισιν: More sympathetic than ἄνθρώπων.

Στρ. γ’.—47. αὐτοφύτων: In contradistinction to wounds.—48. ἱώνασες: The sphere of partnership and companionship is wider in Greek than in English. We usu. make the disease, not the sufferer, the companion. See Lexx. under σύνειμι, συναικῶ, συν-ναίο.—50. θερινὸ τυρὶ: Sunstroke. Perh. “Summer fever.”—51. ἔξαγεν: “Brought out,” still used by the profession.—τοὺς μὲν: Resumes the division indicated, v. 47.—μαλακαῖς ἐπαοάδίας: Incantations were a regular part of physic among the Greek medicine-men. The order is the order of severity. So, Αίας, 581: οὐ πρὸς ἵατροῦ σοφῷ | θρεῖν ἐπὶ φοῖδας πρὸς τομῶντι τῇματι.—ἄμφετρων ... πίνοντας ... περάπτον: P. breaks what seems to him the hateful uniformity by putting πίνοντας instead of a causative, such as πιπίςκων, or an abstract, such as πιτοῖς.—52. προσανέα: “Soothing potions.” —περάπτων ... φάρμακα: “Swathing with simples.” Plasters and poultices are conspicuous in early leechcraft. περάπτων (Αεol.) = περάμπτων. So N. 11, 40: περάδοις.—53. τομαῖς ἔστασεν ὅρθοὺς: τομή is the regular surgical word for our “knife,” and the pl. gives the temporal effect of τέμνων. 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 ἔξαγεν— and make τοὺς μὲν
... 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).

'Ἀντ. γ'.—54. δεδεται: "Is a thrall," "is in bondage." δεδεται would mean "lets itself be enthralled by." The instr. dative is the regular construction.—55. ἐτραπεν... κομίσαι: P. 9, 47: ἐτραπε... παρφάμεν. The prose προτρέπειν has lost its color.—ἀγάνορι: Cf. P. 10, 18: ἀγάνορα πλοῦτον, and O. 1, 2: μεγάνορος... πλοῦτον. One cannot help thinking of χρήματα χρήματ' ἀνήρ (I. 2, 11). See Plato’s criticism of this passage, Resp. 3, 408 B. C.—56. ἄνδρ(α): Hippolytos, son of Theseus, acc. to the Schol. Comp. Verg. Aen. 7, 765–774.—κομίσαι: N. 8, 44: τειν ψυχῶν κομίξαι | οὐ μοι δυνατόν.—57. ἀλοκότα: Sc. θανάτορ.—χερόι: O. 9, 32: σκύταλον τίναξε χὲ ροσίν. The addition of "hand" does not give the same vigor in English.—ἀμφοίν: The Hesiodic fragment tells only of the death of Asklepios (Athenag. Leg. p. 134.).—58. ἐνέκυψεν: "Brought crashing down."—59. θναταῖς φρασίν: Depends on ἐοικότα, and is not dat. of manner (Dissen) to μαστεύμεν, modesta mente. Cf. I. 4 (5), 16: θνατὰ θνατοῖσι πρέπει.—60. τὸ πάρ ποδὸς: P. 10, 62: φροντίδα τὰν πάρ ποδὸν (I. 7, 13: τὸ... πρὸ ποδός), "that which stretches from the place of the foot," "our nearest business."—οἶας εἰμὲν αἴσας: As Archilochos says: γιγνωσκε δ' οἰος ρυσμὸς ἀνθρώπους ἔχει. αἴσας: Gen. of the owner.

'Επ. γ'.—61. φίλα 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." φίλα ψυχά of Hieron would be too sweet. It is more likely that P. is taking a lesson to himself. —βίον ἄθανατον = τὸ ἔξωμοιουσθαι τοῖς θεοῖς (Schol.). —62. τὰν δ' ἐμπρακτον ἀντλει μαχανάν: "Exhaust all practicable means;" "drain each resource."—63. εἰ δὲ... ἐναῖ[ε]: Wish felt in the condition.—64. μεληγάρνες ὑμνοί: So O. 11 (10), 4; N. 3, 4.—66. ἀνδράσιν: The plural is part of the shyness with which the poet alludes to Hieron’s disorder.—θερμάν νόσσων: "Fevera."
67. η τινα Δατοϊδαια, κτὲ. : "Some one called (the son) of Latoida, or son of the Sire;" Asklepios or Apollo, son of the great Sire Zeus. Bergk suggests η πατέρα = Απόλλω.—68. καὶ κεν ... μόλον: This shows that the poem was composed in Greece, and not in Sicily.—'Ιωνίαν ... θάλασσαν: Elsewhere (N. 4, 53) called 'Ιόνιον πόρον.—69. Αρέθουσαν: The famous fountain of Ortygia (P. 2, 6), called N. 1, 1: ἀμπυνεμα σεμνόν 'Αλφεοῦ.—Αἰτιναίον ξένον: See P. 1.

Στρ. 8'.—70. νεμεϊ: "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. χάριτας = χάρματα.—73. ὑγίειαν ... χρυσόταν: See P. 1, 1; and for the praise of health, comp. Lucian's De lapsu inter salutandum.—κώμον τ(ε): On the effect of τε in twinning the two χάριτεσ, see O. 1, 62.—ἄθθων Πυθίων: Depends on στεφάνιοι. So N. 5, 5: παγκρατίου στέφανον.—αἰγλαν στεφάνιοι: Cf. O. 1, 14: ἀγλαίζεται δὲ καὶ μονσικάς ἐν ἀώτῳ, and O. 11 (10), 13: κόσμον ἐπὶ στεφάνῳ ... ἀδυμελή κελαδῆσω. The song lends additional lustre to the lustrous crowns. The plur. on account of the victories of Pherennikos.—74. Φερένικος: O. 1, 18.—ἐν Κιρρά 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 αἰγλαν, is the light of glory (O. 2, 62; P. 9, 98; N. 3, 64; 9, 42).

'Αντ. 8'.—77. ἄλλα(ά): "Well," since that may not be.—ἐπευξασθαί: "Offer a vow to," not simply "pray."—ἐθελω: See P. 1, 62.—78. Ματρί: Magna Mater or Rhea (Kybele is not mentioned in Pindar). The worship of this Phrygian goddess was hereditary in the flute-playing family of P. (see P. 12), and he had a chapel in front of his house dedicated to the joint service of Rhea and Pan. Among the κοῦραι, who sang παρθένα by night to the two deities, are said to have been P.'s daughters, Eumetis and Protomache. The Scholiasts tell us that Magna Mater was τῶν νόσων αὐξητικὴ καὶ μειωτικὴ. Welcker takes κοῦρα with Πανί, and considers them to be nymphs. But there is an evident connection between the μολντί and the ἐπευχή. —σὺν Πανί: Cf. fr. VI. 1: ἡ Πάν ..., σεμνῶν ἀδύτων φύλαξ, Ματρός μεγάλας ὀπαδε. —80. λόγων ... κορυφάν: "The right point (the lesson) of sayings."—μανθάνων:
NOTES.

"Learning." The lesson is ever before him. It is a proverb.—81. ἐν παρ ἐσλόν, κτὲ.: One and two are typical. So we have not to do with avaridupoi or apothecaries' weight in Spenser's "a dram of sweete is worth a pound of soure" (F. Q. III. 30).—82. κόσμω = κοσμίως.—83. τὰ καλὰ τρέφαντες ἔξω: Another proverbial locution; "turning the fair part outward" (of clothes), as we might say, "putting the best foot foremost" (of shoes).

'Ἐπ. ὀ. — 84. τίν δὲ ... ἐπεταί: Thy ἐν ἐσλόν is great. — 85. δέρκεται: As the Biblical "look upon" (with favor). Comp. O. 7, 11: ἀλλοτε δὲ ἄλλον ἐ πο πτε ὑει Χάρις. "The eyes of the Lord are upon the righteous." — 86. εἰ τίν' ἀνθρ.: Comp. O. 1, 54.—ὁ μέγας πότμος: N. 4, 42: πότμος ἀνα.—ἀσφαλής = ἀπαίσιος.—87. ἐγέντ(ο) = ἐγένετο: Aor. with neg.—Πηλεί ... Κάδμῳ: Proverbial examples of high fortune and noble character, O. 2, 86.—89. οὐ = οὐτοι.—σχεῖν: O. 2, 10.—χρυσαμπτύκων ... Μοισάν: The Muses so styled again, I. 2, 1.—90. ἐν ὀρεῖ: Pelion. Cf. N. 5, 22: πρόφρων δὲ καὶ κείνος ἀείθ ἐν Παλίῳ. Μοισάν ὁ κάλλιστος χορός. The marriage of Peleus and Thetis was a favorite theme with the poets. See N. 4, 65, quoted below. Catullus makes the Fates sing at the wedding (64, 322).—91. ὄποθ': The indic. of a single occasion. With the indic. ὄποτε 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. Νηρεύοι: The sea-gods were oracular. So Poseidon (O. 6, 58). So Proteus and Glaukos. For Nereus as a prophet, the commentators cite Hesiod, Theog. 233, Eur. Hel. 15, Hor. Od. 1, 15; 5. See also P. 9, 102.


'Ἀντ. ε'.—101. τίκτεν: P. uses the imperf. seven times (nearly all in dactylo-epitrites), the norist nine times. See note on O. 6, 41. — τόξοις: I. 22, 359: ἦματι τῷ ὅτε κέβ σε Πάρις καὶ Φοῖβος Ἀπόλλων ἐςθλόν ἐὰντ ἀλέσσοντι ἐνί, Σκαμήνι πύλησι. — 102. καιμένος: See O. 3, 6. — 104. τυγχάνοντ' εὗ πασχέμεν = εὖτυχοῦντ' εὖ
πασχέμεν. Comp. O. 2, 56: τὸ δὲ τυχεῖν, “success,” and N. 1, 32: ἀλλ’ εόντων εὖ παθεῖν, κτε. — ἄλλοτε δ’ ἄλλοιαί, κτε.: O. 7, 95: ἄλ-
λοτ’ ἄλλοι εἰς διαθύσσως αὖραι.—106. πάμπολος: So Dis sen
for δὲ παλός. Others ἀπλετος. π. with ἐπιβρίσας, “in all its ful-
ness.” — ἐπιβρίσας: “Coming down with weight.”

Ἐπ. ε’. — 107. σμικρὸς ἐν σμικροῖς, κτέ.: σμικροῖς is neut. “I
will be small when my fortunes are small, great when they are
great.” P. puts himself in Hieron’s place. See O. 3, 45.—108.
tὸν ἀμφέποντ’ αἰτι ... δαίμον(α): “My shifting fortune,” Though
prosperity is a πολύφιλος ἐπέτας, excessive prosperity is dan-
gerous, 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 Θέμος, O. 8, 22; N. 11, 8. ἐ. of honor
and homage, while θεραπεύων is used of service.—κατ’ ἐμαν ... 
μαχανάν: “To the extent of my power,” “with all my might.”
Cf. v. 62: ὅπον ἐμπρακτόν ἀντλει μαχανάν.—110. εἰ δὲ μοι ... ὀρέξαι:
Hieron might be expected to say ὀρέξεων. 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, Μέσσανίου γέροντος.—Σαρπηδόν(α): 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 εὐπαλάμαων ὑμνον.—114.
ἀριστον: “Framed.” So Lat. panger.—115. χρονία τελέθει: Cf.
N. 4, 6: ἰῆρα 8’ ἐργμάτων χρονιώτερον βιοτεύει. — πράξασθ(αί) =
eὐρέσθαι (v. 111).
PYTHIA IV.

Arkesilas* IV., son of Battos IV., king of Kyrene, won a Pythian victory with the chariot, P. 31 (Ol. 78, 3 = 466 B.C.). This victory is commemorated in the fourth and fifth Pythian odes. P. 5 was composed to celebrate the return of the victorious πομπή, which took place, as has been conjectured, at the time of the 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 Medeia (vv. 1–9).

In the Prophecy of Medeia, we learn the story of the wonderful clod that a deity delivered to the Argonaut Euphamos where the Libyan lake Tritonis empties into the sea. Washed overboard, this symbol of sovereignty followed the wet main to

* Doric form of Arkesilaos.
Thera, whence the descendants of Euphamos should, at the bidding of Apollo, go forth and possess the land promised to their ancestor (vv. 10–56).

Such is the prophecy that was fulfilled by Battos, the founder of Kyrene, and it is to the descendant of this Battos in the eighth generation that Apollo has given the glory of the victory in the chariot-race, the theme of Pindar's song (vv. 57–69).

So far the overture. Then follows the Quest of the Golden Fleece, or the Voyage of the Argonauts, which constitutes the bulk of the poem (vv. 70–256).

On their return voyage the Argonauts had shared the couches of Lemnian heroines. From such a union came the stock of Euphamos, which went first to Lakedaimon, thence to Thera, and from Thera to Kyrene (v. 261).

Here the poem seems to pause. A stop at Kυράνας (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 invocation of the Muse (v. 4). We slip out of port in a moment, and find ourselves in the midst of the returning Argonauts. But the introduction is longer than it seems. The first three triads constitute an introductory epyllion—the Prophecy of Medeia—which bears a just proportion to the rest. Only if the usual measure were observed the myth would occupy seven triads and the conclusion three (3+7+3), but the story runs over into the eleventh triad, when the poet chides himself as having lingered too long (v. 247), and the slow imperfects give way to the rapid aorists. He calls on Arkesilas (v. 250) in order to show that he is hastening to Kyrene, and the emphasis laid on the guidance of Apollo prepares the conclusion. Notice that the story of the Argonauts makes the same returning sweep to Arkesilas and Apollo as the Prophecy of 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. 70-256) is natural enough. It is natural enough that in celebrating the victory of Arkesilas, Pindar should sing of the founding of Kyrene; and the introduction of the Argonautic expedition may be justified on general grounds; but this is not the only time that Pindar has sung Kyrene. In P. 5 Battos and the Aigeidai come to honor, in P. 9, the heroine Kyrene, but there is no such overwhelming excess of the myth. In the length of the myth nothing more is to be seen than the costliness of the offering. If the poem was to be long, the myth must needs be long.
There are those who see in Pindar’s Argonautic expedition a parable. Damophilos is Iason. Then Arkesilas must be Pelias—which is incredible. Damophilos is anybody else, anything else. Sooner the soul of Phrixos (v. 159), sooner the mystic clod that Euphamos received (v. 21). The tarrying of the soul of Phrixos, the drifting of the clod, the long voyage of the Argonauts, may be symbolical of the banishment of Damophilos. He could not rest save in Kyrene (v. 294). The true keynote, then, is the sweetness of return, the sweetness of the fulfillment 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 Medecia was brought to honor in the seventeenth generation (v. 10). The ships should one day be exchanged for chariots (v. 18). The clod, following the watery main, was borne to Thera, not to Tainaros (v. 42), and yet the pledge failed not. Iason came back to his native land (v. 78). Everybody comes back, not Iason alone, else the moral were too pointed. Let Damophilos come back. Let there be one Kyrenaian more.

The measures are dactylo-epitrite (Dorian), and the grave, oracular tone is heard in rhythm as well as in diction.

“As this poem, among all the Pindaric odes, approaches the epos most closely, so the rhythmical composition reminds one of the simplicity of an hexametrical hymn. Four times in succession we have precisely the same pentapody,

\[ \underline{- -} | \underline{- -} | \underline{- -} | \underline{- -} | \underline{- -} | \underline{\wedge}, \]

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: ἔσταιν δ’ ἐπ’ αἰλεί-αυς θύρας. P. "floats double." The Muse is his shadow. στάμεν =στῆναι. So βάμεν (v. 39)=βῆναι.—ἀνδρὶ φιλῷ: See on P. 1, 92.—2. εὐλπίσσου: Comp. v. 17.—Κυράννας: See on P. 1, 60.—’Αρκεσίλα: The position gives zest to the postponed proper name. Comp. P. 8, 42.—3. Δατοῖδαισιν: Comp. N. 6, 42: ἄδων ἐρνεσι Δατοῖς (of a victory at the Pythian games); 9, 4: ματέρι καὶ διδύμοις παῖδεσσ-σιν . . . Πυθόνοις αἰτεινάς ὁμοκλάροις ἐπόταις. Apollo and Artemis, together with their mother, presided over the Pythia
games. Hence ὀφειλόμενον.—.readyState: "Freshen the gale of songs" (Fennell). — οὖρον ὠμοι: N. 6, 31 : οὖρον . . . ἐπέων. P. makes much use of nautical metaphors and similes, but as the Battians were originally Minyans, a manner of Vikings (O. 14, 4), there is a special Argonaautical propriety in this use of οὖρον.—4. χρυσέων . . . αἰθτῶν: There were two golden eagles on the ὀμφαλὸς 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. αἰθτῶν in one MS.—5. οὐκ ἀποδάμον . . . τυχόντος: When the god was present in person the oracle was so much more potent. Cf. P. 3, 27: ἐν δ' ἄρα μηλοδόκη Πυθώνι τόσσας. Apollo was a migratory god, now in Lykia, now in Delos (P. 1, 39). For Apollo's sojourn among the Hyperboreans, see P. 10, 30 foll.— précis, an Aeolic form = ἰACHINE, which Christ gives. Böckh and others, ἰpdata. —6. χρῆσεν ὁκιστήρα Βάττον: "Appointed by an oracle Battos (as) colonizer." Comp. O. 7, 32: πλάον εἰπέ, where the verbal element is felt, as here.— karpofourov Δίβυς: P. 9, 63: οὔτε παγκάρτων φυτῶν νήπωνον.—ἱερὰν | νάσον: Thera (Santorini = Saint Eirene).—7. ὥς . . . κτίσειεν = κτίσαι. As χρῆσεν is here a verb of will, ὥς 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' ὠὶ κατανέωυσαι εἰτήτυμον ὦ Ἀχιλλα | τυμήσης, ὀλέσης δὲ πολέας ἐτι νησίν Ἀχαιῶν, and L. and S. ed. 7, s. v. ὃπως, end.—8. ἀγινωσκεται μαστὴ: "A shimmering hill," an Albion Mamelon. P. 9, 59: ἅχθον . . . ἀμφίσεδον. Kyrene was built on a chalk cliff. For description and recent researches, see F. B. Goddard in Am. Journ. of Philology, V. 31 foll.

'Ant. a'.—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 ἀγκομίσαθ'. P. nowhere uses the middle of κομίζω, nor is it necessary here.—10. ἐβδόμα καὶ σὺν δεκάτα: As this is not equivalent to σύν ἐβδόμα καὶ σὺν δεκάτα, P. 1, 14 is not a parallel. Cf. O. 13, 58: γένει φιλω σὺν Ἀτρέωσ. It is idle to count these seventeen generations.— Θήραιον: "Uttered in Thera," the ὀλίπτακτος γὰ of v. 14.—ζαμενή: Animosoa. 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 ῥίζαν and φυτευόνται are often used of persons. N. 5, 7: εκ δὲ Κρόνου καὶ Ζηνὸς ἡρως αἰχμαῖας φυτευόνται τᾶσσε γαῖς.—15. ἀστέων βίζαν: This root, which is to spring up out of Libya, is Kyrene, metropolis of Apollonia, Hesperides, Barka, etc. — φυτεύονται: “Shall have planted in her” (Fennell), as one should say “shall conceive and bring forth.” P. has no fut. pass. apart from the fut. middle.—μελησίμβροτον: Only here in Greek. Comp. Od. 12, 70: Ἀργῳ πᾶσι μελουσα.—16. ἐν Ἀμμωνοις θεμέλιοις: 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: θεῖος . . . θαλασσαίον παραμείβεται | δελφίνα, and N. 6, 72: δελφίνι κέν | τάχος δὲ ἀλμας εἰκάζομι Μελησίαν.—θοᾷ: O. 12, 3.—18. ἀνία τ᾽ ἀντὶ ἑρετμῶν δίφρους τε: ἐν διὰ δυνα, in the extreme form assumed here, can hardly be proved for Greek, and ἀνία δίφρους τε is not ἀνία δίφρων. The correspondence between “oar” and “rein” is not to be pressed, the “rein” being rather “the rudder” (πηδίλιον). The two spheres of ship and chariot have much in common, and borrow much from each other.—νωμάσσοισιν: νωμᾶν of ships, P. 1, 86: ν ὡ μα δικαίῳ πτηλαίῳ στρατῶν, of reins, as here, I. 1, 15: ἀνία . . . νωμάσσαντ(α). Subject “they,” i. e., “men.”—ἀκλυπόδασ: For the etymology, comp. P. 2, 11: ἄρματα πεισχάλων, and O. 5, 3: ἀκαμακτόποδος ἀπήνας. — 19. κεῖνος ὅρνις: “That token,” the clod of earth (v. 21). ὅρνις and ὄλωνος are familiarly used without too lively a sense of the bird meaning. See Λρ. Αv. 719: ὅρνιν δὲ νομίζετε πάνθ᾽ ὄσαπερ περὶ μακρίνες διακρίνει, and Professor Postgate in Amer. Journ. of Phil. IV. 70.—20. Τριτωνίδος ἐν προξοαῖς: The geography of the Argonautic expedition will always be misty, and the mistiness is essential to its poetry. On their return from Kolchoi, the Argonauts passed by the Phasis into Okeanos, thence to the Red Sea, carried their ship overland twelve days, reached Lake Tritonis, in Libya, and found an outlet from Lake Tritonis to the Mediterranean. The Okeanos is not our Ocean, the Red Sea is not our Red Sea, the Lake Tritonis that we know is inland, and Pindar is poetry.—
21. θεῷ ἄνερι θείοδομένη: "A god taking to himself the likeness of man." No ambiguity to a Greek. θεῷ depends on δὲ ξατο (v. 22), which takes the dat. of interest (see O. 13, 29), just as πρίωσθα, "buy," and so "take off one's hands." Ar. Ach. 812: τὸσον πρίωμαί 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).—γαῖαν: An immemorial symbolism. "With our Saxon ancestors the delivery of turf was a necessary solemnity to establish the conveyance of land."—22. πρόφαθεν: Because he was προφέρεις.—23. αἰτίον . . . ἐκλαγῇ βροντᾶν: "As a sign of favor he sounded a thunder peal." Comp. v. 197: ἐκ νεφέων δὲ θεῷ ἀντάνει βροντᾶς αἰτίον φθέγμα. Bergk reads βροντάζ, Aeolic participle, fr. βρόνταμ = βροντῶ.

Στρ. β'.—24. ἄγκυραν: In Homer's time there were no ἄγκυραι, only εὐναί.—ποτὶ: With κρημμύατων.—χαλκόγεννυ: The flukes bite; hence "jaws" of an anchor, which is itself a bit. Comp. Lat. dens ancoreae. —25. κρημμύατων: Commonly considered a gen. absol. with αὑτῶν, or the like, understood. Not an Homeric construction, and sparingly used in P. See O. 13, 15, and below, v. 232: ὃς ἄρ' αὐδάσαντος. ἐπέτοσσε takes the acc. P. 10, 33, but it is hard to see why it cannot be construed with the gen. here, as ἐπέτυχε in prosc. —ἐπέτοσσε = ἐπέτυχε: Sc. θεῷ ἄνερι εἰδόμενον. 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 imperfect. There are numberless passages from Homer on, Od. 2, 106: ὃς τρίετες μὲν ἐληθε . . . ἀλλ' ὅτε τέτρατον ἠλθεν ἢτος. Cf. II. 1, 53, 54. 9, 470, 474; Od. 3, 118, 119, 304, 306, al. —26. νώτων . . . ἐρήμου: Cf. v. 228: νώτων γᾶς, and Homer's εὐρέα νότα θαλάσσης. Here we have a desert sea of sand.—27. εἰνάλιον δόρι: Consecrated oracular language.—μῆδεσιν: Medea was not above an allusion to her name.—ἀνασάσαντες: Usu. "drawing ashore." Mezger tr. "shouldering."—ἀμοῖς = ἥμετέροις = ἐμοῖς, P. 3, 41.—28. οἰοπόλοι: An Homeric word, II. 13, 473; Od. 11, 574.—δαίμων: The god of v. 21.—πέρι ὅμιον θηκάμενος: So Bergk, after the Schol., for πρόσωψιν θηκάμενος. πέρι(ι) θηκάμενος, "having put on." In resuming the story P. amplifies it.—30. ἄτ(ε): "As," "such as those in which."—ἐὑρρέται: "The hospitable." I. 5 (6), 70: ἔνων ἐὑρρέσιας ἰδέα ἀγαπάται. —31. δεῖτ' ἐπανγέλλοντι: The model words are found in Od. 4, 60, where Menelaos: σίτου Θ' ἀπτεσθον καὶ ἁιρετον.
'Aut. β'.—32. ἀλλὰ γὰρ: "But it might not be for." Cf. O. 1, 55.—πρόφασις: Is an assigned reason, true or false.—33. Ἐπὶ
πυλος: Son of Poseidon and Kelaino, and king of Libya (Schol.). Poseidon (Triton) assumes a name like one of his own attributes, Ἐπὶ-
πυλιας (O. 6, 58), Ἐπὶμεδων (O. 8, 31).—Ἐννοιόδα: So v. 173. In Homer ἐννοιόγιαιος, ἐννοιόγχων. —34. ἄρουρας: Is not felt as de-
pendent on ἄρουρον, which comes in as an after-thought, but as a partitive on ἄρπάξιαι.—35. ἄρουρον: "What presented itself," "what came to hand."—36. οὖδ᾿ ἀπίθησε νῦν: "Nor did he fail to persuade him." Herm. οὖδ᾿ ἀπιθήσεις καὶ (dat.), "nor did he dis-
obey him," the subject coming up emphatically in the second clause—the ἤρως (Euphemos) being set off against the god (Euryp-
ylos).—37. Φοι: The position speaks for dependence on χειρί-
ἀντερείσας. See O. 2, 16.—βάλακα: More special and technical than γαϊν (v. 21).—δαμονίας: "Fateful."—39. ἐναλίαν βαμεν: So Thiersch for ἐναλία βαμεν σὺν ἄλμα. The adj. (esp. in -ον) for the prepos. and subst. So ἐπιθρόσ (O. 6, 61). Comp. πεδάρων ναῖονοι, Aisch. Prom. 710; θυραῖον οἰχεῖν, So. El. 313. The ἐνα-
lία βαλαξ would thus match the εἰνάλιον δόρων and take its own course.—βαμεν = βήμαι. See v. 1.—σὺν ἄλμα: Comitative-instru-
mental use of σὺν. See P. 12, 21. The clod went with the spray by which it was washed into the sea.

