



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



3 2044 010 295

25

75

236



HARVARD
COLLEGE
LIBRARY



.

8

.

1

.

9

.

1

1

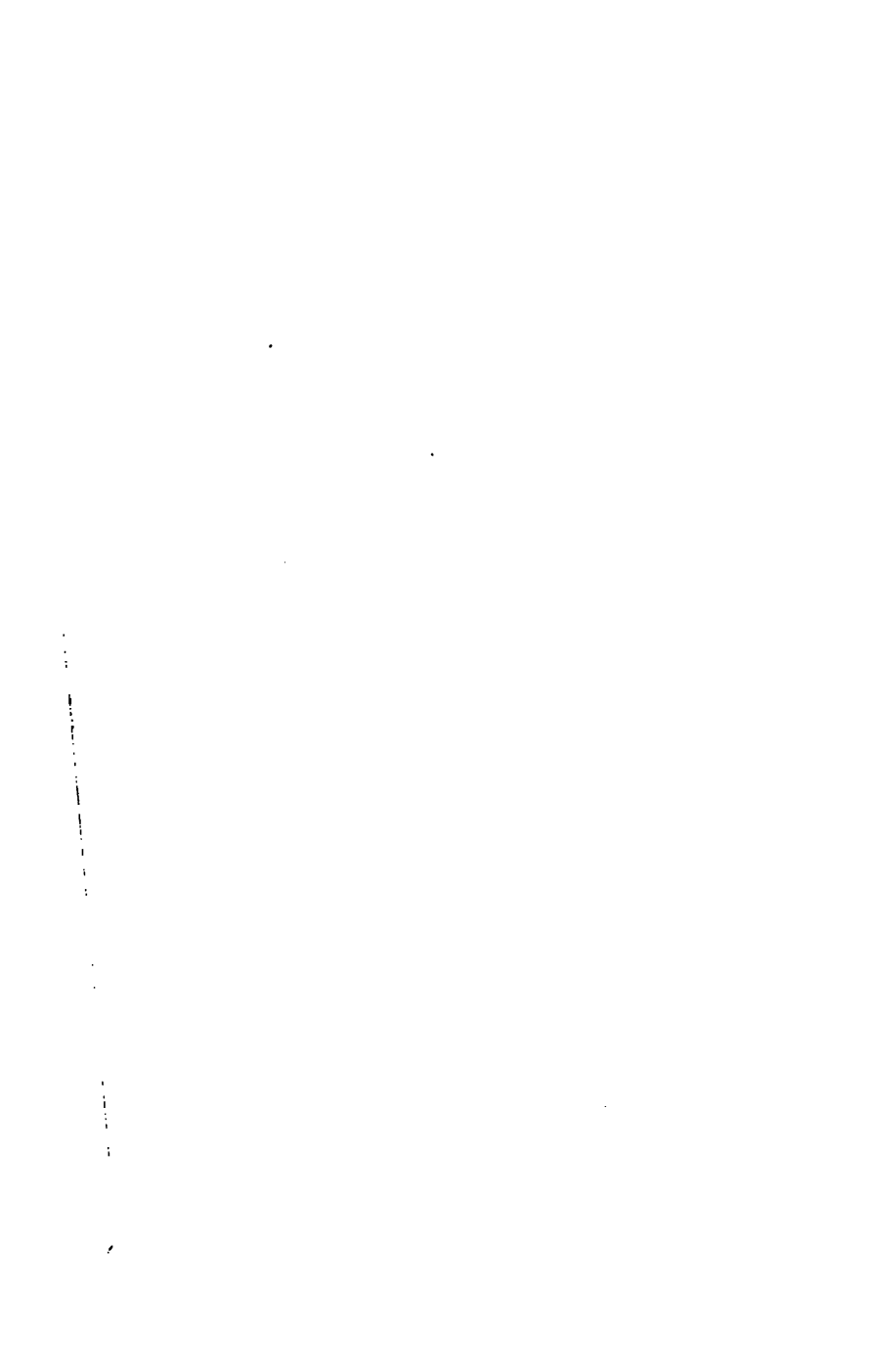
.

1

.

.

5



PINDAR:

THE OLYMPIAN AND PYTHIAN ODES.

**London: C. J. CLAY AND SONS,
CAMBRIDGE UNIVERSITY PRESS WAREHOUSE,
AVE MARIA LANE.**



Cambridge: DEIGHTON, BELL AND CO.

Leipzig: F. A. BROCKHAUS.

New York: MACMILLAN AND CO.

PINDAR:

THE ~~OLYMPIAN~~ AND ~~PYTHIAN~~ ODES ~~//~~

WITH NOTES EXPLANATORY AND CRITICAL,
INTRODUCTIONS, AND INTRODUCTORY ESSAYS,

BY

C. A. M. FENNELL, Litt.D.,

LATE FELLOW OF JESUS COLLEGE, CAMBRIDGE;

EDITOR OF THE STANFORD DICTIONARY OF ANGLICISED WORDS AND PHRASES, &c.

NEW EDITION

EDITED FOR THE SYNDICS OF THE UNIVERSITY PRESS.

Cambridge:
AT THE UNIVERSITY PRESS.

1893

[All Rights reserved.]

Gp 75. 236

Gp 75. 236

HARVARD COLLEGE LIBRARY
GIFT OF
DR. JOHN RATHBONE OLIVER
AUGUST 4, 1941

Cambridge:

PRINTED BY C. J. CLAY, M.A. AND SONS,
AT THE UNIVERSITY PRESS.

HARVARD UNIVERSITY
LIBRARY

JAN 10 1984

5816
51-44
12

PREFACE.

THIS Edition is virtually a new work. The text is based on the uninterpolated MSS. as exhibited in the *apparatus criticus* of the edition of C. I. Tycho Mommsen, Berlin, 1864.

I have not often made special acknowledgments of indebtedness in my notes, and therefore here express in general terms my deep obligations to previous editors, especially to Böckh, Dissen (Schneidewin's Edition), Prof. Seymour, Prof. Mezger, and Prof. Gildersleeve. For corrections, suggestions, and information thanks are gratefully rendered to Mr Sidney Colvin, Mr A. B. Cook, Mr W. Leaf, Mr R. A. Neil, Prof. W. A. Middleton, Prof. W. Ridgeway, Prof. J. Armitage Robinson, and Dr C. B. Scott. Mr F. G. F. Hutt has given most valuable assistance in verification and revision. The extremely careful and scholarly co-operation of those who have justly been called "the learned staff of Messrs Clay" has evoked my cordial admiration and gratitude.

Gp 75. 236
✓

Gp 75. 236
✓

HARVARD COLLEGE LIBRARY
GIFT OF
DR. JOHN RATHBONE OLIVER
AUGUST 4, 1941

Cambridge:

PRINTED BY C. J. CLAY, M.A. AND SONS,
AT THE UNIVERSITY PRESS.

HARVARD UNIVERSITY
LIBRARY

JAN 10 1984

5816
51-44
12

PREFACE.

THIS Edition is virtually a new work. The text is based on the uninterpolated MSS. as exhibited in the *apparatus criticus* of the edition of C. I. Tycho Mommsen, Berlin, 1864.

I have not often made special acknowledgments of indebtedness in my notes, and therefore here express in general terms my deep obligations to previous editors, especially to Böckh, Dissen (Schneidewin's Edition), Prof. Seymour, Prof. Mezger, and Prof. Gildersleeve. For corrections, suggestions, and information thanks are gratefully rendered to Mr Sidney Colvin, Mr A. B. Cook, Mr W. Leaf, Mr R. A. Neil, Prof. W. A. Middleton, Prof. W. Ridgeway, Prof. J. Armitage Robinson, and Dr C. B. Scott. Mr F. G. F. Hutt has given most valuable assistance in verification and revision. The extremely careful and scholarly co-operation of those who have justly been called "the learned staff of Messrs Clay" has evoked my cordial *admiration and gratitude*.

I have almost entirely avoided etymology, as I believe that the fashionable authorities are in many important respects thoroughly unsound.

In the occasional translations I have only aimed at reproducing the exact idea of the Greek, as the office of interpreter cannot well be thorough'ly combined in a deplorably limited space with that of a tasteful translator.

C. A. M. FENNELL.

INTRODUCTION.

PINDAR AND HIS POETRY.

THE life of Pindar is full of interest from a historical as well as from a literary point of view, since it was devoted to the divers forms of common worship, to the celebration of the national contests, and the commemoration of the common traditions which fostered whatever sentiment of Hellenic unity animated the Hellenes during the brightest period of their history. His biographies contain few trustworthy facts; but we can gather from his extant works many valuable traits of character, and a fair idea of the bent and scope of his genius.

He belonged to a family of flute-players of the clan of the Aegeidae (Pyth. v. 68—76), and was born at Kynoskephalae, a village of the Theban district, in the year 522 B.C., at the beginning of the seventeenth Pythiad, according to a fragment, 175 [205], given in the Wratislaw life, *πενταετηρὶς ἑορτὰ | βουκομπὸς ἐν ᾗ πρῶτον εὐνάσθην ἀγαπατὸς ὑπὸ σπαργάνοις*. He was a citizen of Thebes and lived near the fountain of Dirké, just outside the *Portae Nēitides* (Pausanias ix. 25), and had near his house a temple or shrine of the mother of the gods, and Pan, whose cult was natural to flute-players. He is said to have been the son of Dáiphantos, and the pupil of a flute-player, Skopelinos, who finding him worthy of a higher calling sent him to Athens to learn the art of lyric composition from *Lasos of Hermionē*. He is also said to have studied at

Athens under Agathoklēs or Apollodōros, about 506 B.C. He probably returned to Thebes before 504 B.C., when the Athenians fought a successful engagement against the Thebans after the attempt of Kleomenēs to overthrow the democracy. He is further said to have been instructed by the Boeotian poetess Korinna, who criticised a youthful hymn, of which fragments are preserved, Frag. 6, 7 [5, 6]. She mentions his contest with the Boeotian poetess Myrtis thus,

Μέμφομαι δὲ κῆ λειγυράν Μυρτίδ' ἰώνγα,
ὅτι βανά φούσ' ἔβα Πινδάρου ποτ' ἔριν¹. Frag. 21.

He composed his earliest extant ode, Pyth. x., for a Thesalian dynast, B.C. 502. He travelled about Hellas continually, visited Sicily B.C. 473, and perhaps went as far as Kyrênê. He is said to have died at the age of eighty years, in the theatre at Argos, in the arms of a youth, Theoxenos of Tenedos, on whom he made a skolion, Frag. 100 [88]. As a lyric poet Pindar held a distinctly sacred office. Out of ten classes of poems which he composed seven are directly devoted to the service of deities. The three remaining varieties are enkōmia, skolia, epinikia. Of these the enkōmia were probably secular, the skolia might be either sacred or secular, while the epinikia, with which we are chiefly concerned, were of an essentially sacred character. In Pindar's time the great games of Hellas were most solemn religious festivals, held in worship of national deities, according to the institutions of national heroes, hallowed by sacrifices of states and individuals, attended by splendid public embassies, and generally celebrated with every circumstance of sanctity and devotion. The competitors were not vulgar aspirants after notoriety, nor greedy prize-hunters, but devotees who consecrated their wealth or strength to the service of a god. The victors were more than successful men. They were the exponents of the power of their patron deity

¹ In Attic the name
ὅτι γυνή φούσ'

Μέμφομαι δὲ καὶ λειγυράν Μυρτίδ' ἔγωγε |

and their success was a glorious token of that deity's favor towards their family and state. Pindar justly regarded himself as the inspired dispenser of fame of the highest kind. His care was to associate the common-place individual with the mythical glories of his ancestry, with the festival in which he had distinguished himself, the heroes and deities associated therewith. Hence the impassioned earnestness which constitutes one of Pindar's greatest charms.

It has been suggested that the games lost the exalted character which has been indicated soon after Pindar's death, but such a view is quite erroneous. The fact that Dôrieus, youngest son of Diagoras of Rhodes (Ol. vii.), was given his liberty by the bitterly hostile Athenian assembly (B.C. 407) at the sight of his noble form and on the remembrance of his athletic victories (Pausanias vi. 7), shows at once that for a full generation after Pindar's death the prestige of the contests had suffered no abatement. Pindar's lofty conception of his function quite excuses his occasional allusions to his remuneration, which, by the way, seem to me to have been humorous¹. Apart, however, from all thought of gain, he everywhere evinces a pious determination to raise his theme into the empyrean heights of myth, and the ease with which he effects his purpose proves him to have been deeply versed in all varieties of legendary lore, both local and national. In his strong sense of the intimate connexion of the present with the heroic past, between the human and the divine², the Boeotian minstrel was a faithful representative of the noblest types of Hellenism and of Panhellenic enthusiasm.

He perpetually expresses his delight in splendor and displays of wealth, which in his age and land were generally allied with grace and propriety. In his youth the schools of Chios, Sikyon, Argos, and Aegina were paving the way for

¹ Cf. Pyth. xi. 41, Isth. ii. 6—11.

² Cf. Nem. vi. 1 *ἐν ἀνθρώπων, ἐν θεῶν γένος· ἐκ μᾶς δὲ πνέομεν | ματρός ἀμφοτέρω.*

the triumph of Athens in the plastic art by works full of vigor and dignity, temples of perfect design abounded, and in all productive crafts proportion and beauty of form were successfully studied. The specimen of goldsmith's work, from which a metaphor is drawn, Nem. vii. 77—79, indicates great proficiency—Μοῖσά τοι κολλᾷ χρυσὸν ἐν τε λευκὸν ἐλέφανθ' ἄμᾳ | καὶ λείριον ἄνθεμον ποντίας ὑφελοῖσ' ἐέρσας. The poet had the privilege of watching the development of the arts of representing nature. But his training was received when they were still struggling with archaic conventionality. In his prime he doubtless gazed upon the sculptured pediment of Athênê's temple at Aegina. He probably admired many of Pheidias' works, among them the Athênê Promachos, and the decorations executed by Polygnôtos for Kimon; but not until he was about sixty years old.

It is then clear that Pindar, while most susceptible of elevating impressions, lived and moved in an atmosphere of ideal art eminently suggestive, though not yet advanced to the prime of expressive power, and that from this quickening environment he must have drawn abundant instruction. It abates not a jot from our high estimate of his genius if we conclude that he was often indebted to particular specimens of sculpture or painting for definite ideas and turns of expression. Nor can it fail to occur to any one at all conversant with Greek art, that sundry epithets¹ and amplifications, which seem at first sight needless and without point, may have been due to the faithful representation of some object of art, and have therefore impressed the poet's original audience as happy allusions to familiar and beautiful works of brush or chisel. This view applies to the simile of the eagle and

¹ Pindar may have got the wings of the horses given by Poseidon to Pelops from the chest of Kypselos, Paus. v. 17. 4, but the chariots are there *bigae* (owing probably to the difficulty of representing four horses abreast in an early stage of relief-work); while Pindar seems to imply *quadrigae*. The chariots of the nymphs have winged horses, Paus. v. 19. 2. In my note on *φαιδμᾶς ἵππων*, Ol. vi. 14, I have questioned the rendering 'white mares' derived from Philostratos.

hare (ἄγραν), Nem. III. 80, 81, the subject being exquisitely treated on many coins, also to the descriptions of Zeus' eagle, Pyth. I. 6, and of Zêtês and Kalais, Pyth. IV. 182, 183 ἄνδρας πτεροῖσιν | νῶτα πεφρίκοντας ἄμφω πορφυρέοις, and again to the account of the birth of Iamos, Ol. VI. 39—42, in which four lines we have φοινικόκροκον ζῶναν, κάλπιδά τ' ἀργυρέαν, λόχμας ὑπὸ κυανέας and ὁ Χρυσοκόμας. It does not come within the scope of a practical edition to develop such a topic, but it is too interesting to be passed over entirely. It is more to the purpose to notice a few obvious allusions to, or distinct recognitions of, notable specimens of statuary and architecture which display the poet's keen appreciation of these arts. Perhaps the most interesting is the mention of the Cretan statue, τὸν μονόδροπον φυτόν, Pyth. V. 37—39, which was probably more venerable than graceful. Then there is the simile derived from the palace of the Iamidae at Stymphalos, Ol. VI. 1—4; the metaphorical passage on the ὕμνων θησαυρός, Pyth. V. 15—18, and the description of the statue of Thêbê, εἰάρματε, χρυσοχίτων, ιερῶτατον ἄγαλμα, Θήβα, Frag. 177 [207]; compare χρύσασπι Θήβα, Isth. I. 1.

It is noteworthy that Pindar also witnessed the development of the Athenian tragedy, and it is almost certain that he and his contemporary Aeschylus (B.C. 525—456) must have derived mutual benefit from each other's work. Pindar was again contemporary with Epicharmos (B.C. 540 *circ.*—450 or 443), the father of Megarian (Sicilian) comedy, and his life extended into the period of the dramatic activity of Kratês and Kratinos. The legends of the Hyperboreans may have been derived from the Epic τὰ Ἀριμίσπεια, and for his mythology Pindar may have laid the λόγοι Hekataeos and Charon under contribution. In every department then of intellectual and æsthetic culture, mighty waves of progress kept rolling over Hellas in the first half of the fifth century B.C., communicating irresistible impulses to a man of Pindar's genius and temperament. This condition of things was intimately connected

with the political circumstances of the nation and the various states. It would be sufficient merely to mention the national triumph over the Persian invaders, the strongest stimulus of all to Hellenic life in every aspect, were it not that Pindar has been supposed to have had his sympathy with the national exultation stinted by his humiliation at the sorry part played by Thebes during the crisis. This point demands discussion. Of the poet's love for Thebes there can be no doubt. As to the victory of Marathon, indifference was by no means confined to Thebans. But with respect to the resistance to Xerxés, the destroyer of temples, the religious Pindar clearly felt gratitude to his nation for the liberation of his city from her tyrants and their foreign friends, though he could not feel pride as a participator in the victory. The very fact that he could not glory as a citizen tended to strengthen in him the Panhellenic sentiment with regard to the salvation of Hellas. His profession as a poet, his membership of the widespread clan of the Aegidae, his close connexion with Delphi, his well-attested admiration for Athens and Aegina prevented him from entertaining the narrow, selfish, servile views of an ordinary Theban aristocrat. Second only to the Persian wars in impressiveness was the growth of the Athenian democracy.

But turn where one will within the limits of Hellas, the period under review is found to be thickly set with stirring and instructive incidents. The principle which Pindar seems to have thought to be most strikingly illustrated by contemporary history was that of the mutability of human affairs, of the contrasts produced by destiny. That he had ample reason for so thinking is shown by a glance at a chronological table. One sad reverse, the defeat of Thebes at the battle of Oenophyta, B.C. 456, he bewails in touching yet dignified terms in the sixth Isthmian Ode, from the close of which we gather that the establishment of a democracy at Thebes troubled him little, though he was at heart an oligarch (Pyth. xi. 52, 53, II. 86—88). It is very likely that his wide range of

observation interfered with any tendency to become strongly attached to a particular form of constitution, and his love for Thebes as a home, for its material beauties and its sanctities and venerable associations, may have been quite independent of keen interest in its polity. There is no ground for regarding his praises of tyrants, always subject to their good behaviour, to have been insincere. His family connexion with Sparta and Kyrênê would incline him to look with favor on kingly rule, and if his friendship with the Emmenid Thêron and Hieron took its origin in their liberal patronage of the arts, yet their share in Gelon's triumph cast a glamor over their unconstitutional sovereignty.

Pindar's genius is characterised by lofty serenity and dignity combined with considerable geniality, and, as Mr Myers says, 'pre-eminent rapidity' of thought, 'as of an eagle's flight or of very lightning.' His compositions everywhere evince impassioned animation, and marvellous reserve of power. They show traces of humor and of tenderness, of the latter to a surprising extent, considering the nature of his themes. Several passages suggest forcibly that the poet was fond of festivity and good cheer, as, for instance, Frag. 101 [94] Δείπνου δὲ λήγοντος γλυκὺ τρωγάλιον καίπερ πεδ' ἄφθονον βοράν, Nem. ix. 48—53, Ol. vii. 1—12, Pyth. iv. 294—297. His vividness of conception and appreciation of delicate touches of character are, I venture to say, unrivalled in the whole range of Greek and Latin authors. Witness the interviews between Pelias and Jason, Pyth. iv. 94—119, 135—167, and between Apollo and Cheiron, Pyth. ix. 30—65. He seems to have cherished a deeper love of nature, especially of trees and flowers, than is generally to be discerned in Greek literature. He is a most effective wordpainter, producing his pictures by a few bold strokes. The simplicity of his constructions, the grace and freedom of his forms of expression, the impetuous, elastic movement of his verse, combine to form almost the ideal of lyric style. He was evidently well versed in didactic

poetry, Hesiodic, elegiac, and iambic, and he frequently formulates in fresh, terse terms a principle, social or moral, appropriate to the topic in hand.

To him circumstances and events were not the chaotic changes of a dream, but the orderly working out of settled principles; vicissitudes were not the wanton sport of capricious chance, but the inevitable consequences of the breach or observance of established rules of conduct. The chief interest attaching to the achievements and fortunes of legendary heroes or of his fellow-men lay in the recognition therein of the operation of these principles, of the validity of these rules. The utterance of a *gnômê* then was no empty parade of wisdom, no indulgence in an appetite for phrase-making, or in a habit of moralising, but a natural and reverent comment on some aspect of life, an attempt to solve a problem as well as a didactic admonition. Pindar's poems are very rich in metaphors, many being of singular originality. They are frequently drawn from the circumstances of the victory or its celebration, as also are his less numerous similes, *e.g.* Nem. vii. 70—72 ἀπομνύω | μὴ τέρμα προβάς ἄκονθ' ὥτε χαλκοπάραον ὄρσαι | θοὰν γλῶσσαν, Nem. iv. 93—97.

In elaborate embellishment of an idea and in brief statement he was equally a master. His extraordinary skill in transition is well exemplified by Ol. iii. 9—16, his occasional abruptness by Nem. vi. One of the most conspicuous features of his poetry is its manifold variety both of form and tone. He thoroughly appreciated the effectiveness of contrast, passing from solemn invocation to congratulations almost jovial, from jubilant strains of triumph to impressive warning or tranquil narrative, with diction now exuberant and luscious, now severely plain. We generally find a continuous flow of simply, lightly connected clauses and sentences, but sometimes emphasis is gained by abrupt disconnected utterances. Our appreciation of the ease and spontaneity of Pindar's style must not blind us to the fact that besides genius he exhibits and

glories in consummate art. When most discursive and impetuous, his thoughts are thoroughly under control. Through many of his odes there runs a dominant sentiment, suggested indeed by his immediate theme, but of general application and abiding interest, which knits all the parts of the ode into perfect unity. It is not always clear whether this vein of thought is deliberately followed by the poet or unconsciously, for it is his habit to keep his own personality well in view in his odes, and to give free expression to his own feelings and sentiments with regard to the victor and things in general. Indeed he seems to have thought it a high honor to bring the victor into personal relations with himself. Hence it may be that the connecting idea of some odes was haunting the poet's mind and directing the current of his thoughts without any intention on his part of conveying this idea to his hearers (see Ol. i. Introduction).

No doubt a large percentage of the compounds and derivatives which are found only in Pindar or of which his use seems to be the earliest were coined by him, and they are on the whole so evenly distributed amongst the various odes that he may be assumed to have set great store by this form of embellishment. Sometimes three or more are found close together, e.g. five are found P. 5. 84—89. Such fresh compounds occur most frequently in invocations, and generally when gods, heroes, or religious festivals formed the topic.