'Επ. β'.—40. ἐπιπέρας: When men wax tired and careless.—οπομένων: Coincident with βαμεν. —ἡ μάν: Protest. —ὁτρυνον:
"I, Medea." ὁτ. with dat., like κελεύω in poetry.—41. λυσιτό-
νοις: "Who relieve their masters of their toils." So also Schol. ll. 24, 734. "Reliefs," "relays," would be to us a natural trans-
lation.—43. πρὶν ὥρας: First and extremely rare use of πρὶν as a preposition.—εἰ γὰρ οἶκοι νῦν βάλε: Wish passing over into condi-
tion.—44. Ἀείδα στόμα: This was one of the most famous en-
trances to Hades.—45. νίδος ἵππάρχου Ποσειδάνων: A half-brother of Eurypylus on the Triton theory. This Poseidonian origin 
accounts for the Battaiadai’s love of horses.—46. τίκτε: See O. 
6, 41.—Καρποῦ παρ᾿ ὄχθαις: A Minyan of Orchomenos (see O. 
14), and so an interesting figure to a Bocotian poet. παρ᾿ ὄχθαις 
as παρὰ κρηνοίσιν, P. 3, 34.

Στρ. γ'.—47. τετράτων παίδων ... αἴμα: The blood (offspring, 
N. 3, 63) of the fourth generation (τ. π. ἐπίγενομενον need not be 
gen. abs.) is the fifth generation, the time of the Dorian migra-
tion, or the return of the Herakleidai.—48. σὺν Δαναόις: 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) ... λάβε: One of P.'s few unreal condi-
tions. See O. 12, 13.—49. ἐξανίσταται: Prophetic present, as O.
8, 42. —Δακεδαύμονος, κτέ.: The order is the line of invasion,
though such coincidences are not to be pressed.—50. νῦν γε:
Regularly νῦν δὲ. "As it is." — ἀλλοδαπάν ... γυναῖκῶν: The
prophecy fulfilled, v. 252: μέγεν ... Λαμμαῖα ... ἑθεῖ γυναῖκῶν
ἀνδροφόνων. These murderous brides are often mentioned in
classic poetry. See O. 4, 17.—εὐρήσει: See P. 2, 64. Subject is
Εὔφαμος.—51. τάνδε ... νάσον: P.'s range of the terminal acc.
is not wide. For ἑθείων 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 μολείων, see O. 9, 76; N. 10, 36. ἱκεώ (P. 9,
55; N. 3, 3), ἵκοντι (O. 10 [11], 95), ἀφίκετο (P. 5, 29), ἀφίκεται (P.
8, 54), ἐξίκετο (P. 11, 35) hardly count, as these verbs are felt as
transitives, "reach." —οἵ κεν ... τέκνωναί: 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 Hom-
eric construction, nowhere else in P.—σὺν τιμᾶ θεῶν: θ., sub-
jective genitive, "favor of the gods." Cf. v. 260.—52. ἐφώτα: 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. πολυχρόωσι: So. O. R. 151: τὰς πιο-
λυχρώσαι | ἡμᾶς | Πυθώνων. The presence of Phoibos is emphasized,
and v. 5.—54. ἀμμάσει = ἀναμμάσει. —θέμισσον: "Oracles." Pl. as
ἀγγελίαις, O. 3, 28.

'Αντ. γ'.—55. καταβάντα: The threshold is much higher than
the floor (Od. 22, 2: ἄλτο 8' ἐπὶ μέγαν οὐδον); hence, κατ' οὐδον
βάντα, Od. 4, 680.—χρόνῳ | ὑστέρῳ: With καταβάντα.—56. ἀγαγεν
Doric = ἀγαγεῖν (see O. 1, 3).—Νεῖλοιο πρόσ ... τέμενος Κρονίδα:
"To the Nile precinct of Kronides" (Zeus Ammon). With Νεί-
λοιο τέμενος, comp. O. 2, 10: οἰκήμα ποταμῷ = οἰκ. ποταμίον.
The Schol. combines Ν. Κρονίδα, and considers it equivalent to Διὸς
Νεῖλον, but there is no Zeus Neilos in the sense meant.—57. ἡ βά:
The Homeric asseveration (Π. 16, 750; Od. 12, 280) is well suited
to the solemn, oracular passage.—ἐπέων στίχες: "Rows of words,"
"oracular verses." On the absence of εἰσι, see O. 1, 1.—ἐπταξιν:
Only here in P. Not the usual tone of the word, which is ordi-
narly “to cower,” as in So. Ai. 171: σηγὴ πτὴ ἕξει αὐν ἀφωνοι. The attitude here assumed is that of brooding thought.—59. νῦν Πολυμνάστου: Aristoteles-Battos (v. 52).—οὶ δὲ: O. 1, 36.—ἐν τούτῳ λόγῳ: “In consonance with this word” (of prophecy).—60. ἀφρωσις: “Exalted,” “glorified.”—μελίσσας: “The bee” is the Pythia. Honey is holy food. Cf. O. 6, 47.—αὐτομάτῳ κελάδῳ: “Unprompted cry.” He had only asked a remedy for his stuttering tongue.—61. ἐς τρίς: The consecrated number.—αὐτάσαισα: The original sense of αὐτᾶν is not lost, as is shown by κελάδω, “loudly bade thee Hail!” The oracle is given by Herodotos, 4, 155: Βάττος ἐπὶ φωνήν ἤλθες· ἀναξ δὲ σφ Φαῖδος Ἀπόλλων | ἐς Αἴβυν πέμπει μηλοτρόφον οἰκιστήρα.

Ἐπ. γ’.—63. δυσθρόου φωναῖς: “Slowness of speech.” Βάττος means “stutterer.” Cf. βασταρίζω. His real name was Ἀριστοτέλης. Herodotos (1. c.) says that B. was the Libyan word for “king.”—ποινά: ἀμοιβή ἡ λύσις (Scol.).—64. ἡ μάλα δὴ: Nowhere else in P. Od. 9, 507: ἡ μάλα δὴ μὲ ταλαίφατα θέσφαθ’ ικάνει. There of a painful revelation, here of a joyous vision.—μετά: Adverbial.—ὅτε—ὁσ.—φωνικανθέμου ἤρος: I. 3, 36: φωνικέσισιν ἀνθήσειν ῥόδοις. The rose is the flower by excellence. Arkesilas was in the flower, the rosy flush of his youth.—65. παιει ποιτιοῖς, κτέ.: “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: τρίτου καστυχνήταν μέ- ρος.—66. Ἀπόλλων ἄ τε Πυθώ: Λ complex; hence ἐπορεύν. Comp. O. 5, 15. —κύδος . . . ἵπποδρομίας: “Glory in chariot-racing.” Others make ἀμφικτίονων depend on ἵπποδρομίας.—ἐξ ἀμφικτίονων: ἐξ is “over,” O. 8, 54. ἀμφικτίονων, not Ἀμφικτίονων, “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: δόο | Αἴβυνες ζυγωτών ἀρμάτων ἐπιστάται.—67. ἀπὸ . . . δώσω: “I will assign him to the Muses” as a fit theme for song. The meetness lies in ἀπὸ, often used of that which is due. Cf. I. 7 (8), 59: ἔδοξε ἀρα καὶ ἀδιανάτως, ἐσόλον γε φῶτα καὶ φήμενον ὄμοις θεάν δεδόμεν.—αὐτὸν: Ἰρβυμ. Euphamos in contrast to τῷ μέν, his descendant, Arkesilas, the δὲ shifting, as often in P. See O. 11 (10), 8. —69. σφιείν: The house of Euphamos.—φυτευθεῖν: I. 5, 12: δαίμων φυτεύει δοξαν ἐπηρατον. θαλλεῖ, v. 65, shimmers through.
NOTES.

70. ἐξατο: Without an object, as ἀγεί, P. 2, 17. Bergk reads ἀρχη ἐξατο. 71. κίνδυνος: The dangerous quest, the ναυτιλία. —κρατηρίους ... ἄλους: The Argonauts were riveted to their enterprise as the planks were riveted to the Argo, which may have suggested the figure, but we must not forget that Hera inspired them (v. 184), and so may be said to have driven the nails. The passages cited certatim by the editors do not really help, such as Aisch. P. V. 64, and Hor. Od. 1, 35, 17. These are not the nails of necessity, but the nails of passion — the nails that fastened the ἵνεῖ to her wheel, just as the proverb ἠλον ἠλφ, clavum clavo pellere can be used "of the expulsive power of a new affection." — ἀδάμαντος: On the gen. see O. 2, 79. Æ. iron of special hardness. — 72. εὖ ἀγανών Al.: εὖ of the source, not of the agent. So Thuc. 1, 20. — Αἰολιδαῖος: Here is the genealogy of Jason that seems to be followed: Αἰολος ἀ' Εναρέα (v. 108). (Schol. v. 142).

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Ἀκάμπτοις: Pelias perished by the latter means. Æ., "inflexible," "invincible." — 73. ἦλθε δὲ Ἰοι ... θυμό: On the double dative, see O. 2, 16. Ἰοι depends on θυμό κρύουν. The relation is not that of apposition. Cf. P. 1, 7: Ἰοι ... κρατι, and above, v. 37. — κρύουν: "Blood-curdling." — τυκινῷ ... θυμό: O. 13, 52: Σίνυφων μὲν πνεύματα τού παλά μαι τῶς θόν. Pelias is not only "wary," but "crafty." Comp. v. 138: βάλλετο κρητίδα σοφῶν ἐπέων. — 74. μέσον ὄμφαλον: See note on v. 4. — ἐυδενδροῦ ... ματέρος: Gaia was the first tenant of the oracle. Aisch. Eum. 1, 2: πρῶτον μὲν εὐχῇ τῇ πρεσβεύω θεῶν | τὴν πρωτόμαντιν Γαίαν, and the ὄμφαλος was a reminder of her. N. 7, 33: παρὰ μέγαν ὄμφαλον εὐρυκόλπου | μολὼν χθονός. Cf. P. 6, 3; 8, 59; 11, 10.
76. αἰτεῖνων ἀπὸ σταθμῶν: On Pelion, where he was brought up by Cheiron. στρ. is used in its special Homeric sense.——εὐδεῖελον: 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. δ'.—78. Ξείνος αἴτη ὅν ἀστός: Only passage where αἴτη is used = εἴτε. Even in prose the first εἴτε is sometimes omitted. Jason was both.—79. αἰχμαίων διδύμαιον: As Homer’s heroes. Od. 1, 256: ἔχων ... δύο δούρε.——80. ἄ τε ... ἀμφὶ δὲ: τε ... δὲ, again P. 11, 29, the reverse of the common shift, μέν ... τε (O. 4, 13).——Μαγνήτων ἐπιχώριος: A close-fitting dress was necessary for hunters in a dense forest.—81. παρθάλεξ: So Paris, I. 3, 17: παράδαλεν ὄμοισιν ἔχων καὶ καμπύλα τόξα | καὶ ξύφος· αὐτάρ ὁ δούρε δύω κεκουρυθμένα χάλκῳ | 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 Jason a lion-skin, which is a symbol of the Sun, who was Medeia’s grandsire, πατρὸς Ἑλιος πατήρ, Eur. Med. 1321.—φρίσσοντας ὑμβροὺς = φρίσσεων ποιώντας (Schol.). “Shivering showers” = “shivery showers.” But as ὑμβρος is a στρατὸς ἀμελίχος (P. 6, 12), “bristling showers” may well represent bristling spears. Comp. I. 7, 62: στίχες ... ἄγχεσι περμικυία.——82. οὐδὲ κομάν ... κερβέντες: He was still a boy, and had not shorn his locks off—for Greek youths were wont to dedicate their hair to the river-gods (Schol.). Hence Pelias’ sneer at him, v. 98. Others think of the κάρη κομώντες Ἀχαιοί, and the vindication of his Achaian origin, despite his strange attire.—83. ἀπαν νύτων καταιθύσων: For acc. comp. P. 5, 11: καταθυόσει ... μάκαραν ἑστιαν. As P. seems to associate αἴθυσιοι with αἴθω (P. 1, 87; 5, 11), “flared all down his back.” Comp. ἄγλαιοi above.—σφετέραι = έας. See O. 9, 78.——84. ἀταρβάκτου (not in L. & S.) = ἀταρβάτου. Herm. reads ἀταρβάκτου after Hesych. ταρμύξασθαι· φοβηθήναι. 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 ἁγορα Πλήθους ὀχλου: In prose, πληθοῦσα ἁγορᾶ, from 10 o’clock in the morning. Gen. of time, from which the gen. absol., with pres. part., springs.
NOTES.

'Επ. 8'.—86. ὁπιζομένων: 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 (ὁδε δε τις εἶπεσκε, Hom.), among other things this."—87. Οὐ τί που: Half-question, half-statement. "It can't be, although it ought to be." Comp. Αρ. Ran. 522, and the famous skolion of Καλλιστράτος: Φιλταθ' Ἀρμώδη, οὐ τί που τέθηκας.—οὐδὲ μάν: Swearing often indicates a doubt which one desires to remove (P. 1, 63). Apollo's hair is the first thing suggested by the πλόκαμοι . . . ἀγλαοί (v. 82). Ares is next (ἐκπαγλος, v. 79)—but not so beautiful as Apollo, though Aphrodite's lord—then the demigods.—πόσις | 'Ἀφροδίτας: Ares, for Hephaisost is not recognized by Πινδαρ as the husband of Aphrodite; nor is he by Homer in the Ιλιαδ, and the episode of Od. 8, 266 was discredited in antiquity.—88. εν δέ: And yet who else can it be, for Οτος and Εφιαλτες are dead?—Νάξου: The Aloeidai were buried in Ναξος and had a cult there.—89. Ἡμών . . . Ἐφιάλτα: Homer calls them πολὺ καλλίστους μετά γε κλυτον Ὄμιωνa (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 Αρτεμίσις. The comparisons are taken from the Artemis cycle, as Ιασον is clearly a hunter.—'Εφιάλτα: 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 ἵππει and Εὔμαιες 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.—Τιτυνόν: Τ. was slain by Artemis. Od. 11, 580: Λητώ γὰρ ἡλκησε Δίως κυδρὴν παράκοιτω | Πυθώδ' ἐρχομένην διὰ καλλιχώρου Πανοπηρος. Those who wish to moralize Π.'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. δφρα . . . ἐπαται: ἐπαταί is subj. A bit of ὁθληματo reflection without any personal application. The Greek moralizes as Shakespeare quibbles.—τάν ἐν δυνατό φιλοτάτων: See P. 2, 34.

Στρ. ε'.—94. γάρων: The lower range of this word, as O. 2, 96. —ἀνὰ δ' ἡμιώνιοι: Comp. O. 8, 51: ἀν' ἵπποις. —ἡμιώνιοι ἔστῃ τ' ἀπήγ.: Greek seldom comes nearer than this to ἐν δὲ δυνών (v. 18). Mules were a favorite team among the Θησελιανικα as well
as among the Sicilians.—96. 

"Groundling: Iason had lost his left shoe in crossing the Anauros. See v. 75.—κλεπτῶν = καλύπτων. Cf. O. 6, 36. The Greek associated the dissociate radicals of these words.—97. Πολιάν γαίαν: There is something disrespectful about πολιάν, and γαίαν is not especially courteous. The Homeric formula (Od. 1, 170) is: τίς πόθεν ἐσε' ἀνδρῶν; πόθι τοι πόλις ἥδε τοκῆς; Pelias had come προτροποδάν, looking neither to the right nor to the left of him, his eye riveted on the unsandalled foot, and seeing nothing of the ὅπης on the face of the multitude.—98. ἀνδρῶτων . . . χαμαιγενέων: "Groundling wenches." —πολιᾶς . . . γαστρόπος: No father is mentioned (contrast Homer's τοκῆs), 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 μαμά-κυθας.—99. ἕξανήκεν: "Sent forth," "spewed forth," "spawned." —100. καταμάναις: Ironical.

'Aντ. ἐ'.—101. θαρσήσαις ἀγανοίσι λόγοις: Both lessons that Iason had learned from Cheiron—boldness of action, gentleness of speech. —102. ἀμείβη: This form, only here in P., becomes common in later times; perhaps "was moved to answer." Cf. ἐστρατεύθη (P. 1, 51). —οἶσεν: May be an undifferentiated fut., equiv. to a present. But the future = μέλλειν οἶσεν 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. Χαρικλεύς: Chariklo was the wife and Philyyra the mother of Cheiron (P. 3, 1).—κούραι . . . ἀγναί: Repels the πολία γαστήρ, the old drab who is supposed to have spoiled him.—104. Τέργον . . . κτιῶν: Zeugma for πολυήσας.—105. ἐκτράπελον: The reading of the old codices, ἐκτράπελον, might mean "to cause concern, shame, anxiety." ἐκτράπελον (Cod. Perus.) would mean "shifty," "deceitful." "I have never said nor done aught that was not straightforward." ἐκτράπελον (Schol.), "out of the way," "insolent."—106. ἀρχὰν ἀγκομίζων: So with Bergk after the grammatical Chairis for the MS. ἀρχαίαν κομίζων. ἀγκομίζων: "To get back," pres. part. for fut. (ἀγ)κομίζων has been suggested, but is unnecessary. The conative present will serve. See O. 13, 59. If ἀρχαίαν is read, notice how far the adjective carries in the equable dactylo-epitrites. Cf. O. 11 (10), 19.—πατρός: Pelias had asked for his mother, Iason proudly speaks of his father.
'Επ. ε'.—109. νυν: Σκ. τιμ. —λευκαῖς πιθήσαντα φρασίν: λευκαῖς is variously interpreted. "White," i. e. "envious." Others comp. λευγαλέος (II. 9, 119: φρεσὶ λευγαλέησι πιθήσας), λυγρός, Fennell λύσσα (λυκγα), "yielding to his mad desires."—110. ἄρχεδικάν: "Lords by primal right," "lawful lords."—112. κάδος...θηκά-μενοι: "Having made lamentation."—113. μέγα κωκυτῷ: 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-ρεῖσ: The στάργανα are also κροκώτα, N. 1, 38.—115. νυκτὶ κονά-σαντες ὀδὸν: "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 δῶμεν Ειλατίδα βρέφος.

Στρ. σ'.—117. λευκίππαν: White horses were princely. See P. 1, 66: λευκοπόλων Τυνδαρίδαν. —118. οὐ εἴειν ἵκοιμαν...ἄλλον: The MSS. have ἱκόμαν, which is unmetrical. οὐ εἴειν ἵκοιμα ἄν (=ἄφγιμενος ἄν εἴη), "I can’t have come to a strange land" would be easy, and an aorist ἵκομι is supported by ἱκομι, II. 9, 414, and by P. 2, 36, where the codices have ἱκόντ'. 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," οὐ being adhaerent. Bergk has written οὐ μὰν εἴειν ἵκω γαῖαν ἄλλων, which does not explain the corruption. οὐ μὰν does not occur in P., though οὖδὲ μὰν does. —ἄλλων ὑ ἄλλοτριάν. Cumulative.—119. Φήρ = θῆρ. Only of the Centaurs. P. 3, 4.—120. ἔγνον = ἔγνωσαν.—121. πομφόλυβαν: 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 περι ἐινάχαν: "All round (through) his soul"—κατὰ τῆν ειαυτοῦ ψυχὴν (Schol.).

'Αντ. ο'.—124. κασίγγητοι: Aison's brothers. See v. 72.—σφί-σιν: O. 3, 39: 'Εμμενίδαις Θήρωνι τ' ἥθειν κόδος. The brothers were an accession.—125. κατὰ κλέος: "At the report," "close on the report." Comp. κατὰ πόδας, "at the heel of," "following."—Φέρης: See v. 72. Most memorable to us for his part in the Alkestis of Euripides, where he declines to die for his son Admetos: χαίρεις ὀρῶν φῶς, πατέρα δ' οὖ χαίρειν δοκεῖς;—'Υπερήδα: A fountain in the ancient Pheraí, near Iolkos, Hypereia. See commentators on II. 2, 734; 6, 457.—126. ἐκ δὲ Μεσσανάς: Messene was distant, hence an implied antithesis to ἐγγὺς μὲν.—'Αμυθάν = 'Αμυθάων, as 'Αλκμάν for 'Αλκμαίων (P. 8, 46).—Μέλαμ-
'Επ. s'. — 132. πάντα: Acc. pl. with παρεκοινάτο. In contradiction to v. 116: κεφάλαια λόγων. — θέμενος = ποιημάμενος. "Speaking in sober earnest." — σπουδαίον: Before v. 129 it was all εὐφροσύνα. — 133. ἐπέσποντο(σ): Figuratively. "They took sides with him." — 134. ἡλθον . . . μέγαρον: v. 51. — 136. Τυροῦς ἐραστυλοκάμου: See v. 72, and note the contrast to πολιᾶς . . . γαστρός, both at the time of bearing.—πραῦν . . . δαρον: Cf. v. 101. πρᾶσ, "gentle" by nature; ἡμερος, by culture (J. H. H. Schmidt). — 137. ποτιστάξων: Comp. the Biblical "distil." (Deut. 32, 2), and Homer's ρεεν αὐῤῆ. — 138. βάλλετο κρηπίδα: P. 7, 3: κρὴ π ἓ δ' ἀουδὰν βαλέσθαι. The metaphor shifts rapidly, but the notion of drink-offering is not foreign to that of laying the foundation.—Παὶ Π.: Stately genealogical address, with effective position of vocative.—Πετραιόν: Poseidon was worshipped in Thessaly as the Cleaver of the Rock, because he had opened a way through the rock for the Peneios. On the π's, see v. 150.

Στρ. ζ'.—139. ὑκύτεραι: "Are but too swift." N. 11, 48: ἀπροσ-ίκτων δ' ἐρώτων ἐξύτεραι μανίας. — 140. ἐπιβιθαν: "Day after the feast," the next morning with all its horrors, next day's reckoning.— 141. θεμισαμένως ὅργας: "Having ruled our tempers by the law of right (θέμισ)." — ύφαίνειν: Cf. v. 275. — 142. μία βοῦς: Not common, yet not surprising after the frequent use of heifer ("Samson's heifer") everywhere for a girl or young married woman. Cf. Aisch. Αγ. 1126 (Kassandra speaks): ἀπέχε τῆς βοῦς τοῦ ταῦρον. — 143. θραυσμηθεὶς Σαλμωνεί: See v. 72. S. imitated
Zeus's thunder and lightning, and was struck by lightning for his pains. — 144. κεῖνων φυτεύειτες: v. 256: Εὐφάμον φυτεύεν. — σθένος ἀελίου: The sun rejoiceth as a strong man to run a race.— χρύσιου: υ in Homer, ν common in P.— 145. Μοίραι δ' ἀφίσταντ(α), κτ.: “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.