Pindar's theory of life is extremely interesting. All ἀρεαί and also the power of duly developing them by training are the gifts of deities, bestowed especially on members of ancient families who had preserved the tradition of their descent from heroes and gods; cf. Isth. III. These deities are unwilling that prosperity should abide with a man without intermission or alloy. The jealousy of heaven may however be partially appeased and its action deferred by modesty and upright conduct. He implicitly excuses the φθόνος of the gods by saying that prosperous men seldom escape κόπος and ὕβρις,

which prompts them to aspire to the life of immortals, Isth. iv. 13—16. The contemplation of impending reverses ought not to mar the enjoyment of present good, but rather to enhance it by the contrast. The great incentive to discharging rightly the responsibilities entailed by ἀρεαί and external advantages is the desire for posthumous fame ensured by songs, cf. Nem. vii. 9—16; but rewards and punishments in the future state are also taken into account. He inculcates the duty of an active display of heaven-sent powers, the highest field for which is competition in sacred games. He holds that the dead take an interest in the affairs of their kindred on earth. Thus it is the poet's bounden duty to link in song with the present that ideal past to which is owed all that makes life worth living. His interweaving of mythical episodes into his praises of living victors is no mere artistic device, but the spontaneous expression of his innermost convictions. The development of the method suggested by Korinna of adapting Epic subjects to the form and temper of Lyric poetry must have been a congenial study. Though not a bigoted oligarch he was a thorough aristocrat, in so far that he believed in the superiority of the well-born in physical and moral capabilities, but he had a clear view of the rights of the commonalty, and the responsibilities of nobles and rulers. On such points he spoke out boldly though gracefully, even to the most absolute of those whom he addressed.

Pindar's precepts as to conduct are thoroughly chivalrous, with the exception that he thinks it fair after having avowed his enmity to seek to attack his foe at a disadvantage (Pyth. ii. 84, 85), a proceeding which modern morality reprobates in private feuds but applauds in warfare. Yet he holds that we ought not to withhold praise, when justly earned, even from foes. His wish was fulfilled that he might die αἰνέων αἰνητά, μομφὰν δ' ἐπισπείρων ἀλιτροῖς (Nem. viii. 39).

The personality of Pindar's ὁ μέγας πότμος (Pyth. iii. 86), πότης ἀναξ (Nem. iv. 42), stands in striking contrast to

Aeschylus' ἀνάγκη, and rather approximates to the universal νόϋς, symbolised by Zeus in the *Phaedros*, and I believe in sundry passages of Pindar, e.g. Pyth. v. 114. With respect to the 'Orphico-Pythagorean idea' of the future state of the soul, I need only compare Ol. II. 68 ff. with *Phaedros*, p. 249. Pindar repeatedly asserts or hints the Socratic doctrine that ἀρετή is not διδασκλή (cf. Nem. III. 41, Ol. II. 86, IX. 100) in the general form, that no excellence can be acquired by mere training.

After careful reconsideration of the case and due attention to counter arguments, I still hold the opinion expressed in my paper 'On the First Ages of Written Literature,' published by the Cambridge Philosophical Society, 1868, that Metrical Literature was not committed to writing in Greece for nearly a generation after the Persian wars, i.e. not until Pindar was an old man; so that it is probable that he did not write his odes.

The compositions of Pindar comprised: ὕμνοι, poems in honor of deities sung by a chorus standing before an altar; παιᾶνες, hymns especially consecrated to the worship of Apollo and Artemis, though composed in honor of other gods, as of Zeus of Dódōna, and perhaps even of men; διθύραμβοι, choral astrophic songs in honor of Dionysos; προσόδια, 'processional songs'; παρθένια, hymns sung by maidens (cf. Pyth. III. 77), including δαφνηφορικά; ὑπορχήματα, songs to very lively dancing performed by choruses of boys or of boys and young maidens, which were originally confined to the worship of Apollo; ἐγκώμια, odes in praise of some man, sung by a kómos; σκόλια, songs sung in the course of a banquet or other festive entertainment; θρήνοι, dirges; ἐπινίκια, odes in commemoration of victories in games. τραγωδαί are also attributed to Pindar. These were, probably, old forms of Satyric Drama, or at least Lyric Dramas in the Dorian style, quite distinct from the Athenian tragedy.

The Epinikia which we possess are the complete collection

known to the grammarians Aristophanēs and Aristarchos, with the exception of a few Isthmian odes, but we do not know how or when this collection was first made, and it certainly contained only a portion of the *Epinikia* actually composed by Pindar (see O. 4, *Introd.*). It is, however, almost certain that we have some of the very best specimens of his art in this branch of composition. Out of the forty-four extant odes eleven are in praise of *Æginetans* and fifteen for *Siceliotes*, two for an *Epizephyrian Locrian*, and three for *Cyrenæans*, and therefore there are only thirteen for the mainland of *Hellas*, out of which four were in honor of *Thebans*.

STRUCTURE OF ODES. RECURRENCES.

The structure of Pindar's odes normally presents the natural division into opening (*ἄρχα*), middle (*ὀμφαλός*), and conclusion (*σφραγίς*), which are to be found in any artistic composition, but Westphal, M. Schmidt, and others have recognised in them the seven parts of the *νόμος* attributed to *Terpander* *ἑπαρχά* (*προοίμιον*), *μεταρχά*, *κατατροπά*, *ὀμφαλός*, *μεσακατατροπά*, *σφραγίς*, *ἐπιλογος* (*ἐξόδιον*). *Mezger* gave three parts to the opening, *προοίμιον*, *ἑπαρχά*, *ἀρχά*, as well as to the middle, reckoning eight parts in all, but admitting that all are rarely found. *Prof. Gildersleeve* has observed that in general the tripartite division corresponds roughly to the triads, thus—the first triad is given to the opening, the last triad to the conclusion, and the intervening triad or triads (2 or 3) to the main portion of the poem. This account of the structure I accept, but my application of the principle has been quite independent. The division of *Pythian 4* is nearer 2 + 9 + 2 triads than 1 + 11 + 1 triads.

Mezger discovered many instances of a word recurring in exactly the same position as regards metre, for which I use 'tautometric,' 'tautometrically.' Such recurrent words he regards as significant catch-words, marking transitions and

also indicating connexion of thought. Mr Bury rejects the *νόμος*, but regards recurrent words or 'verbal responsions' as signals which help to trace out the argument of the hymns.

I find that Pindar is remarkably given to repeating words in the same ode, that when a repetition is obviously significant it is generally heterometric unless more than one word is recalled¹, that in several instances we find responsion not of words but of sounds², that in several odes there are too many verbal responsions for a catch-word theory. I conclude therefore that tautometric responsion of single words is as a rule without significance and may sometimes be due to chance. Are such responsions partly due to perfunctory compliance with a lyric tradition derived from earlier and simpler forms of verse in which repetition had been both effective and significant? Or did the recurrent metre suggest a word previously associated with that particular portion of the system, Pindar's consummate command of expression enabling him to work in the suggestion easily and naturally? Or did certain groups of articulate sound seem especially appropriate to certain parts of the metre and melody?

CHRONOLOGY.

We may conveniently assign his odes to three periods, the first beginning B.C. 502 (the date of Pyth. x, the only extant specimen known to belong to this period) ending before B.C. 494, the second ending B.C. 464, in which the dates of the majority of the odes and of most of the best fall, the third ending B.C. 442 (the latest ascertained date is B.C. 452).

The order in which the odes were composed is as follows, so far as can be ascertained or conjectured with reasonable probability :

¹ Cf. O. 2, epodes α', ε'; P. 2. 14, 15, 62, 63; P. 4. 50—62, 249—262; P. 5, ant. α', str. δ'.

² Cf. βλον, O. 1. 59, βλαν, 88; βλα, P. 8. 15, βλον, 75; -κον-, O. 11. 29, 71; πόθεν, O. 13. 18, ποθέων, 64.

Pythian x	Ol. 69. 3...	B.C. 502
Pythian vi	}	,, 71. 3... ,, 494
,, xii		
,, vii		
Olympian x	}	,, 72. 3... ,, 490
,, xi		
Nemean v		
Isthmian v	before	,, 74. 1... ,, 484
Isthmian iv	}	,, 75. 1... ,, 480
Nemean ii		
Pythian ix	}	,, 75. 2... ,, 479
,, xi		
Isthmian vii		
,, iii	}	,, 75. 3... ,, 478
Pythian ii		
Olympian xi (†)		
,, xiv	}	,, 75. 4... ,, 477
,, ii		
,, iii		
Pythian iii	}	,, 76. 1... ,, 476
,, i		
Nemean i		,, 76. 3... ,, 474
Olympian i	}	,, 76. 4... ,, 473
,, xii		
Nemean ix	}	,, 77. 1... ,, 472
Isthmian ii		
Olympian vi	}	Ol. 77. 1 or 3... ,, 472 or
,, ix		
Pythian iv	}	Ol. 78. 1... ,, 468
,, v		
Olympian vii	}	,, 78. 3... ,, 466
,, xiii		
Pythian viii	}	,, 79. 1... ,, 464
Nemean vii		
		,, 79. 3... ,, 462
		,, 79. 4... ,, 461

PINDAR'S STYLE AND DIALECT.

xxi

Olympian VIII	Ol. 80. 1... B.C.	460
Nemean VI	before „ 80. 3... „	458
„ III	„ „ „ ... „	458
„ IV	„ „ „ ... „	458
Isthmian I	„ „ „ ... „	458
„ VI	„ 81. 1... „	456
Olympian IV }	„ 82. 1... „	452
„ V }		

Nemean VIII was composed before Ol. 80. 3... B.C. 458, or before Ol. 72. 2, B.C. 491. Nemean x was probably composed either B.C. 464 or 460. Nemean XI gives no clue to its date beyond style, from which it may be inferred that it was not composed later than Ol. 77. 3, B.C. 470. It is not an Epinician ode, but probably an Enkômion.

PINDAR'S STYLE AND DIALECT.

MOST of the difficulties in Pindar's *Odes* arise from his rapidity and fulness of thought, which often seem to have made him sacrifice the formal expression of the connexion of his ideas. Their vividness of presentment and rapidity of sequence interfered with the precise indication of their mutual relations. On the other hand, whenever poetic instinct aims at exhibiting concisely and gracefully the subtle connexions of ideas, a different class of difficulties arises comprising in the main mixtures of construction, and complicated, involved sentences. Pindar shows himself capable of sustained logical effort, but generally his power displays itself first in the design of the whole poem, and then mainly in the moulding of clauses and short phrases, rather than in the welding together of elaborated periods. He deals in divers kinds of abbreviations, fresh combinations of words, inversions, and extensions of the meaning of phrases, and of the function of grammatical forms. Yet he set high value on precision and

clearness of statement, and made them secondary only to the full outpouring of a fancy which perhaps strained the capabilities of current forms of speech, or to an occasional affectation of oracular obscurity.

Pindar composed in the αἰσθητὸς χαρακτήρ, αἰσθητὰ ἁρμογία, as to which see Professor Jebb's *Attic Orators*, Vol. i. Chap. ii. pp. 21—23. It may be observed that ἁρμογία, style of composition, refers to the putting words together, while λέξις, in a special sense as distinct from ἁρμογία, refers to the choice of words.

As a rule, Pindar's syntax is free and simple, in the λέξις εἰσομένη, 'the jointed style;' see p. xii of Dr Sandys' *Isocratis ad Demonium et Panegyricus*; but the opening of the first Olympian Ode, and the apologue of the oak in the fourth Pythian, are good examples of exceptionally elaborate structure. He occasionally employs the rhetorical figures of Interrogation and Repetition, but is far less rhetorical than any dramatist. His 'figures of language' are in the main grammatical, generally being such as effect compression directly or indirectly, while perhaps incidentally involving variety or novelty. These, however, appear to be sought to some extent for their own sake. We find then frequent instances of ellipse, especially of the substantive verb (e.g. P. 8. 95), and of the object of a verb (e.g. N. 7. 23), of bold change of the subject (e.g. P. 4. 25, 251), and of lively variation of construction (e.g. P. 3. 51—54). Conspicuous instances of brachylogy are P. 3. 89—92, I. 4. 19.

Pindar's style of diction is variable; sometimes grand and elaborate, like that of Aeschylus, at other times plain, as that of Euripides.

He often uses metaphor where simile might be expected, the substitution denoting vigor and producing compression; e.g. P. 3. 75, 5. 104, 105, I. 3. 65, 5. 72, 73. He often mixes metaphors, not confusedly, but by rapid and daring leaps from one to another.

In like fashion Pindar also often introduces a simile without a particle or phrase denoting similitude; *e.g.* O. 10. 1—6, 11. 9—12, P. 3. 36, N. 2. 9, 4. 79—84 (where there is also a general apodosis to a particular protasis as in P. 11. 41—44), N. 11. 39—42.

Pindar several times confuses a personification with the thing personified; *e.g.* O. 6. 84, 7. 13, 14, 8. 1, 2, P. 4. 14, 9. 55, N. 1. 4.

It has already been mentioned that the intensity of his genius makes Pindar venture upon bold expressions; *e.g.* *κεινὰν παρὰ δίαίταν*, 'owing to scarcity of sustenance,' O. 2. 65; *καιομένα πυρά*, 'the flame of the burning pyre,' P. 3. 44; *ποθεινὰ Ἑλλάς*, 'yearning for Hellas,' P. 4. 218; and upon such lively personal constructions as *ἄνευ θεοῦ σεσιγαμένον οὐ σκαϊότερον χρήμ' ἕκαστον*, O. 9. 104, 105; *οὐ τοι ἅπαντα κερδίῳ φαίνοισα πρόσωπον, ἀλάθει' ἀτρεκής*, N. 5. 16, 17; and *ἵππος δαΐχθείς*, 'the wounding of a horse,' P. 6. 32, 33; *Ἰφιγένεια σφαχθεῖσα*, 'the sacrifice of Iphigeneia,' P. 11. 22, 23.

Hypallage is found several times; *e.g.* O. 8. 68, 11. [10.] 5, 6, P. 4. 255, 5. 82, 9. 8.

The causative use of adjectives may be classed with the peculiarities already specified. For instances cf. O. 11. 4, P. 9. 11, perhaps *χλωραῖς ἐέρσαις*, N. 8. 40.

ALLITERATION.

Pindar is not averse to parechesis and seems to use the repetition of *π* and less often of *κ* for effect. For instance in O. 2 between vv. 8 and 27 inclusive there are twenty-two words beginning with *π* to only forty-two in the rest of the ode, and the alliteration in vv. 23, 24 strikes on the ear. Cf. also P. 3. 52, O. 1. 70, 6. 27, 28, 48—50, 11. 86, 13. 29, 30, 64, P. 1. 53, 54, 4. 150, 151, 10. 4, 5. He also alliterates with *τ*, *δ*, *λ*, *ρ*, *μ*, *ν*, *θ* and even with *σ*. The cases of repeated *τ* seem generally to be accidental, but in combination with

repeated σ repeated τ is effective in P. 3. 53 in contrast to a marked preponderance of labials (π , ϕ , μ) immediately preceding. For κ cf. O. 6. 23, 31, 32, 39—41, 7. 80, 81, 11. 102, P. 1. 8, 12, 10. 4; for τ O. 2. 93, P. 4. 46; for δ cf. O. 1. 41—44, P. 4. 70, 71, N. 11. 45; for λ O. 1. 3—6, 23, 24, 26, 27, 58, P. 2. 67, 68, 3. 48, 4. 38—41, 10. 54; for ρ cf. O. 1. 6, 13, 22, 57, P. 3. 45, P. 10. 60; for μ cf. O. 6. 17, 20, 21, P. 3. 107, 4. 64, P. 8. 78, 79; for σ cf. P. 3. 53; for ν cf. O. 9. 47, 48, 13. 21, P. 3. 68, 69, 4. 242; for ϕ and π cf. P. 1. 23—25; for θ O. 7. 42. For σ in consecutive syllables (final and initial) cf. *ἔλασε σκοπόν* O. 11. 71, *πίσω σφε*, I. 5. 74. Pindar admits parechesis of vowels and juxtaposition of identical syllables (generally with different accentuation); e.g. *πολὺν ὕσε χρυσόν* O. 7. 50, *ἄπνευ βαρύκτυπον | Εὐτρίαιναν* O. 1. 72, 73; *κεῖνα δὲ κείνος ἂν εἶποι* O. 8. 62; *δίδοι τέ φοι αἰδοίαν* O. 7. 89; *λαχοῖσσαι αἶτε ναίετε* O. 14. 1; *ἄλλ' ἄλλοτε* P. 2. 85; *ἐπικωμῖαν ἀνδρῶν* P. 10. 6; *εἰ δ' εἴη* O. 6. 4; *ἐπεὶ τείχει* P. 3. 38; *τὰ μὲν ἐν* P. 2. 65; *τίκτεν ἐν* P. 3. 101; *τὰ μὲν μένων* N. 3. 43; see also O. 8. 70, P. 3. 68, 10. 58; *ὑπὲρ ἔρκος* P. 2. 80; *γένοι' οἶος* P. 2. 72; *οὗ τί που οὗτος* P. 4. 87; *πεντάκις Ἴσθμοί* N. 6. 19; *Πυθῶνι νιν* P. 9. 71; *ἴδε πατρίδα* O. 11. 36, *ἀποθέσθ' ἄπορον ἰδ.* 40; *ἔλα Βελλεροφόντας* O. 13. 84.

When there are two adjectives not coupled by a conjunction, and without a pause between them, in agreement with one substantive, we generally find one adjective definitive, or a constant epithet of distinction, and the other descriptive, cf. P. 9. 8, 10. 6. We find a substantive or adjective with the article qualifying a substantive which has also an adjective without the article in agreement with it, P. 1. 95, 4. 184, 9. 23, N. 4. 27. Cumulation of adjectives beyond the limitations here indicated is rare.

ORDER OF WORDS.

Pindar is fond of applying an epithet to each of two substantives in a clause, a practice comparatively rare in earlier

Greek literature, and he furnishes examples of at least 21 out of the 24 possible permutations of the order of 4 words.

With regard to the order of words, I venture to suggest that Pindar takes far less license than is generally supposed, for there is reason to believe that the beginnings of consecutive verses were regarded by the poet as contiguous positions, and so too the endings. Cf. O. 7. 13—19, 11. [10.] 28—30, 13. 1—5, P. 9. 23—25. Again, many adjectives placed far from the nouns with which they agree (esp. when there is another adjective in a normal position) are to be taken as extensions of the predicate which are common in Pindar's Odes. Cf. N. 4. 4, 41, 9. 48, I. 3. 77, 7. 70.

Pindar occasionally puts the subject late in the sentence ; *e.g.* O. 11. 24—34, 13. 14—17, P. 2. 41, 12. 17, I. 5. 27—30.

He also places the relative as the second word of a clause, *e.g.* O. 2. 8, 23, 74, P. 6. 5 ; postpones the article O. 13. 98, δέ O. 6. 50, P. 6. 38 ; places καί between prep. and noun to give emphasis to the noun, *e.g.* O. 2. 28, 34, 7. 26, P. 10. 58, N. 7. 31 ; postpones οὐ to give emphasis to a word or phrase, *e.g.* O. 1. 81, to the end of the clause O. 7. 48 ; places the prep. between adj. and sb. or sb. and adj., or between two of its substantives (*e.g.* O. 2. 34).

REPETITION.

Pindar has no scruples about repeating words, and often uses repetition effectively, *e.g.* O. 9. 31, 32, 11. 27, 28, 13. 22, 23, N. 9. 8, I. 4. 52, 53. For 'recurrent words,' or 'catch words' or 'echoes' see p. xviii and the introductions to the several odes.

The following grammatical points are noteworthy :—

A few nouns are feminine, instead of the usual masculine ; *e.g.* Τάπρασ, P. 1. 15 ; Ἴσθμός, O. 8. 48 ; αἰθήρ is common, see note on O. 1. 6.

Nouns in the genitive stand in place of adjectives of material; *e.g.* δδάμαντος αἰοις, P. 4. 71; of place, *e.g.* ἀγῶνι Κίρρας, P. 11. 12; cf. N. 6. 12; of quality, *e.g.* ἀνάγκας ἔπασιν, P. 4. 234; ἀνάγκας χερσὶ, N. 8. 3; δόμονε ἀβρότατος, P. 11. 34.

The genitive of definition is found P. 2. 34, 4. 234, P. 10. 47, N. 8. 3.

Owing no doubt only to the nature of his themes, we often find substantives, especially those meaning 'victory,' 'glory,' taking datives of place and manner and prepositional phrases; *e.g.* Ἰσθμίαν ἵπποισι νίκαν, I. 2. 13; δόξαν παλαιὸν ἄρμασιν, I. 3. 16; note also τὸν ταύρῳ χαλκίῳ καντήρῳ, P. 1. 95; note also the quasi-possessive dative O. 9. 15; P. 9. 82; N. 7. 22. The dative of closer specification occurs O. 2. 14, 3. 13, 9. 99, P. 1. 7.

Pindar shows a peculiar partiality for the *dativus termini* with verbs, *e.g.* Ἀλφεῶ μίεσσι καταβάς, O. 6. 58; νομηνία θιγέμεν, N. 4. 35; cf. P. 4. 296; καὶ τιν' ἀελπίτῃ βαλὼν, P. 12. 31; ἐφάπτομαι, P. 8. 60; and with prepositional adverbs, as πέλας, ἄγχι, ὀπίθεν (O. 3. 31).

His use of prepositions is peculiar both as to their meaning and government. For instance, we find ἀμφί with accusative 'concerning,' *e.g.* P. 2. 15, 8. 69, N. 1. 54, I. 6. 9; 'according to,' O. 11. [10.] 77; with dative 'by,' 'in respect of,' P. 1. 12, 5. 111, 8. 34, N. 1. 29, 6. 14; 'within the time of,' O. 13. 37; 'concerning,' O. 9. 13, P. 2. 62; ἀμφίς with genitive, ἐσθᾶτος ἀμφίς, 'for' or 'without raiment,' P. 4. 253; ἀνά with accusative, 'in the course of,' O. 9. 85 (cf. P. 11. 56); ἐν is Boeotian (for εἰς) with accusative, *e.g.* P. 2. 11, 85, and in two Doric poems P. 4. 258, Frag. 96; with dative it forms, as does σύν, several lively adverbial expressions, *e.g.* ἐν χερὸς ἀκμῇ, O. 2. 63; ἐν δίκῃ, N. 5. 14; it means 'according to,' P. 4. 59, 1. 62; 'in the sphere of,' O. 6. 7, 13. 49, N. 3. 32; 'near,' O. 6. 16, P. 8. 40, 4. 23; 'between,' P. 1. 27; ἐπί is almost 'in accordance with,' P. 2. 49, 9. 89; παρὰ with accusative has no reference to motion, P. 4. 74,

N. 5. 10, O. 11. (10.) 101; it means 'to,' P. 8. 59; 'owing to,' 'along of,' O. 2. 65; *πρὶ* with dative after *λέγει*, P. 2. 59, is noteworthy; *πρός* = 'towards' (of time), O. 1. 67, P. 9. 25. For the rest, his use of prepositions is far more Epic than it is like Attic. We find *ἐς* with persons O. 7. 31.

Pindar is very precise in his use of *καί* and *τε*; for, if *τε* follows *καί*, it couples subdivisions of a class which *καί* couples to a previous idea, as in O. 3. 8, 12. 17, 18, P. 1. 42, 4. 148, 149, 11. 60—62, N. 3. 60, 4. 9, 75, Frag. 120 [107]; but if *τε* be the conjunction most used, *καί* can couple the subdivisions of a class which is coupled by *τε*, as in O. 7. 82, 83—86. In P. 8. 99, 100, the two methods are combined. Zeus is coupled to the Æginetan heroes by *καί*, Aeakos' sons and grandson are coupled to him by *τε*—*τε*, while Telamon is coupled to his brother Pêleus by *καί*. With this reservation, however, irregular use of conjunctive particles is conspicuously frequent, especially *μὲν*—*τε*, e.g. N. 2. 9. We find *μὲν*—*αὐτε*, P. 2. 89; *μὲν*—*ἀλλά*, O. 9. 5; *τε*—*δέ*, P. 4. 81, 11. 30; *οὐτ'*—*οὐκ*, N. 11. 40; *οὐτε*—*οὐδέ*, P. 8. 85, cf. I. 2. 44. Pindar differs from Epic poets, in not using *ἵνα* as a final conjunction. He uses the optative without *ἄν* effectively four or five times; see note on P. 4. 118. The only hypothetical particle he uses is *εἰ* (not *εἰ κε*). He places a present indicative in apodosis after *εἰ* with the optative, P. 8. 14, O. 10. 4. For a complicated and varied hypothetical sentence, see P. 4. 263—269, and for a difficult mixed construction, O. 8. 54.