抓紧. — 148. ἀκόντεσσιν: The historical Thessalians were famous ἀκόντισται. X. Hell. 6, 1, 9.— 149. ξανθάς: “dun.” — ἀπούρας ἀμετέρων τοκεών, κτ.: This is hardly πραῖς ἀρος, 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. πονεί: “Irks,” a rare transitive use.— ταῦτα πορσύνοντ(α) = ὅτι ταῦτα πορσύνει. — 152. καὶ σκάπτων μόναρχον καὶ βρόνος: The verb of ταῦτα is not exhausted, and there is no need of a nominativus pendens.— Κρηθείδας: Aison.— 153. ἰππόταις . . . λαοῖς: The Thessalian cavalry was famous.— εὖθυνε . . . δίκας: Solon, fr. IV. 37: ε ὃ θ ὦ ἐνι δὲ δ ἰ-κας σκολιάς. — 154. τὰ μὲν: Notice the lordly indifference to τὰ δὲ, which had already been disposed of—flocks and fields.

抓紧. — 155. ἀναστήγη: To which the ἀναστήγη, ἀναστήσης, of the MSS. points. ἀναστάτη, the opt., is a rare sequence and cannot be paralleled in P. As there is no touch of a past element, ἀναστάτη would be a wish, and detach itself from λῦσον. See Am. Journ. of Phil. IV. p. 425. — νεώτερον, itself threatening, is reinforced by κακῶν.— 156. Ἐσομαί | τοῖς: “I will be such” as thou wishest me to be, will do everything thou wishest. Comp. the phrase παυτοῖο γενέσθαι. — 157. γηραῖν μέρος: Yet Pelias belonged to the same generation with Iason, acc. to Pindar (see v. 72), although not acc. to Homer, who makes Aison and Pelias half-brothers (Od. 11, 254 foll.). This makes the fraud transparent. Notice also his vigorous entrance (v. 94). It is true that his daughters cut him up, in order to restore his youth, but that does not prove that he was as old a man as Aison.— 158. σῶν δ' ἄνδρος ἡ βας 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. ἐλθόντας: We should expect ἐλθόντα, sc. τινὰ. But there is a ἢμᾶς in Pelias' conscience.

Στρ. η'.—162. ματριᾶς: Ino-Leukothea, acc. to the common form of the familiar legend; acc. to P., Demodike (Schol.).—164. εἱ 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.—ἀτρίνει: 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 ... προῆσαι = ἔναν τελέσης ... προῆσω. —μοναρχεῖν | καὶ βασιλεῦμεν: Comp. v. 152: καὶ σκάπτων μόναρχον καὶ θρόνος.—167. Ζεὺς ὁ γενέθλιος: Cf. O. 8, 16. Z. was the father of their common ancestor, Διόλος.—168. κρίθεν = διεκρίθησαν.

'Αντ. η'.—170. ἑόντα πλῦνον = ὅτα ὄντως ἔστων. —171. φαίνεμεν: Comp. the use of φρονῶν φαίνεων among the Spartans, Xen. Hell. 3, 2, 23, 5, 6. There may be an allusion to fire-signals.—τρεῖσ: Herakles, Kastor, Polydeukes.—172. ἐλικόβλεφαρόν: Of Aphrodite, fr. IX, 2, 5: Ἀφροδίτας ἐλικόβλεφαρόν. Cf. Hesiod. Theog. 16; Hymn. Hom. V. 19. —173. Ἐννοσίθα: 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. —ἀιδεσθέντες ἄλκαν: In modern parlance, "from self-respect," ἄλκαν being an equiv. of "self," as χαίταν (O. 14, 24), as κόμας (P. 10, 40). ἄλκαν is "repute for valor," a brachylogy made sufficiently plain by κλέος below. ἀἰδός and ἀἰσχύνη are often used in the sense of military honor. Π. 15, 561: ἄ φίλοι, ἀνέρες ἔστε, καὶ αἰ δῶ θεόθ' ἐνι θυμῷ. See also v. 185.—ὑψιχαίται: Hardly a reference to the top-knot. Poseidon's sons were all tall (the unit of measurement being the fathom), and if they were tall, so was their hair. Cf. οἰός (So. O. R. 846), ἐκατομπόδος (O. C. 717). —175. Περικλύμενα: Comp. v. 89. P. has no special interest in Periklymenos. —ἐὐρυβία: A title in the Poseidon family, O. 6, 58; P. 2, 12.—176. ἡ Ἀπόλλωνος: Orpheus is the son of Oiagros (fr. X. 8, 10; hence ἡ 'A. may be taken as 'sent by.' Cf. Hes. Theog.
'Et. η'.—178. πέμπε; See v. 114.—χρυσόραπις: χρυσόραπις is an Homeric epithet of Hermes.—179. Εξίονα . . . "Ερυτον: 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 = πληθύσοντας, "full to overflowing with youth." The anticipation of the plural is called σχήμα 'Αλκμανίκον. See note on v. 126. Π. 5, 774; 20, 138; Od. 10, 513: εἰς 'Αχέροντα Πυριφλεγέθον τε ρέουσιν | Κακυτός θ', ὁς δὴ Στυγός ὕδατός ἐστιν ἀπορρόφξ. The figure becomes much easier if we remember how distinctly the plural ending of the verb carries its "they," and here κεχλάδοντας recalls νιούς.—παχέες: So the better MSS. for ταχέος. Cf. P. 11, 48: θάν ακτίνα.—180. Παγγαίου: On the borders of Thrace and Macedon.—ναιετάντες: "Dwelling, as they did," far to the north, while Euphamos dwelt in the far south. Cf. P. 1, 64.—181. θυµφ γελανει: Comp. O. 5, 2: καρδία γελανεί. Notice the cumulation.—ἐντευν: O. 3, 28: ἔτυν ἀνάγκα.—183. πεφρίκοντας: See v. 179.—184. πόθον ἐνδαιεν "Ηρα: Hera favored the expedition, as appears from other sources. Od. 12, 72: "Ηρη παρέπεμψεν, ἐπεὶ φίλος ἤν Ἰησών.\[10pt\]Στρ. θ'.—186. τὰν ἀκινδυνον . . . αἰώνα: αἰὼν is fem. P. 5, 7; N. 9, 44. The article is a contemptuous flung. So Αἰ. 473: αἰσχρὸν γὰρ ἄνδρα τοῦ μακροῦ χρῆσιν βιον, "your."—παρὰ ματρί: Comp. the slur cast on Iason (v. 98), and P. 8, 85: μολόντων πάρ ματέρα. —πέσοντ(α): Ο. 1, 83. —ἐπὶ καὶ θανάτω: Even if death were to be the meed (like ἐπὶ μισθό).—187. φάρμακον . . . ἐὰς ἀρετᾶς: φάρμακον τυτος 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. λέξατο: "Reviewed."—ἐπαινησαίς: 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. ἀγεύρας: 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.
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'Aντ. θ'.—193. φιάλαν: Comp. the famous scene in Thuk. 6, 32.
—194. ἔγχεικταύνον: So O. 13, 77: Ζηνός ἔγχεικταύνον.—ἀκυπτό-
ρους: Proleptic. So εἴθρονα and φιάλαν, v. 196. —195. κυμάτων
ῥητὰς ἀνέμων τ(ε): ἀνέμων ῥηταί is common enough everywhere.
So in our author, P. 9, 52; N. 3, 59; fr. V. 1, 6; So. Antig. 137.
ρ. not so common of the waves. Fr. XI. 83: πόντου ῥηταί.—
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 mitigiculous prevision. Zeus answered for all.—
198. φθέγμα...ἀκτίνες: Νο ὑστερον πρότερον. The lightning was
secondary.—199. ἀμπνοάν...ἐστασαν: ἵσταται is used in poetry
to form periphrases with abstract nouns (Böckh), very much as
ποιήσαται is used in prose. ἀ. ἤστ. = ἀνέπνευσαν, for which see
So. O. R. 1221: ἀνεπνυν οὐσία τ' ἐκ σέβεν | καὶ κατεκοίμησα τοῦμον
ὁμ. "They drew a free breath again."

'Επ. θ'.—201. ἐνίπτων: Not the Homeric ἐνίπτω, but a new
present formation from ἐννεπτε (Curtius).—202. ἄκορος: Gives life
to the dipping oar, that cannot get its fill.—203. Ἀξείνον: The
"Ἀξεῖνος, afterwards Ἐδξεῖνος.—204. ἐσσαντ(ο) = καθιδρύσαν. Cf.
P. 5, 43: καθέσαντο (MSS.), where, however, we read κάθεσαν.
—205. φοίνισσα...ἀγέλα ταύρων: Cf. v. 149: βοῶν εὐανθᾶς ἄγελας.
For the sacrifice, see O. 13, 69. 81.—Θρηκίων: Hieron, the seat of
the altar, was on the Asiatic shore and in Bithynia. The Bithyni-
ans were Thracians (Hdt. 7, 75), but Thracian had a nobler sound,
such as Norse has to us, a sound of the sea. So. O. R. 196: τὸν
ἀπόξεινον ὅρμον Θρηκίων κλόδωνα, Antig. 588: δυσπνοάς ὅταν |
Θρηκὶος σακίσιν ἐρεβος ὑφαλὸν ἐπιδράμη πνοίας.—206. νεόκτιστον:
Built by the sons of Phrixos.—Λίθων: The best MSS. have λίθι-
νών, which is a gloss. This shows that the old readers connected
it with θέναρ.—θέναρ: I. 3 (4), 74: βαυκρήμινου τοιλίας ὅλος ἔξευρων
θέναρ, 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 ὑποδέχομεν τὰ θύματα.—207. δειπόταν...ναών:
Poseidon.

Στρ. ι'.—208. συνδρόμων...πετρᾶν: The famous Symplegades.
—ἀμαμάκητον: 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.
κελανώπεσι: See Hdt. 2, 104, on the dark skin of the Kolchians,
—βιεν ἡ μιξαν = "Joined battle," "fought hand to hand with."


—ἐκδιδάσκησεν σοφόν: Sc. εἶναι. So τούτων ἵππεας ἐδίδαξεν, τὸν νῦν ἵππεα ἐδίδαξατο, αὐτοὺς γενναίους ἐξεδίδαξα.—218. ποθεῖνα... Ἑλλάς = ποθούμενή Ἑλλάς = πόθος Ἑλλάδος. —219. καυμέναν: The metaphor of the ἄλυτος κύκλος lingerers. She is a wheel of fire, lashed by Peitho, who is Aphrodite's first maid of dishonor. So Aisch. Ag. 385 (of an unholy love): βιαται δ' ἀ τάλαιμα Πείθω. —220. πείρατ' ἄθελων: "The achievements of (.the means of achieving) the labors."—221. ἀντίτομα: Magic herbs were shredded (τέμνειν), as in Aisch. Ag. 17: ὑπνον τῶ ἀντίμολον ἐντέ- μοῦ ὑν ὦ ἄκος.—222. καταίνησαν: They pledged (themselves). De-sponderunt. "They vowed sweet union in mutual wedlock."—

223. μίξα: A promise, as a vow, takes the aor. of the future. Od. 4, 252: ὁμοσα...μη...ἀναφήναι. With μίξα cf. P. 9, 13: ξυνων γάμον μιχθέντα. On ἕν with μιγνώναι, O. 1, 90.


Applies strictly to ἄρτορον alone, not to the oxen, which would require έστησαν. Transl. καί, "with."—225. ξανθάν: See v. 149: βοῶν ξανθάς ἀγέλας. —γενύων = γενύων: v is semi-vocalic (consonantal). See G. Meyer, Gr. Gr. § 147. —πνεύν: Monosyllabic. Sometimes written πνεν. See G. Meyer, Gr. Gr. § 117.—227. πέλασσεν: Apoll. Rhod. 3, 1307: εἶλκεν ἐπικρατέως παντὶ σθένει ὁφρα πελάσσῃ | ξεύγηλη χαλκείῃ.—ὁρθάς ὄ αὐλακος, κτὲ.: "Straight stretched he the furrows as he was driving." The process and the result side by side.—228. ἀνά: With σχίζε. ἀν' ὀργίνασ would mean "a fathom at a time," not "fathom high."—229. βασιλεύς, | ὠστὶς ἀρχει ναός: He disdains to turn to Iason.—230. στρωμνάν: "Coverlet."

Στρ. ια'.—231. θυσάνῳ: "Flocks."—232. αἰδάσαντος: Gen. abs.
of participle without a subject. See v. 25.—κροκόεν: A royal color, as well as purple. See N. 1, 38: κροκωτὸν σπάργανον. —233. ἑόλει = ἑΦώλει. Plupf. of ἑλω. Comp. ἔφορα and the rest.—ἐφημαίς: P. suppresses the details. So he does not say that Medea bade Iason not plough against the wind. Even here we have to do only with the κεφαλαία λόγων. For the pl., see O. 3, 28.—234. ἀνάγκας ἐντειν: So N. 8, 3: χερῶν ἀνάγκας. Comp. Hor. Od. 1, 35, 17: saeva Necessitas | clavos trabales et cu-nces manu | gestans aena.—236. αἰνεῖς: P. 1, 83.—237. ᾧξεν: His anguish was inarticulate (ἀφωνητό ... ἄχει), but his amazement forced from him the whistling ἰῷ of astonishment.

'Αντ. ια.—240. ποιάς: Cf. P. 8, 20: ποια Παρμασίδι. —ἐρέπτων = ἑρεφων (I. 3, 72: ἑρέφοντα). Homer has only an aor. ἑρέψα. —241. 'Αλειόν θαυμαστὸς υἱός: Od. 10, 136: Κίρη έντυλκάρος, δεινή θέος αὐθήςσα, | αὐτοκατιγνητ ὀλούφρωνος Λιόταο | ἄμφω τε ἐγκενάτην φα ς τι βρότα τον Ἡ ε λ ἴ ο ο. —δέρμα ἐντειν, ἐνθα: Prolépsis. —242. ἐκτάνυσαν: Poetical condensation. Phrixos had slain the ram with his sacrificial knife in honor of Ζεὺς Δαφνύστως, flayed him, and stretched the skin. —243. Ἡλπετο ... πράξεσθαι: Αs ἐλπομαι contains an element of wish it may take the aor. πράξεσθαι (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 κεῖνον κε. Comp. P. 3, 43. The subject of πράξ. is Ἰάσωνα. Easier πράξ. as fut. pass. (note on v. 15) with οἱ = Ιάσονι. Perh. πεπράξεσθαι.—244. λόχῃ: The grove of Ares.—ἐξέτο ... 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 μέλουσα). The antecedent of the relative does not require the article.—246. τελεσάν ἄν ... σιδάρου: Picturesque addition. The finishing of the ship was the beginning, the finishing of the dragon the achievement, and there the main story ends.

'Επ. 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’ ἀμαξίτων: The point of this is heightened by the existence of grooves in the


Ἀντ. 13'. — 262. ὀρθομούλον . . . ὀφευρομένοις: An after-thought participle (P. 6, 46) which recalls ἄμμι, balances σὺν θεῶν τιμαῖς, and, like σὺν θεῶν τιμαῖς, gives at once the cause and condition
of success in administration, "by the devising of right counsel." These words link the conclusion to the myth, and ὡθῶσαι μὴν 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. γνώθι ... σοφίαν: Twisted by the interpreters to mean "show thyself as wise as Oidipus." τὰν Οἰδιπόδα σοφίαν is as definite as τῶν ὃ ὅμηρον καὶ τὸ δέ σωματεύειν. 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. ἐξερείπη μὲν: So Christ after Bergk, who has also changed αἰσχώνοι into αἰσχύνη. εἶ 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. δίδοι ψάφον περ' αὐτάς: The oak is on trial. διδόναι ψάφον is equiv. to ὑπηφιξεῖν. "It puts its own case to the vote." "Enables one to judge of it." (Jebb), and so shows its quality. On περ', see O. 6, 38; on αὐτάς, P. 2, 34.—266. εἰ ποτὲ ... λοιποθίον: "If at last it comes into the wintry fire," i.e., shows its good qualities by burning freely. Although it cannot bear fruit, it is good for burning, good for building. ποτὲ ... λοιποθίον like ποτὲ χρόνῳ υστέρῳ (vv. 53, 55), ποτὲ χρόνῳ (v. 258).—267. σὺν ὀρθαίς ... ἐρειδομένα: The great oak forms a beam, which, stayed by the help of the upright columns, bears up the weight of the building. According to some, the beam is horizontal; according to others, it, too, is an ὀρθαί κιόν, and the κιόνες δεσπόσυναι its fellows.—268. μόχθον ... δύστανον: The weight of the building.—ἄλλοις ... τείχεσιν: ἄλλοις = ἀλλοτρίοις. τ. cannot be the "walls of a house," only the "walls of a city." The oak is supposed to be the people, the ὄζων the princes of the state of Kyrene, or the oak is the Kyrenaian nobility and the branches the members. But nothing seems clearer than that the oak is one. Who is the oak? Iason. But as Iason
would be the type of Damophilos, Arkesilas would be Pelias, which is monstrous. Are all these accessories of fire and column mere adornments? Or is "the fire insurrection and the master's house the Persian Empire?" Is this an Homeric comparison, or a Pindaric riddle? Why should not the 'wisdom of Oidipus' refer to the case of Oidipus himself? Oidipus is uttering a parable for the benefit of those to whom he had come as an exile. The parallel between the exiled Oidipus and the exiled Damophilos is one that would not insult Arkesilas, and the coincidences in detail between the oak and Oidipus are evident enough. Like the oak, Oidipus has lost his branches, his sons (δ' ξους), who, according to one version of the legend, perished before their father, his comeliness has been marred (θαντόν εἴδος), the place that knew him knows him no more (ἐν ἔρημωσασα χώραν), and yet, though his fruit perish (καὶ φθινόκαρπος εἴσα), 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. 4β'.—270. ἐσοί δ' ιατήρ: In any case an interruption to a parable that is becoming awkward.—ἐπικαρότατος: "That knowest how best to meet the time."—Παίαν: This is a Delphic victory, and the mention of the Healer is especially appropriate, as Apollo is the ἄρχαγγελας of the Battiadai, P. 5, 60.—272. ῥάδιον . . . σείσαι: In such passages P. delights to change the figure. σείσαι and ἐπὶ χώρας suggest a building, κυβέρνητηρ forces us to think of a ship. The house suddenly floats. So. Ant. 162: τὰ μὲν δὴ πόλεως ἄσφαλῶς θεοὶ τὸ λόιφ σάλφ σείσαντες ἀρθρώσαν πάλιν. ἐπὶ χώρας ἐσσαί = ἀρθρώσαι. 275. τίν = σοί.—ἔξυφαίνονται: "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. τλάθι: The imper. instead of the conditional εἶν τλῆς, as v. 165.

Στρ. ιγ'.—277. τὸν δ' Ὀμήρου: There is nothing exactly like it in our Homer, but we must remember that Homer was a wide term, and P. may have had a bad memory. The nearest, and that not near, approach is Π. 15, 207: ἐσθλὸν καὶ τὸ τέτυκται οἵτι ἄγγελος αὐσιμα εἴδη.—συνθέμενο: Od. 17, 153: ἐμείο δὲ σύνθεο μύθον,
“take to heart.”—278. πόρσου(ε): “Further,” “cherish.”—ἄγγελον ἔσχατον: P. means himself.—279. ἁγγελίας ὁθῆς: “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 Alkmaionidai. It would be very innocent to suppose that P. was really pleading for a man whose pardon was not assured.—ἐπέγνω: With προπίδων, “had knowledge of.” γιγνώσκω occurs with gen. in Homer. II. 4, 357: γνῶ σκωμένω, Od. 21, 36: γνώτιν ἄλληλαν, 23, 109: γνωσόμεθα ἄλληλαν. So also Xen. Kyr. 7, 2, 18: ἔγνω καὶ μάλα ἄτομα ἐμοῦ ποιοῦντος.—281. ἐν παισίν νέος: Cf. N. 3, 80: ὁκὺς ἐν ποτανοίς, So. Phil. 685: ἠσοὶ ἐν γ ἐςοὶς ἀνήρ. It does not necessarily follow from this statement of Damophilos’ versatility that he was really young.—282. ἑγκύρσαι: Adjective use of the participle in predication. πρόσβας ἐγκ. ἐ. βιοτὰ = πρέσβεις ἐκατοντατετίς.—283. ὄραντει . . . ὄπος: He hushes the loud voice of the calumnious tongue.—284. ὑβρίζοντα: Above we have the word, here the deed.

Ἀντ. γ'. —285. τοῖς ἄγαθοῖς: Doubtless in the conservative sense.—286. οἴδε μακύνων τέλος οἴδεν: “Not postponing decisive action”—a hint, if one chooses, to Arkesilas, but on my theory Arkesilas had decided.—ὁ γὰρ καρδός πρὸς ἄνθρωπων: With Pindaric freedom = ὁ καρδός ὁ πρὸς ἄνθρωπων. “The favorable season.”—287. θεράπων δὲ θεοῖ, κτῆ.: 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. A θεράπων is one who has rights, who can avail himself of an opportunity without servility.—288. τοῦτο ἀνιαρότατον: “A sorrow’s crown of sorrow.”—289. ἐκτὸς ἐκεῖν πόδα: “To stand without,” ἐκτὸς καλῶν, as Aisch. P. V. 263: πημάτων ἐκεῖνος πόδα | ἐκεί.—κείνης Ἀτλαντας: “He, an Atlas,” “a second Atlas,” which recalls very prettily v. 267.—290. ἀπὸ: “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
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stress. Whoever chooses to hear in it the sigh of Damophilos “at last” is welcome.

'Επ. τη'.—293. οὐλομέναν νοῦσον: νόσος is a common word for any misfortune.—294. κράνα: The great fountain Kyré or “ring,” whence Κυρήνη.—295. ἐκδόσθαι πρὸς ἣβαν: As he is ἐν παισίν νέος, he can give himself up to the enjoyment of youthful pleasures.—296. ἴσοιχία θυγέμεν: “To attain quiet.” For the dat. see P. 8, 24; 9, 46.—297. μήτ(ε) . . . ἀπαθῆς δ(έ): Comp. P. 8, 83: οὔτε . . . οὖδέ. —298. καὶ κε μυθήσατ' ὁποίαν, κτέ.: The real apodosis to the wish in v. 293: εὐχηταὶ = εἰ γάρ.—299. εὑρε 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 . . . ἕνωθες: Cf. P. 5, 31. This does not seem to favor Böckh’s hypothesis that Damophilos was an Aigeid and a connection of Pindar.
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 Battiaidai, Pindar himself, in these two odes, is our chief authority. Herodotos has given much space in his fourth book (c. 150, foll.) to the early history of the house.

The founder of Kyrene was Aristoteles, surnamed Battos, descendant of Euphemos, the Minyan, of Tainaros. From Tainaros the family went to Thera, and in the seventeenth generation fulfilled an ancient oracle by the occupation of Kyrene, which had been settled five hundred years before by the Trojan Antenoridai. Kyrene was founded Ol. 37 (632 B.C.), and the throne was filled by eight kings in succession, an Arkesilas succeeding a Battos to the end. The rule of the Battiaidai seems to have been harsh; revolts were frequent; and the Arkesilas of this poem was the last of the kings, and fell in a popular tumult.

This ode seems to be the one ordered by the king; the preceding ode was a propitiatory present from a banished nobleman, Damophilos.

In the fifth Pythian the theme is stated in the very beginning. Wealth wedded to Honor and blessed by Fortune hath a wide sway (v. 1, foll.). The word ὀλβος is repeated with a marked persistency. So we read v. 14: τολὺς ὀλβος ἀμφινέμετα, v. 55: ὀλβος ἐμπαν τὰ καὶ τὰ νέμων, v. 102: σφόν ὀλβον. As variants, we have μάκαραν ἑστίαν (v. 11), μάκαρ (v. 20), μακάριος (v. 46), μᾶκαρ (v. 94). But Honor is not less loved. We have σὺν εὐδοξία (v. 8), γέρας (vv. 18, 31, 124), λόγων φερτάτων μναμήν (v. 48), μεγάλαν ἀρετάν (v. 98). There is a συγγενής ὀφθαλμός (v. 17), a
The blessing of God. The power is given of God (v. 13). The glory must be ascribed to God (v. 25). The men who came to Thera came not without the gods (v. 76). God makes of potency performance (v. 117). The higher powers aid at every turn—Kastor of the golden chariot (v. 9); Apollo, god of the festal lay (v. 23); Apollo, leader of the colony (v. 60); and, to crown all, Zeus himself (v. 122). This iteration makes the dominant thought plain enough, and there seems to be no propriety in classing the poem "among the most difficult of the Pindaric odes."

After an introduction, then, which has for its theme the power of prosperity paired with honor under the blessing of Fortune, as illustrated by Arkesilas' possession of ancestral dignity and his attainment of the Pythian prize (vv. 1-22), the poet is about to pass to the story of Battos, founder of Kyrene, in whose career are prefigured the fortunes of his race. But Pindar pauses perforce to pay a tribute to Karrhotos, the charioteer, before he tells the legend of Battos, just as in O. 8 he pauses perforce after the legend of Aiakos to praise Melesias, the trainer. Such details were doubtless nominated in the bond. This time the honor is paid to one who stands near the king, and it needs no apology. The trainer has but one sixth of O. 8, the charioteer has one fourth of P. 5. The transition is managed here with much greater art than in O. 8, which shows the jar of the times. Karrhotos represents the new blessing of the Pythian victory as Battos represents the old blessing of Apollo's leadership.

The story of Battos is briefly told, as is the story of Aiakos in O. 8. True, he put lions to flight (v. 58), but it was Apollo's doing, and Battos is as faint in the light of Apollo as Aiakos in the light of his divine partners. He was fortunate while he lived, and honored after his death (vv. 94, 95), but we are not allowed to forget the thought of the opening, v. 25: παντὶ μὲν θεὸν αἴτιον 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. II.). Comp. the structure of O. 2,* and see Introductory Essay, p. lxxiv.

The introduction proper (Arkesilas) occupies one triad, one is given to Karrhotos, one to Battos, the fourth returns to Arkesilas.

* Details for both odes in J. H. H. Schmidt, Kunstformen, IV. 497-507.
Στρ. α'.—1. ὁ πλοῦτος εὕρεισθενίς: On the union of πλοῦτος and ἀρετά, see O. 2, 58: ὃ μᾶν πλοῦτος ἀρεταῖς δεδαιδαμένος | ἑρεί τῶν τε καὶ τῶν | καυρῶν.—2. κεκαμένον: Blended with—wedded to. See O. 1, 22.—καθαρᾷ: As ἀρετά is “honor,” so καθαρᾶ is used of it as καθαρόν is used of φέγγος. P. 9, 97: Χαριτῶν κελαδεννί ῆ ἐ με λίπτοι καθαρον φέγγοι, fr. XI. 3: καθαρὸν 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...

ἀνάγγει: There is a festal, bridal notion in both words. For ἀνάγγει, see L. 3, 48; Od. 3, 272; 4, 534.—5. θεόμορφος: This string is harped on. So v. 13: θεόσδοτον, v. 25: παυτὶ μὲν θεὸν αἰτίων ὑπερτιθέμεν, v. 60: ἀρχαγέτας Ἄπολλων, v. 76: οὗ θεῶν ἄτερ, v. 117: θεὸς τε Φοι... τελεὶ δύνασιν.—6. νῦν: “Wealth blended with Honor;” but νῦν may be πλοῦτον and σὺν εὐδοξία a variant of ἀρετα.—κλυτάς | αἰῶνος ἄκραν βαθμίδων ἀπο: Life is represented as a flight of steps. ἀπ' ἀρχῆς τοῦ βίου, says the Schol. The κλυτά αἰῶν is the lofty position to which Arkesilas is born. Kastor plays the part of πότμος, and the king goes after the wealth that he is to bring home as a πολύφιλον ἑπτάν. For αἰῶν fem. see P. 4, 186.—9. χρυσαριάτου Κάστορος: The Dioskouroi, whose worship was brought from Thera to Kyrene, had a temple on the famous ἰτ-πόκροσει σκυρατᾶ ὁδός (v. 92). Castor gaudet equis, but the Dioskouroi were, and, in a sense, are still, sailor gods. The wealth of Kyrene was due to its commerce in silphium, its fame to its chariots (P. 4, 18; 9, 4), and Kastor represents both commerce and chariots. This sailor element suggests the next figure.—10. εὐδιαν: The special function of the Dioskouroi was to calm storms. Comp. “the ship of Alexandria whose sign was Castor and Pollux” (Acts 28, 11), and Hor. Od. 1, 12, 25–32: Dicam et Alciden puerosque Ledae, | hunc equis, illum superare pugnīs | nobilem: quorum simul alba nautis | stella refulit, | defuit saxis agitatus umor, | concidunt ventī, fugiuntque nubes, | et minax, quod sic voluerē, ponto | unda recumbit.—χειμερίων ὁμβρῶν: Cf. v. 120: φθινοπώρις ἀνέμων χειμερία... πνοά. This is the storm of state in which Damophilos was banished. See introd. to P. 4.—11. καταϊβώσει: καταϊβώσθεν 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.

'Αντ. α’.—12. σοφοί: “The noble.” From P.’s point of view
wisdom is hereditary, the privilege of a noble caste. P. 2, 88: χάταν πόλων οί σοφοὶ τηρεόμεντι. Comp. O. 7, 91, foll., where Diagoras' straight course, despite his prosperity, is attributed to the hereditary balance of his soul.—14. ἐρχόμενον: “Walking.” The first figure echoes still,—ἐν δίκαι: O. 2, 83.—17. εὔεις ἑυγενῆς: I follow the MSS., though it is hard to frame a clear translation. ὄφθαλμός is used as O. 2, 11; 6, 16, metaphorically. ἑυγενῆς ὄφθαλμός is really = ἑυγενῆς πότμος (I. 1, 39). It is the blessing that comes from exalted birth. “Born fortune hath this (τὸ βασιλεία εἶναι) as its need most fit for reverence when wedded to a soul like thine.” Comp. O. 8, 11: σὸν γέρας, “a privilege like thine.” One cannot be born to higher fortune than to have thy rank and thy nature. Hermann’s ἐπεὶ ἑυγενῆς 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 ὀμοιόμορφος. J. H. H. Schmidt (Synon. 1, 376) maintains that ὄφθαλμος is clearly differentiated from ὀμοιόμορφος. “ὕποθαλμός 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 ἑυγενῆς ὄφθαλμος to mean “native insight.”—19. μυθομένον: Cf. v. 2.—21. εὐχός ... ἑλών: Comp. O. 10 (11), 69: εὐχός ἑργῷ καθελὼν.

Ἐπ. α’.—23. Ἀπολλώνιον ἄθυμα: So I. 3 (4), 57 ἀθύμεν is used of the joy of poesy.—24. Κυράναν: So Bergk for Κυράνα. K. depends on ἁμφι. Cf. P. 9, 114: ”Ιρασα πρὸς πόλων.—κατον Ἀφροδίταις: As P. calls Libya (P. 9, 57) Δίως κατος, and Syracuse (P. 2, 2) τέμενος Ἀρεώς. Κυρενα, a luxurious place, was famed for its roses, flowers sacred to Aphrodite.—ἀειδὸμένον: 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 Karhotos.” According to Bergk, the inf. gives the contents of the song, and ἀειδὸμένον = ὅτι ἀεὶδῆται. “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. ύπερτεθέμεν: The sense is “to give the glory of everything to God.” The figure is that of setting up God, as the author, over the achievement, which is the pedestal.—26. Κάρρωτον: Arkesilas’ wife’s brother, who was the charioteer.—27. Ἐπιμαθεός: “After-thought,” the opposite of Προμηθ.—
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(Fore-thought). Comp. O. 7, 44: Προμαθεύς Αἴδώς.—ἀγών: The figure of a procession, as v. 3: ἀνάγη. No lingering bride delayed his steps. — 28. θυγατέρα: See O. 8, 1. — 29. θεμισκρέων: The word, which occurs only here, seems to refer to the oracular institution of the kingship. P. 4, 53: τὸν μὲν ... Φοίβος ἀμνάσει θέμιςσιν ... πολείς ἄγαγέν Νείλοιο πρὸς πίων τέμενοι Κρονίδα.—31. οἴδατε Κασταλίας ἐζωθεῖς: With reference to the usual illustration in the waters of Kastalia, and not merely a periphrasis for Pytho. Cf. P. 4, 299: Θήβα ἐζωθεῖς.

Στρ. β'. — 32. ἀκηράτους ἄνιας: Dative of circumstance. The reins which were passed round the body (see fig. p. 170) often got broken or tangled. Comp. So. El. 746: σῶν δὲ Εἰσίστηται τιμητικός ἱμάςι (t. i. = ἱνίαις), and Eur. Hippol. 1236: αὐτὸς δ' ὁ τλῆμον ἱνίαις εἰμί· πλακεῖς ἃς ἔσθησαν δυσεξήμυστον ἐλκεταὶ δεθεῖς.—33. ποδαρκέων δώδεκα δρόμων τέμενος: “Through the sacred space of the twelve swiftooted courses.” τέμενος is acc. of extent to the verbal idea in ἀκηράτους. Bergk considers ποδαρκέων to be a participle = τρέχων. Böckh writes ποταρκέων = προταρκέων, “holding out,” ποτὶ = πρὸς being elided as O. 7, 90: ποτ' ἄστων. On the number twelve, see O. 2, 55; 3, 33; 6, 75. The hippodrome was sacred soil, hence the propriety of τέμενος. — 34. ἐντέων σθένος: Comp. O. 6, 22: σθένος ἱμών. “No part of the strong equipage.” ἐντεῖα embraces the whole outfit.—κρέματα: The change of subject is nothing to P. Cf. O. 3, 22.—35. ὀπόσα ... δαίδαλ(α): 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 (ἐνεῖα) which were hung up as ἀναθήματα at Delphi, a usage for which, however, we have no very safe warrant. — 36. ἄγων ... ἀμειψεν: “Brought across.” — 38. ἐν = ἐς: See P. 2, 11. — 39. τοῦ: Sc. Ἀπολλώνος (Bergk). The MSS. τῷ, “therefore” (“wherefore”).—40. ἀνδριάντι: Why the especial mention of this Cretan statue? Böckh thinks of a connection between the Cretans and the Battiaidai. But the peculiar sanctity of the effigy is enough to account for the mention. — 42. καθεσσαν τὸν: For καθεσσαντο (unmetrical), with Hermann. Bergk, καθεσσανθ' ὧ, ὧ being = σφετέρῳ = Κρητῶν. — μονοδροπον 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.
NOTES.

'Lavr. β'. — 44. τὸν ἑυρέγεταν: 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.—ὑπαντάσαι: “To requite.” The construction after the analogy of ἀμείψασθαι. The subject αι is implied as ἐρέ (ἡμᾶς) is implied P. 1, 29.—45. Ἀλεξιβιάδα: The patronymic gives weight and honor.—σὺ δ(ε): See O. 1, 36.—φλέγοντι: “Illume.” Comp. O. 9, 24: ἡλαν πολὺν | μαληραῖς ἐπὶ φλ. ἡ γ. ὠ ν. άιδαι. —Χάριτε: See O. 7, 11.—46. μακάριος, δοκεῖ, κτλ.: He might have had the κάματος without the λόγοι. This furnishes the transition.—47. πεθάνεται μετὰ (Aiol.-Dor.). Cf. O. 12, 12.—49. μνακήν (Aeolic) for μνημεῖον (Bergk). The MSS. μνακήτων, Christ μνακήτων’. —πεσσαράκοντα: The number seems high. Π. 23, 287 there are but five competitors, So. El. 708 but ten.—50. πετόν-τεσσαν (Aeolic) = καταπεσούσι (Schol.).—51. ἀταρβείς φρενί: Cf. P. 9, 33: ἀταρβεῖ... κεφαλᾶ. Karrhotos owed the victory to his coolness. So did Antilochos in the Iliad (23, 515): κέρδεσιν οὔ τι τάχει γα παραφθάμενοι Μενέλαοι.—52. ἡλθε... πεθένον: See P. 4, 51. —ἀγλαών: So Moschopulos for ἀγαθῶν. Mommsen reads ἀγαθέων = ἡγαθέων, “divine.”

'Επ. β'. — 54. πόνων... ἔσεται: In another mood Pindar says, O. 10 (11), 24: ἀπονόει δ’ ἐλαβόν χάρμα παιρόι τινες. — 55. ἔμπαν τὰ καὶ τὰ νέμων: “Despite its chequered course.” So I. 4 (5), 52: Ζέεσ τὰ τε καὶ τὰ νεμέει, and I. 3 (4), 51: τὼν τε γάρ καὶ τῶν διδοῦ. Success and defeat, good and bad, glory and toil.—56. πούροι ἀστεοι... ἕνωσι: Comp. P. 3, 71: πραύς ἀ στρόις, οὐ φθονόων ἀγαθοῖς, ξένωσι δὲ θανμαστὸς πατήρ. Significant omission here of the ἀγαθοῖ. The conspiracy was among the upper classes.—ὁμμα: See note on v. 17.—ἀφεννότατον: See P. 3, 75.—58. λεόντες... φύγον: P., according to his wont (cf. P. 3, 88: τὰ καλὰ τρέψαν-τες ἐκεῖ), turns the old tale about. Kyrene was infested by lions, like the rest of Africa (leounum arida nutricia), 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 ἀμφί, “compassed by fear,” hence “from fear.” So Aisch. Pers. 696: περὶ τάρβει, Choëph. 35: περὶ φόβῳ, Hymn. Ccr. 429: περὶ χάρματι.—60. ἑδώκ(ε)... φόβῳ: So N. 1, 66: δῶσεν μόρφ, O. 2, 20: θανάτῳ.
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πόρεν, Ο. 10 (11), 102: ἔπορε μόχθορ.—62. ταμία Κυράνας: ταμίας is a high word. See P. 1, 88.—ἀτελῆς...μαντεύμασιν = ὕψιθεσ-μαντις. "One that effects naught by his prophecies."

Στρ. γ'.—63. βαρείαν 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. ἀκέσματ(a): The Kyrenaians, next to the Krotoniates, were the best physicians of Greece, Hdt. 3, 131. The medical side is turned out v. 91: ἀλεξιμβρῶτοι πομπαῖς. Comp. P. 4, 270. Silphium also had rare virtues.—65. πόρεν τε κιθάρῳ: Comp. v. 107 and P. 4, 295. The moral effect of the κιθάρις (comp. the φόρμιγξ in P. 1) prepares the way for ἀπόλεμον...ἐνυ-μίαν.—68. μυχὸν τ' ἀμφέπει | μαντήων: This is the crowning blessing. Kyrene owes her very existence to the oracle of Apollo, P. 4, 53. —69. μαντήων = μαντείων. —ὁ: "Whereby." —Δακηδαίμον: The most important is put first and afterwards recalled, v. 73: ἀπὸ Σπάρτας. Λ. is geographically central, with Argos and Pylos on either hand. On ἐν with the second dat. see O. 9, 94.—72. Ἀλυμιοῦ: A Dorian, not a Herakleid. See P. 1, 64.—τὸ δ' ἐμὸν: Cf. I. 7 (8), 39: τὸ μὲν ἐμὸν. The healing power, the gift of the Muse, the fair state, the settlement of the Peloponnese—all these wonderful things are due to Apollo—but mine it is to sing the glory of Sparta and the Aigeidai, who are born 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 γα-ρύετ', γαρύετ' of the MSS.

'Αντ. 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.—οὗ θεῶν ἄτερ ἀλλά μοιρὰ τις ἄγεν: Some editors punctuate after ἄτερ and connect ἄγεν with what follows, but the divorce of ἀλλὰ from οὗ θεῶν ἄτερ and ἄγεν from ἰκονοῦ is unnatural. Comp. O. 8, 45: οὗτ ἄτερ παῖδων σέθεν, ἀλλ' ἁμα πρώτοις ἀρξεται. The leading of fate in the imperfect, the special case of Aristoteles - Battos in
the aor., v. 87.—77. ἔρανον: The Karneia was a sacred festival, to which each participant contributed. See O. 1, 38. — 78. εὐθέν: Cf. O. 2, 9 on the trajectory of the relative.—ἀναδεξάμενοι: Pindar identifies himself with the worshipping multitude at Kyrene. Hermann’s ἀναδεξαμένας is unnecessary. — 80. Καρνί(ε): 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: Λ'ας Σαλαμίν’ ἐ χεί πατρόφαν.—χαλκοχάρμαι: See P. 2, 2. — 83. Τρόα: Α’ντανορίδαι: Lysimachos is cited by the Schol. as authority. A hill between Kyrene and the sea was called λόφος ‘Αντηνορίδων.—84. καπνωθέεσαν... φίδον: In prose the aor. part. is seldom used of actual perception, not unfrequently in poetry of vision. I. 7 (8), 37. Aor. part. with ἰδεῖν, P. 9, 105; 10, 26.

Ἐπ. γ’.—85. ἐλάσσιππον: As Trojans the Antenoridai were κέντορες ἵππων (II. 5, 102) and ἵπποδαμοι (II. 2, 230, etc.). — 86. δικονταί: Not historical present. The Antenoridai are still worshipped by the descendants of the colony under Battos.—ὁιχένοντες: Cf. O. 3, 40; P. 6, 4.—87. Ἀριστοτέλης: Battos I. See P. 4, 63.—90. εὐθύτομον... ὅδον: Bergk reads εὐθύτονον, 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 ὅδον. This road was evidently one of the sights of Kyrene, and the remains still stir the wonder of travellers.—91. ἀλεξιμβρότοις: See note on v. 64.—πεδίαδα: “Level.” All care was taken to prevent ill-omened accidents in the processions.—93. δίκα κεῖται: Special honor is paid him as κτιστής. So Pelops’ tomb is by itself (Schol., Ol. 1, 92). Catull. 7, 6: Βαττί veteris sacrum sepulcrum.

Στρ. 8’.—95. λασσεβῆς: The honors thus received are described O. 7, 79, foll.—96. πρὸ δομάτων: On either side of the road. The monuments are still numbered by thousands; many of them are little temples.—λαχόντες ἀίδαν: P.’s ποικιλία for θανόντες. — 98. μεγάλαν... Ἀρκεσίλα: “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 ἄρετῶν πανθείσαν. Yet another, πανθείσων.
The codices have κώμων, for which Beck reads ὑμνων to save the metre.—99. δρόσος μαλθακός: A favorite figure. P. 8, 57: ῥαῖνος δὲ καὶ ὑμνο, I. 5 (6), 21: νάσον ῥαϊνέμεν εὐλογίας.—100. μανθείαν: The aor. part. is not very common even in poetry after verbs of hearing as actual perception. See v. 84.—ὑπὸ χεύμασιν: Plastic. δρόσος μαλθακό forms the χεύματα.—101. ποι = πῶς. Comp. O. 1, 28: ποι. Böckh prefers ποι.—χθονίαν φρένι: χθονία = ὑπὸ χθονός. Fennell: "With such faculty as the dead possess.”—102. σφὸν = σφέτερον. Only here in P.—δῖβον: The Scholiast refers this to the κώμος. Grammatically it is in apposition to the whole preceding clause. τὸ μανθήμα is the δῖβος, the ἀκοί involved in ἀκοιόντε. 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 Ἀρκεσίλα, which should not be run together.—103. ἐν ἀοίδᾳ: O. 5, 19: Λυδίοις ἀπὸν ἐν αἰλοῖς.—104. χρυσάρα: Hung with (the) gold (ἐν φόρμιγγε). Comp. P. 1, 1. The same epithet is applied to Orpheus, fr. X. 8, 10.

'Αντ. 8'.—105. ἕξοντα: With τὸν. —106. καλλίνικον λυτῆρον: Both adj.—δαπανάν: The inevitable other, never forgotten by the thrifty Greek. Cf. O. 5, 15: πόνος δαπάνα τε.—108. λεγόμενον ἔρεω: I can only say what all the world says. See P. 3, 2: κοινὸν Φέτος. —109. κρέσσονα μὲν ἄλκιας: Comp. the laudation of Damophilos, P. 4, 280.—110. φέρβεται: Used like τρέφει.—114. ἐν ... Μοίσασι: 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. πέφαντα: Now. Not to be supplied with the other predicates.—οὐφός: See note on v. 51.

'Επ. 8'.—116. ὅσαι τ' εἰοῦν ... τετόλμακε: τε sums up. The ἐπιχώρια καλά embrace all the forms of generous rivalry in Kyrene.—ἐσοδοί: Cf. P. 6, 50.—117. τελεὶ δύνασιν: "Maketh his potency performance."—118. ὅμια: So Hartung for Μ. 2, Moschopulos' ὁ πλείστα. May the blessed Kronidai give him like fortune in deeds and counsels.—120. μὴ ... χρόνον: Punctuate after ἔχειν. Asyndeton presents no difficulty in wishes.—φθινοτωρίς: The compound recalls φθινόκαρπος, P. 4, 265. Comp. v. 10.—121. κατὰ πνοὰ: So with Christ for καταπνο, κ. with δαμαλίζω.—δαμαλίζω: Bergk reads δυσταλίζω.—χρόνον = βίον (Schol.). "His lifetime," as O. 1, 115. Not satisfactory. βρόνον (Hecker). χάος would
keep up the figure (Bergk).—123. δαίμον(a): "Fate." Here it suits P. to make Zeus the pilot and the δαίμων the oarsman. — 124. τοῦτο ... γέρας: It is not necessary to change to τωτό, 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: Πυθών δ' ὄμόκλαρον ἐς ἀδελφεῖν | Ἱσθροῖ τε κοιναὶ Χάριτες ἀνθεά τεθρίππων δωδεκαδήμων | ἁγαγον. 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 Thun-derer, then of such reverence never to deprive his parents in their allotted life (vv. 19–27).

There was another, Antilochos, man of might, that aforetime showed this spirit by dying for his father in his stand against Memnon. Nestor's chariot was tangled by his horse, stricken
of Paris’ arrows, and Memnon plied his mighty spear. His soul awhirl the old man of Messene called: My son! (vv. 28–36).

Not to the ground fell his word. Stedfast the god-like man awaited the foe, bought with his life the rescue of his father, for his high deed loftiest example of the olden time to younger men, pattern of filial worth. These things are of the past. Of the time that now is Thrasybulos hath come nearest to the mark in duty to a father (vv. 37–45).

His father’s brother he approaches in all manner of splendor. With wisdom he guides his wealth. The fruit of his youth is not injustice nor violence, but the pursuit of poesy in the haunts of the Pierides, and to thee, Poseidon, with thy passionate love of steeds, he clings, for with thee hath he found favor. Sweet also is the temper of his soul, and as a boon companion he out-vies the 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 decided advance, although he sees in it many traces of youthfulness. The parallel between Antilochos, son of Nestor, who died for his father, and Thrasybulos, son of Xenokrates, who drove for his, has evoked much criticism, and, while the danger of the chariot-race must not be overlooked, the step from Antilochos to Thrasybulos is too great for sober art.

The poem consists of six strophes, with slight overlapping once, where, however, the sense of the preceding strophe (v. 45) is complete, and the participle comes in as an after-thought (comp. P. 4, 262). Of these six strophes two describe the treasure, two tell the story of Antilochos, son of Nestor, prototype of filial self-sacrifice, the last two do honor to the victor’s son.

The rhythm is logaoedic.

Στρ. α’.—1. Ἀκοφιςατ(ε): A herald cry. So ἄκοψετε λεφ’, the “oyez” of the Greek courts.—ἐλικωμπίδος: This adj. is used of Chryseis, Π. 1, 98; variously interpreted. “Of the flashing eye” is a fair compromise.—Ἀφροδίτας: Pindar goes a-ploughing, and finds in the field of Aphrodite, or of the Charites, treasure of song. Aphrodite is mentioned as the mistress of the Graces, who are the goddesses of victory. See O. 14, 8 foll.—2. ἄρουραν: Cf. O. 9, 29: Χαρίτων... καπνο, Ν. 6, 37: Πιερίδων ἄρτας, 10, 26: Μοῖσαιον ἐδωκ’ ᾠράσα.—3. ὑφαλόν: See P. 4, 74; 8, 59; 11, 10.—ἐρυβρόμων: 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. νάον: The MSS. have ναόν, for which Hermann
writes νάον = ναόν, "of the temple" (cf. v. 6), Bergk and
many editors λάων.—5. ἐμμενίδαις: O. 3, 38.—6. ποταμία . . .
'Ακράγαντι: Cf. O. 2, 10: οίκημα 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. ὑμνων | θησαυρός: A store of vic-
tories is a treasure-house of hymns.—8. πολυχρύσῳ: P. 4, 53: πολυχρύσῳ σφτρο' ἐν δώματι.—9. τετείχισται: The figure
shifts from the field to the gorge, or rather the theme in the gorge,
where the treasure is safely "guarded by walls."