Pindar seems to prefer expressing *purpose* and *result* by a simple infinitive, to using constructions with particles in such cases.

He uses the rare gnomic future, O. 7. 3, P. 12. 30; the prophetic present, O. 8. 42, P. 4. 49; the imperfect where we might expect the aorist, in speaking of Olympic victors, N. 5. 5, 45; so too the present participle frequently, the pres. inf., I. 3. 43. He very rarely uses the historic present, but

cf. O. 2. 23, P. 4. 163. We find the present participle for the future, O. 13. 59, P. 1. 52, 4. 106.

The *Schema Pindaricum* is oddly enough only found rarely in Pindar's remains, i.e. O. 10. [11.] 5, 6, which, however, is not a clear case; P. 10. 71, 72; Frag. 53. [45.] 15—18, in which two passages, as in Attic, the singular verbs precede the masc. or fem. plural subjects.

Pindar has a plural verb with a neuter plural subject, e.g. O. 2. 84, 11. 85 *μολπὰ...μελίων τὰ φάνεν* (here the plural may be used to include *μολπά* as an antecedent), P. 1. 13, 4. 121, where the plural verb may suggest distribution.

We find the active voice where the middle might be expected several times; e.g. *ἔπραξε*, P. 2. 40, I. 4. 7; *εὐρεῖν*, P. 2. 64; *ἑσπεφάνωσε*, O. 14. 22; *λύοι*, I. 7. 45; *ἀνέδησαν*, I. 4. 9; *ἀναδήσαντες*, P. 10. 40.

The above notice of a few idioms either peculiar to, or peculiarly frequent in Pindar's works, is not meant even to approach exhaustiveness; but to furnish hints as to the observation and collection of particulars, or the framing of essays on Pindar's style.

With regard to dialectical peculiarities, it will be better to place particulars before generalisations.

In the inflexion of the *Ā*-declension *ā* is preserved where Epic has *η*; in the genitive sing. masc. we find *-ā* as well as *-ao* for the termination; in the genitive plur. masc. and fem. the Doric termination *-āν* is used, even in feminine adjectives, which in Epic are not in this case distinguished from the masculine. Note such *Æolic* forms as *πάτριᾶ*, O. 6. 62; *ἰερα*, P. 4. 5; *Κύνειᾶ*, O. 11. 15; *Νέμειᾶ*, O. 13. 34.

P. seems to have coined several compounds in *-as*, cf. *εὐθυμάχας*, *Εὐτρίαιναν*, *ὀρσοτρίαιναν*, *βαθυμήτα*. According to the best reading the dual is found O. 13. 6.

In the *ο* (*ε*) declension the Epic forms are found, except a few instances of the Doric accusative plural in *-os*, cf. O. 1. 53. Fem. gen. pl. of adjectives of 3 terminations is *-āν*.

In the other declensions the forms used are generally Doric, except that in the dative sing. of I- stems, where Doric has -ι, Pindar has -ει, that there is frequent synizesis of -εος (genitive termination of stems in -ες, -εϝ), and that the Epic and Æolic forms from stems in -εϝ, i.e. ἦος, &c., are found. Note the acc. sing. masc. εὐκλεία, N. 6. 30; perhaps acc. plur. neut., O. 13. 12, and the absence of δ from Θέτιος, Πάριος, &c. Compounds with λαός contract the stem into -λᾱ- and follow the Ā- declension. The gen. -οιο suffers elision of the *ultima* O. 13. 35, N. 9. 55. The Epic stem-endings -αον, -αων are frequently contracted into -ᾶν-, but we find Ποσειδαον, O. 1. 75; Ποσειδάωνος, &c., *passim*.

Pindar's pronouns are Epic, especially such Epic forms as coincide with Æolic; but for the dative of the second personal pronoun he uses σοὶ τοί and the Doric τίν (the reflexive dative ἴν has no ms. authority). These forms he uses so as to avoid successive syllables beginning with σ and τ (on the same principle he uses πετοῖσαι, πετόντεσσι, ἔμπετες). For the accusative of the third personal pronoun we find the Doric νιν as well as μιν (used especially in the neighbourhood of initial labials), also εἰ and σφε. The reciprocal pron. is (in oblique cases) αὐτός.

For τί (adverbial) some read the Doric τά (? for τγά), O. 1. 82.

In conjugation we find -μᾶν for -μην, the termination of the first person sing. of secondary tenses of the middle and passive, and -ᾶν for -ην in dual terminations; also the temporal augment ᾶ as in ἄγαγεν, P. 4. 211, ἄγεν, P. 9. 123, ἀγαπάζοντ', P. 4. 241, ἄκουσεν P. 9. 112, ἀνταγόρευσεν, P. 4. 156, ἀριστεύσατε O. 13. 43, ἄρχε, O. 6. 53, πεδάμειψεν, O. 12. 12. He never uses the Doric -μες in the first plur. act., but the Æolo-Epic -μεν. The first pl. mid. is -μεθα except P. 10. 28. In the third plur. act. he uses the Doric -οντι and the Æolic -οισι, -οισιν. His infinitive moods are Epic; but we find two Doric forms, γαρεύεν, O. 1. 3; τράφεν, P. 4. 115.

His participles are Æolic, i.e. he has -ουσα, &c., for -ουσα, &c., and in the first aorist -αυς for -ας nom. sing. masc. and -αισα, &c., for -ασα, &c.. It is possible that he also used the Epic forms -ας, -ασα, &c., for the first aorist participle, but the variations of mss. have obscured all evidence on the point.

The forms ἴσσαι, P. 4. 273; κάθασσαν, v. 39, show assimilation of the δ of the √ιδ, perhaps after the analogy of the Epic forms ἔκτισσε, P. 1. 62, &c. From verbs in -άζω, -ίζω, -όζω, he uses indifferently the Epic aorist in -σα, &c., and the Doric in -ξα, &c.

In verbs in -μι he has ἑπαται, P. 4. 92; third sing. subj. from ἑπαμαι, always ā for ē as the stem-vowel of verbs which in Attic make the sec. aor. inf. in -ῆναι -άναι, except ἀναστήη, P. 4. 155. The Doric imp. δίδοι always stands for δίδου.

The substantive verb is Epic except ἐντί, the Doric third plur. present, the frequency of ἔμμεν, the absence of εἶναι, and the fem. part. εἰούσα, εἰούσαν.

Generally verbs in -άω keep the stem-vowel ā throughout the tenses and derivatives, while verbs in -έω take η; exceptions to this rule are to be explained by the early existence of by-forms in -έω, and are many of them Doric, e.g. καύχημα, I. 4. 51, by κανχέομαι, Theokritos.

In adverbs we find -δάν for -δην, -ῆ for -η.

In conjunctions and particles we find ἄς for ἕως, αἶτε, P. 4. 78, for αἶτε which does not occur, ὥτε, θάμα, for which see Lexicon, ὦν Ionic for ὅν.

In prepositions πᾶρ is found for παρά, ἄν (ᾗ) for ἀνά before consonants; also κάν for κατά, and in composition ἄμν- for ἀναμν-; ποτάν, Fr. 99. 5, for ποτὶ τάν. The ι of περί is elided twice before a vowel. Occasionally πεδά is found for μετά, but not earlier than B.C. 472. For ἐν with acc. see p. xxvi.

Pindar's instances of crasis seem all to be Doric, even those which are also Ionic as τῶτροῦ, τῶτρό.

In contraction he follows the Doric dialect, and so too

in not contracting terminations in *-eos* and adjectival forms from stems in *-eo-*, *-ea-*. But in these cases the *ε* (as also *ι* sometimes before a vowel) seems to have been often pronounced nearly as *y*, without lengthening a preceding short syllable.

With regard to the use of *η* there are many cases still unmentioned, several of which are Doric as well as Epic. For instance :

**Ηβα*, *ἦρος* are shown by Ahrens to be Doric. Again in several cases, such as *Θήβα*, *μῆλα*, where the Bæotian dialect has *ει* for *η*, the *η* is most probably Doric. Without going so far as Ahrens, we may conclude that in this particular the Epic tendencies of Pindar have been exaggerated.

We find the Doric *ᾱ* for Epic *ε* in *σκιαρός*, O. 3. 14, 18; *τράφω*, P. 2. 44, 4. 115; *τράχω*, P. 8. 32; also *φρασί* for *φρεσί*, *φρέεσσιν* (I. 3. 5).

Pindar preserves the initial digamma in many words, as is shown by the apparent hiatus before them, but he elides vowels before such words, and they do not affect the quantity of a short syllable ending with a consonant which precedes; e.g. *δώδεκ' ἀνάκτων*, O. 11. [10.] 49; *οὗτ' ἔπος*, P. 4. 105; *Πότμος ἀναξ*, N. 4. 42; *κείνοισιν ἐπών*, P. 4. 105. The words in question are *ἀναξ*, *ἀνάσσω*, *ἀνδάνω*, *ἀχώ*, *εἶδομαι*, *εἶδος*, *εἰδώς*, *ιδεῖν*, *ἰδρις*, *ἴσαντι*, *εἴκοσι*, *εἰπεῖν*, *εἰκότα*, *ἔπος*, *ἐλπίς*, *ἔλσας* (?), *ἔολε* (?), *ἔργον*, *ἔρξας*, *ἐσπέρα*, *ἔτος*, *ἦθος*, *Ἰδαῖος*, *ἰδιος*, *Ἰλιάδας*, *Ἰόλαος* (?), *ἴσος*, *οἰ*, *ὄς* (possessive), *οἰκίζω*, *οἶκος*, *Ὀανος*.

Besides apparent hiatus before words which had an initial *ρ*, we also find hiatus after datives in *-ψ* and *-α* often, twice after *ῆ*, twice after *-αί*.

Perhaps the pronunciation of *ει* before a vowel as a short syllable is to be explained, as the change of *ι* to *y*; so also *Γαῖαόχψ*, O. 13. 81. The shortening of *ευ* may similarly be a pronunciation of *υ* as *ρ*. Cf. P. 8. 35, I. 7. 58; so also as to *αὔατα*.

Before vowels *ι* is occasionally shortened, as *πῖαίνων*, P. 4.

150; *μητίονται*, P. 2. 92. Note *ἴκοντ'*, P. 2. 36. For irrational *lengthening* of short vowels see index.

We find Æolic forms, as *κελαδεννός*, *κλεινός*, *φαινός*, *όνυμα*, *αἶατα*, *κεχλάδοντας*; psilosis in *ἄδειν*, *Ἀγησίας*, *ἀγησίχορος*; Doric forms, as *ἑσλός*.

Some odes show more Æolic forms than the average, as P. 2; others more Epic, as P. 5; both being in the Æolian rhythm. With this rhythm the diction is more colloquial than with the Dorian, and exhibits a larger proportion of Æolic forms, and of rare words which are called Æolic, but which may have been deliberately borrowed by the poet from the dialects of the various localities whither the odes were respectively destined to go. Thus the form *Ποτειδᾶν* in O. 13 is most probably Corinthian, and the words *πεπαρεῖν* (P. 2. 57), *ὑποφαύτιες* (*ib.* 76) may be Sicilian. The dialect of the odes in Dorian rhythm is, according to Böckh, the common diction of Lyric poetry.

Speaking generally of Pindar's dialect we may quote Hermann's dictum that it is Epic with a tinge of Doric, and sometimes too of Æolic. The vocabulary is in the main Epic; the inflexions mixed, but with a preponderance of Doric and Æolic; the pronunciation mainly Doric¹.

PINDAR'S RHYTHMS AND METRES.

In Greek music there were different modes, *τόνοι*, which differed in the order of the intervals of the scale and in pitch. The style, *ἁρμονία*, of Music in the different modes naturally varied, amongst other points apparently in 'time.' The 'rhythm' of an ode is the arrangement of metres and verses which is accommodated to the 'time' of the music. The modes chiefly employed by Pindar are the Dorian and the Æolian. It is uncertain whether the extant odes comprise a specimen of the Lydian mode unmixed.

¹ Note the exception that *ε* and *ου* are used in compensation for consonantal sound lost immediately after *ε* and *ο*.

PINDAR'S RHYTHMS AND METRES. xxxiii

The Dorian mode is severe and comparatively monotonous in rhythm. The rhythms employed are mostly so-called epitrites and dactylic tripodies (the last foot being a spondee or a long syllable extended to twice the normal length, or at the end of a verse a long syllable followed by a rest). A rest is denoted by the character \wedge , the time value of which in these pages is equal to a long syllable in dactylic rhythm and in epitrites, and to a short syllable in choreic (logædic) rhythm. In short, \wedge represents the amount of time needed to make up a catalectic foot. A long syllable equal to $- \cup$ is denoted by \lfloor . A long syllable equal to $--$ is denoted by \sqcup . An irrational long syllable (a long for a short) may be denoted by $>$. Two short syllables equal in time to one ordinary short syllable are denoted by ω . An anacrusis, or extra-metric thesis prefixed to a verse, is marked off from the verse proper by $: .$ Metrical phrases are marked off by \parallel or at the end of verses by \rfloor . The same sign \parallel has been used to distinguish the fundamental part of a phrase from its expansion or expansions. Some of these phrases may be *kôla* (also called 'sentences'), others may be parts of *kôla*. I do not intend to suggest that one foot constitutes a phrase or a *kôlon*, or that individual *kôla* never exceed four feet.

The epitrite is so called from the fact that the apparent ratio of the arsis to the thesis is $1\frac{1}{2} : 1$ or $4 : 3$, the apparent normal form being $- \cup --$, the third and fourth syllables reckoned as the arsis. But the epitrite is now generally scanned as equivalent to a dactylic dipody, thus, $\lfloor \cup | -- \parallel$, or $\lfloor \cup | \sqcup \parallel$, or $\lfloor \cup | - \wedge \parallel$, or $\lfloor \cup | - > \parallel$ (with an irrational short syllable at the end of the second foot). I have not made up my mind as to the epitrite further than that I think it is equivalent in time to two dactyls. Pindar always uses dactylic measures and epitrites in combination.

The Æolian and Æolo-Lydian modes exhibit choreic¹

¹ Several Æolic odes seem to consist largely of a mixture of Pherecrateans and Glyconics, e.g. O. 9, 8, 8.

rhythms of the class called logæædic. The feet employed are chorees $\sim \cup = \text{—} \text{—}$ or with irrational thesis $\sim - (\sim >) = \text{—} \text{—}$, tribrachs $\sim \cup \cup = \text{—} \text{—} \text{—}$, cyclic dactyls $\sim \cup = \text{—} \cdot \text{—} \text{—}$, extended long syllables (forming a whole choree by syncope) $\text{—} = \text{—} \cdot$. The effect produced by reading verses consisting of these various forms of choree gave rise to the term *logæædic* = 'between prose and verse.' The odes which contain pæonic feet (with choreic feet), O. 2, P. 5 and 6 have been classed under the Æolian mode.

In verses which admit syncope I do not see how one can distinguish between syncope and catalexis at the end of a verse. I have therefore used — or — as alternatives for $\sim \wedge$ at the end of verses, generally however suggesting catalexis when anacrusis follows.

I have ignored the alleged rule (to which exceptions are admitted) that the first foot of a verse is not syncopated unless anacrusis precede. I have regarded cyclic dactyls as admissible at the end of a phrase, in the middle of a verse. I have no opinion as to whether they are admissible at the end of a kôlon.

The stanzas of Greek Lyric poetry were perhaps divided up into periods consisting of one verse or more. It is now the fashion to analyse the rhythmic structure by dividing up stanzas into periods, and periods into kôla arranged symmetrically as to the numbers of feet. As, according to Dr J. H. H. Schmidt's system, a period can begin with an unsymmetrical 'proôde,' or end with an unsymmetrical 'epode,' or have a 'mesode' in the middle of the symmetrical kôla, or can have any two or all three of these extra elements, it would be difficult for a poet to avoid such symmetry if he tried his hardest to do so. I have therefore taken no notice of the symmetry which my metrical schemes exhibit. I believe that the only useful analysis of the structure of stanzas is to note the likeness and unlikeness of various parts. To me it has seemed that two or more *recurrent rhythmical phrases* together with preludes,

links, and *codas* make up each stanza. It is assumed by Dr J. H. H. Schmidt and others that each verse is uniform as to time and as to the incidence of the rhythmical ictus¹. I do not feel certain that these assumptions are sound. I therefore regard my metrical schemes merely as a suggestive record of investigation; but of course I expect that my method or a modification thereof may eventually lead to a decisive solution of the problems presented by the rhythms of Greek Lyric poetry.

Until students of metre have established some elementary propositions relating to *kôla* and periods which command general acceptance, it is premature to air individual views on the relation of the rhythm to the meaning. Even where there is little or no doubt about the rhythmic stress, it sometimes falls with manifest effectiveness, sometimes seems to subordinate ideas to their necessary setting. This is often the case with song when both melody and pronunciation are accessible to us. How much more when we must remain in the dark as to these vital elements! Fortunately there is enough of the universal and permanent in Pindar's verse to make recitation without regard to *kôla* and extended syllables pleasant and helpful to an appreciative student. The salient features of the Dorian rhythms are easily comprehensible, while the Æolian odes read admirably as prose-poetry.

Pindar shows a strong tendency to place nouns, which can only take the rhythmic stress on an inflected or an inflexional syllable, at either the beginning or end of a verse or a clause, as though he did not consider that the falling of the normal *rhythmic* stress on such a syllable gives due emphasis to the word. The inference is that emphasis is given by position in verse or clause, and also I think by caesura, as well as, perhaps sometimes in spite of, the normal rhythmic stress. Thus, apart from their volume, words like *μεγασθενής*, *ἀνεμοσφαράγων* are

¹ Except O. 2 and P. 5 in which chorees are combined with paeons and *bacchii*.

normally less emphasised by rhythm than such a form as *δρθόβουλος*.

As regards the relation of words to feet (*caesura* and *incisio*), the antistrophes of most of the odes severally correspond each with its own strophe to a noticeable extent.

The odes in this volume may be classed as follows :

Dorian, O. 3. ; P. 1. 3. 4. 12. ;

Dorian and Lydian, O. 6. 7. 8. 10 [11.] 12. ; P. 9.

Æolian, O. 1. 2. 11. [10.] ; P. 2. 5. 6. 7. 8. 11.

Locrian (Æolian), O. 9.

Æolian and Lydian, O. 4. 5. 13. 14. ; P. 10.

MANUSCRIPTS.

The Codex Ambrosianus (Milan), known as 'Cod. A,' containing O. 1—12, the oldest ms., written in the 12th century, contains many correct readings not found elsewhere, but exhibits so many errors as to metre, dialect, inflexion, and particles, that its evidence is of little value in cases where its correctness is not obvious. The same may be said of all the old mss. Their unanimous testimony as to a termination or a particle is so often manifestly inaccurate as to be frequently open to suspicion. The three Medicean mss. (Florence), known as D, E, and F, are the best authorities for all the extant works. The Vatican ms., end of 13th cent. (Rome), known as B, lacks P. 1, and much of O. 1, 5, P. 2, I. 8. The Palatine ms., 13th cent. (Heidelberg), known as P, contains the Olympian and Pythian odes. The oldest Paris ms., C, end of 12th cent., contains the Olympian and the first four Pythian odes. There are several other old mss. which occasionally present better readings than A, B, C, D, E, F, P. According to Mommsen A, B and C represent three classes, while D represents the first family of the fourth class, E, F the second family, and P the fourth family. The scholia occasionally show signs of a reading not found in any ms.

OLYMPIA I.

ON THE VICTORY OF HIERON'S RIDING HORSE PHERENIKOS.

INTRODUCTION.

CHRONOLOGY.

	B.C.
Hieron wins the prize with the single horse, Gelon with the four-horse chariot at Olympia	488
Gelon tyrant of Gela becomes tyrant of Syracuse	485
He soon vanquishes the Carthaginians of Sicily and takes the title βασιλεύς	
Gelon and Thêron defeat the Carthaginians at Himera	480
Gelon dies, and Hieron succeeds him	478
Pindar goes to Sicily. Death of Thêron. Hieron rises to the height of his power, the tyranny at Agrigentum being upset. N. 1 composed	473
Hieron's second victory with the single horse at Olympia. Pindar composes O. 1 and O. 12, N. 9, I. 2	472
Hieron wins with the four-horse chariot (according to the poet's hope, vv. 109—111) at Olympia*. The poet was at Thebes this year	468

* Pausanias, viii. 42, tells us that Hieron did not pay his vows for his victories to Olympian Zeus; but that Deinomenês his son did so after his father's death. He quotes the following epigrams:

σὸν ποτε νικήσας, Ζεῦ Ὀλύμπιε, σεμνὸν ἄγῳνα
 τεθρίππῳ μὲν ἅπαξ μονοκέλητι δὲ δίς,
 δῶρ' Ἴέρων τάδε σοι ἐχαρίσσατο, παῖς δ' ἀνέθηκε
 Δεινομένης πατρὸς μῆμα Συρακοσίου.
 υἱὸς μὲν γε Μίκωνος Ὀναῖς ἐξετέλεσσε
 νάσῳ ἐν Αἰγίνῃ δώματα ναιετάων.

The gifts (Paus. vi. 12) were a bronze chariot and driver, by Onâtas of Aegina, and on each side a horse, with a young rider by Kalamis. The Schol. on v. 23 (35) cites Didymos as saying on Apollodôros' authority that Hieron was Συρακούσιος, not Αἰτναῖος, at the date of the ode, but as the fancy for exalting Aetna at the expense of Syracuse did not in likeli-

The ode was to be sung by a chorus of men (*v.* 17 *ἄνδρες*) at a banquet in Syracuse, the poet probably being present. It consists of four systems or triads, of which the first is the 'overture' or 'prelude.' The second and third triads are devoted to the main body of the ode, containing the mythical portion of the poem, and the fourth to the conclusion; but the middle portion overlaps both the first and the last triad. The middle part actually begins in the first verse of the first epode, *v.* 23, with the words *λάμπει δὲ Φοῖ κλέος* (which probably ought to be taken as the second verse of the epode), and ends in the sixth verse of the fourth strophe, *v.* 93, with the words *παρὰ βωμῶ.*

The theme of the poem is the supremacy of the Olympian games considered in connexion with the renown and delight conferred by minstrelsy on victors and heroes. There are several expressions and ideas in common with *O.* 3, which is more exclusively devoted to Olympia. The leading motives are the supreme and the brilliant. The diction and thought convey the impression of loftiness, richness, brightness, and rapidity interspersed with a few softer and warmer touches, such as *μάκαιραν 'Ιέρωνος ἐστίαν* (*v.* 11), *οἷα παίζομεν' φίλαν ἀμφὶ τράπεζαν* (*vv.* 16, 17), *ἅπαντα τὰ μείλιχα* (*v.* 30), *εὐφροσύνας* (*v.* 58), *μελιτόεσσιν εὐδίαν* (*v.* 98), *νικαφόροις ὀμιλεῖν* (*vv.* 115, 116). More than two-thirds of the ode is crowded with superlative expressions (thirty-seven verses only being occupied by half-tints—*v.* 71 *ἐγγύς*, to *v.* 85—and shade—*vv.* 28, 29, *v.* 46 to *v.* 53, *v.* 55 *ἀλλὰ γάρ*, to *v.* 66);—*Ἀριστον* (*v.* 1), *ἔξοχα* (*v.* 2), *μηκέτ'*, *κ.τ.λ.* (*vv.* 5, 6), *μηδ'*, *κ.τ.λ.* (*v.* 7), *κορυφάς*, *κ.τ.λ.* (*v.* 13), *γλυκυτάταις* (*v.* 19), *σοφώτατοι* (*v.* 34), *εὐνομώτατον* (*v.* 37), *ὑπατον* (*v.* 42), *εἰ δὲ δῆ*, *κ.τ.λ.* (*v.* 54), *ὑπέροπλον* (*v.* 57), *πολυξενωτάτῳ* (*v.* 93), *ὑπατον* (*v.* 100), *μή τιν'* (*v.* 104), *ἔτι γλυκυτέραν* (*v.* 109), *καρτερώτατον* (*v.* 112), *ἔσχατον* (*v.* 113), *πρόφαντον*, *κ.τ.λ.* (*v.* 116). The poem also is full of expressions suggesting sunshine and brightness; even in the solemn night scene (*vv.* 71 sqq.) we see the glimmer of the sea and the sheen of Poseidon's trident.

hood last for more than one Olympiad, the alternative date B.C. 476 may safely be rejected. According to Didymos, Hieron was *Αἰτναῖος* at the time of his last two Olympian victories, and yet the epigram quoted from Pausanias makes him *Συρακόσιος*. Théron was at war with Hieron, B.C. 476, and it is not likely that Théron's friend, as Pindar was before he was Hieron's, should get a commission from Hieron before the reconciliation with Théron.