Στρ. β'.—10. χειμέριος δομρός: The original of Hor. Od. 3, 30,
3. 4: quod non imber edax, non Aquilo impotens | possit diruere.
—ἐπακτὸς: The rain comes from an alien quarter. Comp. the
hatefulness of the πομήν ἐπακτὸς ἀλλότριος, O. 10 (11), 97.—11.
ἐρμβρόμου: P., with all his ποικίλα, is not afraid to repeat, as a
modern poet would be. See P. 1, 80.—12. στρατός: The figure
is perfect. Rain comes across a plain, or across the water, ex-
actly as the advance of an army. One sees the στίχες ἀνδρῶν.
The wall protects the treasure against the hostile (ἐπακτὸς) ad-
vance.—ἀμείλιχος: "Relentless," "grim."—13. ἀξιοι: With the
plur. comp. Eur. Alc. 360: καὶ μ' ὀβὸ' ὁ Πλούτωνος κύνων ὀβὸ' ὀμπι
κόπη ψυχοπομπὸς ἀν Χάρων ἕκ σ χον. Similar plurals are not un-
common with disjunctives in English. In Lat. comp. Hor. Od.
1, 13, 5: Tum nec mens mihi nec color | certa sede manent. —παμ-
φόρῳ χεράδει: So, and not χεράδι. The nom. is χεράδος, not χεράς.
The Schol. says χερᾶς ὁ μετὰ λύων καὶ λιθῶν συρρετὸς. It seems
to be 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 (imber
edax), the wind is a mob (Aquilo impotens).—πρόσωπον: The πρόσ-
ώπον is the πρόσωπον τηλαγιές of the treasure-house made lumi-
nous by joy (P. 3, 75). Mezger: "thy countenance" (of Thrasy-
bulos) after Leop. Schmidt. We should expect τεῶν, and we
need the τεῦ that we have.—15. πατρὶ τεῦ . . . κοινάν τε γενεῖ: τ. de-
deps on κοινάν, not on ἀπαγγελεῖ.—16. λόγουι θνατάν . . .
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 σχεθῶν aor. or σχέθων 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.—ἐπιδέξεια χειρός: Comp. Od. 5, 277: τὴν ... ἐπ' ἄρωτερὰ χειρὸς ἔχουτα. The commandment is personified. She is mounted on the chariot of Thrasybulos as a πολύφιλος ἐπέτις (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 ὀρθὸν ἔπος. Cf. v. 37: χαμαπετές ... ἔπος οὕκ ἀπέριψεν.—21. τά: Comp., for the shift, P. 2, 75: οἶα.—μεγαλοσθενή: So with Bergk for μεγαλοσθενεῖ. The teacher is to be emphasized this time.—22. Φιλύρας νιόν: Cheiron, P. 3, 1. On Achilles’ education in the abode of Cheiron, see N. 3, 43. The Χείρωνος ὑποθήκα were famous. The first two of them seem to have been identical with the first two of Euripides’ three, Ἀντιόρ. 46: θεοὺς τε τιμῶν τοὺς τε θράψαντας γονεῖς. Comp. also P. 4, 102.—ἀρφανιζομένων: Verbs of privation connote feeling, hence often in the present where we might expect the perfect. Comp. στέρομαι and ἐστερημαι, 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. βαρώσαν: Immediately applicable to the κεραιανῆν πρύαννων, but στεροπάν κεραιανῶν τε form a unit (O. 1, 62).—26. ταύτας ... τιμᾶς = τοῦ σέβεσθαι.—27. γονέων βίον πεπρωμένον = τοὺς γονέας ἔως ἀν ξώσων.

Στρ. δ'. — 28. ἔγεντο: For ἔγενετο (as P. 3, 87) = ἐφάνη, “showed himself”—καὶ πρότερον: In times of yore as Thrasybulos now (καὶ).—29. φέρων: With νόημα is almost an adjective, τοιοῦτος τὸν νοῦν.—30. ἐναρκλοροτον: Occurs again, I. 7 (8), 53: μάχας ἐναρμο-βρότου.—31. Ἀθηνόπων | Μέμνονα: This version of the story is taken from the Αἴθιοπίς of Αρκτίνος.—32. Νέστορεον: Ο. 2, 13.—ἐπεδέα: Π. 8, 80: Νέστωρ ὁ οῖος ἔμμε Περήνος ὑπός Ἀχαιών | οὐ τι ἐκών, ἀλλ' ἵππος ἐτείρετο, τὸν βάλεν ἕω | διὸ 'Αλέξανδρος, Ἔλενης πόσις ἥνκομω. 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. δαίχθεις: Ο. 3, 6.—ἐφεπευ: “Plied,” “attacked him with.”—35. Μεσσανίου: Not from Triphylan, but from Messenian Pylos. See P. 4, 126.—36. δονθείσα φρήν: See P. 1, 72.

Στρ. ε’.—37. χαμαιπέτες = ὁστε χαμαιπέτες εἴναι. Comp. Ο. 9, 13: οὐτοι χαμαιπέτες εἴναι. —αὐτοῦ: “On the spot,” hence “unmoved,” “stedfast.” —39. μὲν... τε: Ο. 4, 13.—40. τῶν πάλαι: τῶν depends on ὑπατος.—γενεά: Cf. Il. 2, 707: ὑπόλότερος γενεὰ.—41. ὑπόλοτερουν: The position favors the combination, ἔδοκησεν-ὑπόλοτερους-ὑπατος. Antilochos belonged to the ὑπόλότερου, and the position accorded to him by them was the more honorable, as younger men are severer judges.—42. ἀμφι τοκεύσιν: Prose, περὶ τοὺς τοκεάς.—43. τὰ μὲν παρίκει: The parallel is strained, and it is hard to keep what follows from flatness, although we must never forget the personal risk of a chariot-race.—44. τῶν νῦν δὲ: Contrast to τῶν πάλαι.—45. πατρῴαν... πρὸς στάθμαν: “To the father-standard,” “to the standard of what is due to a father.” Not “to the standard set by our fathers.”

Antilochos was and continued to be an unapproachable model. Χεν. Κγνεγ. 1, 14: Αντιλόχος τοῦ πατρὸς ὑπεραπθανόν τουσαύτης ἑτυχεν εὐκλείας ὁστε μόνον φιλοπάτωρ παρὰ τοῖς Ἑλλησὶν ἀναγορευθήναι.

Στρ. 5.—46. πάτρῳ: Theron.—47. νῷ ὃ ὅ πλούτον ἀγεί: Comp. P. 5, 2, 3: ὅ ταν τις... [πλούτου] ἀνάγη. νῷ, “with judgment.”—48. ἄδικον ὅθ’ ὑπέροπλον: On the omission of the first ὦτε, see P. 10, 29: ναυὶ δ’ ὦτε πεζὸς ἱὼν. A similar omission of “neither” is common enough in English. So Shakespeare, “The shot of accident nor dart of chance,” “Thine nor none of thine,” “Word nor oath;” Byron, “Sigh nor word,” “Words nor deeds.” ἄδικον and ὑπέροπλον are proleptic. The youth that he enjoys is not a youth of injustice or presumption.—ὑβαν δρέπων: Cf. O. 1, 13.—49. σοφίαν: O. 1, 116.—50. Ἑλλησθον: Cf. P. 2, 4.—ὁργάς ὅς ἰππεῖαν ἵσῳδων: This is Christ's reading. “Who art passionate in thy love of chariot contests.” ὀργάς construed like ὀργέεις (P. 10, 61). The inferior MSS. have εἰρέσ θ’, the better ὀργάς πάσας, which is supposed to be a gloss to μάλα Ἀδόντι νῷ = ἐκόντι νῷ, P. 5, 43, but when did ἄδων ever mean ἐκών? μάλα Ἀδόντι νῷ must mean that the spirit of
Thrasybulos had found favor in Poseidon’s eyes. All the MSS. have ἰππεῖαν ἐσοδοῦ. ἰππεῖαι ἐσοδοῦ = ἰππικαὶ ἄμιλλαι.—52. γλυκεία δὲ φρήν: Supply ἐστί, which P. seldom uses. O. 1, 1.—53. συμπόταιν ὃμιλεῖν = ἐν ταῖς συμπότικαις ὅμιλιαις. καὶ throws it into construction with ἀμείβεται. 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 opinikon, 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 ὧν Συράκουσαι. 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 πρίν μεγάλαι τῶν ἀπαλλαχθείσαι τῶν τυράννων ἐγένοντο μέτοχες.—2. προοιμιόν: Athens is the noblest opening for a song in honor of the Alkmaionidai. πρ. is the prelude sung before the foundation is laid.—γενέα... ἵπποις: The double dat. is not harsh if we connect, after Pindar’s manner, ἄοιδαν with ἵπποισι, "chariot-songs." Cf. P. 6, 17, and I. 1, 14: Ἡροδότῳ τεύχων τὸ μὲν ἀρματε τεθρίππῳ γέρας. —3. κρητίδ' ἄοιδαν . . . βαλέσθαι: Cf. P. 4, 138: βάλλετο 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.—ναιοῦτ: With τίμα. "Whom shall I name as inhabiting a fatherland, whom a house more illustrious of report in Greece?" (τίς ναιεῖ ἐπιφανεστέραν μὲν πάτραν, ἐπιφανεστέρον δὲ οἶκον;) P.’s usual way of changing the form of a proposition.
rniav is the reading of all the MSS. The Scholia read vaiont', as they show by oikeia*vta. No conjecture yet made commends itself irresistibly.—6. πυθεσθαι: Epexegetic infinitive.

'Αντ.—7. λόγος ὁμιλεί: Semi-personification. ὁ = ἀναστρέφεται (Schol.). Cf. O. 12, 19: ὁ μιλεὼν παρ' οἰκείους ἀροῦραι. The story is at home, is familiar as household words.—8. Ἐπεξηγεσίς ἔστων: Indication of ancient descent. Comp. O. 13, 14: παίδες Ἀλάτα. P. includes Athens in the glory of the liberality.—τεόν νε δόμον: When the temple of Delphi, which had been burned (O1.58, 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. θατρόν = ἡστε θατρόν εἶναι. "Fashioned thy house in splendor." —10. ἤγοντι δέ: P. is not allowed to linger on this theme. Other glories lead him to other praises.—ἐκπρεπής: Cf. O. 1, 1.

'Επ.—13. ύμαί: By you of this generation.—14. χαίρω τι: A kind of λυπῆς. "I have no little joy." —10 τά ἐχθυμάι: "But this is my grievance."—15. φθόνον ἀμειβόμενον = ὁτι φθόνος ἀμειβόμενον. Instructive for the peculiar Attic construction with verbs of emotion, e. g. So. Ai. 136: σε μὲν εὖ πρῶσσουσι έπιχαίρω. ἀ. "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, οὖτως ἂν παραμύθιμος θάλλην 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 Polya-krates note.—17. τὰ καὶ τά: 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, Theognetos, was victorious at Olympia, another, Kleitomachos, at the Isthmian games, both in wrestling, for which Aristomenes was to be distinguished. His victories at Megara, at Marathon, in Aigina, were crowned by success at the Pythian games. It is tolerably evident that at the time of this ode he was passing from the ranks of the boy-wrestlers (v. 78). No mention is made of the trainer, a character who occupies so much space in O. 8.

P. was, in all likelihood, present at the games (v. 59). The poem seems to have been composed for the celebration in Aigina —comp. τόθι (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 παχεῖσ). 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 462 B.C., suggests the great victory of Eurymedon four years before “as having revived the memory of Salamis, while apprehensions of Athenian aggression were roused by the recent reduction of Thasos.”

If we accept the late date, the poem becomes of special importance as Pindar’s last, just as P. 10 is of special importance as Pindar’s earliest ode. Leopold Schmidt has made the most of the tokens of declining power. Mezger, on the other hand, emphasizes the steadiness of the technical execution, and the similarity of the tone. “In P. 10, 20 we have μὴ φθονεραίς ἐκ θεῶν μετατροπίας ἐπικύροσαεν, in P. 8, 71: θεῶν δ’ ὀπιν ἀφθετον αἰτέω, Ξέναρκης, ὑμετέραις τύχαις, and in P. 10, 62 we have as sharp a presentation of the transitoriness of human fortunes as in the famous passage P. 8, 92.” But this comparison of commonplaces proves nothing. There is undoubtedly an accent of experience added in P. 8; and, according to Mezger’s own interpretation, P. 8, 71 is deeper than P. 10, 20. Jean Paul says somewhere, “The youngest heart has the waves of the oldest; it only lacks the plummet that measures their depth.” In P. 8 Pindar has the plummet.

Hesychia is to Aigina what the lyre is to Syracuse; and the eighth Pythian, which begins with the invocation Φιλόφρον Ἱσνυχία, is not unrelated to the first Pythian, which begins with the invocation Χρυνεία φόρμυξ. 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 Porphyron, 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 Porphyrian and Typhoeus—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: Ψυξ το γενναίον ἐπιπρέπει | ἐκ πατέρων παύσων λήμα (v. 44). The young heroes have the spirit of their sires. “Blood will tell.” Adrastos, leader of the first adventure, is compassed by better omens now; true, he alone will lose his son, but he will bring back his people safe by the blessing of the gods (vv. 41–55).

O. 8, another Aiginetan ode, is prayerful. Prayer and oracle are signs of suspense; and the utterance of Amphiaraos carries with it the lesson that Aigina’s only hope lay in the preservation of the spirit of her nobility. What the figure of Adrastos means is not so evident. It may signify: Whatever else perishes, may the state abide unharmed.

Such, then, were the words of Amphiaraos, whose praise of his son Alkmaion is echoed by Pindar—for Alkmaion is not only the prototype of Aristomenes, but he is also the neighbor of the poet, guardian of his treasures, and spoke to him in oracles (vv. 56–60).

Similar sudden shifts are common in the quicker rhythms (Aiolian), and the Aiginetan odes of P. presume an intimacy that we cannot follow in detail.

P. now turns with thanksgiving and prayer to Apollo—entreats his guidance, craves for the fortunes of the house of Xenarkes the boon of a right reverence of the gods. Success is not the test of merit. It is due to the will of Fortune, who makes men her playthings. “Therefore keep thee within bounds.”

Then follows the recital of the victories, with a vivid picture of the defeated contestants as they slink homeward (vv. 61–87).

“The bliss of glory lends wings and lifts the soul above riches. But delight waxeth in a little space. It falls to the ground, when shaken by adversity. We are creatures of a day. What are we?
what are we not? A dream of shadow is man. Yet all is not shadow. When God-given splendor comes there is a clear shining and a life of sweetness."

"Aigina, mother dear, bring this city safely onward in her course of freedom, with the blessing of Zeus, Lord Aiakos, Peleus, and good Telamon and Achilles" (vv. 88-100).

Compare again the close of O. 8. This invocation of all the saints in the calendar is ominous.

To sum up: The first triad is occupied with the praise of Hesychia, ending in praise of the victor. The second triad begins with the praise of Aigina, and ends with the Midylidai, to whom the victor belongs. The third triad gives the story of Alkmaion, as an illustration of the persistency of noble blood. The fourth acknowledges the goodness of Apollo, and entreats his further guidance; for God is the sole source of these victories, which are now recounted. The fifth presents a striking contrast between vanquished and victor, and closes with an equally striking contrast between the nothingness of man and the power of God, which can make even the shadow of a dream to be full of light and glory. At the end is heard a fervent prayer for Aigina's welfare.

So we have two for introduction, one for myth, two for conclusion. It is evident that the circumstances are too absorbing for the free development of the mythic portion. We have here a tremulous poem with a melancholy note in the midst of joyousness.

The lesson, if there must be a lesson, is: In quietness and confidence shall be your strength. The only hope of Aigina, as was said above, is the persistence of the type of her nobility, but it is clear that it is hoping against hope.

The rhythms are Aiolian (logaoedic). The restlessness, in spite of Hesychia, forms a marked contrast to the majestic balance of P. 1.

Στρ. α'.—1. Φιλόφρον: "Kindly." Ar. Av. 1321: τὸ τῆς ἀγανόφρονος Ἡσυχίας εὐμερον πρόσωπον. εὐμενή seems to be more personal. Comp. v. 10.—Ἡσυχία: A goddess. Comp. Αἰδώς, Φήμη, Ἐλεος, Ὀρμή, at Athens (Paus. 1, 17, 1). The Romans carried this still further.—Δίκαιος ... θυγατρὶ: Εἰρήνη (peace between state and state) is the sister of Δίκη (O. 13, 7), but
'Ἡνῳχία, domestic tranquillity, is eminently the daughter of right between man and man. Cf. P. 1, 70: σύμφωνον ἥνῳχίαν, and if "righteousness exalteth a nation" the daughter of righteousness may well be called μεγιστότοπολις.—2. φ.: 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, Ἀρ. Thesm. 1142), Ἕμοιλπίδαι (So. O. C. 1053).—5. Πυθιόνικον τιμᾶν ὡκόμοιν. —'Αριστομένει: On the dat. with δέκευ, see O. 13, 29; P. 4, 23.—6. τό μαλθακόν: "True (τό) gentleness."—ἐρξάι τε καὶ παθεῖν: παθεῖν pushes the personification to a point where analysis loses its rights. There is no ἐρξαί without παθεῖν, 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 ἀτρεκεῖ = ἐυκαίρως (Schol.).

"Ἀντ. α".—8. ἀμελλίχον ... ἐνελάσῃ: The figure is that of a nail. Whose heart? The Schol.: ἐνθῇ τῇ ἐαυτοῦ 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 Ηνῳχία were meant, we should expect τεκέ.—10. παρείσα ... ὑπεραντία-ζωσα: "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 ἄντλω: ἄντλος is "bilgewater" (O. 9, 57). ἄντλον δέχεσθαι is "to spring a leak," ναῦς ὑπεραντλὸς is "a leaky, foundering ship." ἐν ἄντλῳ τιθέναι is opposed to ἐλευθέρω στόλῳ κομίζεων (v. 98), hence = "to settle," or, if that is unlyrical, "to sink." The Schol., ἀφανίζεις καὶ ἀμαυρώς. —12. τάν: Sc. Ἠνῳχίαν.—Πορφύριον: Porphyrion, the βασιλεὺς 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 = ἐγνώ, Schol. πάθεν and λάθεν are unnecessary conjectures.—14. εἰ τις ... φέροι: We should expect εἰ τις ... 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. τὸ δὲ: "And then again," with the shift δὲ to another part of the antithesis, a Pindaric device instead of ἡρωας μὲν... ἀνθράποι δὲ. See O. 11 (10), 8. On the contrast, see O. 2, 2. On τὰ δὲ, O. 13, 55.—29. ἄσχολος: "I have no time" = "this is no time."—ἀνάθεμα: To set up as an ἀνάθημα. Cf. O. 5, 7: τὸν δὲ κύδος ἀβρον | υμάσαντος ἀνεθὴς, O. 11 (10), 7: ἀφθόνητος δ' άνως Ὀλυμπιονίκαις | οὗτος ἀγεῖται. The poet is thinking of the inscription of the votive offerings (O. 3, 30).—31. λυρι... φθέγματι: Cf. ίη ιόν ὕθει δὲ πατέρ νομέας ὑσηθαρα δεδίτ.—32. μη... κνίση: μη 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." κνίση: Lit., "nettle," "irk."—τὸ... ἐν ποσί μοι τράχον: A more forcible τὸ πόρος (P. 3, 60; 10, 62), τὸ πρὸ ποδός (I. 7 [8], 13). ἐν ποσί, "on my path," as ἐμπόδων, "in my way." τράχον shows that the matter is urgent, "my immediate errand." Dissen combines τράχον ἐτω. But τράχον is heightened by the poet to ποσανόν.—33. τεῦχος: Thy victory.—34. ποσανόν: Cf. P. 5, 114: ἐν τῷ Μοίσατοι ποσανός. He
calls his art ποτανά μαχανά (N. 7, 22).—ἀμφὶ μαχανά: Cf. P. 1, 12. ἀ μ ϕ ἰ τε Λατοίδα σ ο ϕ ἰ a βαθυκόλπων τε Μουσάν.


Στρ. γ'—41. ὀπότ(ε): See P. 3, 91.—43. μαρναμένων: Cf. O. 13, 15.—44. Φυᾷ...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 συγγενές ἐμβεβακεὶ ἰχνεῶν πατρὸς (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 φυᾷ the Homeric sense, “growth,” “stature.” The Epigonoi had shot up in the interval, and become stalwart men. So also Mezger. But how would this suit Aristomenes?—46. δράκοντα: The device occurs on the shields of other warriors, but it is especially appropriate for Alkmion—our Ἀλκμάνα—the son of the seer Amphiaraos. The serpent is mantic. See O. 6, 46.

Ἀντ. γ':—48. ὅ δὲ καμῶν: Adrastos, who had failed in the first expedition, was the successful leader of the second.—προτέρα πάθα: A breviloquence, such as we sometimes find with ἄλος and ἕτερος: ἕτερος νεανίας, “another young man,” “a young man beside.” The προτέρα ὄδος was a πάθα. Tr. “before.”—49. ἐνέχεται: Usu. in a bad sense. Here “is compassed.”—50. ὀρνιξος: Omen. See P. 4, 19.—51. τὸ δὲ φοίκοθεν: “As to his household.” τὸ is acc.—52. ἀντία πράξει: “He shall fare contrariwise” (Fen-
nP 8, 73: ἀρμενα πράξαις ἀνήρ.—53. θανόντος...υιόν: Aigialeus.

Ἐπ. γ'.—55. Ἀβαντός: Abas, son of Hypermnestra and Lynkeus, king of Argos, not Abas, grandfather of Adrastos.—ἄγνισι: On the acc. see P. 4, 51.—56. καὶ αὐτός: As well as Amphiaraos. —57. στεφάνουσι βάλλω: P. 9, 133: ἔπειτα μὲν κείνοι δίκον | φύλλῳ ἔπι καὶ στὶς άφανους. —βλέψω δὲ καὶ ὑμνῷ: Cf. P. 5, 93; I. 5 (6), 21: ῥανέμεν εὐλογίας, O. 10 (11), 109: πόλω καταβρέχων. —58. γείτων δτί μοι: Alkmiaion must have had a shrine (ἡρέφων) in Pindar's neighborhood that served the poet as a safety-deposit for his valuables.—59. ὑπάντανεν: Figuratively, "offered himself as a guardian." —ίόντι: As it would seem on this occasion.—60. ἐφάψατο: "Employed." The dat., as with βιγοῖσα, ν. 24. The prophecy doubtless pertained to this victory of Aristomenes, which P. describes with all the detail of a spectator. His relations to the Aiginetans were very intimate. The prophecy leads to the mention of the fulfilment.—συγγόνους: Alkmiaion, through his father Amphiaraos, was a descendant of the great seer Melampus.

Στρ. β'.—61. τάνδοκον | ναόν: A temple, and not a simple ἡρέφων. —62. διαινέμων: P. 4, 260: ἀστυ...διαινέμειν.—63. ἀρπαλέαν δόσιν: "A gift to be eagerly seized." Phil. 2, 6: οὐχ ἀρπαγμὸν ἡγήσατο τὸ εἶναι ἵσα τῷ θεῷ.—64. ἐσφραίζει: The Delphinia in Aigina. See note on O. 13, 112.—ἔμαις: Of Apollo and Artemis. See P. 4, 3.—67. ἀναξ, ἐκόντι δ(ε): O. 1, 36.

'Αντ. β'.—68. κατὰ τίν αἱμονίαν: The MSS. have τίν'. τίν = σοι is De Pauw's conjecture, and is to be combined with the verbal subst. αἱμονίαν. Cf. O. 13, 91.—βλέπειν: With κατά. καταβλέπειν (not elsewhere in the classic period), like καθορᾶν. "It is my heart's desire to keep my eyes fixed on agreement with thee at every step of my whole path" (of song). The poet prays for accordance with the divine in his own case, as he afterwards asks (v. 71) that the successful house of the Midylidai may ever have reverential regard for the gods. Others take εὐχομαι as "I declare." The passage has been much vexed.—69. ἐκατον δόσα = ἐκαστον τῶν ποιμάτων δόσα...ἐπέρχομαι (Schol.). —νέομαι: Cf. ἀναδραμεῖν (O. 8, 54), διελθεῖν (N. 4, 72).—70. κόμῳ μὲν...Δίκα παρέστατε: P. is certain that Apollo stands by him as Justice does, but he looks forward to the future of the race: hence the
demand that the fortunes of the Midylidai should be guarded by reverence for the divine. On μὲν... δὲ, O. 11 (10), 8. With παρε-στακε, comp. O. 3, 4: παρεστάκολ.—71. θεών δ’ ὅπως: Usu. “favor of the gods,” but can the gods have ὅπως for men as they have τιμᾶτε; (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. εἶ γάρ τις... μαχαναίς: 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. πεθ’ ἄφρονων ἐν ἄφροσι (Schol.). For this use of μετὰ, P. 5, 94: μάκαρ ἂνδρῶν μέτα | ἔναιεν. “Wise amongst fools.” Success is the vulgar test of merit, of wisdom. See O. 5, 16: ἡ γὰρ ἔξουσες σοφοί καὶ πολιταῖς ἑδοξαν ἐμμεν. On πεθά see P. 5, 47.

Ἐπ. δ’.—75. κορυσσέμεν: “To helmet,” where we should say “to panoply.” The head-piece was the crowning protection, τολλῶν μεθ’ ὀπλῶν σὺν θ’ ἱπποκόμων κορύθεσσιν (Soph.).—76. τὰ δὲ (ε’): Such success with its repute of wisdom. Comp. P. 2, 57: μν. = ἐπ’ ἂνδράσι κεῖται: Cf. the Homeric θεῶν ἐν γούναις κεῖται, and P. 10, 71.—παρίσχει: “Is the one that giveth.” It is not necessary to supply anything.—77. ὑπέρθε βάλλων... ὑπὸ κείρων: “Tossing high in the air... under the hands (where the hands can catch it).” Men are the balls of Fortune (δαίμων). ὑπὸ with gen. instead of the acc. on account of the contrast with ὑπέρθε, which suggests the gen. Bergk reads ὑποκείρων, not found elsewhere.—78. μετρῷ κατάβαινε(ε’): μ. = μετρῶσ, litotes for μην 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 παιδεῖς παλαισταί.—ἐν Μεγάροις: O. 7, 86.—79. μυχῶ: Marathon lies between Pentelikon and Parnes.—Μαραθώνοι: O. 9, 95.—Ἡρας τ’ ἄγων’ ἐπιχώριον: The Aiginetan Heraia were brought from Argos.—ἄγων(α)... δάμασσας: An easy extension of the inner object—νικᾶν στέφανον.—80. ἔργον: Emphasizes the exertion in contrast to the lucky man who achieves his fortune μή σὺν μακρῷ πόνῳ (v. 73). Schol.: μετ’ ἔργου καὶ ἑνεργείας πολλῆς.

Στρ. ε’.—81. τέτρασι: See O. 8, 68.—ἔμπετες = ἐνέπετες.—82. σωμάτεσσι: In the other description (O. 8, 68) we have γύοις.

Ἀντ. ἐ' — 88. ὁ δὲ ... μέριμναν: “He that hath gained something new (a fresh victory) at the season, when luxury is great (ripe), soars by reason of hope (at the impulse of Hope), borne up by winged achievements of manliness (by the wings of manly achievements), with his thought above wealth.” This is a description of the attitude of the returning victor in contrast to that of the vanquished. He seems to tread air. Hope, now changed to Pleasure (see P. 2, 49), starts him on his flight, and his manly achievements lend him the wings of victory (P. 9, 135: πτερὰ Νίκας). From this height he may well look down on wealth, high as wealth is (O. 1, 2). Hermann, and many after him, read ἄβροτατος ἐπι, in disregard of the Scholiast (ἀπὸ μεγάλης ἄβροτης καὶ εὐδαμονίας), and, which is more serious, in disregard of P.'s rules of position (see note on O. 1, 37). Mezger considers ἄνορέας as dat. termini (for which he cites O. 6, 58; 13, 62, neither of them cogent), and sees in ἀλπίδος and ἄνορέας 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. ὑποπτέροις: Comp. further O. 14, 24: κυδίμων ἀδέλθων πτεροῦσι. — 93. τὸ τερπνόν: See note on O. 14, 5. — οὕτω: Sc. ἐν ὀλίγῳ. — 94. ἀποτρόπω χνώμα: “Adverse doom.”

Ἐπ. ἐ' — 95. ἐπάμεροι: Sc. ἐσμέν. A rare and impressive ellipsis. — τι δὲ τίς; τι δ' οὐ τίς; “What is man? what is he not?” Man continueth so short a time in one stay that it is not possible to tell what he is, what he is not. One Scholiast understands it as “What is a somebody? what a nobody?” which is a clearer way of putting it. — σκιάς ὅναρ: Life had often been called a shadow and a dream before P., but this famous combination
NOTES.

startles the Scholiast: 

startles the Scholiast: 

\[ \epsilon\upsilon \tau\hbar \ \epsilon\mu\varphi\alpha\sigma\epsilon\iota \chi\rho\omicron\mu\epsilon\omicron\nu\sigma, \delta\omicron \ \epsilon\upsilon \ \epsilon\iota\sigma\omicron \ \tau\iota \ \alpha\sigma\theta\epsilon\nu\omicron\omicron\nu \ \tau\iota \ \alpha\sigma\theta\epsilon\nu\epsilon\omicron\sigma\tau\omicron\omicron \nu. \]  

— 96. \textit{a}i\textit{yla}: Cf. O. 13, 36: \textit{a}i\textit{yla} \pi\omicron\delta\omicron\nu. The dream may be lighted up by victory.—97. \textit{\epsilon\pi\epsilon\sigma\tau\iota\nu} \\alpha\nu\theta\rho\omicron\omicron\nu: The Schol. \textit{\epsilon\pi\epsilon\sigma\tau\iota} \ \kappa\alpha\ta \ \tau\iota\nu \ \alpha\nu\theta\rho\omicron\omicron\nu\omicron\nu. If the text is right, we must understand \textit{\epsilon\pi\epsilon\sigma\tau\iota\nu} as \textit{\epsilon\sigma\tau\iota\nu \ \epsilon\iota\iota}, “rests on.” Cf. \textit{\epsilon\pi\iota\beta\alpha\iota\iota\nu}. —P.’s \textit{\epsilon\iota\iota}, with gen., is used of fixed position, O. 1, 77; P. 4, 273; 8, 46; N. 5, 1.—98. \textit{\phi\iota\alpha} \mu\alpha\tau\omicron\omicron\omicron\nu: 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. —\textit{\epsilon\lambda\epsilon\nu\theta\epsilon\rho\omicron\nu} \ \sigma\tau\omicron\omicron\nu: Nautical figure. “In the course of freedom.”—99. \textit{k\omicron\iota\iota\iota\epsilon}: As always with the note of care.—\Delta\iota \ldots \textit{\'A\chi\iota\lambda\lambda\epsilon\iota}: i. e. \sigma\nu\nu \ \Delta\iota \ \kappa\alpha\iota \ \sigma\nu\nu \ \Lambda\iota\alpha\kappa\alpha\omicron\ 

\ldots \sigma\nu\nu \ r' \textit{\'A\chi\iota\lambda\lambda\epsilon\iota}. See O. 9, 94, and for this special case comp. N. 10, 53: \textit{\'E\rho\mu\alpha \kai \ \sigma\nu\nu \ \textit{\'H}rak\lambda\lambda\epsilon\iota}, where god and hero are connected, as god and heroes are connected here, by \kappa\alpha\iota. The brothers of the first generation are coupled by \textit{\tau\epsilon \ \kappa\alpha\iota}, Achilles completes the line with \textit{\tau\epsilon}. 

\textit{Hera.}

Coin of Elis.
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 κωμὸς at Delphi. Hence the inference that the performance was at Thebes. Unfortunately δέκται (v. 79) proves nothing more than that the ode was not composed at Kyrene. Otfried Müller conjectures that Telesikrates belonged to the Aigeidai, and we have good reason to believe that Pindar was an Aigeid (P. 5, 76). The name Karneiades points to the Karneia, a traditional festival among the Aigeidai.

The acknowledged difficulty of the poem will justify a detailed abstract.

I sing Telesikrates, crowning glory of Kyrene, whom Apollo brought on golden chariot from windy Pelion, and made the huntress-maiden queen of a fruitful continent (vv. 1–9). Silver-foot Aphrodite received the Delian guest and shed winsome shamefastness on the bridal couch of Apollo and the daughter of Hypseus, king of the Lapithai, to whom a Naiad bore her (vv. 10–18). Naught did this white-armed maiden reck of loom or dance or home-keeping with her playmates. With dart and falchion slew she the fierce beasts of prey and gave rest to her father's kine, scant slumber granting to eyelids on which sleep loves to press towards dawn (vv. 19–27).

He found her—he, God of the Wide Quiver—as she was
struggling alone, unarmed, with a furious lion. Out he called Cheiron from his cave to mark the woman's spirit, and to tell her parentage (vv. 28-36). Whate'er her lineage, the struggle shows boundless courage. "Is it right," asks the god, "to lay hand on her and pluck the sweet flower of love?" The Centaur smiled and answered: "Secret are the keys of 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 tributless of fruits nor ignorant of chase (vv. 55-62). There shall she bear a son, whom Hermes shall bring to the Horai and to Gaia, and they shall gaze in wonder at their lapling, and feed him with nectar and ambrosia, and make him an immortal Zeus and a pure Apollo, God of Fields, God of Pasture; to mortal men, Aristaios. So saying he made the god ready for the fulfilment of wedlock (vv. 63-72). Swift the achievement, short the paths of hastening gods. That day wrought all, and they were made one in the golden chamber of Libya, where she guards a fair, fair city, famed for contests. And now the son of Karneiades crowned her with the flower of fortune at Pytho, where he proclaimed Kyrene, who shall welcome him to his own country, land of fair women, with glory at his side (vv. 73-81).

Great achievements are aye full of stories. To broider well a few among so many—that is a hearing for the skilled. Of these the central height is Opportunity—Opportunity, which Iolaos did not slight, as seven-gated Thebes knew. Him, when he had shorn away Eurystheus' head, they buried in the tomb of 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 mothers) thee as son, Telesikrates, when they saw the many victories thou didst win (vv. 100–108).

So at the Olympian games of Kyrene, so at the games of Gaia and at all the contests of the land. But while I am quenching the thirst of my songs, there is one that exacts a debt not paid, and I must awake the glory of thine old forefathers, how for the sake of a Libyan woman they went to Irasa—suitors for the daughter of Antaios. Many wooed her, kinsmen and strangers—for she was wondrous fair (vv. 109–117)—all eager to pluck the flower of youthful beauty. The father, planning a more famous wedding for his daughter, had heard how Danaos had found speedy bridals for his eight-and-forty virgins ere midday should overtake them, by ranging all that had come as suitors for his daughters, to decide who should have them by contests of swiftness (vv. 118–126). Like offer made the Libyan for wedding a bridegroom to his daughter. He placed her by the mark as the highest prize, and bade him lead her home who should first touch her robes. Then Alexidamos outstripped the rest in the whirlwind race, took the noble maid by the hand, and led her through the throng of the Nomad horsemen. Many leaves they threw on them and wreaths; many wings of Victory had he received before (vv. 127–135).

The ode, beautiful in details, has perplexed commentators both as to its plan and as to its drift. The limpid myth of Kyrene has been made to mirror lust and brutality. Telesikrates is supposed by one to have violated a Theban maiden, by another to be warned against deflowering his Theban betrothed until he is legally married to her. It is hard to resist the impression of a prothalamion as well as of an epinikion, but all conditions are satisfied by the stress laid on kaipós, which Leopold Schmidt has made the pivot. Mezger happily calls the
ode "Das Hohelied vom Kaiρόs," "the Song of Songs, which is Season's." The key is v. 84: ὁ δὲ καὶ ρός ὁμαίως | παντὸς ἐκεί κορυφάν. The poet, following his own canon—βαία δ' ἐν μακροίς ποικιλλεῖν, ἐκαότσ σοφίς, v. 83—has selected four examples to show that the laggard wins no prize. Witness how Apollo, no laggard in love, seized Kyrene (ἀκεῖα δ' ἐπειγομένων ἡδηθεὼν | πρᾶξις ὅδοι τε βραχεῖαι, 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 λαψηρόν δρόμον). Mezger, who emphasizes the recurrence of αὐτίκα (vv. 31, 62, 124), shows, in perhaps unnecessary detail, that the poem breathes unwonted determination and energy, and thinks that it is intended to urge the victor to make quick use of his victory for pressing his suit to some eligible maiden. The poet is to be to Telesikrates what Cheiron was to Apollo. This view seems to me rather German than Greek, but it is not so unbearable as 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 fifth5s 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.
Στρ. α’. — 1. ἤθλω: "I am fain." — χαλκασπίδα: The ὀπλιτοδρό-μος originally wore shield, helmet, and greaves (Paus. 6, 10, 4), and is so figured on a celebrated vase (Gerhard, Α. Β., IV.). Afterwards the shield only was worn, which, being the heaviest, is here made prominent. Comp. Paus. 2, 11, 8: καὶ γυμνὸς καὶ μετὰ τῆς ἀσπίδος.—2. βαθυζώνοις: Cf. O. 3, 35: βαθυζώνοι... Δήδας.—ἀγγέλλων: See O. 7, 21—3. Χαρίτεσσι: Mistresses of the song of victory, as often: O. 4, 8; 7, 11; P. 6, 2.—γεγονεῖν: Of the herald cry, as O. 2, 5: Θήρωνα... γεγονητέον.—4. διωβίπτον: Cf. P. 4, 17. A further illustration of the subject is given by the description so often referred to, So. El. 680 foll., where two of the contestants are Libyans (v. 702) and their chariots Barkaian (v. 727).—στεφάνωμα: The result of the γεγονεῖν, rather than apposition to ἄνδρα. See P. 1, 50 and 12, 5.—5. τάν: Change from city to heroine, P. 12, 3.—δ χαίταεις... Δασὶδας: We can afford to wait for Δασὶδας, 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: εὐφωφαρέτρας... 'Απόλλων, and O. 7, 13.—6. χρυσήφω Π. ἀ. δ.: Notice the pretty chiasm.—ἀγροτέραν: P. 3, 4: Φήρ ἄγρότερον. The myth, as many of P.'s heroine myths, is taken from the Ηνία of Hesiod, a fragment of which opens the Ασπίς Ήρακλέους.—7. πολυμήλου: See on O. 1, 13. The Schol. here has distinctly πολυπροβάτων.—9. ρίζαν: The earth is conceived as a plant with three roots, Libya being one, Europe and Asia being the other two. The order from θήκε αἰοκείν is noteworthy—θήκεν (a), δέσποιναν (b), χθόνος ρίζαν (c), ἄπειρον τρίταν εὐρατον (c), θάλλουσαν (b), οἰκείν (a). So the Schol.

'Αντ. α’. — 10. ἀγυρόποτε(α): Aphrodite, as a sea-goddess, was specially honored in Libya. Comp. P. 5, 24. ἀργ. refers to the sheen on the waves, the track of the moonlight. We have here the lunar side of the goddess.—11. θεομάτων: The latter part of the compound is still felt here. See O. 3, 7. Add to the instances there given fr. XI. 40: θεομάτων κέλανων.—12. χέων: Depends on ἐφαπτομένα. On the construction, see O. 1, 86. Simply a natural bit of color. To make ἄρχι depend on ὑπέδεκτο as a whence-case is not happy.—χερὶ κοὐφα: Often taken as = χερὶ κοψυφίουση. 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... εἰναῖς: Dat. locative of the result of the motion often with ἐπὶ in Homer, regularly
with ἐν and τίθημι in prose.—ἐναίσ: P. 2, 27.—βάλειν αἰδῶ, κτέ.: This αἰδῶς is the ἀρμὸς that binds the pair in wedlock. The intimate union is emphasized by ἐβεβόν, ἀρμόζοισα, μιχθέντα. θεόκ and κοῦφα depend on ἔβεβον (comp. P. 6, 15), resumed and varied by μιχθέντα (comp. P. 4, 222), an anticipatory contrast to the light of love κείραι μελιαδέα ποιάν, that Apollo proposes (v. 40). For the complex, comp. P. 5, 102: σφόν ἄλβον νῦφ τε κοινάν χάριν | ἐνδικόν τ᾽ Ἀρκεσίλα. “And shed upon the pleasures of their couch the charm of shamefastness, uniting thus in bonds of mutual wedlock the god and the maiden-daughter of Hypeus.”—14. ἀρμόζοισα: Below, v. 127, ἀρμόζον is used of a lawful marriage.—15. Δαιμοθθάν ὑπεράπλων: The statues of the western pediment of the temple of Zeus at Olympia represent the combat between the Centaurs and the Lapithai.—τοιτάκις = τότε, P. 4, 255.—16. γένος: Acc. of limit to δεύτερος.—18. ἐπιτετευ: See O. 6, 41.

ʼΕπ. 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.—λευκάλενον: So Lehrs (after the Schol., λευκόπηκυν) for the MS. εὐώλενον.—20. θρέψατο: O. 6, 46.—παλμ-βάμους ... ὀδοὺς: The to and fro necessary with the upright loom.—21. δεῖνων τέρψις οὕθ᾽ ἐταραν οἰκουρίαν: The best MSS. have οὕτε δεῖνων οἰκουρίαν μεθ᾽ ἐταραν τέρψια, for which the metre demands οἰκομπραν, 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 — δεῖνων = 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. ἐταραν οἰκουρίαν is = μεθ᾽ ἐταραν οἰκουρίαν, and this may help to account for the corruption of the text. —23. φασγάνῳ: “Falchion.”—24. ἡ: With a note of asseveration, as in ἡ μὴ.—25. τὸν δὲ σύγκοιτον γλυκόν: “Him that as bed-fere (bedfellow) is so sweet.”—26. παῦρον ... ὑπνον: Transposed with Mommsen. π. “scant,” litotes for “not at all.”—ἔπι γλεφάροις: Od. 2, 398: ὑπνον ἐπὶ γλαφροὶ σιν ἐπιτετευ. Cf. v. 13.—27. ἀναλίσκοισα: “Wasting sleep,” brachylogy for wasting time in sleep.—βέποντα πρὸς ἀὖ: Sleep is sweetest and deepest before dawn (suadentique cadentia sidera somnum). Yet this is the time.
when the huntress has no right to sleep. "This is the time," as a naturalist says, "when savages always make their attacks."

Στρ. β'.—28. λέοντι: Whether there were lions in Greece at that time or at any time matters not. There were lions in Kyrene, P. 5, 58.—29. ὄβριμος: Used of the monster Typhóceus, O. 4, 7.—30. ἀπερ ἐγχέων: Schol. ἄνευ δόρατος.—31. αὐτικά: 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: ei ἔδε σώφρον ἀντρόν ἐναί ἐπὶ Χείρων.—Πελυρίδα: Cf. P. 3, 1.—33. ἀπαρβεί... κεφαλᾶ: A steady head is a compliment as well as ἀπαρβεί κραδία, which Schneidewin reads. Note the serenity of the heads of combatants in Greek plastic art. κραδία is unlikely with ἀντρον to follow.—35. κεχιμανται φρένας: The MSS. have φρένες. Some recognize in this the σχήμα Πινδαρικόν (O. 11, 6). Mommsen suggests οὐκ εἰκείμανθεν, others see in κεχιμανται a plural. Comp. Curt. Gr. V. II. 1. 223. I have no hesitation in following Bergk's suggestion, φρένας.—36. ἀποστασθέσω: The lover cannot imagine such a maiden to have come into such surroundings except by accident.

'Αντ. β'.—37. ἔξει: "Inhabits."—38. γενεται: "Tastes," "makes trial of."—ἀλκας: 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 ὁσίον. Grote translates ὁσιότης, "holiness;" Jowett, "piety." Ammonios says: ὁσιον καὶ ἱερῶν διαφέρει: ὅσια μὲν γὰρ ἐστὶ τὰ ἱδιωτικά, δὲν ἐφίεται καὶ ἔξεστι προσώπασθαι. ἱερὰ δὲ τὰ τῶν θεῶν, δὲν οὐκ ἔξεστι προσώπασθαι. ὁσία, the human right, is also the divine right, as Eur. says, Bacch. 370: ὁσία πότνα θεῶν, ὁσία δ' ἀ κατὰ γὰν χρυσέαν πτέρυγα φέρεις. Perhaps the use of the word here is another of those strokes that serve to show that this is no ordinary amour.—κλυτὼν χέρα: With the same epic simplicity as Od. 9, 364: εἰρωτάς μ' ὀνόμα κλυτόν.—40. ἦ δ' ὁ: Not disjunctive, and best punctuated thus. Myers translates after Donaldson, who makes ἦ disjunctive, "or rather on a bridal bed," λέχεων being the lectus genialis spread δῶμασιν ἐν χρυσέας (v. 60). Unfortunately for all this legality, the Centaur, despite his refined environment,
the κούραι ἄγναί of P. 4, 103, understood λεχέων to be nothing more than εὐνάς.—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. ζαμενής: “Inspired” (Fennell). But see P. 4, 10.—χλαρόν: The passage requires an equivalent of προσηνές καὶ γλυκὺ (Schol.), which is better satisfied by association with χλαρόν, “lukewarm,” than by derivation from the root of κέχλαδα with Curtius. We have not here the “lively” horse-laugh of the other Centaurs; we have the half-smile of the great teacher.—42. κλαίδες: See P. 8, 4, and add Eur. Hippol. 538: "Ερωτα ... τὸν τάς Ἀφροδίτας φιλτάτων βαλάμων κληδοῖχον.
—43. Πειθοῦς ... φιλοτάτων: Both genitives depend on κλαίδες. “Secret are the keys that Suasion holds to the hallowed joys of love.” On Peitho, see P. 4, 219.—44. τοῦτο ... τυχεῖν: This apposition serves to show the growth of the articular inf., sparingly used even in Pindar.—45. τοπρῶτον: τυχεῖν τοπρῶτον εὐνάς: “To enter the bridal bed.” Not as if this applied only to the first time.

"Επ. β'.—46. ψεύδει θλειν: On the dat., see P. 4, 296. For the thought, P. 3, 29: ψευδέων οὐχ ἀπτεταί. —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.” παρὰ, “aside” (from what is meant).—ὄπόθεν: Sc. ἐστὶ.—48. κύριον ... τέλος, κτῆ: “The decisive end.” The final destiny, and the ways that lead thereto.—50. δὸςα ... κλονέονται: Oracle in Hdt. 1, 47: οἶδα δ’ ἐγὼ ψάμμον τ’ ἀριθμόν καὶ μέτρα θαλάσσης. —φύλλ(α): Fits the woodland environment.—ἄναπέμπει: The spring leaves are an army in rank and file, the sands are an army in rout (κλονέονται).—52. χω τι μέλλει: The τέλος again (v. 48).—χωπόθεν ἐσσεταὶ ὡπόθεν τὸ μέλλον ἔσται: The κέλευθοι again.—53. καθορᾶs: From thy lofty height. Apollo is a σκοπός, and κατά is not effaced.—54. καὶ πάρ σοφὸν ἀντιφέρεια: καὶ σοφὸς σοι ὄντι ἐξισωθήναι (Schol.). “To match myself against the Wise One.”

Στρ. γ’.—55. ἐρέω: Effective position. The word is not necessary.—πόσις: Comp. P. 4, 87: πόσις 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.—ἲκεο βάσαν.
O. 6, 64: ἰκοντο πέτραν. See P. 4, 51.—56. μέλλεις ... ἐνείκαι: On the aor., O. 7, 61; 8, 32.—57. Διός ... ποτὶ κἀπον: See O. 3, 24, for κἀπος. For Διός, P. 4, 16: Διός ἐν Ἀμφωνος θεμέθλοις.—58. ἐπὶ ... ἄγειραι = ἐπαγειραι. — λαὸν ... ναυιώταν: See P. 4, 17 foll. The island was Thera.—59. ὄξθων ἐς ἀμφίπεδον: Cf. P. 4, 8: πόλω ἐν ἄρισκον μαστῷ. Cheiron has the oracular tone in perfection. He parodies Apollo.—Διβύα: The nymph, daughter of Epaphos (P. 4, 14). — 60. δάμασθ᾽ ἐν χρυσέως: Where she will abide, not ἐς, as N. 11, 3: Ἄρισταγόραν δέξαι τεὸν ἐς θάλαμον.— 61. ἵνα: Always "where" in P.—ἀλσαν: Share.—62. αὐτίκα: Cf. v. 31.—συντελέθειν 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 δʼ οἴ γὰς τὸν ἑσσαν ἐννομοί. But see O. 7, 84. The Schol., misled by νήπωνων, glosses συντελέθειν by συντελείν, "to contribute." —63. νήπωνον: With the good sense of ποινή, P. 1, 59; ποίνιμος, P. 2, 17, glossed as ἀμορφον. "Not tributelless."