Lucian (*Gall.* 7) calls it τὸ κάλλιστον τῶν ἀσμάτων ἀπάντων. From v. 86 to the end there is a gradual undulating rise up to a climax of intensity.

Throughout the whole ode, which insists on the blessings of fame, there runs a subtly-veiled depreciation of long life. The crime for which Tantalos suffered was attempting to make men immortal. Pelops despises life in comparison with glory (vv. 82, 83). He had much trouble in life and great glory after death. Again, vv. 97—100 and 113, 114 inculcate contentment with present satisfaction of high ambition. Of course the more transparent bearing of the myth of Tantalos is on the danger of satiety and the sure punishment of insolence, while Pelops' connexion with Poseidon, one of the Triopian deities (Apollo, Poseidon, Hades, Dēmêtêr, Korê, Nymphs; Schol. on Theok. xvii. 68, Hêrod. i. 144), links him to Hieron (P. 2. 11, 12), in whose family that cult was hereditary. Gelon built temples to Dēmêtêr at Enna (Castro Giovanni) and at Syracuse. This, and Hieron's naval exploits, and Poseidon's creation of the horse, account for the prominence of Poseidon in this ode, and for Zeus of Olympia only being brought in with perfunctory piety, vv. 10, 42—45. Again, his being the first winner at Olympia makes the story of Pelops generally appropriate to the ode. Still the poet may have been influenced by his knowledge that Hieron's years were numbered. See Introduction to P. 3.

The only recurrent words or echoes noticed by Mezger, which present an exact metrical correspondence, are ἀμφί, v. 17 (antistrophe) echoed by ἀμφίπολον, v. 93 in a strophe (and which Mezger does not notice, by ἀμφότερα, v. 105 in the antistrophe), ὕπατον, v. 42 (ant.), echoed by ὕπατον, v. 100 (ant.). He also notes ἀρετᾶν, v. 13 (str.), in a position which nearly corresponds to that of ἀρεταῖσι, v. 89 (ant.), and κράτει δὲ προσέμιξε δεσπόταν, v. 22 (ant., v. 11), compared with (ἐμὲ) κράτει πέλασον, v. 78 (ant., v. 9), the rhetorical effect of which two pairs is indisputable. But there are other exact metrical correspondences, viz. ἐπιφέροισα τιμάν, v. 31 (str.), with ὕπατον εὐρυτίμου, v. 42 (ant.), which overlaps the ὕπατον echo; χρυσός, v. 1 (str.), echoed exactly by χρυσάισιν, v. 41 (ant.); παρέχων, v. 21 (ant.), and v. 39 (str.), both ending the tenth verse of the stanza; γάμον, vv. 69, 80, ending both Στρ. γ' and Ἀντ. γ'; εὐ-ανορι, v. 24 (ep.), answered by εὐδείελον, v. 111 (ep.); βίον, v. 59 (first verse of str.), exactly corresponding to βίαν, v. 88. If the

recurrences are significant, this last instance involves a kind of pun. Again *ἔχει βίον* begins the first verse of system γ', and *ἔχει (βίον)* immediately preceding) begins the last verse of this system, apparently with the intention of accentuating the contrast presented. Again *κλῆος* ends *vv.* 23, 93 (noticed by Mezger), in metrical phrases which are in all respects identical. Here we have another rhetorical echo:—

*λάμπει δέ τοι κλῆος
ἐν εὐάνορι Λυδοῦ Πέλοπος ἀποικίᾳ.*

*τὸ δὲ κλῆος
τηλόθεν δέδορκε τῶν Ὀλυμπιάδων ἐν δρόμοις
95 Πέλοπος, ἵνα ταχυνάς, κ.τ.λ.*

Cf. also *κλείζειν*, *v.* 110. With *v.* 95 compare the metrically corresponding verses;—66 *μετὰ τὸ ταχύποτμον*, κ.τ.λ., 77 *ἐμέ δ' ἐπὶ ταχυνάτων*, κ.τ.λ., and with this last for *-ντα-* compare *v.* 19 *νόον ὑπὸ γλυκυνάταις*, κ.τ.λ., and yet again, *v.* 8 *ὄθεν ὁ πολύφατος*, κ.τ.λ. We find *-τερον αὖ-* repeated in the same metrical phrase, *v.* 7 *φέρτερον αὐδάσομεν*, *v.* 57 *καρτερόν αὐτῷ λίθον*, and *ἀντία προτέρων*—*αὐτίκα φθονερῶν* in tautometric positions of *Στρ. β'* and *Ἀντ. β'*, *vv.* 36, 47, and *αἰτία*, *v.* 35, answering metrically to *αἰθέρος*, *v.* 6, and *πόνον*, *v.* 60, to *πολιᾶς*, *v.* 71. The *ν* of *πολυ-*, *v.* 93 (str.), answers exactly to the *πολλ-* of *πολλά*, *v.* 46 (ant.). Several of the instances given just above suggest that some cases of recurrence are far more concerned with sound than with sense. But these instances are only a few of the "echoes" with which this ode reverberates. We find:—*ἀγλα-* (noticed by Mezger), 14, 40, 91; *δεθλ-*, 3, 84, 99; *ἀθανάτων*, 60, 65; *αἰεῖ*, 58, 99; *ἀκμα-*, 48, 96; *ἄλκα-*, 81, 112; *ἄλλ-*, 6, 113; *Ἄλφεο-*, 20, 92; *ἀμέρα-*, 6, 33, 99; *ἀμφί*, 35, 50, 97; *ἀνὴρ*, *ἀνδρ-*, 2, 17, 24, 35, 54, 64, 66; *ἀρμα-*, 77, 110; *βασιλε-*, 23, 114; *βροτο-*, 28, 100; *γλυκυντ-*, 19, 109; *δαυδαλ-*, 29, 105; *δίδωμι*, 63, 85; *δρόμοισι*(ι), 21, 94; *ἔθηκε*, *ἔθεσαν*, 19, 64; *ἔλε*, 26, 56, 88; *ἐλθών*, *ἦλθε*, 44, 71, 111; *ἐμ-*, 52, 77, 84, 100, 111, 115; *ἐνεπε*, 47, 86; *εὐ-*, 24, 37, 67, 70, 73, 111; *ἐχ-*, 25, 59, 93, 98, 107; *θεός*, 39, 64, 86, 106; *ἵππο-*, 41, 70, 87, 101; *καλ-*, 35, 84, 104; *καρτερο-*, 57, 112; *κορυφ-*, 20, 113; *Κρον-*, 10, 111; *λαμβάν-*, 18, 81; *λόγ-*, 28, 110; *λοιπ-*, 33, 97; *μεγ-*, 2, 25, 56, 81, 113; *μηκέτι* (noticed by Mezger), 5, 114; *νικα-*, 18, 97, 115; *νομο-*, 37, 101; *ξενο-*, 93, 103; *Οἰνομάου*, 76, 88; *Ὀλυμπια-*, 7, 94; *οὔτος*, 55, 84; *παντ-*, 13, 30, 84, 116; *πατήρ*, 37, 57,

70; Πέλοπος, 24, 95; πολ-, 8, 12, 28, 32, 46, 93; πόν-, 60, 96; πῦρ, 1, 48 (see ὕδωρ); σοφ-, 9, 116; ταχυ-, 66, 77, 95, 108; -τρίαιναν, 40, 73; ὕδωρ, 1, 48 (see πῦρ); υἱ-, 36, 65, 89; ὕμν-, 8, 105; -φαντ-, 46, 116; φιλ-, 4, 16, 38, 75, 85; φροντισ-, 19, 69; χάρις, 18, 30, 75.

Altogether more than sixty words recur in this ode; so that it is possible that the exact metrical correspondence of some of the recurrences is due to chance. Some of them again seem superfluous as signals; for instance no signal is required to connect the thought of *v.* 24 ἐν ἐνάνορι Λυδοῦ Πέλοπος ἀποικίᾳ with that of *v.* 111 παρ' εὐδείελον...Κρόνιον, nor the thought of *v.* 22 with that of *v.* 78, so that we have in these instances nothing more than an ordinary rhetorical reiteration, the exactitude of metrical correspondence being rather due to the metre than intentionally significant. That χάρις should recur in conspicuous positions is perfectly natural in an ode which is concerned with the renown conferred by song upon victors.

The forms which seem to have been coined for this ode are Ἄγλαοτρίαιναν, ἀκέρδεια, γαστρίμαργος, ἐμπεδόμοχθος, εὐάνθεμος, εὐδείελος, εὐρύτιμος, Εὐτρίαιναν, θρασύπονος, κακάγορος, μεγάνωρ, παράμερος, ταχύποτος.

The mode is Æolian (*v.* 102), the rhythms choreic (logæædic) with three recurrent metrical phrases, one of three feet (*A*), and two of four feet (*B* and *C*); the first foot in *A* and *B* being syncopated. Under *A* and *B* respectively are comprised the following variants:—

$A =$	$\begin{array}{c c c c} \top & & & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \end{array}$	$\begin{array}{c c c c} \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \end{array}$	$\begin{array}{c c c c} \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \end{array}$
	$\begin{array}{c c c c} \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \end{array}$	$\begin{array}{c c c c} \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \end{array}$	$\begin{array}{c c c c} \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \\ \top & \vee & \vee & \end{array}$

Under *C* two variants,

— ⋈ | — ⋈ | — ⋈ | — ^ || and — ⋈ | — ⋈ | — ⋈ | ⋈ ⋈ ||

Perhaps the strophe is divided into three periods, the first of six verses, the second of one verse, and the third of four verses; and the epode also into three periods, the first of three verses, and the other two of two verses each.

ANALYSIS.

vv.

- 1—7. The superlative renown of the Olympian games.
- 8—17. They inspire minstrels to sing the praises of Hieron, whose royalty, virtues, and musical taste are touched upon.
- 17—23. Praise of the easy victory won at Pisa by Pherenikos, the horse of Hieron.

- 23, 24. Hieron's renown shines brightly in the new home of the Lydian Pelops.
- 25—27. Love of Poseidon for Pelops from his birth.
- 28—34. The power of song to give currency to falsehoods.
- 35. It is fitting to speak well of deities.
- 36—45. Pindar's version of Pelops' disappearance.
- 46—51. The false myth invented through envy.
- 52, 53. Deprecation of evil-speaking.
- 54—66. Bliss, insolence, and punishment of Tantalos, and consequent return of Pelops to earth.
- 67—89. Episode of Pelops' race with Oenomaos, including his invocation of Poseidon (*vv.* 75—85).
- 90—93. Pelops' posthumous glory at Olympia.

- 93—96. The renown won by victors at Olympia.
- 97—100. Happiness of victors.
- 100—111. Hieron's equestrian victory and his excellence; a hope that he will win the chariot-race at Olympia.
- 111—end. Parallel of Pindar's paramount position as poet with Hieron's as king, and a prayer for the continuance of their exalted position during life.

Στρ. α'.

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

1—9 'Of sovereign worth is water, while yon gold, as blazing fire at night, shines out, beyond compare the brightest treasure of lordly wealth. But if thou art fain to celebrate Games, heart of mine, look thou no more for other star glowing by day more genially in the waste of heaven than the sun; so surely shall we not name a contest transcending Olympia's; inspired whereby the hymn of high renown steals o'er minstrels' fancies so that they laud the son of Kronos.'

1 Ἄριστον μὲν ὕδωρ Proverbial, cf. O. 3. 42 *εἰ δ' ἀριστίνει μὲν ὕδωρ, κτεάνων δὲ χρυσὸς αἰδοῖστανον*. This proverb was perhaps known to Thalés, say, B.C. 600, and formulated into his cosmical theory. Plato refers to this place, *Euthydem.* 304 B, *τὸ γὰρ σπάνιον... τίμον· τὸ δὲ ὕδωρ εὐωνότατον, ἀριστον δὲ, ὡς ἔφη Πίνδαρος*. *Aristot., Rhet.* I. 7. § 14, quotes *καὶ τὸ σπανιώτατον (μείζον) τοῦ ἀφθόνου· οἷον χρυσὸς σιδήρου, ἀχρηστότερος ὢν· μείζον γὰρ ἢ κτήσις διὰ τὸ χαλεπωτέραν εἶναι. ἄλλον δὲ τρόπον τὸ ἀφθόνον τοῦ σπανίου, ὅτι ἡ χρῆσις ὑπερέχει· τὸ γὰρ πολλάκις τοῦ ὀλιγάκις ὑπερέχει· ὅθεν λέγεται ἄ.μ.ύ.* This praise of water is considerably qualified by being the anticlimax in the scale of superlatives. We must mentally supply 'of things abundant and useful.' Hérod., vii. 16, makes Artabânos call the sea *τὴν πάντων ὁσιμωτάτην ἀνθρώποις*. Though of the uses of water was to mix wine, a banquet was not the one for a lover of good cheer but upon its transcendent as a beverage. Hieron's words and his special leanings of Poseidon's give

appropriateness to this encomium on water. The parathetic form of comparison (see the opening of O. 10) is lyric and elegiac. Cf. Solon *Fr.* 9 *ἐκ νεφέλης πέλεται χιώνος μένος ἢ δὲ χαλάζης, | βροντῇ δ' ἐκ λαμπρᾶς γίγνεται ἀστεροπῆς· | ἀνδρῶν δ' ἐκ μεγάλων πόλιν ἄλλυται*. Is the classification suggested by the order of the three objects selected for comparison intended? At any rate the first and third (fire at night being subordinate to the second) are universal blessings, the second (gold) and the Olympian games are — roughly speaking — for the well-to-do. The fire at night not only illustrates the high worth of gold but leads up to the sun. *ὃ δὲ χρυσὸς* The article is "deictic, 'but there is another—gold'" (Gild.). Rather 'but this gold.' Water is an universal blessing, but gold, which decorates this palace so bravely, is the peculiar possession of the wealthy and powerful such as Hieron. For the superlative might of gold see I. 4. 1—3, *Fr.* 207 *Διὸς παῖς ὁ χρυσὸς· | κείνον οὐ σὴς οὐδὲ κίς δάπτει, | δάμναται δὲ βροτῶν φρένα κάρτιστον κτεάνων. αἰθόμενον* The vb. *αἰθω* is usually intrans.; but the intrans. part., as *αἰθοῖσας*, O. 7. 48, is rare. The pass. *αἰθόμενος* is found thrice as an epithet of πῦρ in the Hesiodic poems, once of δᾶς, once of ἑρᾶς, and more than twenty times with πῦρ, δᾶς, λαμπτήρ, δαλόν in the Homeric. The simile of fire blazing at night may have reference to the eruption of Aetna, which began B.C. 479.

2 ἄτε Cf. Soph. *Aj.* 168 *παταγοῦσιν ἄτε πτηνῶν ἀγέλαι*. Found nine times in Pindar, e.g. O. 12. 14, P. 4. 80. *διαπρέπει* For suppres-

εἰ δ' ἄεθλα γαρύεν
 ἔλδξαι, φίλον ἦτορ,
 5 μηκέτ' ἀελίου σκόπει
 ἄλλο θαλπνότερον ἐν ἡμέρᾳ φαεινὸν ἄστρον ἐρήμας δι'
 αἰθέρος,
 10 μηδ' Ὀλυμπίας ἀγῶνα φέρτερον αὐδύσομεν·

sion of vb. in the principal clause and its presence in the simile of. I. 3. 36 νῦν δ' αὖ μετὰ χειμέριον ποικίλων μηνῶν ἴδφον χθῶν ὥτε φοινικέουσιν ἀνθῆσεν ῥόδοις. νυκτί Dat. (locative) of time, balancing ἐν ἡμέρᾳ, v. 6, which after μηκέτ' amounts to 'when day has come.' μεγάνορος Cf. P. 10. 18 ἀγάνορα πλοῦτον. ἔξοχα Cf. O. 8. 23 ἐνθα...ἀσκέεται Θέμις | ἐξοχ' ἀνδρώπων, P. 5. 24 φίλει δὲ Κάρρωτον ἐξοχ' ἐταίρων. πλοῦτον Equivalent to κτεάνων, cf. Φιάλαν...πάγχρυσον, κορυφάν κτεάνων, O. 7. 4, and O. 3. 42.

5 ἀελίου So the best mss. There is a slight balance of evidence that Pindar always used this form, with synizesis when needful. That he always used ἀέθλο- is tolerably certain.

6 θαλπνότερον An adverb qualifying φαεινόν. The moon may be seen with the sun, but looks faint and cold, so that the adverb is well chosen. ἄστρον Fr. 84 (on an eclipse), the sun is ἄστρον ὑπέριστατον. ἐρήμας Refers to the apparent absence of stars, and is different from Homer's ἀπύργετος, *Il.* xvii. 425, of the empty αἰθήρ in which nothing offers resistance to the passage of σιδήρειος ὀρυμαγδός. Cf. O. 13. 88, Simón. Fr. 77 μόνος ἄλιος ἐν οὐρανῷ. αἰθέρος Fem. in Hom., masc. in Att. Prose and Tragic Iambics (except once in Eur.). Pindar has it fem. here and in O. 13. 88, both Æolian odes, but twice masc. in Dorian rhythms, O. 7. 67, N. 8. 42 ὑγρὸν αἰθέρα.

7 μηδ'...αὐδύσομεν Here it

is simplest to regard the previous imperative clause as equivalent to an expletive and cite Aristoph. *Eccl.* 999 μὰ τὴν Ἀφροδίτην...μὴ 'γὼ σ' ἀφήσω, *Av.* 194 μὰ γῆν μὰ παγίδας μὰ νεφέλας μὰ δίκτυα μὴ 'γὼ νόημα κομψότερον ἤκουσά πω, Theok. v. 74 μὴ τύ τις ἡρώτα. We find, *Il.* x. 330, xv. 41, 42, μὴ with ind. after ἴστω νῦν. Cases of μὴ with ind. in such solemn forms of asseveration are survivals of an old idiom. Sanskrit *mā* shows us that μὴ is probably older than οὐ, and the use of μὴ in prohibitions, wishes, &c., suggests that it is stronger, and might therefore be used in emphatic negation. It is irregularly used in rhetorical interrogations, e.g. *Dém. de Fals. Leg.* 444 πῶς οὖν μήτε ψεύσομαι φανερώς, μήτ' ἐπιорκεῖν δόξας πάνθ' ὅσα βούλομαι διαπράξομαι; Some regard αὐδύσομεν as aor. subj., others as imperat. fut. Cf. O. 7. 3. Ὀλυμπίας For *comparatio compendiaria* cf. O. 12. 14, *Il.* xxi. 191 κρείσσων αὐτὴ Διὸς γενεῇ Ποταμοῖο τέτυκται, where Ποταμοῖο = γενεῇ Ποταμοῖο or ἡ γενεῇ Ποταμοῖο. Here then we must say Ὀλυμπίας = ἀγῶνος Ὀλυμπίας, or ἡ ἀγῶνα Ὀλυμπίας, a less usual construction than ἀγῶνος Ὀλυμπίου or ἡ ἀγῶνα Ὀλύμπιον, so that it almost seems as if this genitive takes the place of an adjective. Cf. however N. 6. 12 Νεμέας ἐξ ἐρατῶν ἀέθλων, P. 11. 12 ἀγῶνι Κίρρας. For the supremacy of the Olympian games cf. N. 10. 32 ὕπατον δ' ἔσχεν Πίσσα | Ἡρακλῆος τετμόν, also O. 11. 24 sqq., where they are ἀγῶνα ἐξαίρετον.

ᾔθεν ὁ πολύφατος ὕμνος ἀμφιβάλλεται
σοφῶν μητίεσσι, κελαδεῖν — *celebrate, invoke*
10 Κρόνου παῖδ' ἐς ἀφνερὰν ἱκομένους
μάκαιραν Ἰέρωνος ἐστίαν,

15

δοῦναι τε ἱεῖον Ἀντ. α'.
θεμιστεῖον ὅς ἀμφέπει σκάπτρον ἐν πολυμάλῳ
Σικελία, δρέπων μὲν κορυφὰς ἀρετῶν ἀπο πασῶν, *plucking, possessing* 20

8 ᾔθεν Cf. τὰς ἀπο | θεύμοροι
νίσοντ' ἐπ' ἀνθρώπους δοῖναι, O. 8. 9;
'Ὀρτυγία... ᾔθεν ἀδυσπῆς | ὕμνοι δρ-
μᾶται, N. 1. 4, and as here meaning
'due to which,' O. 9. 18ff., 'Ἀλφειοῦ τε
ῤέθρον' | ᾔθεν στεφάνων ὤτοι κλυ-
τὰν | Λοκρῶν ἐπαείροντι ματέρ' Ἀγ-
λαόδενδρον. ἀμφιβάλλεται Cf. Eur.
Bacch. 384 ἀνδράσι κρατῆρ | ὅπνον
ἀμφιβάλλῃ, and Il. x. 535 ἀμφι
κτύπος οὐατα βάλλει. Welcker
thought there was a metaphor from
a robe; Schol. Vet., Cookeley, and
Mezger from a garland round the
head. Wakefield compares Aristoph.
Lysistr. 28 ἀλλ' ἐστὺν ὑπ' ἐμοῦ πρᾶγμ'
ἀνεζητημένον, | πολλαῖσι τ' ἀγρυπνί-
αισιν ἐρριπτασμένον. | ἥ ποῦ τι λεπ-
τόν ἐστι τοῦρριπτασμένον. Gild.
writes "a shower of poetic βέλη or
κῆλα whirling about the minds of
the bards." The citations Soph. O. R.
481 μαντεῖα... ἀεὶ ζῶντα περιποᾶται,
and Eur. Herc. Fur. 422 ἀμφιβαλεῖν
[τινα] βέλεσιν, do not seem relevant.
The verb simply means 'comes
about,' 'encompasses,' no definite
metaph. being intended.

9 σοφῶν 'Minstrels.' The word
in Pindar generally means 'poet';
the meaning 'artist' is to be recog-
nised in all Greek. Cf. P. 1. 42.
Here the chorus is included. κελ-
αδεῖν For inf. cf. Goodw. M. and
T. 775, N. 3. 31, 32, P. 10. 48, O. 3.
34, I. 3. 10, 61. Of course it is
possible in most cases to render the
infinitive of *result*, which is not
confined to Homer, as a final in-
finitive; but in cases where 'so
that' comes more naturally than

'in order that' we should recognise
an infinitive of *result*, such as in
prose would be introduced by ὥστε,
and not class such an infinitive as
final. The dative verbal nouns
used as final infinitives in the oldest
Sanskrit make it probable that this
was also the earliest use of Greek
infinitives (at any rate of those
ending in -αι), and the inf. of *result*
is also early. See Goodw. M. and
T. 741, 742.

10 ἀφνερὰν... μάκαιραν For two
epithets see O. 2. 82, 8. 19, N. 4.
18. Of the two epithets, μάκαιραν
is as it were definitive. It also quali-
fies ἐστία, P. 5. 11; I. 8. 35. The
hearth was under the protection of
the μάκαιρες of the family, and so
μάκαιραν has a reverential tone.
ἱκομένους For the acc. referring
to a noun or pron. in another ob-
lique case cf. I. 1. 46, 5. 21. Thuk.
1. 120. 5 ἀνδρῶν γὰρ σωφρόνων μὲν
ἐστὺν... ἀγαθῶν δὲ ἀδικουμένων ἐκ μὲν
εἰρήνης πολεμῶν, II. 11. 8 πᾶσι γὰρ
ἐν τοῖς ὅμοις καὶ ἐν τῷ παραντίκῳ
ὁρᾶν πάσχοντάς τι ἀθῆες ὀργή προσ-
πίπτει. See Jebb on Soph. O. R.
913 λαβύσση.