'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. εὐθρόνοις: A note of majestic beauty. So Kleio (N. 3, 83) and the daughters of Kadmos (O. 2, 24). Even Aphrodite as εὐθρόνως (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.—"Ὣαιοι: The Horai, as authors of ἄρχαία σοφίσματα (O. 13, 17), are well introduced here, but who would question the appropriateness of the Seasons and Mother Earth as the foster-mothers of a rural deity like Aristaios?—Γαῖα: Great-grandmother of Kyrene (v. 19), if the relation is to be insisted on.—66. ὑπό: Vividly local, "from under," "from his mother's womb." See O. 6, 43. —67. ἐπιγοννιδόν = ἐπὶ γονάτων. P. makes the very widest use of these adjj. in -os. Combine ἐπιγοννιδον with αὐταίς. αὐταίς is unknown to Pindar. See O. 13, 53.—θαυσαμέναι: So Bergk for θηκάμεναι, θησάμεναι of the codices, for which Moschopulos κατθηκάμεναι. θασά = θεμασάσαι (Schol.).—αὐταῖς: Bergk reads αὐγαίας.—68. θύρανται: "Shall decree," to which καλεῖν is exegetic. Eur. Phoen. 12: καλοῦσι δ' ἱσκάυστην με—τοῦτο γὰρ πατήρ | ἐθέτο καλεῖν, which shows that τίθενθαι and καλεῖν are not necessarily synonymous, as Shilleto would make them here.—69. Ζῆνα: Aristaios, an ancient divinity of woodland life, of
flocks, herds, and fields, is a representative of Zeus *Arios (‘Arios-
staios), of Ἀπόλλων Ἀγρεύς, Ἀ.Νόμιος. Best known to modern
readers by the passage in Verg. Georg. 4, 317 foll.—ἀγνόν: Used
Anthony has taken his place.—71. καλεῖν: Epexegetical 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: ἐγγὼν τέλος.—73. ἐντευ: Cf. O. 3, 28; N. 9, 36.

Ἐπ. γ’.—74. δόδοι ... βραχεία: Cf. v. 49: οἶσθα καὶ πάσας κελεύ-
θους.—διαίτασεν: “Decided,” as an umpire decides, hence “ac-
complished.” διαίταν = διανύειν (Hesych.).—θαλόμω θ’ ... ἐν πο-
λυχρύσῳ: Cf. v. 60: δῶμασιν ἐν χρυσίνω.—76. ἀμφέπει: City and
heroine are blended, as P. 12, 2. — 77. νῦν: Kyrene, the city.—
Καρνεϊάδα: A name of good omen, recalling Ἀπόλλων Κάρνειος.
See P. 5, 80. — 78. συνέμειξε: See O. 1, 22. — 79. ἀνέφανε: By the
voice of the heralds. Cf. N. 9, 12: ἀμφαίε νυδαινὼν πόλιν.—
δέξηται: Shows that the ode was not composed at Kyrene.—80.
καλλιγυναίκι πάτρα: κ. not a likely adjective on Dissen’s theory.
See introduction.

Στρ. δ’.—82. ἁρεταὶ ... πολύμυθοι, κτέ.: “Great achievements
aye bring with them many legend:, but to adorn a few things is
a hearing for the wise,” what the wise, the poets, those who un-
derstand the art, love to hear. P.’s art in his selections among
the mass of themes will be appreciated by his fellows. In this
transition we have the key to the poem, for in all P.’s chosen
myths καιρὸς is atop—the καιρὸς of Kyrene and Apollo, the καιρὸς
of Iolaos, the καιρὸς of Antaios, of Alexidamos.—84. ἀκοὰ σοφοῖς:
Cf. O. 2, 93: φωνάεινα συνετοίσιν. — 85. παντὸς ἔξει κορυφᾶν: Cf.
O. 7, 4: κορυφᾶν κτείνων. — ἐγνον = ἐγνωσαν. — 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
καιρός may have been suggested by the training of Telesikrates
in the gymnasium of Iolaos at Thebes, by the neighborhood of
the celebration, by P.’s vow to Herakles and Iphikles (v. 96).
Comp. a similar introduction of Alkmaion, P. 8, 57,—86. νῦν = τὸν
καιρὸν.—Εὐρυσθῆος: The taskmaster of Herakles. See O. 3, 28.—
88. Ἀμφιτρύωνος | σάματι: Before the Proditic gate, where there
was a gymnasium of Iolaos (Paus. 9, 23, 1). See also O. 9, 105 for
the Ἰολᾶον τύμβοι. — 89. πατροπάτωρ: Amphitryon—Iphikles—
Iolaos.—For: O. 9, 16: oναγάτηρ τε For.—ξένος: Amphitryon had been exiled from Tiryns by Sthenelos.—90. λευκίπποις: Cf. O. 6, 85. Hypallage for λευκίππων.

'Ant. 8'.—91. For: Amphitryon.—δαίφρων: On the meaning and etymology of this word, see F. D. Allen in Am. Journ. Phil. I. pp. 133–135, who rejects both δαίμων and δαί, "battle," and looks to δαίς, "torch" (Vdί, δαF). From the "fiery-hearted" of the Iliad, it becomes, acc. to A., the "high-spirited" of the Odyssey. Mezger’s "doppelsinnig," as of one divided between her mortal and her immortal love, has no warrant.—93. διδύμων: Iphikles and Herakles.—σθένος υἱόν: See O. 6, 22.—94. κοφός ἀγήρ: 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, oἰς, and O. 9, 44: φέροις . . . ἄστει γλώσσαν.—95. θρέφαντο: See v. 20. On the plur. see O. 10 (11), 93. The copiousness of the Dirkaian stream (Διρκαίων ἰέθρων, 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 καπός to fulfil his vow.—96. τέλειον ἐπ’ εὐχῇ κομάσμαι: "I must needs sing a song to crown my vow with fulfilment," τέλειον κομάσμαι = τέλειον κόμον ἁσμαί. The κόμος is to fulfil the obligation that rests upon the vow. A much-disputed passage. τι with τέλειον is unsatisfactory, τι with ἐσλόν may be made tolerable by litotes, "a great blessing." See P. 7, 14: καίρω τι. Hermann makes the vow refer to μὴ με λίποι, whereas in that case we should have expected λιπεῖν. The great blessing may very well be the victory of Telesikrates.—κομάσμα: 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.—Αἰγίνῃ τε . . . Νίσου 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.—Αἰγίνῃ 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 ταχύ λίποι), for he looks for—
ward to other themes.—99. τάνδ(e): 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 Σπαρτών 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: ἄρχαῖον δὲνιδός ἀλαθέων λόγοις εἶ φεύγομεν.—ἐργα: Must refer to Pindar, "by my work," "by my song." Beck's φυγόντ' would, of course, refer to Telesikrates.—101. τοῦνεκεν, 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 γινόμαι), for the common weal.—102. λόγον: "Saying." —βλά-πτων: "Violating."—ἄλιον γέροντος: Old men of the sea are always preternaturally wise. See P. 3, 92. Here Nercus is meant, whom Homer calls ἄλιον γέροντα (Il. 18, 141). —κρυπτέω: The word of Nercus is a light unto the path, and disobedience quenches it in silence. Cf. O. 2, 107: κρύφον τε θέμεν ἐσῳδών καλοῖς ἐργοῖς, N. 9, 7: μὴ χαμαι σιγᾷ καλύψαι. See also O. 7, 92: μὴ κρύπτε καινοῦν | στέρμα ἀπὸ Καλλιάνακτος.—103. καὶ τὸν ἑξιφρόν: Would apply strictly only to εἰ τις ἀνταίους, but εἰ φιλος is there only to heighten εἰ τις ἄνταίους.—104. σύν τε δίκα: So the MSS. and the Scholia. σύν γε δίκα introduces a qualification that is not needed for καλά. The praise is to be hearty and fair. προ-θύμοις τε καὶ δικαίως (Schol.).—106. ὀρίας: In their season.—Παλλάδος: Armed Pallas (Ὑπογένεως, Ὀβρυμοπάτη) was worshipped at Kyrene, and weapon-races run in her honor.—107. παρθενικαὶ πόσιν: The Doric maidens of Kyrene were present at the games. The wish, as the wish of Nausikaa, Od. 6, 244: αἱ γὰρ ἐμοὶ τοῦσδε πόσικε κεκλημένοι εἰη.—ἡ | νῦν εὐχοντο(α): "Or they (the mothers) wished as son." The shift is sudden, and Hartung's αἱ δ' for ἡ is worth considering; not so Bergk's awkward παρθε-νικαῖ, which destroys the color of ἀφωνοι, and does not allow us to supply the complementary φονᾶ to the complementary ματέ-ρες, as Hartung's αἱ δ' would do.

Στρ. ε'.—109. Ὀλυμπίοις: A local game.—βαδυκόλπου: Especially appropriate to Mother Earth (v. 18). Comp. P. 1, 12.—111. ἄοιδαν | δίπαν: "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 (τίς) reminds him that there is one more theme to call up—the glory of his ancestors.—112. ἐγεῖραι...δόξαν: A half-forgotten tale is roused from sleep, and this, too, is a καρπὸς story.—113. καὶ τέων: As well as the glory of the Thebans, Herakles and Iphikles.—προγόνων: Plural, for though Alexidamos alone is meant, the whole line is involved.—114. Ἴρασα: 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 Ἴρασα πρὸς πόλιν more readily than πρὸς πόλιν Ἴρασα, it is not fair to cite this passage as an example of ἐξαν with acc. See P. 4, 52. —'Ανταῖον: The father of the maiden (Barké) bore the same name as the famous Libyan antagonist of Herakles.

'Αντ. ε'.—118. ἐπλετό: Binds strophe and antistrophe together, and thus gives special prominence to the episode, which here contains the καρπὸς-point.—χρυσοστεφάνου: O. 6, 57: τερπνᾶς δ' ἐπεί χρυσοστεφάνου κἀρπὸν "ΗΒας.—119. ἄνθησαντ(α): Flower and fruit are one.—ἀποδέρψαι: Cf. v. 40. On the active, see O. 1, 13. —120. φυτεύων: Of a deep-laid plan. So N. 4, 59: φύτευε οἱ 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 ἐλεύν—πρὶν τὸ μέσον τῆς ἡμέρας γενέσθαι (Schol.). "Before the oncoming of midday." ἐλεύν does not require an object any more than αἰρεῖ in the familiar phrase ὁ λόγος αἰρεῖ.—123. γάμον: No fear of repetition. See note on P. 1, 80.—124. αὐτικ(α): See v. 31.—ἀγώνος: "Lists," as O. 10 (11), 26.—125. σὲν δ' ἀθλοῖς: Cf. O. 2, 46. "With the help of," instead of "by means of."—126. σχήσοι: Opt. in or. obl. = ind. only with interrog. in P., as in Homer, except O. 6, 49, which see. First occurrence of fut. opt.

'Επ. ε'.—127. ἐδίδου: "Offered." —Δίβυς: Antaious. —ἀρμόζων: See v. 14.—128. τέλος...άκρον: Praemium summum (Dissen), "the great prize." —129. ἀπάγεσθαι: Where we should expect ἀπαγαγέσθαι: but ἀγεν often tricks expectation, and there is, besides, a note of triumph in the present. So ἀγεν below, v. 133.—ὅς ἄν...ψαίσει: The oratio recta would be ὅς ἄν...ψαύση, and ὅς ἄν...ψαίσει would be a slight anakolouthon. This, however,
is doubtful for P. ἄν...θορῶν may possibly be ἀναθορῶν, but in all likelihood ἄν belongs to the opt. and gives the view of the principal subject, Ἀντάιος. Comp. Hes.Theog. 392: δε ἄν μάχουτο, implying μάχου ἀντις. So here δε ἄν ψαύσειε implies ψαύσειαν ἀντις.—130. ἀμφί: With ψαύσειε.—Φοι: Does not depend on πέπλοις, but on the whole complex.—πέπλοις: The fluttering robe heightens the picture (v. 128: κοσμήσασις). On the dat. see v. 46. —131. φύε λαυψηρόν δρόμον = δρόμω λαυψηρώς ἐφυγεν.—132. χειρὶ χειρός: P. 4, 37: χειρὶ Φοι χειρὰ.—133. Νομάδων: The scene is laid in Barka.—δι᾽ ὀμίλον: In prose we must say δι᾽ ὀμίλου. With the accus. we feel the throng.—δικόν...ἐπὶ: A similar scene in P. 4, 240.—135. πτερὰ...Νίκας: Ο. 14, 24: ἐστεφάνωσε κυδίμων ἄεθλον πτε ροὶ σι χαῖταν. On the prothalamion theory we have a parallel with Telesikrates.
PYTHIA X.

A peculiar interest attaches to this poem as the earliest work of Pindar that we have, for, according to the common count, the poet was only twenty years old when he composed the tenth Pythian in honor of the victory of Hippokleas, παῖς διανυδρόμος, 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 (σταδίῳ), but no direct mention of it is made in this poem. The father of Hippokleas had overcome twice at Olympia as ὀπλιστοδρόμος, 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 Kynos 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 Pelinna as he is afterwards to pray for Aigina (P. 8, end). "Having gained no small share of the pleasant things of Hellas, may they suffer no envious reverses from the gods. Granted that God's heart suffers no anguish, 'tis not so with men. A happy man is he in the eyes of the wise, and a theme for song, who by prowess of hand or foot gains the greatest prizes by daring and by strength (vv. 19–24), and in his lifetime sees his son obtain the Pythian wreath. Higher fortune there is none for him. The brazen heaven he cannot mount, he has sailed to the furthest bound. By ships nor by land canst thou find the marvellous road to the Hyperboreans" (vv. 25–30).

Then follows the brief story of Perseus' visit to the Hyperboreans, a land of feasts and sacrifices. The Muse dwells there, and everywhere there is the swirl of dancing virgins, with the music of lyre and flute. Their heads are wreathed with golden laurels, and they banquet sumptuously. Disease nor old age infests this consecrated race.

The land of the Hyperboreans is a glorified Thessaly, and P. was to come back to it years after in O. 3. What Perseus saw, what Perseus wrought, was marvellous; but was he not the son of Danaë, was he not under the guidance of Athena? (v. 45). And so we have an echo of the duality with which the poem began; and as Pindar, in the second triad (v. 21), bows before the power of God, so in the third (v. 48) he says: ἔμοι δὲ θαυμασάται | θεῶν τελεσσάτων οὐδέν ποτὲ φαίνεται | ἔμεν ἀπιστον.

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 Ephryaian chorus will make Hippokleas still more a wonder for his victories mid elders as mid
mates, and to young virgins a sweet care," the notes of the lyres and the pipings of the flutes and the dances of the Hyperborean maidens (vv. 38–40) come before him. Again a moralizing strain is heard. The highest blessing is the blessing of the day. "What each one striveth for, if gained, he must hold as his near and dear delight. That which is to be a year hence is beyond all ken" (vv. 61, 62). What is that but the τὸ δ' αἰεὶ παράμερον ἐστὶν | ὑπὸ τοῦ ἐρχεται παντὶ βροτῷ 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 subtle 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 logaöedic. The mood is set down as a mixture of Aiolian and Lydian.

Στρ. α'. — 1. Ὀλβία . . . μάκαρα: Climax. Asyndeton and climax remain characteristics of P. to the end.—3. Ἦρακλεος: The Aleudaid were of the Herakleid stock.—4. τί; κομπέω παρὰ καίρον; "What? Am I giving utterance to swelling words untimely?" This is Mommsen's reading, and more natural and lively than τί κομπέω παρὰ καίρον; "Why this swelling (prelude) untimely? with the implied answer, 'It is not untimely.'" — ἀλλά: "Nay—but." — Πελινναίον: Also called Πέλιννα (Πέλιννα), in Hestiaiotis, east of Trikka, above the left bank of the Peneios,
identified with the ruins near Gardhiki.—ἀπ’ει: For the sing. (as it were, “with one voice”), comp. O. 9, 16; P. 4, 66; 11, 45. —5. Ἀλεuada...παιδες: 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.—Ἅποκλεια: The form objected to by Ahrens has been defended by Schneidewin on the authority of inscriptions.—6. ἀγαγεῖν: As a bride to her husband. Comp. also v. 66.

'Αντ. α'.—7. γεύεται γάρ ἄεθλων: Cf. P. 9, 38; N. 6, 27: πόνων ἐγεύεται σαν το, I. 4 (5), 19: τὸ δ’ ἐμὸν κέαρ ὑμον γε ἐν ταί.—8. στρατῷ: O. 5, 12. Pure dative dependent on ἀνέειπεν.—ὁ Παρνασσος...μυχός: Cf. P. 5, 38: κοιλότεπδον νάτος.—9. διανιθμόμαι: For the διανιθμοί see O. 13, 37.—ἀνέειπεν: O. 9, 100; P. 1, 32.—10. Ἀπολλον, γλυκό δ(ε): On δε, see O. 1, 36. γλυκό is predicative, “waxes a thing of sweetness,” “a delight.”—τέλος ἄρχα τε: The whole, from beginning to end, hence the sing. αὐξεται, as ἀπ’ει, v. 4. There were two τέλη and two ἄρχαι in the διανιθμοί. The first τέλος is the second ἄρχη, and δαίμονος ἀρνύντως is needed for both. Hence perhaps the position, though πραξίς ὅδοι 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 τεῖς γε μήδεσιν.—ἐμβεβακεν: Cf. N. 11, 44: μεγαλανορίας ἐμβαίνομεν.

'Επ. α'.—13. πολεμαδόκοις: On the armor of the ὀπλιτοδρόμος, see P. 9, 1. As the shield is the important part, the adjective is well chosen.—15. βαθυλείμων: So with Hartung for βαθυλείμων. β. seems to be a fit epithet for the low-lying course, ἀγόν, for which see P. 9, 124. Comp. also P. 1, 24: βαθείαν...πλάκα. The acc. βαθυλείμων(a) is tr. by Fennell “rising from rich meadows.”—ὑπὸ...πέτραν: “Stretching along under,” hence the accusative. For πέτραν, comp. P. 5, 37: Κρισαίον λόφον.—16. κρατησίποδα: Dependent on θήκεν. “Made prevalent of foot,” “victorious in the race.”—Φρυκία: 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 ἐποιεῖ ἑνὶ μοῖρα were equivalent to ἑι ἑνὶ μοῖρα. —σφίσσων: Depends on ἐποιεῖ. The extremes are rhythmically near. Comp. Hdt. 1, 32: ἐὶ μὴ οἱ τύχη ἐπισποιέοι πάντα καλὰ ἔχοντα τελευτήσαι εὗ τῶν βίων.


'Αν. β.—26. κατ᾽ αἰσθὰν = κατὰ τῷ προσθήκου (Schol.). “Duly” with τυχόντα. Cf. P. 4, 107.—τυχόντα: On the aor. part. with ἐδή, see P. 5, 84.—στεφάνων: According to the Scholiast, Hippokleas gained both διαυλὸς and στάδιον the same day. See v. 58.—27. ὁ χάλκεος σύρανός: 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. διαίς ... πλόον: “Whatsoever brilliant achievements we men of mortal race attain, he sails to the outmost bound.” Combine περαινεῖ πλόον πρὸς ἑσχατὸν with Rauchenstein and Leop. Schmidt. Cf. I. 5 (6), 12: ἑσχατίας ... πρὸς ἀλβοῦ. The dative with ἀπτεσθαί, as I. 3 (4), 29: ἀνορέας δ᾽ ἑσχάταις | οἴκοθεν στάλασιν ἀπτοῦν ὠρακλείας. Comp. the close of O. 3.—ἀγκλαίας: For the word, see O. 13, 14; the pl., O. 9, 106. —29. ναυσί: On the omission of οὔτε, see P. 6, 48, and comp. below, νόσος οὔτε γῆρας.—κεν εὕροις: Simply εὕροις in the old MSS. ἀν is supplied by Moschopoulos. 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 τάχι, the opt. being used in the old potential sense. See note on O. 3, 45.—30. Ὄπερβορεών: See O. 3, 16.—ἀγώνα = ἀγοράν (Eustathios).—θαυματάν: O. 1, 28.

'Επ. β.—31. Περσεύς: See P. 12, 11. —33. ὄνων: 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, Pegasos and the foal of an ass are paralleled.
—θεό: Apollo.—34. ἰεύνης: The acc., as if ἐπιτόσσαι were = εὐρών.—36. ὑβριν ὑριάν: “Rampant lewdness” (Paley). “Towering wantonness.” ὑβρις is “braying,” and its accompaniments (comp. Hdt. 4, 129: ὑ βρίζοντες δῶν οἱ ὄνοι ἑτάρασσον τὴν ἵππουν τῶν Σκυθέων), and ὑριάς in P. is regularly used of sound (O. 9, 117; N. 10, 76), as Mezger notes, but ὑριάν 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 lolling tongues and leering eyes.—κνοδάλων: Properly used of “gnawing” (ravening) monsters; hence, as here, of untamed beasts of draught, Aisch. P.-V. 407: ἔζευξα πρῶτος ἐν ἱγνοίσι κνόδαλων.

Στρ. γ’:—38. τρόποις ἐπὶ σφετέροισι: 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.—σφετέροισι: See note on O. 9, 84. —39. βοαί: O. 3, 8: βοῶν αὐλῶν, N. 5, 38: καλάμων βοᾶ, which seem to us more natural.—δονένται: The music swirls with the dance and as well as the dance. N. 7, 81: πολύφατον θρόνον ὑμών δόνει ἄσυνχρονον.—40. δάφνα τε χρυσέα: O. 11 (10), 13: ἐπὶ στεφάνω ἐφ αὐτῶν ἐλαίαις, 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: ἀναστάσεις.—ἐκκαταναξομοίων: Od. 1, 226: εἰλαπεῖς ἡ γάμος; ἐπεὶ οὐκ ἔρανος τάδε γ’ ἐστίν. —41. νόσοι δ’ οὔτε γῆρας: See v. 29. —κέκραται: Is “blended” with the current of their blood. See O. 10 (11), 114.

’Αντ. γ’:—44. ὑπέρδικον: This stern (over-just) goddess they had escaped, not that they were not subject to her, but because they had satisfied her; they had been found guiltless before her. —θρασεῖα δὲ πνεῦν καρδία: A variation from what we should expect, θρασύ or θρασεία, like χαμηλὰ πνεῦν (P. 11, 30); κενεά πνεῦσας (O. 10 [11], 102).—45. ἀγένος: Parenthetic imperf.—46. ποικίλον: Cf. P. 8, 46: δράκοντα ποικίλον.—47. δρακόντων φόβαισι = δρακόντεως φόβαισι. The locks were snakes.—νασιάταις: The Seriphians. See P. 12, 12. —48. θαυμάσαι: “For wondering.” “To rouse my wonder.” The strict grammatical dependence is on ὄπιστον. In prose, ὄπιστον ὅστε θαυμάσαι. Schol. Flor.: ἐγὼ πιστεύων πάντα τοὺς θεοὺς δύνασθαι οὐ θαυμάζω.
'Επ. γ'.—51. σχάσων: "Check," "hold." σχ. is a nautical word. Eur. Phoen. 454: σχάσων δὲ δεινών ὄμμα καὶ θυμοῦ πνοῖς. Asyndeton in a sudden shift.—ἀγκυραν: The boat-figure grows out of ναυσώταις, and χαλκαὸς πέτρας out of λίθων βάινατον. Cf. P. 12, 12. χ. π. "reef," "rocky reef."—ἐρεισον χθονί: "Let it go and grapple the bottom." The dat. is instrumental.—52. πρώπαθε: P. 4, 191.—ἄλκαρ: "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.—ἀωτός: 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. ὀτε: 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. ἀμφί Πηνείων: At Pelinna. —γλυκείαν: Proleptic.—57. τὸν Ἰπποκλέαν: 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 μάλλον: Even more than he now is, by reason of his victories.—οὖν ἀοιδαῖς: Much more lively than ἀοιδαῖς or δ' ἀοιδῶν. Cf. P. 12, 21.—58. στεφάνων: See v. 26.—59. νέασιν τε παρθένους μήλημα: A hint that Hippokleas is passing out of the boy-stage. Comp. the allusions to love in P. 9, esp. v. 107. —60. ἵππηκυνσα(γ): Danger is a nettle, ἔρως is a κνίδη. κνίζεω is used of love, Hdt. 6, 62: τὸν δὲ Ἀρίστωνα ἓκνιζε ἀρα τῆς γυναικὸς ταύτης ὁ ἔρως. Cf. I. 5 (6), 50: ἀδείας δ' ἐνδου νῦν ἓκνιζε ἐν χάρισ, where ἔνδου = ὑπό.

'Αντ. 8'.—61. τῶν ὀμοίων ὀραέτε: ὀρ. with gen., like ἔραμαι. Comp. also P. 6, 50: ὀργάς δς ἰππεῖαν ἐσώδων.—62. τυχῶν κέν ... σχέδον = εἰ τύχου, σχέδοι κεν. Similar positions of ἄν are common enough in prose. Here the opt. with κεν is an imperativc.—ἀρταλέαν = ὁς ἀρταλέον τι. "With eager clench." Comp. P. 8, 65: ἀρπαλέα καὶ νόσου.—φροντίδα = μέλημα.—πάρ ποδός: Cf. P. 3, 60: γνώντα τὸ πάρ ποδός, and I. 7 (8), 13: τὸ δὲ πρὸ ποδὸς ἄρειον αἰεὶ σκοπεῖν.—63. εἰς ἑναντόν: "A year hence."—64. ἑνία: Thes
salian magnates were famous for a rather rude hospitality. See note on P. 4, 129. Xen. Hell. 6, 1, 3: ἣν δὲ καὶ ἄλλως φιλόξενος τε καὶ μεγαλοπρεπῆς τὸν Ἡθαλικὸν τρόπον.—Θώρακος: Thorax was the magnate who ordered the poem. His relation to Hippokleas is obscure.—ἐμὰν ποιητῶν χάριν: Acc. to the Schol. ἐμὰν χάριν ἔγερε ἐκ ἔμοι χάριν, “my song of victory.” ποιητῶν 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. τόδε(ε): “This” of mine.—Ἀρμα Πιερίδων: Comp. O. 6, 22 and I. 7 (8), 62: Μουσαίον ἄρμα. This is for P. a grand occasion.—πετράορον: Böckh sees an allusion to the four triads, and sees too much.—66. φιλέων φιλέοντ’, ἀγων ἀγοντ(α): We should say, in like manner, “lip to lip, and arm in arm,” so that it should not appear which loves, which leads. Whether this refers to Hippokleas or to Pindar depends on the interpretation of χάριν.

'Επ. 8'.—67. πρέπει: “Shows” what it is.—69. κάδελφον μὲν ἐπανύσωμεν: 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’ ἄγαθοῖς κεῖται: Cf. P. 8, 76: τὰ δ’ οὐκ ἔπ’ ἀνδράσι κεῖται. Some MSS. have κεῖται (schema Pindaricum), for which see O. 11 (10), 6. ἄγαθοῖς in the political sense.—72. πατρώαι: Another mark of the youthful aristocrat. Besides, Pindar had nothing to hope for from the mob.
According to the Scholia, Thrasydaios, a Theban, was victorious, as a boy, in the foot-race, Pyth. 28 (Ol. 75, 3 = 478 B.C.), the year after the battle of Plataia. He was long afterwards victorious in the διανιστις, Pyth. 33 (Ol. 80, 3 = 458 B.C.), before the battle of Tanagra. The expression γυμνόν στάδιον (v. 49) has led some to suppose that the earlier victory is meant. See the passage. The failure to mention the trainer of Thrasydaios may mean that Thrasydaios, like Hippokleas of P. 10, had outgrown his attendant, although in a poem supposed to be full of obscure hints we might see in Pylades and in Kastor the reflection of that unnamed friend. The ode shows that Thrasydaios belonged to a wealthy and prominent family. His father had been successful at Pytho (v. 43), and another of the same house had gained a victory with a chariot at Olympia (v. 47). The song was sung in the procession to the temple of Ismenian Apollo, to whom the prizer was to return thanks for the guerdon of a victory.

Pindar calls on the daughters of Kadmos and Harmonia to chant Themis and Pytho in honor of the victory of Thrasydaios, which he won in the land of Pylades, the host of Orestes (vv. 1–16).

Upon this invocation—an unbroken sentence that extends through a whole triad and bristles with proper names—follows the familiar story of Orestes, which ends here with the death of Klytaimnestra and her paramour, Aigisthos, a myth which hardly seems to belong to a joyous epinikion (vv. 17–37).

If Pindar had kept his usual proportion, the story would have extended through the third triad, but, with a common poetical device, he exclaims that he has been whirled out of his course, summons the Muse to fulfil the promised task, and praises the achievements of Pythonikos, the father, and Thrasydaios, the
son, recounting how the house had won in the chariot-race at Olympia and put to shame their rivals at Pytho (vv. 38–50).

Then, putting himself in the victor’s place, P. prays for a right spirit, for the love of what is noble, for self-control in the midst of effort. Hence the middle rank is best, not the lofty fate of overlords. But if the height is scaled, then avoid insolence. Such a noble soul is Thrasydaios, son of Pythonikos; such Iolaos, son of Iphikles; such Kastor and Polydeukes, sons of the gods, who dwell one day at Therapnai, one within Olympos (vv. 51–64).

The eleventh Pythian has given the commentators much trouble. In most of the odes the meaning of the myth, its office as an incorporation of the thought, can, at least, be divined. Here the uncertainty of the date and the unusual character of the story combine to baffle historical interpretation. Historical romances have been framed to fit the supposed fortunes of the house of Thrasydaios. The figures of Agamemnon, Klytaimnstra, 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 ὁλόθος οὖ μεῖνα φθόνον (v. 29). This is true of all the figures in the piece—Agamemnon, Klytaimnstra, Aigisthos, Orestes. Pindar does not carry out the story of Orestes, simply because he feels that he might do what some of his commentators have done so often, and push the parallel between the hero of the myth and the hero of the games too far. So he drops the story, as he has done elsewhere—drops it just as Bellerophon is dismissed (O. 13) when his further fortunes would be ominous. The return to the praise of Thrasydaios and his house is, however, a reinforcement of the moral Pindar has just been preaching—the moral that lies in the myth—and when he reaches the point at which the house of Thrasydaios put the
Greeks to shame by their speed, he pauses and prays for moderation, the corrective of too great prosperity. This is all too high for him, the glory is too great. So, in the commonwealth, he chooses the middle station and dreads the fortunes of tyrants. The feats he aims at are within the common reach. And yet even the highest is not in danger of envy, if there is no o'erweening pride nor insolence. Witness Iolaos, a Theban, townsman of Thrasydaios; witness Kastor and Polydeukes, brothers of Klytaimnestra. Doubtless this is not all that the poem means—but shall we ever know more?

The first triad is occupied with the introduction. The myth begins with the beginning of the second triad, but is stopped in the third triad by the whirl (v. 38), which prepares the return to the victor and his house.

The rhythms are logaoedic.

Στρ. α'.—1. Κάδμου κόραι: O. 2, 24: ἔπεται δὲ λόγος εὐθρόνοις | Κάδμοιο κοῦραίσ.—Σεμέλα ... ἀγνιάτις: “Neighbor.” One would expect a special office, as in the case of Ἀπόλλων ἀγμεῖς, 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. Ἰνῷ ἐτευκοθέα: familiar from Od. 5, 333 on. Comp. O. 2, 33.—3. ἀριστογύνη: Mommsen reads (with the Schol.) ἀριστογύνη, but Herakles does not need the adjective, and it is time for Aλκmēna to have it.—4. Μελίαν: Who bare Ismenios and Teneros to Apollo, Paus. 9, 10, 5.—χρυσόσον ... τριτόδων: Golden tripods were sent to this shrine by the Θηβαγενεῖς—the old pre-Boeotian stock—and the high-priest was chosen yearly from the δαφνηφόραι.—5. Λοξίας: Oracular name in connection with an oracle. So P. 3, 28.

Ἀντ. α'.—6. μαντίων: More natural than μαντεῖων = μαντευμάτων (Schol.). The divination was δὲ ἐμπύρων.—7. Ἀρμονίας: Wife of Kadmos.—ἐπίνωμον: With στρατόν. ἐπίνωμον is glossed by σύννομον, but the other version seems more natural: τὰς [sc. ἡρωίδας] ἐπινεμομένας καὶ ἐπισπευνούσας τὰς Θῆβας. ἐπίνωμον would then be proleptic. The host of heroines is invited to visit (ἐπίνωμον) the shrine in a body (ὁμαγυρέα), and the two daughters of Harmonia (v. 7) are to sing (v. 10).—8. καλεῖ: Sc. Λοξίας.—9. Θέμων: Gaia was the first, Themis the second mistress of the Pythian shrine. See note on P. 4, 74.—10. γας ὄμφαλόν:
See P. 6, 3.—κελαδήσετ(ε): We have a right to call this a subjunctive. See O. 6, 24.—ἀκραν σὺν ἐσπέρα: “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 = ποτήρεσθε κελαδον. “To grace.”—ἀγώνι ... Κίρρας: P. 10, 15: ὑπὸ Κίρρας ἀγώνι | πέτραν. —13. ἐμνασεν: Causative. The herald was the agent. Comp. P. 1, 32: κἀρνε ἀνέειπε νυν.—14. ἐτι: With βαλὼν.—15. ἀρνύρασι 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.—'Αρσινόα: By others called, Δαυδάμεια, Κλισσα.—18. ὑπὸ όντεκ: Cf. O. 5, 14: ὑπὸ ἀμαχαίας, 6, 48: ὑπὸ ὁδίνωσ.—κακ: So after Bergk’s κήκ for the simple ἐκ of the MSS., which gives a harsh construction.—19. ὁπότε: See P. 3, 91. —Δαρδανία: With κόραν.—20. ‘Αγαμεμνόνιᾳ | ψυχᾷ: O. 2, 13.—21. ἀκτάν παρ’ εὐσκιον: παρὰ not strictly as in prose, not “along the shore,” but “to the stretch of the shore.”

"Αντ. β'.—22. νηλής γυνά: On the position, see O. 1, 81; 10 (11), 48; P. 12, 17. — ‘Ιφιγένεια(α) ... σφαχθείσα: Rather than τὸ σφα- χθήνα, ὅτι ἐσφαχθή, σφαγή. See O. 3, 6; P. 2, 23.—ἐπ’ Εὐρίπιο: At Aulis.—24. ἐτέρῳ λέξει δαμαζομέναν: The paraphrast: ἐτέρῳ ἀνδρὶ μισγομένην. Fennell tr. “humiliated by another connection on Agamemnon’s part.” This would bring in Kassandra, but the sense cannot be extracted from the words. Pindar enlarges on the more shameful alternative, “guilty passion and sensual delight.” —25. ἐννυχοι πάραγον κοίται: P. 2, 35: εὔναι παράτροποι. —τὸ δὲ νέας, κτῆ.: Inevitable Greek moralizing, as inevitable to Pindar as to Euripides.

"Επ. β'.—27. ἀλλοτριάισι γλώσσαις: “Owing to alien tongues,” as if δὲ ἀλλοτριάς γλώσσας.—29. ἵσχει τε ... ὡ δὲ: Cf. P. 4, 80.—οὐ μείωνα: Sc. τοῦ ἀλβοῦ. Prosperity is envied to its full height. The groundwork may say and do what he pleases. No one notices him.—30. χαμηλά πνέων: Comp. O. 10 (11), 102: κενέατ νεύσαις, N. 3, 41: ἀλλοτρ' ἀλα πνέων.—ἀφαντον βρέμει: To him who lives on the heights the words and works of ὅ χαμηλά πνέων amount to
nothing more than an "obscure murmur." The contrast is, as the Scholiast puts it, between Ὄ ἐπιφανῆς and Ὄ ἀφανῆς.—31. μὲν ... τ(ε): O. 4, 13.—32. χρώνῳ: P. 4, 78: χρώνῳ ἵκετ(ο).—κλιναὶς ἐν Ἀμύκλαις: Homer puts the scene in Mykenai, Stesichoros in Amyklai. Acc. to O. Müller, Amyklai was the old capital of the Pelopidae, 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. ἀμεσοτύποιον τρίοδον: Lit. "path-shifting fork." The τρίοδος is the place where two roads go out of a third. Plat. Gorg. 524 A: ἐν τῇ τρίόδῳ εἴ δς φέρετον τῇ ὀδῷ. See my note on Justin Martyr, Apol. II. 11, 8. "The place where three roads meet" is misleading without further explanation.—τρίοδον: Notice the prolongation of the last syllable, P. 3, 6.—39. ὁρθὰν κέλευθὸν: vv. 1–16. The words ὁρθὰν κέλευθον suggest the paths of the sea, and the image changes.—40. ὡς δτ(ε): Comp. O. 6, 2: ὡς ὅτε θαυμάζων μεγαρον.—ἀκατόν εἰναλιάν: For the figure, see P. 10, 51.—41. Μοίσα, τὸ δὲ τεῦν: For δε, see O. 1, 36. With τὸ δὲ τεῦν, comp. O. 5, 72: τὸ δ' εύμον.—μισθοί: In these matters P. is to us painfully candid.—παρέχειν: ἂς στυάθεν is a verb of will, the future is not necessary.—42. ὑπάργυρον: "For silver." The double meaning of "silver voice" is plain enough. Much disputed is 2, 8: ἀργυρωβείσαι πρόσωπα μαλθακόφωνοι ἄωδαι. — ἀλλοτ' ἀλλὰ παραστέμεν, κτὲ: "That is thy duty, to let it fit now this way, now that—now to father, anon to son." P. has already flitted from land (τρίοδον) to water (πλόου).

'Επ. γ'.—43. Πυθώνικος: Elsewhere Πυθώνικοσ. Bergk con-

Στρ. 8'.—49. Πιθοῦ τε: With preceding μέν, as v. 31.—γυμνὸν ἐπὶ στάδιον: “The bare course,” usually opposed to the ὀπλίτης ὀρέος, as I. 1, 23. Here the course, where the runner has nothing to help him; opp. to ἐν ἀρμασὶ, σὺν ἵπποις.—ήλεγχαν: “Put to the blush.”—50. θεόθεν ἐραίμαν καλῶν: P. often uses the first person when he desires to put himself in the place of the victor (O. 3, 45; P. 3, 110). A familiar trick of familiar speech, and suited to the easy terms on which P. stood with most of his “patrons.” The sense “May the gods so guide my love for that which is fair that I may not go beyond the limit of my power.” Others: θεόθεν καλῶν, “The gods the gods provide.” There is not the least necessity for considering ἐραίμαν ἐς = ἐραίμαν ἐν.—51. μαίομενος: The participle is restrictive, ὁστε τὰ δυνατὰ μόνων μαίεσθαι.—ἐν ἁλικίᾳ: “In my life’s bloom.”—52. τῶν γὰρ ἀμ πόλιν, κτ.: 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: ὁπερ δὲ ἐστι νόμοις μὲν καὶ τῷ σωφρονεστάτῳ ἐναιντώτατον, ἐγγυτάτω δὲ τυράννων, δυναστεία ὀλίγων ἀνδρῶν ἐξε τὰ πράγματα.—μάσσοι = μακροτέρῳ, the MS. reading, which is unmetrical (Bergk). μ. = μεῖζοι. See P. 2, 26: μακρὸν ὄλβον.

’Αντ. 8'.—54. ἕνναίς ὅ ἀμφ' ἀρεταῖς: ἕνναί ἀρεταῖ 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 ἕνναὶ πεποναμένον εὗ 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 πρώτοις θορῶν | ἀμφὶ θοι ψαύσειε πέπλουσ. —55. ἀταί: The MSS. have ἀτά, ἀτά. The dat. makes no satis-
factory sense. ἡμύνεσθαι 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. ἄται would embrace both human and divine (Mezger). ἄται, as a masc. nom. plur., “mischief-makers,” “workers of ἀτῆ,” would account for φθονεροί. For the metre read ἄται εἰ (synizesis).—ἄκρον 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 ὑβρισταί), having bequeathed to his sweet race the favor of a good name, the highest of treasures.”—58. κράτιστον: So Bergk for κράτισταν.

Ἐπ. δ’.—59. ἃ τε: Sc. χάρις. — Ἰφικλέιδαν: As P. is praising transmitted glory he does not forget the genealogy of Iolaos and of the Dioskuroi.—60. διαφέρει: “Spreads [the fame] abroad.” —Ἰόλαον: Iolaos and Kastor are coupled, I. 1, 16. 30, as the διφρηλάται κράτιστοι. —62. σε τε, Φάναξ Πολύδευκες: Cf. P. 4, 89. Polydeukes was the son of Zeus, and when Kastor fell, Zeus said to Polydeukes (N. 10, 85): εἰ δὲ κασινύητον πέρι | μάρωσαι, πάντων δὲ νοεὶς ἀποδάσσασθαι Φισον, | ἡμισὺν μὲν κε πνεοὶς γαῖας ὑπένερθεν ἐών, | ἡμίσὺν δ’ οὐρανοῦ ἐν χρυσίοις δόμασιν.—63. παρ’ ἄμαρ: “Day about,” “every other day.”—Θεράπνας: I. 1, 31: Τυνάριδας δ’ ἐν ’Αχαιοῖς δ’ ὑψίπεδον Θεράπνας οἰκέων ἔδος. N. 10, 56: ὑπὸ κεύθεσι γαῖας ἐν γυάλωτοι Θεράπνας. On the left bank of the Eurotas, where the Menelaion commanded Sparta as the Janiculum Rome. “Nowhere does ancient Sparta come so vividly before the traveller as on the high plateau of Therapne, with its far-reaching view” (E. Curtius).
Midas of Akragas, a famous ἀληθής, master of the Athenian Lamprokles, who in his turn taught Sophokles and Damon, was victorious in ἀλησίς 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 ἀνδριαία (song with flute accompaniment) was abolished at the second Pythiad, and the game at which Midas won was the ψυλὴ ἀλησίς. The antique ἀνδρὶς, like the old English flute, was a kind of clarionet, with a metallic mouth-piece, and one or two tongues or reeds. Midas had the ill-luck to break the mouth-piece of his flute, but continued his playing, to the great delight of his audience, and succeeded in winning the prize.

The poem is constructed on the usual Pindaric lines. It announces the victory, tells of the origin of flute music, the invention of the tune called κεφαλᾶν πολλῶν νόμος (πολυκέφαλος νόμος), and returns to the victor with some not unfamiliar reflections on moil and toil linked with prosperity.

According to Mezger, ἔφεσεν, v. 7, and ἐφεσεν, v. 22, which mark beginning and end of the myth, show the tendency of the poem. The value of the victory consists in its having been gained in an art invented by Athena.

Mezger notices a resemblance to O. 3 in the handling of the myth. In both poems the person of the victor is brought into
connection with the centre of the mythical narrative—the olive there, the πολυκέφαλος νόμος here.

The rhythms are dactylo-epitrite.

Στρ. a'. — 1. φιλάγλαι: Not without allusion to the function of Αγαλά. O. 14, 13.—καλλιστα βροτεάν πολιών: Cf. P. 9, 75 (of Kyrene): καλλισταν πόλιν.—2. Φερσεφώνας ἔδος: The whole island was presented by Zeus to Persephone εἰς τὰ ἀνακαλυπτήρια (the presents given to the bride when she first took off her veil).—δχαῖας . . . κολώναν: The commanding position of this ψηλὰ πόλις, as P. calls it elsewhere, is emphasized by travellers, old and new. δχαῖας: See P. 1, 64. — 3. ναίεις: Heroine and city are blended, after Pindaric fashion. See P. 9, 75. — Ἀκράγαντος: The river.—Ἐάνα ἡ ἡμστα. — 4. σύν εὑρενεία: The favor that he is to find in his reception, not the favor that he has already found.—5. στεφάνωμα: The song as well as the wreath. See P. 9, 4. — Μίδη: For the dat., see P. 4, 23. It is to Midas's honor that the offering is to be received.—6. τέχνα, τάν, κτέ.: Acc. to the common tradition, Athena invented the flute, Olympos this special melody (ὁ πολυκέφαλος νόμος). P. modifies the tradition so as to give both to Athena. We cannot limit τέχνα to Midas's art in this one melody, in spite of the coincidence of ἐφεύρε and διαπλέξαιοσ.—8. διαπλέξαιοσ(a): "Winding."

Στρ. β'. — 9. παρθενίαι = παρθενῶν. The sisters of Medusa, Euryale and Stheno.—ὑπὸ τ’ ἀπλάτοις: The virgins are bowed in grief, which position is better brought out by ἀτό, with the dat. On ὑπὸ, with the second word, see O. 9, 94.—ὁφίων: Acc. to another version, only Medusa had the snake locks.—10. λειβόμενον: After the analogy of χείν (I. 7 [8], 58: θρήνον ... ἕχεαν), and δάκρυα λείβειν. The οὐλος θρῆνος brought with it a shower of tears (ἀστακτὶ λείβων δάκρυον, Soph.), hence the blending.—σύν: Almost equivalent to "amid."—11. ὅποτε: "What time." Cf. P. 3, 91. — τρίτον ... μέρος: Medusa was one of three sisters. Cf. P. 4, 65: ὅγδου ... μέρος Ἀρκεσλάσ. — ἄνυσεν: "Despatched."—12. εἰναλία τε Σερίφω τοῖσι τε: So Hermann. εἰναλία Σερίφῳ λαοίσι, the reading of the best MSS., makes i in Σ. short. τοῖσι = αὐτοῖς = Σεριφίοις. If λαοίσι is retained, it must be read as a disyllable. Seriphos was turned into a solid rock, and the inhabitants, who had maltreated Danaë, mother of Perseus, were petrified by the apparition of the Gorgon's head.—13. Φόρκωοι:
The father of the three Graiai, as well as of the three Gorgons.—μαύρωσεν: “Blinded.” The Graiai had one eye in common, of which Perseus robbed them in order to find his way to the abode of the Gorgons.—14. Πολυδέκτα: Polydektes 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 ἐδώνa. Perseus promised, as his contribution to this ἔρανος, the head of Medusa. —16. εὐπαρφόν...Μεδοίσας: 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...αὐτορύτου: The shower of gold in which Zeus descended to Danaë. I. 6 (7), 5: χρυσὸς μεσονύκτων νίφωτα...τὸν φέρτατον θεόν. —18. φίλον ἄνδρα: Perseus was special liegeman of Athena.—19. τεῦχε: The tentativeness of the inventor may be noted in the tense, as in the ΕΠΟΙΕΙ of the Greek artist, though in earlier times ΕΠΟΙΗΣΕ is more common (Urhichs). —πάμφωνον: Cf. O. 7, 12: παμφώνουσι τ' ἐν ἑντεσιν αὐλῶν, and P. 3, 17: παμφώνων ἱαχαν ἵμεναιόν. —20. τὸν...γόνον: On the long suspense, see O. 12, 5.—Εὐρυάλας: The eminence is due to the metrical form of the name.—καρπαλμάν γενών: “Quivering jaws.”—21. χρυμφθέντα: Lit. “brought nigh,” “that assailed her ears.” —σὺν ἑντεσι: “With the help of instruments” instead of the simple instrumental ἑντ. Cf. P. 4, 39.—22. ἀνδράσι θνατοῖς ἔχειν: This would seem to imply that she does not mean to use the flute herself. Still the story that Athena threw away the flute after she invented it, because it disfigured her face, is doubtless an Athenian invention aimed at the Boeotians.—ἔχειν: Epexegetic infinitive.—23. κεφαλάν πολλάν νόμον: Fanciful explanation of the “winding bout,” or “many-headed” tune.—24. λαοσσόνων: The αἰλός called to games as well as battles.

Στρ. β'.—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: ὀ λιπαρὰς ἀοίδημοι βασιλεῖαι | Χάριτες Ὀρχομενοῦ. — 27. Καφεσίδος: The nymph Kopais.—πιστόι χορευτῶν μάρτυρες: The aἰλός is the time-keeper, and so the witness of the dances.—28. ἀνευ καμάτου: Allusion to the mishap of Midas, though the story may have been imported.—29. νιν = κάματον.—31. δὲ = δὲ.—τιν(ἀ): Sc. σέ. Some read τίν = σοί, dependent on δόσει.—ἀελπτία βαλόν: “Smiting with unexpectedness.” “With unexpected stroke.” ἀελπτία is a βελος. Less likely is ἀελπτία as semi-personification as ll. 7, 187: κυνῆ βάλε, where the helmet catches the lot.—32. ἔμπαλιν γνώμας: Comp. O. 10 (11), 95: νεότατος τὸ πάλιν.—τὸ μὲν δῶσει, κτέ.: While it will give part, will part postpone. A note of unsatisfied longing on the part of Midas.
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[Page contents extracted from the image provided, containing Greek and Latin text references to various works and philosophers, such as 'Alcibiades,' 'Aristotle,' and 'Plato,' along with references to ancient works like 'Plutarch's Life of Cleomenes' and 'Plato's Phaedo.']

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**The End.**
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. xlvi.; 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, (ΣΤ)ΑΘΜΟΣ. One is intent upon the weighing of a white, fleecy substance, apparently wool. The stuffing of a bale with the same merchandise has just been completed by two others, ΣΑΙΘΟΜΑΧΟΣ and ΙΡΜΟΦΟΡΟΣ. The king, who is asked in "visible speech," ΟΡΥΣΩ, to authorize the storing of the bale under ground, joins his overseer, ΟΙΦΟΡΤΟΣ, 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.