12 θεμιστεῖον This derivative
does not mean 'lawful,' 'right-
eous,' but 'of judicial authority.'
Cf. Il. II. 206 βασιλεύς, ᾧ ἔδωκε
Κρόνου παῖς... σκήπτρον τ' ἥδ' ἐθέ-
μιστας, ἵνα σφίσι ἐμβασιλεύῃ, and
ix. 99. Pindar seems to have had
these verses in his mind.

13 δρέπων Aot. instead of
usual mid. five times, e.g. P. 1. 49,
4. 130; mid. twice, e.g. N. 2. 9.

<sup>αλυσσιν
πολλῶν</sup> ἀγλαΐζεται δὲ καὶ ^{χρῆμα, ἡ ψυχή}
 15 μουσικᾶς ἐν ᾧ ὥτῳ,
 οἷα παίζομεν φίλαν
 ἄνδρες ἀμφὶ θαμᾷ ^{ῥα} τράπεζαν. ἀλλὰ Δωρίαν ἀπὸ φόρ-
 μιγγα πασσάλου ¹²³
 λάμβαν', εἴ τί τοι Πίσας τε καὶ Φερενίκου χάρις ²⁵

κορυφαῖς Cf. N. 1. 34 ἐν κορυφαῖς ἀρετᾶν μεγάλας.

14 ἀγλαΐζεται 'He enjoyeth glory amid music's rarest bloom, to wit, such festive strains as we men oftentimes raise around the friendly board.' Hesiod's and Pindar's use of ἀγλαῖα is conclusive against Böckh's 'is adorned.' For ἀγλα. δὲ after δρέπων μὲν cf. Aesch. Ag. 97 λέξασα...παίων τε γενοῦ, I. 3. 11, 12. P. 3. 53 should not be quoted. With regard to Hieron's taste for poetry Ælian tells us, Var. Hist. iv. 15, 'Ἱέρωνά φασι τὸν Σικελίας τύραννον τὰ πρῶτα ἰδιώτην εἶναι καὶ ἀνθρώπων ἀμουσώτατον...ἐπεὶ δὲ αὐτῷ συνηνέχθη νοσήσαι, μουσικώτατος ἀνθρώπων ἐγένετο...ῥωσθεὶς οὖν Ἱέρων συνῆν Σιμωνίδῃ τῷ Κεῖῳ καὶ Πινδάρῳ τῷ Θηβαίῳ καὶ Βακχυλίδῃ τῷ Ἴουλιήτῃ.

15 ἐν Not merely 'in,' but 'in the encompassing sound of.' I formerly compared N. 3. 32, but now take the ἐν of that passage differently. The prep. ἐν does not form the phrase 'rejoice in' with Greek verbs of 'rejoicing,' but means 'amidst'; see Jebb on Soph. Trach. 1118. Cf. O. 7. 12. ᾧ ὥτῳ Mr Bury in his edition of the Ne-means, Appendix A, on N. 2. 9 suggests that ὥτῳ may have "actually meant *breath* as well as *gloss*"; but does not prove his point. The word means 'the prime,' the finest specimen' (of anything), metaph. from 'flock of the finest wool.' It may be connected etymologically with ἀημι.

16 οἷα For the indefinite re-

lative introducing epexegetis or expansion of a definite antecedent cf. P. 2. 75 οὐδ' ἀπάταισι θυμὸν τέρπεται ἐνδοθεν, | οἷα ψιθύρων παλάμαις ἔπετ' αἰεὶ βροτῷ, 3. 18, 6. 21, Fr. 176 κεκρότηται χρυσέα κρηπίς ἱεραῖσιν ἀοδαῖς | οἷα τειχίζομεν ἥδη ποικίλον | κόσμον αὐδέντα λόγων, N. 9. 9; O. 10. 8. Here οἷα is not the "exclamatory relative."

17 θαμᾷ Sometimes in Pindar equivalent in sense to ἄμα, though not etymologically connected, e.g. O. 7. 12. In these cases Bergk writes θαμᾷ (supposed Boeotian for supposed Doric σάμα, i.g. ἄμα). Dr J. K. Ingram (Hermathena, Vol. II. pp. 217 ff.) argues against θαμᾷ (θάμα) ever having the same meaning as ἄμα. But θαμᾷ, 'in crowds,' 'together,' is to θαμᾷ, 'often,' as furcio, φράσσω to frequens, and as saepio to saepe.

18 εἴ τί τοι, κ.τ.λ. 'If verily in any wise inspiring delight in Pherenikos and Pisa (i.e. Olympia) hath brought thy mind under the spell of most sweet fancies.' The poet again addresses himself, φίλον ἦτορ. For phrase Πίσας τε καὶ Φερενίκου cf. N. 4. 9 Νεμέα | Τιμασάρχου τε πάλα. In Pindar χάρις and the Χάριτες generally have reference to Epinician song. Φερενίκου The Scholl. on the heading of the ode give a frag. (6) of Bakchylidēs on this horse, ξανθότριχα μὲν Φερενίκον Ἀλφεὶὸν παρ' εὐρυδίαν πῶλον ἀελλοδόρμον [εἶδε] νικῆσαντα. Surely the Pherenikos of P. 3 was grandsire to the Pherenikos of O. 1. See Introd. to P. 3. Had the horse

νόον ὑπὸ γλυκυτάταις ἔθηκε φροντίσιν,

30

20 ὅτε παρ' Ἀλφεῷ σὺτο δέμας

S S P P 1 1 1

21 ἀκέντητον ἐν δρόμοισι παρέχων,

κράτει δὲ προσέμιξε δεσπότην,

Ἐπ. α'.

Συρακόσιον, ἱπποχάρμαν βασιλῆα. | λάμπει δέ φοι κλέος 35
ἐν εὐάνορι Λυδοῦ Πέλοπος ἀποικία.

25 τοῦ μεγασθενὲς ἐράσσατο γαϊάοχος

ἐρασσατο κείνη

Ποσειδᾶν, ἐπεὶ νιν καθαροῦ λέβητος ἔξελε Κλωθῶ, 40

won before the occasion celebrated in O. 1, Pindar would probably have alluded to the fact.

19 ὑπὸ Christ, after Cod. A, ὑπο.

21 ἀκέντητον Cf. Plat. *Phaedr.* 253 D (of the good horse), ἀπληκτος, κελεύματι μόνῳ καὶ λόγῳ ἡνιοχεῖται, and Eupolis *Fr. Com.* π. 509 καὶ ἄλλα πειθαρχεῖ καλῶς ἀπληκτος ὥσπερ ἵππος.

22 'And made his lord conversant with victory.' For the idiom cf. v. 90, O. 11. 104, P. 9. 72, 10. 41, N. 1. 18 'Ολυμπιάδων φύλλοις ἐλαῖαν χρυσοῖς μυχθέντα, 2. 22 ὀκτὼ στεφάνοις ἐμυχθεν ἤδη, 3. 68, 4. 21, 9. 31, 1. 2. 29, 3. 8 ἄλιος εὐλογίαις ἀστῶν μεμύχθαι, 6. 19, Soph. *Antig.* 1311 δειλαῖα δὲ συγκέκραμαι δὺα, I. 2. 19 κλειναῖς Ἐρεχθεῖδαν χαρίτεσσιν ἀραρώς. The notion of physical contact should not be pressed in the compounds of μίγνυμι, as in the simple verb, which generally denotes 'wedding,' 'embracing,' or 'enwreathing'; and we should keep distinct the passive of κεράννυμι, which means 'imbued with,' 'instinct with,' or 'tainted with.' δεσπότην 'His master.' De Jongh joins δεσ. Συρ., comparing wrongly O. 6. 18 ἀνδρὶ κώμου δεσπότην πάρεστι Συρακοσίῳ. Beware of joining Συρ. βασιλῆα. Pindar would use gen. plur., which many mss. give against the scansion. Cf. P. 1. 73 Συρακοσίῳ ἀρχῶ.

23 ἱπποχάρμαν Pindaric for

ἱπποχάρμην, which does not mean 'rejoicing in horses,' but 'fighting as a horseman.' Cf. P. 2. 2. The text is given by R and X, and by the Schol. of B, but most mss. have ἱπποχάρμαν, which may be correct with the ι pronounced as γ. Cf. O. 2. 4, 14. 15. βασιλῆα For this title of Hieron cf. Freeman *Sicily*, Vol. II. p. 540. Note that Pindar sometimes gives emphasis by letting one important word or more of a sentence overflow into the next stanza. Cf. v. 81 *infra*, O. 2. 15, 95, 3. 6, 4. 10, 5. 23, 6. 57, 8. 59, 9. 29, 49, 85, 11. 34, 13. 17, 40, 78. λάμπει δέ φοι κλέος These words begin the central portion of the ode, see *Introd.* For the use of λάμπει cf. also Soph. O. R. 186 παῖδαν δὲ λάμπει στονώσασά τε γῆρας δμᾶνλος. It is doubtful whether Pindar meant 'renown is brilliant' or 'renown rings clear.' φοι For the king.

24 ἀποικία Pisa. Pelops was ἀποικος from Lydia; so that his new home is appropriately called ἀποικία in connexion with Λυδοῦ.

26 ἐπεὶ Not causal; as such a construction implies that the fondness of Poseidon for Pelops was mainly due to his having an ivory shoulder, and it is simpler to suppose that Poseidon's interest in Pelops dated from Pelops' earliest infancy. καθαροῦ 'Purifying.' καθαρό...θεῖον, sulphure puro, The

ὅπότ' ἐκάλεσε πατὴρ τὸν εὐνομώτατον
 ἐς ἔρανον φίλαν τε Σίπυλον,
 ἀμοιβαῖα θεοῖσι δειπνα παρέχων,
 40 τότ' Ἀγλαοτρίαιναν ἀρπάσαι

60

'Αντ. β'.

δαμέντα φρένας ἰμέρῳ χρυσέαισιν ἂν ἵπποις
 ὑπατον εὐρυτίμου ποτὶ δῶμα Διὸς μεταβάσαι,
 ἔνθα δευτέρῳ χρόνῳ
 ἦλθε καὶ Γανυμήδης
 45 Ζηνὶ τῶντ' ἐπὶ χρέος.

65

70

ὡς δ' ἄφαντος ἐπέλες, οὐδὲ ματρὶ πολλὰ μαιόμενοι φῶτες
 ἄγαγον,

ἐννεπε κρυφᾶ τις αὐτίκα φθονερῶν γειτόνων
 ὕδατος ὅτι ἔξ πυρὶ ζέοισαν ἀμφ' ἀκμὰν
 μαχαίρα τάμον κατὰ μέλη,

75

ἀλλὰ after the vocative, as O. 6. 22, 11. 3.

37 ὅπότ' Equiv. to the simple *ὅτε* or *ἥνικα*, cf. O. 9. 97, Il. 1. 399 *ὅππότε*. ἐκάλεσε The object *θεοῖς* is suggested by *θεοῖσι* (v. 39). See v. 29 *supra*. τόν Deictic. εὐνομώτατον Very emphatic. This epithet anticipates the poet's defence of the gods, especially of *Dēmêtêr*, to whose cult both he and Hieron were particularly devoted.

38 ἔρανον Cf. P. 5. 72. This particular feast is called *ἐρανος* by Euripidês *Hel.* 888, and Epicharmos uses *ἐρανος* for a feast generally. φίλαν τε Σίπυλον The single *τε* almost gives the effect of a hendiadys, cf. v. 62 *infra*. The φίλαν carries us back to the φίλαν *τράπεζαν*, vv. 16, 17.

41 χρυσέαισιν ἂν ἵπποις For ἵπποι, 'chariot,' see L. and S.; for the epithet 'golden' applied to a chariot see v. 87 *infra*, O. 8. 51.

42 μεταβάσαι Inf. after *δαμέντα φρένας ἰμέρῳ*. Render 'snatched

thee, his heart constrained by yearning to bear thee off.' Cf. O. 1. 9, but the inf. practically depends on *ἰμέρῳ*, cf. O. 8. 84.

43 Pindar and Euripidês (*Troad.* 821) follow the legend that Ganymede was the son of Pelops' contemporary Laomedon, others make him Laomedon's brother, Homer his uncle, namely son of Tros. δευτέρῳ According to Homer Ganymede lived before the time of Pelops.

45 Ζηνὶ Dat. of person affected, taken with the whole phrase *ἦλθε τῶντ' ἐπὶ χρέος*.

47 As envy is said to have given rise to the rejected story, vv. 28—31 scarcely refer to exaggeration or embellishment as Thuk. 1. 21, but mean that poetic art will give currency to the most improbable slanders.

48 ἴδ. ἴ. δ. Schol. *ἐπὶ χρέος* ἴδ. Our phrase 'bearing a burden' accidentally corresponds to Pindar's ornate turn.

50 τραπέζαισιν τ' ἄμφι δεύματα κρεῶν
σέθεν διεδάσαντο καὶ φάγον.

80

Ἐπ. β'.

ἐμοὶ δ' ἄπορα γαστρίμαργον μακάρων τιν' εἰπεῖν ἀφίσταμαι.
ἀκέρδεια λέλλογχεν θαμινὰ κακαγόρος.

85

εἰ δὲ δὴ τιν' ἄνδρα θνατὸν Ὀλύμπου σκοποῖ

55 ἐτίμασαν, ἣν Τάνταλός οὐτος· ἀλλὰ γὰρ καταπέψαι

μέγαν ὄλβον οὐκ ἐδυνάσθη, κόρῳ δ' ἔλεν

ἄταν ὑπέροπλον, ἃν οἱ πατήρ ὑπὲρ | κρέμασε καρτερὸν
αὐτῷ λίθον,

90

50 τραπ. ἄμφι For each man having a table cf. Hom. *Od.* xvii. 333, 447. The reading ἄμφι, adverbial as "in P. 4. 81, 8. 85," assumes that the "τράπεζαι were arranged in two rows facing each other." δέματα Almost all mss. δεύτερα, which is as old as Athenaeus (A.D. 230), but one of the oldest mss. gives the text. The variant δεύτερα could only mean 'the end of the banquet.' Ridicule has been cast on δέματα as meaning 'fricassee,' but "morsels of sodden flesh" is quite as poetical as "the last morsels." The construction of δεύτερα is forced, "last morsels (of the feast consisting) of thy flesh."

52 For the effective abruptness with which the poet checks himself cf. O. 9. 35. ἄπορα For plur. cf. P. 1. 34, 2. 81, 4. 247, N. 4. 71 ἄπορα γὰρ λόγον Ἀλακοῦ | παλδων τὸν ἀπαντά μοι διελθεῖν, Thuk. v. 43. 2, 50. 4. Euripides agrees with Pindar, *Iph. in Taur.* 386 ἐγὼ μὲν οὖν | τὰ Ταντάλου θεοῖσιν ἐστίματα | ἀπιστα κρίνω, παιδὸς ἡσθῆναι βορᾶ. γαστρίμαργον Cf. *Od.* xviii. 2 μετὰ δ' ἔπρεπε γαστέρι μάργῃ (of Iros). τιν' Dæmêter was supposed to have eaten the shoulder.

53 ἀκέρδεια λέλλογχεν 'Sore loss hath oft befallen evil-speakers,' e use of the perfect (cf. P. 1. 13,

N. 3. 84, 9. 41, I. 3. 3, Dēm. *Meidias* 564 *ad fin.*) indicates the abiding effect of their sin on them. So τὰν Διὸς εὖναι λάχον, P. 2. 27; τῷ σκληρῷ μάλα δαίμονος, δς με λέλλογχε, Theok. iv. 40. For the Doric (? and Bæotian) acc. plur. -ος for -ους* instead of -ους, Doric -ως, cf. Hes. *Scut. Herc.* 302 λαγός. Cf. νᾶσος, O. 2. 71; ὑπερόχος, ἐσλός, N. 3. 24, 29.

54 σκοποῖ Cf. O. 6. 59, 14. 3 (ἐπίσκοποι), P. 3. 27, N. 5. 27, 9. 5 Πυθῶνος αἰπεινὰς ὁμοκλήροις ἐπὶ πταται.

55 ἀλλὰ γὰρ Cf. O. 6. 53. καταπέψαι For metaph. cf. *Il.* i. 81 χόλον...καταπέψη. Here the use is slightly different, but circumstances may be said to form the food of character. Render 'brook,' cf. Palsgrave, 'to brooke meate digerere, aualer.'

56 ὧν For the sinister use of ἐλεῖν, 'to earn,' 'to bring on oneself,' see P. 2. 30 ἀνὴρ | ἐξάλρετον ἔλε μόχθον.

57 Euripides (*Orest.* 6) again follows the same legend as Pindar, and differs from Homer (*Od.* xi. 582). οἱ...αὐτῷ The two pronouns are suspicious, but cf. Soph. *Trach.* 287 αὐτὸν δ' ἐκείνον, εὖτ' ἂν ἀγνὰ θύματα | βέξη πατρίῳ ἡνι τῆς ἀλώσεως, | φρόνει νυν ὡς ᾔχοντα. Gild. says "the apposition mak-

τὸν αἰεὶ ^{δεινὸς} μενοινῶν κεφαλᾶς βαλεῖν εὐφροσύνας φλάται. ^{αἰσῶμαι} ^{be banished}

ἔχει δ' ἀπάλαμον βίον τοῦτον ἐμπεδόμοχθον, ^{helpless, handless} ^{ever-painful} Στρ. γ'. 95

60 μετὰ τριῶν τέταρτον πόνον, ἀθανάτων ὅτι κλέψαις

^{αὐτῶν} ἀλίκεσσι συμπόταις. ^{fill up drink}

νέκταρ ἀμβροσίαν τε

100

δῶκεν, οἷς μιν ἄφθιτον

ἔθεσαν. εἰ δὲ θεῶν ἀνὴρ τις ἔλπεται τι λαθήμεν ἔρδων, ^{προσέχει for sake}
ἁμαρτάνει.

65 τοῦνεκα προῆκαν υἱὸν ἀθάνατοί φοι πάλιν

105

μετὰ τὸ ταχύποτον αὐτὶς ἀνέρων ἔθνος.

πρὸς εὐάνθεμον δ' ὅτε φγὰν

λάχλαι νιν μέλαν γένειον ἔρεφον, ^{cover}

110

easier, *an* going with φοι and λίθον with αὐτῶ. mss. give τὰν οἷ, which is perhaps for ἀν τοι. ὑπὲρ κρέμασε mss. support or present ὑπεκρέμασε, but editors separate the preposition (or adverb), because there is a division in the three corresponding places and also a lengthening of a syllable as if final v. 86: so that there ought to be a verse division at these points. Perhaps ἄταν...ἄν...ὑπὲρ κρέμασε is due to Theognis 206 ἄτην ἐξοπίσω παισὶν ὑπεκρέμασεν. Cf. also Mimnerm. Fr. 5 [3]. 5, 6 τὸ δ' ἀργαλέον καὶ ἄμορφον | γῆρας ὑπὲρ κεφαλῆς αὐτίχ' ὑπεκρέμαται.

58 'Ever eager to cast which from his head he suffers banishment from joy.' κεφαλᾶς βαλεῖν This genitive of separation is not exactly paralleled. The alternative rendering 'ever expecting which to hit him on the head' is inferior. ἀλάται Cf. ψυχὴν ἀλάται τῆς πάροιθ' εὐπραξίας, Eur. Troad. 635.

59 ἀπάλαμον For meaning and quantity cf. Hes. W. and D. 20. For the two adjectives of. O. 1. 10, 11, 2. 54, 82. βίον Of existence after death, cf. O. 2. 63 βίον, 67

60 τριῶν The punishments of Ixion, Sisypheos, and Tityos.

62 Note the single τε forming a closely connected couple, 'celestial fare,' cf. O. 5. 15 πόνος δαπάνη τε, O. 13. 106 Δι...Ἐνναλίω τ' (gods of contest), N. 4. 9, 10.

63 οἷς μιν Bergk suggests οἷς νιν for the ms. reading οἷον.

64 Text Bergk. Most uninterpolated mss. begin this verse with θέσαν αὐτῶν, and one gives θέσαν (a false form) without αὐτῶν, two give ἐθεσαν αὐτῶν. Mommsen gives θέν νιν. The pronoun αὐτῶν is an incorporated gloss. εἰ δὲ θεόν, κ.τ.λ. For sentiment cf. Solon Fr. 18 [4]. 27, 28 Ζηνός...αἰεὶ δ' οὐδ' ἐλέγηθε διαμπερές, ὅστις ἀλιτρὸν | θυμὸν ἔχη, πάντως δ' εἰ τέλος ἐξεφάνη.

67 πρὸς 'Towards,' 'about the time of.' P. 9. 25 πρὸς δῶ, see L. and S. εὐάνθεμον The phrase ἦβης ἄνθος (ἀνθεα) is found in the fragments of Tyrtaeos, Mimnermos, and Solon, and in Solon Fr. 27 [3]. 5, 6 we find τῇ τριτάτῃ δὲ γένειον ἀεζομένων ἐτι γυῖον | λαχροῦνται, χροῖς ἄνθος ἀμειβομένης.

68 μέλαν Proleptic. See Bergk on Style.

ἔτοιμον ἀνεφρόντισεν γάμον

Ἀντ. γ'.

70 Πισάτα παρὰ πατρὸς εὐδοξον Ἴππρδάμειαν

σχεθέμεν. ἐγγὺς ἐλθὼν προλῖας ἀλὰς οἶος ἐν ὄρφνῃ ^{highly, good} 115

ἄπυεν βαρύκτυπον

γινώ ^{call for} δυναμ

^{possessive} ^{relative} Εὐτρίαιναν· ὃ δ' αὐτῷ

παρ προδὶ σχεδὸν φάνη.

75 τῷ μὲν εἶπε· Φίλιππῃ δῶρα Κυπρίας ἄγ' εἴ τι, Ποσειδάων,

ἐς χάριν 120

τέλλεται, πέδασον ἔγχος Οἰνομάου χάλκεον,

ἐμὲ δ' ἐπὶ ταχυνάτων πόρευσον ἀρμάτων 125

ἐς Ἀλιν, κράτει δὲ πέλασον. ^{draw near}

ἐπεὶ τρεῖς τε καὶ δέκ' ἀνδρας ὀλέσαιοι

80 μναστῆρας ἀναβάλλεται γάμον

Ἐπ. γ'.

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

69 ἔτοιμον Though the conditions were hard and success very difficult, still the match was open to all. Render 'Turned his thoughts to a marriage which presented itself.' Here ἀνα- as in ἀνατείνω denotes to an opposite direction.

70 Πισάτα This verse and σχεθέμεν explain ἀνεφρόντισεν γάμον. For σχεθέμεν = 'to get' cf. O. 2. 9, P. 1. 65, S. 24, N. 10. 24 ἐνθα νικάσαιο θὺς ἔσχεν Θεαῖος εὐφώρων λάθων πόνων.

71 ἐγγύς The asyndeton has a solemn effect. ἐν ὄρφνῃ Iamos invokes Poseidon and Apollo νυκτὸς ὑπαίθριος, O. 6. 61.

75 Cf. Soph. Aj. 520 ἀνδρὶ τοι χρεὼν | μνήμην προσεῖναι, τερπνὸν εἰ τι ποῦ πάθοι, Verg. Aen. iv. 317 fuit aut tibi quidquam | dulce meum. The words εἰ τι...χάρην echo εἰ τι...τοί...χάρης, v. 18.

76 τέλλεται 'Have effect in (-inning) favor.' The funda-

mental idea of τέλλειν is proved by literary usage to be 'end,' 'effect,' 'accomplishment'; hence it is absurd to sever it from Skt. *taras*, and connect it with Skt. *char*, Gk. *πόλος*. πέδασον Cf. Fr. 112 πέφνε δὲ τρεῖς καὶ δέκ' ἀνδρας· τετρατῶ δ' αὐτὸς πεδάθη.

77, 78 The language links the victory of the horse Pherenikos, vv. 18—23, with the anticipation of Hieron winning a chariot-race at Olympia, vv. 106—111, and throws a mythical aureole over the Olympian chariot-race. Note that ἐπὶ with the gen. means 'on' where there is an idea of purpose or usefulness involved.

77 ταχ. ἄρμ. A Lydian chariot was proverbial for swiftness, cf. Fr. 190.

78 Cf. v. 22 *supra*.

79 τε καὶ Cf. O. 14. 4.

80 ἀναβάλλεται Cf. N. 9. 28.

81 ὁ μέγας δὲ κίνδ. Not merely 'great peril,' but 'the pe

θανεῖν δ' οἷσιν ἀνάγκα, τί κέ τις ἀνώνυμον
 γῆρας ἐν σκότῳ καθήμενος ἔψοι μάταν,
 ἀπάντων καλῶν ἀμμορός; ἀλλ' ἐμοὶ μὲν οὗτος ἄεθλος 135
 85 ὑποκείσεται· τὴ δὲ πρᾶξιν φίλαν δίδοι.
 ὥς ἐννεπεν· οὐδ' ἀκράντοις ἐφάπατο | ἔπεσι. τὸν μὲν
 ἀγάλλων θεὸς
 ἔδωκεν δῖφρον τε χρύσειον πτεροῖσιν τ' ἀκάμαντας ἵππους. 140
 Στρ. δ.

ἔλεν δ' Οἰνομάου βίαν παρθένον τε σῖνευνον·
 ἃ τέκε λαγέτας, ἔξ ἀρεταῖσι μεμαότας υἱούς. 145
 90 νῦν δ' ἐν αἰμακουρίαις

high emprise.' λαμβάνει 'Occu-
 pies,' 'holds'; not so strong as
 καταλαμβάνει by which one Schol.
 explains it. Cf. P. 4. 70 τίς γὰρ
 ἀρχὰ δέξατο ναυτίλας;

82 τί Mommsen reads τῷ (Doric
 for τί) after the three oldest mss.

83 καθήμενος Cf. Fr. 58 οὐ
 γὰρ εἰκόες | ἀρπαζομένων τῶν ἐόντων
 καθῆσθαι παρ' ἐστία, | καὶ κακὸν ἐμ-
 μεναι, Kallinos Fr. 1. 8 ἐν εἰρήνῃ
 δὲ δοκεῖτε | ἦσθαι, ἀτὰρ πόλεμος γαῖαν
 ἅπασαν ἔχει. ἔψοι Lit. 'coddle.'
 Cf. P. 4. 186.

84 ἀμμορός Cf. Eur. Hec. 421
 ἡμεῖς δὲ πεντήκοντά γ' ἀμμοροὶ τέκ-
 νων, Soph. Phil. 182 πάντων ἀμμορός
 ἐν βίῳ.

85 ὑποκείσεται 'Shall be un-
 dertaken,' passive to ὑποθέσθαι, 'to
 take up.'

86 ἐφάπατο For the dat. of
 something realised cf. P. 8. 60 μαν-
 τευμάτων ἐφάπατο συγγόνιοι τέχναις,
 for gen. of something not actually
 realised cf. N. 9. 47, O. 9. 12 οὔτοι
 χαμαιπετέων λόγων ἐφάπαται, where
 the meaning is the same in other
 respects as here, while in P. 8. 60
 also the vb. means precisely the
 same as here, i.e. 'make use of.'
 In N. 9. 47 the meaning is 'attain,'
 in N. 8. 36 κελεύθους ἀπλόαις ζωᾷς
 ἀπτοίμαν, it is 'keep to.' Cf.
 " = 'I got,' ἔχω = 'I keep.'

87 πτεροῖσιν According to
 Paus. v. 17. 4, on the chest of
 Kypselos Oenomaos and Pelops
 were represented driving a pair of
 horses each, those of Pelops being
 winged.

88 ἔλεν Generally in zeugma
 one vb. is suppressed: here the
 vb. refers to two objects, but in
 different senses. Cf. Soph. Trach.
 353 ταύτης ἑκατὶ κείνος Ἐδρυτὸν θ'
 ἔλοι | τὴν θ' ὑψίπυργον Οἰχάλλαν, N.
 10. 25 ἐκράτησε, and note.

89 ἃ τέκε So best mss. The
 altered mss. read τέκε τε. The ἃ is
 said to be short in Æolic, but this
 is unnecessary as we cannot be
 sure that Pindar was using strict
 Æolic. ἀρεταῖσι Pindar probably
 follows the Pythagorean division
 of virtues into four—temperance,
 courage, justice, prudence. Cf. N.
 3. 70—75. μεμαότας 'Eager
 in their prowess, the plur. ἀρεταῖσι
 is distributive. The constr. ap-
 pears to be designedly parallel to
 πτεροῖσιν ἀκάμαντας, v. 87. One in-
 terpolated ms. reads μεμαλότας,
 which might be defended by com-
 paring εὐθυμία τε μέλων εἴην, Fr.
 132, and Fr. 72; but the text is
 preferable.

90 αἰμακουρίαις Pausanias tells
 us that a black ram was sacri-
 ficed yearly to Pelops as the δῖος

ἀγλαῖσι μέμικται,

Ἀλφειοῦ πόρῳ κλιθεῖς,

much frequented

τύμβον ἀμφίπολον ἔχων πολυξενωτάτῳ παρὰ βωμῷ. τὸ

δὲ κλέος

150

τηλόθεν δέδορκε τῶν Ὀλυμπιάδων ἐν δρόμοις

95 Πέλοπος, ἵνα ταχυτάς προδὼν ἐρίζεται *viz w/*

155

ἀκμαί τ' ἰσχύος θρασύπνοιο *bold in labor*

ὃ νικῶν δὲ λοιπὸν ἀμφὶ βίβον

ἔχει μελιτόεσσαν εὐδρίαν *trough-like*

spring sweetened

Ἀντ. δ'.

ἀέθλων γ' ἔνεκεν. τὸ δ' αἰεὶ *daily* παράμερρον ἐσλὸν

160

offering to satisfy his shade. ἐν... μέμικται = ἐμμέμικται *per times*; cf. I. 2. 29.

92 πόρῳ κλιθεῖς 'Having made his resting-place by the ford of Alpheos.' For dat. cf. N. 4. 15, II. xv. 740. κλιθεῖς is literally 'having reclined on,' 'having leant on for support.'

93 Cf. O. 6. 70, 11. 24. τὸ δὲ κλέος 'The above-mentioned glory (see v. 23 *supra*) shines far and wide, glory from the Olympian games won in the race-course of Pelops.'

94 δέδορκε Cf. N. 3. 84 δέδορκεν φῶς, 9. 41. ἐν δρόμοις Depends on τὸ κλέος (cf. O. 8. 56, 83, P. 6. 18 ἀρματι νίκαν | Κρισαλαῖσιν ἐν πτυχαῖς, 7. 13).

95, 96 'Where is rivalry in swiftness of foot and toil-braving feats of strength.'

95 ἐρίζεται Middle, in the same sense as the act., cf. Od. iv. 78, 80, and I. 4. 45 ἐρίζομεναι νᾶες ἐν πόντῳ. The literal meaning of v. 96 is 'and toil-braving strength developed to the highest point.' In our athletic dialect ἀκμὴ ἰσχύος is 'prime condition,' and the plural is distributive, indicating the various kinds of physical excellence needed for the several exercises. Here, as

often in Pindar, πόνος is the severe discipline of training as well as the strain of the contest.

97—99 For sentiment cf. P. 1. 46, note, Plat. Rep. v. 465 D, ζήσουσι τοῦ μακαριστοῦ βίου ὃν οἱ Ὀλυμπιονῆται ζῶσι μακαριώτερον. As the poet immediately speaks of further contests, and we know that one Olympian victory did not content victors, εὐδρίαν must mean the calm satisfaction caused by having once attained the highest object of ambition.

98 μελιτόεσσαν 'Sweetened by song.' Cf. I. 4. 53, and note. The epithet leads up to ἐμὲ δέ, κ.τ.λ.

99 ἀέθλων γ' ἔνεκεν A few old mss. omit γ'. It is an over-refinement to regard this as the 'necessary *amari aliquid*.' The natural implication is that an Olympian victor may rest content so far as Games go, but may cull κορυφαῖς ἀρετῶν in other spheres of activity, or may have culled them already, and only want an Olympian victory to crown his bliss. The poet is merely making his statement indisputable by a limitation which also serves effectively to recall the opening of the ode. Cf. N. 3. 83. αἰεὶ παρ. 'Ever fresh,' 'ever renewed day by day,' as the new

100 ὕπατον ἔρχεται παντὶ βροτῷ. ἐμέ δὲ στεφανῶσαι
κείνον ἱππεῖω νόμῳ

Αἰοληίδι μολπᾷ

χρή· πέποιθα δὲ ξένον

μή τιν' ἀμφοτέρα καλῶν τε ^{excellent, skillful} φίδριν ἀλλὰ καὶ δύναμιν κυ-
ριώτερον ^{famous}

105 τῶν γε ^{supremacy} νῦν κλυταῖσι δαιδαλωσέμεν ὕμνων πτυχαῖς. 170

θεὸς ἐπίτροπος ⁱⁿ ἔων τεαῖσι μῆδεταί

ἔχων τοῦτο κᾶδος, Ἰέρων,

μερίμναισιν· εἰ δὲ μή ταχὺ λίποι,

ἔτι γλυκύτεραν ^{μεριμένη, strong} κεν ἔλπομαι

175

Ἐπ. δ'.

110 σὺν ἄρματι ^{celebrated} θοῷ κλειῖξεν ^{assisting} ἐπίκουρον | εὐρὼν ὄδον λόγων,

of an Olympian victory. Pindar has just said that an Olympian victor's *eúdia* lasts for the rest of his life. He now generalises and says that permanent, ever fresh blessings are supreme. Is 'the supremeness of each day's blessing as it comes' relevant?

100 βροτῷ Mommsen, after the best and nearly all old mss., reads βροτῶν, which would be accepted as the less common constr. if the next word began with a consonant.

101 ἱππεῖω 'An equestrian strain' is called a *Καστόρειον*, P. 2. 69. Αἰολ. μολπᾷ is in apposition to νόμῳ. It does not follow from the mention of the Dorian lyre, v. 17, that this ode was not Æolian. Aristot., *Polit.* vi (iv). ch. 3, tells us that some say there are only two *ἁρμονίαι*, the Dorian and Phrygian, τὰ δ' ἄλλα συντάγματα τὰ μὲν Δωρία τὰ δὲ Φρύγια καλοῦσιν. Thus Æolian would be included under Dorian.

104 ἀλλὰ καὶ So Hermann; most mss. give ἅμα καὶ, others ἄλλον ἢ, or ἄλλον καὶ. M and AA are often confused; Mommsen conjectures ἅμμε. For ἀμφοτέρα cf. O. 6. 17, P. 4. 79, I. 1. 42.

105 δαιδαλωσέμεν If another word of similar meaning were substituted for the lemma this verse would still be sure to recall v. 29. The reminiscence suggests that *ἄννοι* were trustworthy though *φάντι* and *μῦθοι* were not. πτυχαῖς The word expresses the undulations and intricacies of song and dance.

106 θεός Not Poseidon, but ὁ μέγας πόταμος, cf. P. 3. 86 λαγέταν γὰρ τοὶ τύραννον δέρεται, | εἰ τιν' ἀνθρώπων ὁ μ. π. Cf. O. 4. 12, 6. 101.

107 A parenthesis. Render ἐπίτροπος ἔων...μῆδεταί 'is a resourceful guardian over thy concerns.' For κᾶδος (Böckh) most mss. give κῆδος, but six record the variant κᾶδος, whence Rauch. extracted κύρος.

109 γλυκύτεραν This need not be considered as contradicting v. 19 which implies that Pherenikos' victory is γλυκύτερα. Any Olympian victory is supremely sweet, but things supreme admit of grades and comparisons. κεν For ἄν (κε, κεν) with fut. inf. see Goodw. M. and T. 208, 209.

110 σὺν ἄρματι For σὺν cf. N. 10. 48 σὺν ποδῶν χειρῶν τε νικᾶσαι σθένει. Not merely 'with,' 'by,'

παρ' εὐδείελον ἐλθὼν Κρόνιον. ἐμοὶ μὲν ὦν
Μοῖσα καρτερῶτάτων βέλους ἀλκᾷ τρέφει.

ἐπ' ἄλλοισι δ' ἄλλοι μεγάλοι· τὸ δ' ἔσχατον κορυφοῦται
βασιλεῦσι. μηκέτι πάπταινε πόρσιον βασιλεῦσι

115 εἴη σέ τε τοῦτον ὑψοῦ χρόνον πατεῖν, | ἐμέ τε τοσσάδε
νικαφόροις

ὁμιλεῖν πρόφαντον σοφία καθ' Ἑλλαντας ἔοντα παντᾷ.

for which the dat. alone would suffice in many cases, but 'by the aid of.' The exact bearing of such lively and pregnant prepositional phrases found in poetry has to be determined by the context; for instance in P. 1. 38 *σὺν εὐφώνοις θαλαῖς ὀνυμαστάν*, the prep. makes it clear that the banquets are to be in the present and in the future, while *ἐν δίκῃ*, O. 2. 16, 6. 12, means not merely 'justly,' but as we should say 'in the spirit of justice.' *θοῶ* Here I think 'speeding,' though in a chariot-race much depended on being able to turn and go from side to side readily. See my note on O. 12. 3. That *θοός* does not denote 'actual speed' opposed to *ὥκός* = 'inherent speed' is shown by Mimnerm. *Fr.* 12 [9]. 9, 10 *ἵνα δὴ θοὸν ἄρμα καὶ ἱπποὶ | ἐσ-τᾶσ'.* *ὀδόν* Cf. N. 7. 51 *ὀδὸν κυρία λόγων.*

111 *παρ' εὐδείελον* Echoes v. 24 *ἐν εὐάνορι.* Κρόνιον Κρόνιος or Κρόνιος Λόφος, O. 5. 17, was a hill at the N.W. corner of the Olympian Valley. Cf. 'Αρείας πόρον, N. 9. 41.

112 *βέλους* Pindar is fond of likening his thoughts and words to missiles, O. 2. 83, 90, 9. 8, 11, 13. 95—*βέλη, ὅσσοι*; O. 13. 93, P. 1. 44, N. 7. 71—*ἄκων*; I. 4. 47—*τοξεύματ'.* So the tones of the lyre are *κῆλα*, P. 1. 12; *ἐτόξευον... ὕμνους*, I. 2. 3; N. 1. 18; *τὸν ὕμνος ἔβαλεν*, 3. 65; 6. 28; 7. 81; 9. 55; and P. 6. 37. *ἀλκᾷ* Hermann attaches this word to *τρέφει*, 'for my defence.' Gild. 'keeps in warlike plight.' But for

dat. of manner cf. O. 2. 6, 4. 24, 13. 52.

113 *ἐπ'* 'In consideration of.' Cf. O. 2. 11. *κορυφοῦται βασιλεῦσι* Echoes vv. 12, 13. 'Rears its crest for kings,' cf. *Il.* iv. 426 where the wave *ἀμφὶ δέ τ' ἄκρας | κυρτὸν ἰὸν κορυφοῦται*, 'crests itself.'

114 *πάπταινε* Cf. P. 3. 22. For sentiment cf. O. 3. 44, I. 6. 43, 44 *τὰ μακρὰ δ' εἴ τις | παπταινε.*

115 *εἴη* For *εἴη* with acc. and inf. cf. P. 2. 96, N. 7. 25, I. 1. 64, *Od.* ii. 310, xvi. 243, Aristoph. *Acharn.* 1079. *τοῦτον* Although of course Hieron's lifetime is intended, *τοῦτον* is not the pronoun of the second person, any more than *τοσσάδε* is a pronoun of the first person. Both the demonstratives of course get a color from the adjacent personal pronouns. Here *τοῦτον* is opposed to *τὰ πόρσιον*, and therefore *τοῦτον χρόνον* means 'during this actual lifetime,' setting aside all hopes as to its extent. *χρόνον* For sense of 'lifetime' cf. P. 1. 46, 5. 113. *πατεῖν* Cf. *ἐν εὐ-θείας ὁδοῖς στείχοντα*, N. 1. 25, 8. 35, 9. 47. *τοσσάδε* For neut. plur. instead of masc. or fem. sing. of pronoun cf. *ὦα*, v. 16, and O. 10. 8.

116 *παντᾷ* The last four words of the ode very strongly emphasise the poet's Panhellenism, and imply that the popularity of his songs throughout Greece will spread far and wide Hieron's fame. The *παντᾷ* following *ὑψοῦ* subtly but clearly conveys a suggestion of *immensity* which gives a deep impressiveness to the close of the poem.

OLYMPIA II.

ON THE VICTORY OF THÉRON OF AKRAGAS WITH THE FOUR-HORSE CHARIOT.

INTRODUCTION.

CHRONOLOGY.

	B.C.
PYTHIAN victory of Xenokratês, Théron's brother (<i>v.</i> 49). See	
P. 6	494
Théron became tyrant of Agrigentum	abt. 488
Théron conquered Himera	482
which led to	
The Carthaginian defeat at Himera by Gelon and Théron	480
Xenokratês' Isthmian victory (<i>v.</i> 50, and see I. 2). Death of	
Gelon. Usurpation of his brother Hieron	477 (?)
Flight of his brother and heir, Polyzêlos, with Gelon's son and	
widow, Dâmareta, to her father Théron	477
Consequently Hieron became hostile to Théron, and about the	
same time the Himeræans revolted under Théron's rela-	
tives Kapys and Hippokratês.	
Théron's Olympian chariot victory	476
Théron after this became reconciled to Hieron through the	
mediation of Simônidês the poet, and took a terrible	
revenge* on the Himeræans. Théron's death. Thrasy-	
daeos, son of Théron, defeated by Hieron and deposed, and	
democracy established both at Agrigentum and Himera.	
See O. 12	473
Pindar composes I. 2 in honor of Xenokratês for his son	
Thrasybulos	abt. 472

* Mezger places the subjugation and punishment of the revolted Himeræans before the victory.

Théron is supposed to have had a hereditary claim on the favor of the Agrigentines by reason of an ancestor Télémachos having assisted in deposing the cruel Phalaris about 574 B.C. After gaining the position of tyrant he had established himself in their regard by bringing about and participating in the great naval defeat of the Carthaginians off Himera by which Agrigentum was enriched. The consequent adornment of the city must have been still in progress when this ode was composed.

He was both father-in-law and son-in-law to Polyzêlos, while Hieron had married Théron's niece, the daughter of Xenokratês.

Théron may have been a good ruler of his own city, where he was undoubtedly popular, but he was a stern master to the subject Himeræans. He can hardly be held blameless for the oppressive rule of his son Thrasydaeos, which led to their revolt, and when the movement was quelled he visited them with terrible punishment. It appears from the tone of the ode that Théron's Olympian victory was gained while his opponents were giving him trouble and before his reconciliation with Hieron. After the suppression of the democratic movement at Himera and the weakening of the Ionian element almost to the point of extinction, the murmurs of the discontented would hardly have been worth mention.

The first of the five triads is devoted to the fine opening which encroaches slightly on the second triad, while most of the last triad is taken up by the conclusion. The main portion of the ode occupying the three middle triads is itself tripartite; see note on v. 3 *Ἡρακλῆς*.

The main idea of the poem is the contrast between the mutability of human affairs and the abiding bliss in the future life of those who remain steadfast in righteousness. See vv. 33, 34, 68—77. After the first strophe strong contrasts abound—toil and prosperity, suffering and blessing, death and immortality, tragedy and glory won in Games, *δυσφρονῶν*. | *ὁ μὲν πλοῦτος ἀρεαῖς δεδαυδαμένος*, vv. 52, 53, future punishment and future reward, praise and de-traction. This is no anticlimax, for the poet's celebration of worthy achievement, which envy would fain bring to nought, is the most permanent of human blessings and is a foretaste of the immortality to be won by the righteous. I can however detect here no tinge of melancholy in Pindar's contemplation of vicissitude. The stern joy of conflict and confidence in future compensation generally pre-

vented the consciousness of vicissitude from depressing a healthy Hellene below the point of serene gravity. The imminence of death gave a zest to life, the possibility of disaster whetted the appetite for present enjoyment. Pindar's sombre moralisings are not mere literary foil, but are due to an honest desire to enhance the delight he affords and possibly also to a superstitious dread of provoking Nemesis by an unqualified presentment of success or prosperity. It is a fatal mistake to interpret antique utterances in the spirit of modern melancholy or pessimism.

The "responsions" in this ode are numerous. Tautometrically recurrent words or sounds are Διός, *vv.* 3, 70; πολέμου, *vv.* 4, 44; εὐ-, *vv.* 7, 14, 34, 94; δίκῃ, *vv.* 16, 96; ὁ πάντων, *vv.* 17, 77; θέμεν, 17, 97; χαρμα-, *vv.* 19, 99; παλ-, *vv.* 20, 40; -ωμενο-, *vv.* 45, 52; ἐν τ-, *vv.* 58, 78; φράσαι(ς), *vv.* 60, 100.

We find *ἔχειν* (σχεῖν) in the second verse of seven stanzas out of fifteen, namely *vv.* 9, 36, 56, 62, 69, 76, 89, and also in *v.* 77. Again *χρόνος ὁ πάντων*, *v.* 17, beginning the third verse of the first epode is tautometric with *πόσις ὁ πάντων*, *v.* 77 (with *Κρόνος*, who is the *πόσις*, in the previous verse), so that here is a suggestion of a false echo, and *χρόνος* also ends the third verse of the second epode, tautometric with *θρόνον*, *v.* 77, and *φρένες*, *v.* 57; moreover *χρόνος* ends a sentence in the third verse of the second antistrophe. Again *πολλά*, *v.* 83, is immediately followed by *μοι ἵπ'*, tautometric with *Πολυ-*, *v.* 43. Yet again *ἀπονέστερον* and *ἐν χερός* end *vv.* 62, 63, while we find *ἀφθονέστερόν τε χέρα*, *v.* 94. Once more, *συναυτόμενος* is used in different senses, *vv.* 39, 96. There are several other cases of repetition, *e.g.* five of *θαν-*, *θνα-*, and of *πατήρ* and of *ἀνήρ*, four of *Ὀλυμπ-*, and three of *πον-*, *vv.* 34, 62, 67, two of *βίοτον*, *vv.* 29, 63 (effective).

The compounds and derivatives which seem to be made for the ode are *ὀρθόπολις*, *v.* 7; *ταυνέθειρα*, *v.* 26; *παλυτράπελος*, *v.* 37; *ἀλλαλοφονία* (adj. borrowed by Aeschylus), *v.* 42; *ὁμόκαρος*, *v.* 49 (N. 9. 5); *δυωδεκάδρομος*, *v.* 50; *εὐορκία* (from the Hesiodic *εὐορκος*), *v.* 66; *ἄπροσόρατος*, *v.* 67; *ἀναπλέω*, *v.* 74; *παγγλωσσία*, *v.* 87; *ἐνόρκιος*, *v.* 92; also the irregular comparatives *ἀπονέστερος*, *v.* 62; *ἀφθονέστερος*, *v.* 94 (cf. *Æsch. Fr.* 65). Such compounds are found in the greatest abundance in invocations of deities, and generally where deities or solemn festivals are spoken of. When man forms the theme the diction is simpler.

The metre is pæonic, the feet used being *cretici* and *bacchi*; but the last verses of both strophe and epode are choreic, while the second and third verses of the epode each begin with a choreic tetrapody.

STROPHE.

- (1) ∪ : - ∪ - | - ∪ - | - ∧]
 (2) ∪ : ∪ ∪ - ∪ | - ∪ - | ∪ ∪ - ∪, | ∪ ∪ - ∪ | - ∧].
 (3) - : - ∪ - | - ∪ ∪ ∪ | - ∪ ∞, | - ∪ - | - ∪ ∪ | - ∧]
 (4) - ∪ - | ∪ ∪ -].
 (5) - : - ∪ ∪ ∪ | - ∪ -*, | ∪ ∪' - | - ∪ -]
 (6) ∪ : - ∪ - | ∪ ∪ - ∪, | ∞ - ∪ | - ∧].
 " ∪ : - ∪ - | - ∧]
 (7) ∟ | - ∪ | ∟ | ∪ ∪ ∪, || - ∪ | - ∪ | ∟ | ∪ ∪ ∪].

EPODE.

- (1) - : - ∪ - | - ∪ ∞ | - ∪ -]
 (2) - ∪ | - ∪ | ∟ | ∪ ∪ ∪ || - ∪ -, | - ∪ - | - ∧]
 (3) ∪ ∪ ∪ | ∟ | - † ∪ | - ∪ || - ∪ ∪ ∪, | - ∪ - | - ∧].
 (4) - : - ∪ - | - ∪ ∞ | - ∪ ∞ | - ∧]
 (5) ∪ : - ∪ ∪ ∪ | - ∪ - | - ∪ - | - ∧]
 (6) ∪ : - ∪ | - ∪ | ∟ | - ∧].

J. H. H. Schmidt's periods are :—

Strophe I. 3. 3 2. II. 3. 3. 2. III. 2 2. 2 2. IV. 2. 2 2.

Epode I. 3. 3 2. 3 2. II. 2 2. 2 2. 4 (chorei).

ANALYSIS.

vv.

1—6. Threefold theme of the ode, Zeus, Héraklēs, Théron.

6, 7. Praise of Théron and mention of his glorious ancestors.

8—11. Their settlement in Sicily and prosperity there.

12—15. Prayer to Olympian Zeus for its continuance.

15—22. Not even Time can undo deeds once done, but good fortune brings forgetfulness of troubles.

* Foot and word end together, *incisio*, except in the fourth triad, in which there is caesura after the seventh syllable of the verse. † Caesura.

- 22—45. This truth is illustrated by the fortunes of Kadmos' family, which lead up to
 46, 47. Théron's descent from Thersandros and Adrastos.
 48—51. So that it is natural that Théron and his brother should be victorious in Games.
 51, 52. Victory releases competitors from troubles.
 53—56. Opportunities for distinction are afforded by wealth combined with virtues. Now if any wealthy man knows what is to be—
 57—77. That the unjust are punished but the just lead a life of delight in the Isles of the Blest,
 78—83. Where are Théron's ancestor Kadmos and his prototype Achillès—
 83—86. If one is intelligent by nature he will understand my sayings;
 86—88. But detractors are mere learners, and their cavil cannot prevail against my praises.
 89—95. Complimentary mention of Akragas and high praise of Théron for kindness and bounty.
 95—98. Yet unjust envy attacks his fame.
 98—100. His bounties are innumerable.

For the bearing of the last 17 lines see note on *vv.* 56 sqq.

Στρ. α'.

Ἀναξίφόρμυγες ὕμνοι,
 τίνα θεόν, τίν' ἥρωα, τίνα δ' ἄνδρα κελαδήσομεν;
 ἦτοι Πίσσα μὲν Διός· Ὀλυμπιάδα δ' ἔστασεν Ἡρακλῆς 5

1 The vocal melody of course determines the instrumental accompaniment. Cf. τὰν δαῖδαν κατέστασε Πιερίσ βασιλειαν· ὁ δ' αὐλὸς ὑστερον χορεύετω· καὶ γὰρ ἐσθ' ὑπηρέτας, Pratinas *Fr.* 1. 6.

2 Note emphatic δέ. The Games and founder settled the first two questions. Those who charge Pindar with irrelevance should learn from this passage, copied by Horace, *Od.* i. 12 (see my paper in

Camb. Philol. Soc. Trans. Vol. iii. Pt. iii. pp. 184—186), that the victor was by no means all his theme.

3 For the legend of the founding of the Olympian games by Héraklès cf. *O.* 11. 24 sqq. Zeus is to be celebrated as patron deity of the Olympian games, Héraklès as their founder, and in this instance owing to his connexion with Thebes, whence Théron derived

the first line's OLYMPIA II.

ἀκρόθινα πολέμου.

4 words direct

5 Θῆρωνα δὲ τετραορίας ἔνεκα νικαφόρου
γεγώνητεον, ὅπῃ δίκαιον ξένον, | ἔρεισμι' Ἀκράγαντο
εὐωνύμων τε πατέρων ἄνωτ' ὀρθόπολιν.

'Αν

καμόντες οἱ πολλὰ θυμῷ

his ancestry. 'Ηρακλῆς The poet takes advantage of not making a formal promise to celebrate (κελαδεῖν) Hēraklēs. For we hear no more of him, though the juxtaposition of Games and war, vv. 43, 44, with the metrically exact echo πολέμου may perhaps recall Hēraklēs, vv. 3, 4; and again his associate Pēleus and his stepfather Rhēdamanthys are selected as examples of the μάκαρες. But this is not κελαδεῖν. Zeus comes off much better, and Thēron gets his full share of notice, occupying notably the central stanza of the poem, 'Αντ. γ' with a portion of Στρ. γ' and of 'Επ. γ', vv. 45—56. There are other sets of three in the ode, several of which however seem unlikely to be significant. Note that Hēraklēs and Thersandros are prototypes of Thēron as winners of fame both in war and in Games, and that the centre of the ode is devoted to the past, vv. 22—45, the present, vv. 46—56, and the future life, vv. 57—83.

4 ἀκρόθινα Perhaps Pindar pronounced the second i of the neut. plur. subst. ἀκροθίνια as a y, cf. O. 14. 15, N. 6. 31; so also the e of θεός, P. 1. 56. In τετραορίας (v. 5) ao is pronounced as one long syllable (synizesis). For the apposition an epigram in Paus. v. 27 ad fin., Ζηρί θεῶν βασιλεῖ μ' ἀκροθίνιον ἐνθάδ' ἔθηκεν Μενδαῖος, is quoted; but ἀκρόθ. is here an adj. The neut. plur. subst. means here 'as his offering of prime spoils,' epexegetic of ἔσταςεν Ὀλυμπιάδα,

not merely in apposition ..

'Ολυμπιάδα, cf. I. 5. 48 θηρός, i. πάμπρωτον ἀέθλων κτεῖνα, Aesch. Ag. 225 ἔτλα δ' οὖν | θυτῆρ γενέσθαι θυγατρὸς γυναικοποιῶν πολέμων ἀρωγὰν | καὶ προτέλεια ναῶν, Soph. El. 130 (Jebb), Eur. Hel. 77 τῷδ' ἂν εὐστόχῳ πτερῷ | ἀπόλαυσιν εἰκοῦς ἔθανες ἂν Διὸς κόρης.

6 ὅπῃ So Hermann; mss. ὅπῃ, and ξένων, but for ὅπῃ without objective gen. cf. P. 8. 71, Hom. Od. xiv. 82 οὐκ ὅπῃδα φρονέοντες ἐνὶ φρεσὶν οὐδ' ἑλεπτόν. Herm. formerly read ὅπῃ, and left ξένον. For the quantity ὅπῃ cf. Epic μήτῃ. ἔρεισμι' This word and the metrically corresponding words throughout the ode seem to have begun the seventh verse of stanzas of eight verses. Thēron's victory in conjunction with Gelon at Himera is perhaps his strongest claim to the above title.

7 ἄνωτ' May here mean 'choicest honor to,' as in O. 3. 4, but as this would imply he was the best of the line, why not render 'choicest flower' with gen., as in Thuk. i. 1 ἀξιολογώτατον τῶν προγεγενημένων? For literal meaning cf. O. 1. 15. The compound ὀρθόπολιν is strictly 'upright-city-ed,' though it comes to mean ὀρθῶν τὴν πόλιν. See Jebb on ἀδούπολις, Soph. O. R. 510.

8 θυμῷ Cf. Hes. Scut. Herc. 116 θυμῷ γηθῆσας, Il. vi. 486 μή μοι τι λίην ἀκαχίξω θυμῷ, ix. 321 ἐπεὶ πάθον ἄλγεα θυμῷ. We find also δδύρεο σὸν κατὰ θυμόν, Il. xxiv. 549.

ἴσχον οἴκημα ποταμοῦ, Σικελίας τ' ἔσαν
 ἄμους, αἰὼν δ' ἔφεπε μόρσιμος, πλούτον τε καὶ χάριν
 ἄγων

20

ῥυψίαις ἐπ' ἀρεταῖς.

ἄλλ' ὦ Κρόνιε παῖ Ῥέας, ἔδος Ὀλύμπου νέμων
 ἔλθων τε κορυφᾶν πόρον τ' Ἀλφειοῦ, | ἱανθεὶς φοιδαῖς
 εἰσφρων ἀρουραν ἐτι πατρίαν σφίσιςν κόμισον

ἴσχον 'Gat.' Cf. O. 1. 71, P. 1. 65, N. 10. 24. ποταμοῦ Cf. O. 14. 1, P. 4. 56, and ἔδος Ὀλύμπου, v. 12 *infra*, Eur. *Med.* 846 ἱερῶν ποταμῶν πόλις, O. 6. 84 Ἀλφειὸν οἴκεῖν. The neighbourhood of the river made the dwelling-place ἱερόν. But Agrigentum was especially sacred, as it was, according to the Schol., given to Persephoné by Zeus on her marriage, *eis anaka-lupthéria*. Cf. P. 12. 2 *Φερσεφόνιας ἔδος*. A temple in *antis*, now transformed into a church, at the N.W. angle of the rocky platform on which Agrigentum stood, is thought to have been the temple of Persephoné and Démêter.

10 ὀφθαλμός Cf. P. 5. 17, Aesch. *Eum.* 1025 *δμμα γὰρ πάσης χθονὸς | Θησῆδος ἐξίκοι'* *ἀν εὐκλεῆς λόχος | παίδων, κ.τ.λ.* αἰὼν δ' So best old mss., others αἰὼν τ'. 'Time as it sped them on their destined path kept bringing them wealth accompanied by minstrels' praise.' For αἰὼν including the idea of fortune cf. Soph. *Phil.* 179, 1348. For αἰὼν μόρσιμος cf. Aesch. *Suppl.* 47; for ἔφεπε, act. with suppressed object, cf. O. 1. 29; for adverbial force of μόρσιμος cf. μόρσιμος, v. 88 *infra*. For meaning of ἔφεπε see Leaf in *Journ. of Philol.* Vol. xiv. p. 238. χάριν 'Glory won in Games and made lasting by poets.'

11 ἐπ' ἀρεταῖς 'In consideration of their innate worth.' Cf. O. 8. 84 *ἐσλὰ δ' ἐπ' ἐσλαῖς | ἔργα θέλοι δόμεν*, 14. 14 *ἰδοῖσα τόνδε κῶμον ἐπ' εὐμενεὶ νόχῃ | κοῦφα βιβῶντα*, P. 1.

36, 10. 88, Dēm. *Meidias* 518 *ν, ἐφ' ᾧ*. A phrase with ἐπὶ often expresses the antecedent condition upon which rests the action or state indicated, as well as the consequent condition (cf. P. 4. 86 *ἐπὶ καὶ θανάτῳ*). In many contexts therefore ἐπὶ means 'in requital for,' 'in reward for,' 'in consideration of.' The rendering 'Wealth and poesy crown their native gifts' seems unsound. It so happens that our use of 'crown' enables us to combine the notion of superposition with that of requital in an elegant expression, but it is extremely doubtful whether Pindar had in mind the idea of superposition, and he was not likely to couple πλούτος with χάρις as together forming a 'crown.'

12 ἀλλ' Cf. O. 4. 6, 6. 22. Κρόνιε Cf. P. 2. 18. ἔδος Ὀλύμπου Cf. οἴκημα ποταμοῦ, v. 9 *supra*.

13 εἰθλων τε κορυφᾶν πόρον τ' 'The prime of Games contested by Alpheos' ford.' It is wrong to render πόρον 'course,' *ea via quam Alpheus ipse facit* with Grumme. In connexion with water the word means 'passage from shore to shore' (or 'bank to bank'). Olympia is πόρος Ἀλφειοῦ here and O. 11. 48. Cf. *Il.* ii. 592 *Θρόν Ἀλφειοῖο πόρον*. For constr. cf. v. 47 *infra*, N. 4. 9, 10 *Νεμέῃ | Τιμασάρχου τε πάλῃ*. For τε...τ' instead of a prep. before πόρο- cf. v. 47 *infra*. ἱανθεὶς Cf. P. 1. 11 *λαίνει καρδίαν | κώματι*.

14 εἰφρων This word and εὐ-

Ἐπ. α΄.

- 15 λοιπῷ γένει. τῶν δὲ πεπραγμένων
 ἐν δίκᾳ τε καὶ παρὰ δίκαν ἀποίητον οὐδ' ἂν
 χρόνος ὃ πάντων πατήρ δύναιτο θέμεν ἔργων τέλος.
 ἴγ=λάθα δὲ πότμῳ σὺν εὐδαίμονι γένοιτ' ἂν.
 ἐσλὼν γὰρ ὑπὸ χαρμάτων πῆμα θνάσκει
 20 παλίγκοτον δαμασθέν,

30

35

Στρ. β΄.

ᾔταν θεοῦ Μοῖρα πέμψη

θυμῶν (v. 84). εὐεργέταν (v. 94) are tautometric echoes of εὐωνύμων, while we find heterometric echoes vv. 18, 22, 36, 66, 90. σφίσιν... γένει Don. says σφίσιν for αὐτῶν. But rather the second dat. explains and extends the first. Cf. O. 8. 83 ὃν σφι Ζεὺς γένει | ὤπασεν, 9. 99, P. 1. 7 ἐπὶ σοι νεφέλαν ἀγκύλῳ κρατὶ ...κατέχευας, I. 1. 60—62 δὸς' ἀγώνιος Ἑρμᾶς | Ἡροδότῳ ἔπορεν | ἵπποις, Eur. Bacch. 336 ἡμῖν τε τιμὴ παντὶ τῷ γένει προσῆ.

15 This epode is four times tautometrically echoed by the last epode, viz. λοιπῷ γέν- (which means Thérion and his descendants) by Θήρωνος (v. 95), δίκᾳ (v. 16) by δίκᾳ (v. 96), θέμεν (v. 17) by θέμεν (v. 97), χαρμάτ- (v. 19) by χάρματ- (v. 99). τῶν δὲ πεπρ...τέλος 'As of works performed in righteousness so of those performed unrighteously not even Time, father of all things, will haply be able to annul (make unproduced) the effect.' That is to say, Time cannot annihilate the sufferings brought on the good.

16 ἐν Cf. v. 63 *infra*, O. 6. 12, 7. 69, and see note on σύν, O. 1. 110. For sentiment cf. Simón. Fr. 69 [111] τὸ γὰρ γεγενημένον οὐκέτ' ἀρεκτον ἔσται.

17 θέμεν For factitive use cf. O. 7. 6, 8. 18, P. 10. 15, 58. It is also Homeric and Tragic and in Solon

Fr. 13 [4]. 62 τὸν δὲ...αἶψα τίθησ' ὑγίη, 36 [25]. 13 τοὺς δ'...ἐλευθέρους.

18 λάθα For sentiment cf. P. 1. 46 εἰ γὰρ ὁ πᾶς χρόνος δλβον μὲν οὕτω καὶ κτεάνων δόσιν εὐθύνοι, καμάτων δ' ἐπίλασιν παράσχοι. The forgetfulness obviously applies to the τέλος τῶν παρὰ δίκαν πεπραγμένων which affects the worthy adversely, owing to either their own errors or the ill-doing of others. In fact this moralising is just a little hazy. πότμῳ σὺν εὐδ. Echoed v. 36 τὸν εὐφρονα πότμον. γένοιτ' ἂν The poet dares not assert that the worthy always find forgetfulness of suffering, but they have a fair chance of doing so. I cannot accept 'must come,' 'cannot fail to come.'

19 'For under the influence of noble delights a cruel trouble is subdued and dies away, whensoever the Fate of God sends uppermost high bliss.' Cf. Eur. *Herc. Fur.* 101 κάμνουσι γάρ τοι καὶ βροτῶν αἱ συμφοραί. ὑπὸ Cf. Tyrtaeos Fr. 6 [5]. 2 δεσποσύνοισι φέροντες ἀναγκαίης ὑπο λυγρῆς ἡμῶν παντὸς δσον καρπὸν ἀρουρα φέρει.

20 παλίγκοτον 'Malignant.' The position is antithetic to ἐσλὼν just as βαρὺ ending v. 23 is antithetic to ἀγαθῶν ending v. 24. Cf. N. 4. 95, 96.

21 Metaph. probably from the turning of a wheel, which alternately raises and lowers any point

ἀνεκὰς δλβον ὑψηλόν. ἔπεται δ' ὁ λόγος εὐθρόνοις
Κάδμοις κούραις, ἔπαθον αἰ μεγάλα, πένθος δὲ πιτνεῖ βαρὺ
κρῆσσόνων πρὸς ἀγαθῶν.

25 ζῶει μὲν ἐν Ὀλυμπίοις, ἀποθανοῖσα βρόμῳ 45
κεραυνοῦ τανυθέιρα Σεμέλα, φιλεῖ | δέ μιν Παλλὰς αἰεὶ,
καὶ Ζεὺς πατήρ μάλα, φιλεῖ δὲ παῖς ὁ κισσοφόρος. 50
Ἄντ. β.

λέγοντι δ' ἐν καὶ θαλάσσῃ
μετὰ κόραισι Νηρήος ἀλγίαις βίοντον ἀφθιτον
30 Ἴνοι τετάχθαι τὸν ὄλον ἀμφὶ χρόνον. ἦτοι βροτῶν
γε κέκριται 55

πεῖρας οὐ τι θανάτου,
οὐδ' ἀσύχιμον ἀμέραν ὅποτε παῖδ' ἀελίου

on the periphery. Cf. Tib. i. 5.
70 *uersatur celeri Fors levis orbe
rotae*, Soph. *Trach.* 180 ἄλλ' ἐπὶ
πῆμα καὶ χαρὰ | πᾶσι κυκλοῦσιν, οἶον
ἄρκτου στροφάδες κέλευθοι.

22 ὑψηλόν Proleptic. ἔπεται
δ' ὁ λόγος 'Now this saw suits
(applies to).' εὐθρόνοις From P.
3. 94 this would seem to be more
than a mere epithet of royalty.

23 δὲ πιτνεῖ The corrections δ'
ἐπίτνει and δ' ἐπιτνεν are unwar-
ranted. The overthrow of the
calamity would not be regarded as
a continuous act in any case, nor
was bliss attained gradually in
these particular instances, there-
fore the historic pres. is far better
than the imperf. βαρὺ See note
on v. 20. Observe the repetition
of the general statement vv. 19, 20
in other words in the application.

25 ζῶει μὲν Taken up by λέ-
γοντι δ', v. 28. βρόμῳ Introduced
in allusion to Dionysos' name
Bromios.

26 Παλλὰς Mentioned because
of the worship of Pallas Onka at
Thebes, cf. Aesch. *Sept. c. Th.* 164,
and of Pallas Lindia at Agrigen-
tum, the building of whose temple

was said to have offered Théron the
opportunity of seizing the tyranny.

28 καὶ The καὶ couples ἐν
θαλάσσῃ...ἀλγίαις το ἐν Ὀλυμπίοις
(v. 25) and consequently Ino to
Semelê. The order forbids our
taking it with λέγοντι as Boscher
proposes. For the position of καὶ
cf. O. 7. 26, P. 10. 58, N. 7. 81.

30 βροτῶν For mortals in gen-
eral as distinguished from ἡμίθεοι
like Semelê, Ino, Hēraklēs, &c.
κέκριται 'Verily for mortals no set
ending of life by death is deter-
mined, nor (is it determined) if
ever we shall bring to its close a
peaceful day, child of the Sun,
with unimpaired good; for at dif-
ferent times divers currents come
to men bearing both joys and
trials.' Cf. Theognis 381 οὐδέ τι
κεκρμένον πρὸς δαίμονός ἐστι βρο-
τοῖσιν, | οὐδ' ὁδός, ἣν τις λὼν ἀθανά-
τοισιν ἄδοι.

31 θανάτου Gen. of definition,
cf. θανάτου τέλος, Archil. *Fr.* 6 [51].
8; δρακόντων φόβαισιν, P. 10. 47;
while βροτῶν is gen. of connexion,
the most comprehensive use of this
case.

32 ὅποτε Cf. Thuk. i. 2 ἀθλον

^{unusually}
ἀτερεί ^{unusually}σὺν ἀγαθῷ τελευτάσμεν· | ῥοαὶ δ' ἄλλοτ' ἄλλαι ⁶⁰
εὐθυμῖαν τε μετὰ καὶ πόνων ἐς ἄνδρας ἔβαν.

Ἐπ. β'.

35. οὕτω δὲ Μοῖρ', ἃ τε πατρώιον ^{spring from gods} ⁶⁵

τῶνδ' ἔχει τὸν εὐφρονα πότμον, θεόρτω ^{φανερὰ καὶ αἰετὴ}σὺν δλβφ
ἐπὶ τι καὶ πῆμ' ἄγει παλιντράπελόν ⁶⁰ ἄλλφ χρόνφ·

ἐξ οὐπερ ἔκτεινε Λᾶον ⁶⁰μόριμος υἱὸς ⁷⁰

συναντόμενος, ἐν δὲ Πυθῶνι χρησθὲν

40 παλαίφατον τέλεσσε. — ⁷⁰

Στρ. γ'

ἰδοῖσα δ' ὄξεϊ Ἐριννὺς

ἔπεφνέ ⁷⁵φοι σὺν ἀλλαλοφονία γένος ἀρήμον·

λείφθη δὲ Θέρσανδρος ἐριπέντι Πολυνείκει, νέοις ἐν ἀέθλοις

ὃν ὅποτε τις ἐπελθὼν... ἄλλος ἀφαι-
ρήσεται. παῖδ' δέλλων For con-
fusion of objects and personifica-
tions cf. O. 10. 3, P. 4. 14.

33 ῥοαὶ Cf. N. 11. 46 προμα-
θείας δ' ἀπέκινται ῥοαί, 'currents
(of future events) lie out of reach
of foresight.' For form of expres-
sion cf. O. 7. 95, P. 3. 104, I. 3.
18, 23. Heyne and Böckh join
μετέβαν, but the compound with ἐς
would require the indication or im-
plication of the place whence. For
position of καὶ cf. v. 28, of prep.
cf. P. 2. 11. The metaph. in ῥοαί
is not from tides, which are in-
significant in the Mediterranean.
Cf. Eur. Andr. 349, Herc. Fur. 739
παλῖρρος πότμος. δ' Equiv. to
γάρ. Cf. N. 1. 11.

35—37 The expressions of vv.
17—22 are recalled in altered order,
χρόνος, πότμος, εὐ-, πῆμα παλίζκοτον,
Μοῖρα, δλβφ.

35 πατρώιον Extension of pre-
dicate. For sentiment cf. N. 5. 40
πότμος... συγγενής.

37 πῆμα παλιντρ. 'Sad reverse.'

38 μόριμος Cf. O. 3. 10, 6. 8,
P. 2. 2.

παλαίφατον As noun; 'an-

cient oracle,' lit. 'anciently spoken.'
There is a false echo of the tauto-
metric παλίζκοτον.

41 ἰδοῖσα 'Saw his guilt... and
....' For sentiment cf. O. 1. 64.
δ' 'For,' introducing the enlarge-
ment upon πῆμ' ἄγει παλιντράπε-
λον. ὄξεϊ 'Keen-eyed.' The adj.
is in fact adverbial. Cf. N. 10. 62
ὀξύτατον ὄμμα.

42 φοι 'As (part of) his punish-
ment,' ἀρήμον 'War-loving.' Like
their representative Thersandros
they were ἐν μάχαις πολέμου τιμώ-
μενοι, but their prowess as warriors
proved their destruction. In the
Iliad ἀρήιος is several times applied
to υἱὸς Ἀχαιῶν, and is a fairly con-
stant epithet of Menelaos.

43 Θέρσανδρος An Adrastid by
his mother Argia, daughter of
Adrastos. ἐριπέντι So best mss.
and Aldine Ed., altered by Apol-
lōnios Dyskolos the grammarian
(A.D. 117—161) to ἐριπόντι, on
analogy of Homeric intrans. ἤριπον.
The constr. is dat. commodi, 'to
represent Polyneikēs.' νέοις For
νέος = 'of the young' as epithet of
externals cf. Soph. Aj. 510 νέας |
τροφῆς στερηθείς. νέα φροντίς, v.

ἐν μάχαις τε πρλέμου ^{chit deinde}
 45 τιμώμενος, Ἀδραστιδᾶν θάλλος ἀρωγὸν δόμοις. 80
 ὅθεν σπέρματος ἔχοντα ῥίζαν ^{root} πρέπει | τὸν Αἰνησιδάμου
 ἐγκωμίων τε μελέων λυρᾶν τε τυγχανέμεν. 85
 Ἄντ. γ.

Ὀλυμπια μὲν γὰρ αὐτὸς ^{equal to}
 γέρας ἔδεκτο, Πυθῶνι δ' ὁμόκλαρον ἐς ἀδελφεὸν
 50 Ἴσθμοι τε κοιναὶ Χάριτες ἀνθεα τεθρίππων δυνωδεκα-
 ἄγαγον· τὸ δὲ τυχεῖν [δρόμων 90
 πειρώμενον ἀγωνίας παραλύνει δυσφρονᾶν. 95
 ὁ μὲν πλοῦτος ἀρεταῖς δεδαιδαλμένος | φέρει τῶν τε καὶ τῶν

διάνοια, νεαρὸν ἀρετᾶν, are not to the point. Perhaps the Games instituted by Adrastus (cf. N. 9. 9—12) at Sikyon are meant.

44 μάχαις In the war of the Epigoni and the fight in Mysia, in which he showed himself the foremost of the Hellenes in prowess and was slain by Téléphos.

46—56 See note on v. 3 *supra*.

46 σπέρματος The gen. is in a sort of apposition with *θεν*, cf. O. 7. 24 ματρόθεν Ἀστυδαμείας, as the poet would hardly make *ρίζαν* antecedent to *σπέρμα*. The *ρίζαν* is derived from the *θάλλος*, through the *σπέρμα* which the *θάλλος* bears, while in Aesch. *Suppl.* 104 νεάζει πυθμὴν | δι' ἀμὸν γάμον τεθαλώς (far better than τὸ θάλλος, see Paley), the old stock sprouts. Some make the genitive one of definition, 'seed root,' 'Samenwurzel': thus making *σπέρματος* altogether superfluous. *ἔχοντα* Most mss. give *ἔχοντι* *ρίζαν*. *πρέπει*, κ.τ.λ., by which the Pindaric doctrine of *γνήσιαι ἀρεταί* is not so well enforced as by the text. Four mss. (three 18th cent.) give the v.l. *ἔχοντα*. We can infer from the Schol. that Aristarchos (b.c. 156) read *ἔχοντα*, but that Didymos got his punctuation with the reading *ἔχοντι*.

47 λυρᾶν τε Cf. v. 18 *supra*.

49 For victories of Xenokratēs, Théron's brother, see Introduction. ὁμόκλαρον Cf. N. 9. 5.

50 Χάριτες...ἀγαγον Cf. v. 10 *supra*, αἰὼν δ'...χάριν ἀγων in the third line of Ἄντ. α'. The Χάριτες are givers of victory here as in O. 6. 76, N. 5 *end*, 10. 38, and O. 14. ἀνθεα Cf. N. 6. 65 ἀνθε' Ὀλυμπιάδος. 'Crowns of four-horse teams which twelve times run the course.' For the crowning of the horses or mules cf. O. 6. 26, 27.

51 τὸ δὲ τυχεῖν 'Now to win when essaying a contest sets one free from its hardships.' *τυχεῖν* equiv. to *εὐτυχεῖν*. Cf. P. 3. 104, N. 7. 11 εἰ δὲ τύχη τις ἔρδω.

52 δυσφρονᾶν So Dindorf. Most editors, after inferior mss., read *δυσφρόνων*. Most old mss. give (before *παραλύνει*) the obvious gloss *δυσφροσύναν* or -ας, perhaps suggested by Hes. *Theog.* 528 ἐλύσατο *δυσφροσύναν*.

53 Here we have an echo of vv. 10, 11 αἰὼν...πλοῦτόν τε καὶ χάριν ἀγων | γνήσιας ἐπ' ἀρεταῖς, cf. also P. 5. 1 ὁ πλοῦτος εὐρυθεσῆς, | ὅταν τις ἀρετῇ κεκραμένος καθαροῖ | βροτῆσις ἀνὴρ πότμον παραδέσσας αὐτὸν ἀνάγῃ | πολυφίλον ἐπέταν, Sappho Fr. 81 [45] πλοῦτος ἀνευθ' ἀρετῆς

καίρον, βαθείαν ^{care} ὑπέχων ^{wild, huntress} μέριμναν ἀγροτέραν, 100
 Ἐπ. γ'.

55 ἀστήρ ἀρίζηλος, ἐτυμώτατον
 ἀνδρὶ φέγγος. εἰ δέ νιν ἔχων τις οἶδεν τὸ μέλλον,

οὐκ ἀσίτης πάροικος. φέρει 'Bring-eth opportunity for divers aims, suggesting a deep yearning for noble quests.' τῶν τε καὶ τῶν Cf. P. 5. 55, 7. 22. Generally used of varieties; but of opposites I. 3. 51, Theognis 398.

54 μέριμναν Cf. O. 1. 108. The word in Pindar inclines to a cheerful sense except in I. 7. 13, Frs. 203 and 232, in which three cases the meaning is clearly indicated; so that 'shouldering a deep load of carking care' is not convincing. ἀγροτέραν On the form cf. P. 3. 4. Here 'eager in pursuit'; P. 9. 6, 'huntress.' For the two adjectives cf. O. 1. 10, 11.

55 As the means of gaining victory and fame, wealth, the gift of the light-goddess Theia (I. 4. 1—5), is a star and a light. Cf. P. 8. 96, 97 ἀλλ'...αἰών, O. 11. 22 ἀπονὸν δ' ἔλαβον χάσμα παῖροί τινες, | ἐργῶν πρὸ πάντων βύθῳ φάος. ἐτυμώτατον So best mss.; Edd. ἐτήτυμον, the loss of the syllable being set straight by taking ὀρθαῖς, ἔβα, for the better supported ὀρθαῖσι, ἐπέβα, vv. 75, 95. In vv. 15, 35, πεπραγμένων, πατριών have the first syllable scanned long. The fault lies with the metrical Schol. who may have gone by the first two epodes, reckoning the doubtful syllables short, and the grammarians who interpolated ἀλαθινόν. The metre of the text seems better suited to the rest of the rhythm.

56 sqq. The apodosis of this sentence is lost by reason of the long digression vv. 57—83. The suppressed apodosis is Ἐθρῶν ἐστὶ, cf. O. 1. 54, 55 εἰ δὲ δὴ τιν' ἀνδρα θνατὸν Ὀλύμπου σκοποὶ | ἐτίμασαν,

ἦν Τάνταλος οὗτος, P. 3. 85, 86 λαγέ-
 ταν γὰρ τοι τύραννον δέρκεται, | εἰ
 τιν' ἀνθρώπων, ὁ μέγας πότμος, but
 after the digression it would have
 been absurd to finish the sentence,
 and what the intelligent are to
 understand is that Thérōn knows
 all this so that it regulates his con-
 duct and he will therefore have his
 home after death in the Isles of
 the Blest. The interpretation of
 this passage and of vv. 86 sqq.
 turns on the observation that οἶδα
 in Pindar is a word of deep signifi-
 cance, conveying the idea either of
 thorough mastery of a subject or
 the effectual laying to heart of a
 truth. Thus Thérōn's insight with
 respect to future rewards and pun-
 ishments is a principle which guides
 his conduct, and Pindar's similar
 insight enables him to appreciate
 Thérōn's merits, which are not ap-
 preciated by Thérōn's detractors
 because, though they may be in-
 structed, they have no vital effec-
 tive appreciation of moral truth.
 The old view that the κόρακες of v.
 87 were Simōnidēs and Bakchylidēs
 I gave up long ago, because v. 95
 αἶνον ἐπέβα κόρος explains that the
 outcry against the poet is directed
 against him not as a person or as a
 poet, but as the singer of Thérōn's
 praises. The idea that Korax and
 Tisias are intended is untenable
 because the scene of their activity
 was Syracuse, so that mention of
 them in an ode on an Agrigentine
 is quite irrelevant. To explain the
 dual γάρβητον, v. 87, it may be sup-
 posed that in the territory ruled by
 Thérōn there were two persons who
 had made themselves conspicuous
 by speaking against him. Ἰα is

^{καὶ τὰς}
 ὅτι θανόντων μὲν ἐνθάδ' αὐτὶς ἀπάλαμνοι φρένες 108
 ποινὰς ἔτισαν, τὰ δ' ἐν τᾷδε Διὸς ἀρχᾷ
 ἀλιτρά κατὰ γᾶς δικάζει τις ἐχθρᾷ
 60 λόγον φράσαις ἀνάγκα·

Στρ. δ'.

ἴσαις δὲ νύκτεσσιν αἰεὶ,

ἴσαις δ' ἀμέραις ἀέλιον ἔχοντες, ἀπρονέστερον 110
 ἐσλοὶ δέκονται βίοντον, οὐ χθόνα ταρασσούντες ἐν χερσὶ ἀκμᾷ

highly improbable that two rhetoricians are referred to as such. The subject matter of the learning indicated by μαθόντες is the same as that of the knowledge indicated by εἰδώς. The opposed classes treat the same subject but in an entirely different manner and spirit. Every εἰδὼς φυᾷ is also μαθὼν, but every μαθὼν is not εἰδὼς φυᾷ. Pindar speaks respectfully of orators P. 1. 42. It is noteworthy that in the other passage in which he applies the epithet λάβρος to human beings ὁ λάβρος στρατός is the democracy (P. 2. 87), and this tends to show that λάβροι παγγλωσσία refers to two conspicuous democrats who were causing annoyance to Thêron.

56 εἰ δὲ νῦν ἔχων τις This is the reading of Cod. A, and two other good mss., but most old mss. read μιν. Christ (after Böckh) reads εἰ γέ νῦν. Böckh suggests εἰ γέ μιν ἔχων, but Pindar would not think the glory to be attained through wealth combined with virtues dependent on knowledge of the after-life. Rauch., Tafel, Don. read εὖ δέ μιν ἔχων.

57 θανόντων μὲν Opposed by ἴσαις δέ (v. 61). The δ' of vv. 58 ('for'), 62, is in both cases quite subordinate. Rauch.'s explanation is condemned by his separation of ἐνθάδε from θανόντων. αὐτὶς So mss.; Christ, after Rauch., αὐτὶς. ἀπάλαμνοι Cf. Solon Fr. 27 [8]. 12 οὐδ' ἔρδων ἔθ' ὁμῶς ἐργ' ἀπάλαμνα

θέλει, Theognis 281 δειλὴ γάρ τ' ἀπάλαμνα βροτῶ πάρα πόλλ' ἀνελέσθαι | παρ ποδοῖ, ἡγέσθαι θ' ὡς καλὰ πάντα τιθεῖ. With this passage compare Fr. 106.

59 ἀλιτρά The ἐσλοὶ commit ἀλιτρά as well as the ἄδικοι, but on the whole they earn the reward described vv. 61—67. δικάζει τις The Schol. says Pluto is meant, but it might be Minos or Aëakos. The indefinite pronoun is used in solemn reticence, as in Aesch. Eum. 360 σκευδόμεναι δ' ἀφελεῖν τινὰ τάσδε μερίμνας.

60 λόγον φράσαις 'Pronouncing sentence.' Scarcely wanted after δικάζει except to carry the forcible ἐχθρᾷ...ἀνάγκα. However the judgment is not complete and effective until all the sentence is delivered, which makes the aor. correct. Note the tautometric φράσαι, v. 100, and the similarity of idea to the tautometric παλαίφατος τέλεσεν, v. 40.

61, 62 Interpolated mss. read ἴσων...ἴσα δ' ἐν for metrical reasons, which however are not conclusive. The text reminds one of the curious description of Laistrygonia, Od. x. 82—86. Cf. also Fr. 106.

62 ἀπρονέστερον Far easier than life on earth.

63 δέκονται So Wüstemann after one ms. Most read δέκονται, a mistake suggested by the two preceding lines. Cf. I. 5. 15. οὐ χθόνα, κ.τ.λ. Cf. I. 1. 48, 49 which suggest that ταρασσόντες πόντον

οὐδὲ πόντιον ὕδαο

115

65 κεινὰν παρὰ δίαίταν· ἀλλὰ παρὰ μὲν τιμφοῖς
θεῶν, οἵτινες ἐχαίρου ἐνορκίαις, | ἄδακρυν νέμονται 120
αἰῶνα· τοὶ δ' ἀπρὸς ὄρατον ὀκχέοντι πόνον.

'Αντ. δ'.

ῥσοι δ' ἐτόλμασαν ἐστρὶς 3x
ἐκατέρωθι μέιναντες ἀπὸ πάμπαν ἄδίκων ἔχειν 125
70 ψυχάν, ἔτειλαν Διὸς ῥδὸν παρὰ Κρόνου τύρσιν· ἐνθα
νᾶσος ὠκεαγίδες [μακάρων

αὔραι περιπνέουσιν· | ἄνθεμα δὲ χρυσοῦ φλέγει, 130
τὰ μὲν χερσὶν ἀπ' ἀγλαῶν δενδρέων, | ὕδωρ δ' ἄλλα φέρβει, 135
ὄρμοισι τῶν χέρας ἀναπλέκοντι καὶ στεφάνοις, 135

'Επ. δ'.

75 βουλαῖς ἐν ὀρθαῖσι 'Ραδαμάνθνος,
δν πατὴρ ἔχει Κρόνος ἐτοῖμον αὐτῷ πάρεδρον,

ὕδωρ means fishing, while Hes. *IV.* and *D.* 236 makes for navigation generally. ἀκμᾶ 'With utmost stress of handiwork.' For ἐν with dat. used adverbially cf. *v.* 16. For phrase cf. *d.* ποδῶν, *I.* 7. 37; *d.* φρενῶν, *N.* 3. 39.

65 κεινάν 'Owing to lack of sustenance.' Cf. *Thuk.* i. 141. 9 καὶ ἕκαστος οὐ παρὰ τὴν ἑαυτοῦ ἀμέλειαν οἴεται βλάψειν, *Dēm.* v. *Lept.* 465 παρὰ μὲν γὰρ τὰς ἐπὶ τῶν χορηγιῶν δαπάνας μικρὸν ἡμέρας μέρος ἢ χάρις τοῖς θεομένοις ἡμῶν, παρὰ δὲ τὰς τῶν εἰς τὸν πόλεμον παρασκευῶν ἀφθονίας, πάντα τὸν χρόνον ἢ σωτηρία πάσῃ τῇ πόλει. τιμφοῖς θεῶν Not 'those who are honored by the gods.' The gen. is certainly partitive. I take the Chthonian deities to be meant, and οἵτινες to refer back to ἐσολοί.

67 τοὶ δ' Opposed to ἐσολοί, 'but the wicked.'

68 ἐστρὶς The number three and the metempsychosis here implied may be Pythagorean. Cf. *Plat. Phaedr.* 249 A.

70 Διὸς ῥδὸν Cf. *Fr.* 7. 3, note. There seems to have been a legend of Zeus paying solemn visits to the Isles of the Blest, which Plato used *Phaedr.* 246 E. Κρόνου Cf. Hes. *IV.* and *D.* 169.

71 νᾶσος Cf. *O.* 1. 53.

72 χρυσοῦ For gen. of material cf. *v.* 74 *infra*, *P.* 1. 6, 21, 4. 71, 187, 206, *N.* 5. 54, *I.* 1. 20.

74 τῶν Cf. χρυσοῦ, *v.* 72 *supra*, gen. of material. καὶ στεφάνοις 'And (their heads) with crowns.' The suppression of κεφαλᾶς, which Böckh read for στεφάνοις, made alteration almost inevitable. Most good mss. read στεφάνους. For the ὄρμοι twined about (i.e. carried in) their hands cf. *I.* 1. 66.

75 Rhadamanthys here seems to play the part given to Minos *Plat. Gorg.* 526 c. ἐν 'According to,' cf. *O.* 6. 12, *P.* 1. 62, 4. 59, 5. 13, *N.* 5. 14, 28, *I.* 2. 38.

76 Κρόνος The reading of the interpolated mss. for the obviously corrupt γᾶς. I suspect that πατρός was the original reading, as Κρόνος

πρὸς ὃ πάντων ῥέας ὑπέρτατον ἐχολίας θρόνον. 140
 Πηλεὺς τε καὶ Κάδμος ἐν τοῖσιν ἀλέγονται. — ¹⁴⁰ *Greg. 140d*
 Ἀχιλλέα τ' ἔνεικ', ἐπεὶ Ζηνὸς ἦτορ

80 λιταῖς ἔπεισε, μάτηρ·

Στρ. ε'.

ὃς Ἐκτορ' ἔσφαλε, Τροίας 145
 ἄμαχον ἀστραβῇ κίονα, Κύκνον τε θανάτῳ πόρεν,
 Ἄουs τε παῖδ' Αἰθιοπα. πολλά μοι ὑπ' ἀγκῶνος ὠκέα
 ἔνδον ἐντὶ φαρέτραις [βέλη 150

85 φωνάεντα συνετοῖσιν· ἐς δὲ τὸ πᾶν ἐρμηνέων ¹⁵⁰ *150d*
 χατίζει. σοφὸς ὁ πολλὰ φειδῶς φυᾷ· | μαθόντες δὲ λαβ-
 παγγλωσσία, κόρακες ὥς, ἀκραντὰ γαρεύετον [ροι 155
 Ἄντ. ε'. ¹⁵⁵ *155d*

Διὸς πρὸς ὄρνιχα θεῖον.

was Rhadamanthys' grandfather. After πατήρ, πατρός might easily drop out. Christ reads *ὃν* τε Γᾶς ἔχει πάς.

77 ὑπέρτατον Old mss. ὕατον, with ταῖς inserted before θρόνον.

78 Πηλεὺς Pélous is suggested by Kadmos, cf. P. 3. 87. Achillēs, the great adversary of Troy, is apposite to Théron, foe of the Elymi of Trojan descent. Kyknos and Memnon suggest Théron's Phœnician enemies.

82 ἄμαχον Descriptive, while ἀστραβῇ is definitive, cf. O. 1. 10, N. 4. 18.

83 ὑπ' ἀγκῶνος ὑπό with the gen. does not, I believe, ever mean simply *rest under*, but means 'under for effect,' 'under for use,' 'under for protection,' just as ἐπὶ with the gen. means more than merely *on*. See O. 6. 40 λόχμας ὑπὸ κυανέας, 13. 111 ὑπ' Αἴγνας. For the quiver under the arm cf. Theok. xvii. 30 ὑπὸ λένιον φαρέτραν. The Cretans carried it on the back. βῶλη For metaph. cf. O. 1. 112.

84 ἐντὶ For plur. with neut. subject of. O. 11. 85, P. 1. 13.

85 φων. συνετ. Cf. Eur. Iph. in Taur. 1092 εὐχόμετον ξυνετοῖσι βόδν. ἐς δὲ τὸ πᾶν 'But for their full meaning they need interpreters.' After Verrall (*Journ. of Philol.* Vol. ix. pp. 126 ff.), whose τῶν from a conjectural τοπή = 'divination' I cannot however accept. Cf. Aesch. Ag. 681 τίς ποτ' ὠνόμαζεν ὧδ' | ἐς τὸ πᾶν ἐτητύμως, Eum. 401 λάχος μέγα, | ἐνείμαν αὐτόπρεμον ἐς τὸ πᾶν ('in the full meaning of the word') ἐμοί.

86 sqq. See note on v. 56 *supra*. φυᾷ Cf. τὸ δὲ φυᾷ κράτιστον ἅπαν, O. 9. 100; Plat. Phædr. 245 A.

87 παγγλωσσία Reckless unstinted speech. A wealth of words poured forth without thought or scruple. License of tongue. See Isokratēs' use of παρησία. Cf. Soph. El. 596 ἡ πᾶσαν ἡς γλώσσαν ὥς τὴν μητέρα κακοστομοῦμεν. κόρακες For metaph. cf. N. 8. 80, Theok. vii. 47. ἀκραντα Cf. Aesch. Choeph. 882 ἀκραντα βάζω, and Eur. Suppl. 770.

ἔπεχε νῦν σκοπῶ^{† αἰγλ} τόξον. ἄγε θυμέ, τίνα βάλλομεν 160
 90 ἐκ μαλθακᾶς αὐτε φρενὸς εὐκλέας οἰστοὺς ἰέντες; ἐπὶ τοι
 Ἀκράγαντι τανύσαις 165
 αὐδάσομαι ἐνόρκιον λόγον ἀλᾷθει νόφ,
 τεκεῖν μὴ τιν' ἐκᾶτόν γε φετέων πόλιν | φίλοις ἄνδρα
 εὐεργέταν πραπίσιν ἀφθονέστερόν τε χέρα [μᾶλλον 170
 Ἐπ. ε'.
 95 Θήρωνος. ἀλλ' αἶνον ἐπέβα^{ἐπὶ} κόρος^{ἐπὶ} | ἡρώων^{ἐπὶ}
 οὐ δίκᾳ συναντόμενος, ἀλλὰ μάργων^{ἐπὶ} ὑπ' ἀνδρῶν, 175
 τὸ λαλαγήσαι θέλων κρύφον τε θέμεν ἐσλῶν καλοῖς

89 We must not suppose that the eagle is superior to crows in voice. He soars on high while his opponents below can only show impotent hostility by their discordant noise, cf. N. 3. 80—82. In fact ἀκραντα γάρυτον = ἀκραντα γάρυοντε ἐρίετον.

90 For metaph. cf. O. 1. 112.

91 τανύσαις Böckh takes this as opt., cf. O. 9. 14 αἰνήσαις, and puts a colon after it, against a slight preponderance of ms. authority and the Schol. Moreover τοι is more likely to be used in affirmation than with the precativē.

92 αὐδάσομαι The mid. αὐδάομαι is used by Sophoklēs and Aeschylos as well as Pindar. It probably implies more belief or interest in the statement than the act, would suggest. ἐνόρκιον λόγον For sentiment cf. O. 6. 20 καὶ μέγαν ὄρκον ὁμόσαις τοῦτό γέ μοι σαφέως | μαρτυρήσω[†] μελίφθογοι δ' ἐπιτρέφοντι Μοῖσαι. The poet implies that he is to be classed with οἵτινες ἔχαιρον εὐορκίαις, v. 66 *supra*. Reference to v. 60 *supra*, λόγον φράσαις, and v. 100 *infra* where the poet intimates that he cannot φράσαι Thëron's acts of benevolence may tempt one to suggest that Pindar wished to hint at an analogy between his ascription of worth and the sentence of the judge or

judges of the lower world; but beware of laying too much stress on the "responsions."

93 φετέων For gen. cf. Goodw. Gr. 179. However the number of years is said by the Schol. to refer to the age of Akragas, which was 106 years old at the date of this ode.

95 'But praise is attacked by disgust, not paying heed to justice, but felt by covetous men, eager that prating should bring obscurity (lit. 'for prating and bringing obscurity') on fair deeds of noble men.' See note on vv. 56 sqq. For this κόρος cf. O. 13. 10. Θήρωνος For position see v. 15 *supra*, O. 1. 23.

96 συναντόμ. Cf. I. 2. 2 κλυτὰ φόρμιγγι συναντόμενοι. μάργων 'Greedy,' 'ravening.' Cf. Theognis 581 ἐχθαίρω δὲ γυναῖκα περιδρομον ἄνδρα τε μάργον, | δὲ τὴν ἀλλοτρίην βούλετ' ἀρουναι ἀροῖν.

97 The constr. is θέλων τὸ λαλαγήσαι θέμεν τε κρύφον. Cf. Soph. O. C. 442 τὸ δρᾶν | οὐκ ἤθελαν. Herm. makes θέμεν govern τὸ λαλαγήσαι, as well as the rare subst. κρύφον. He also proposes τιθέμεν for τε θέμεν, 'eager that babbling bring obscurity over.' The mss. give θέλων, but elsewhere Pindar always uses the form ἐθέλων. I would suggest κακολογήσαι for τὸ λαλαγήσαι. True, κακολογέω is not

ἔργοις. ἐπεὶ ψάμμος ἀριθμὸν περιπέφενγεν,
καὶ κείνος ᾗσα χάρματ' ἄλλοις ἔθηκεν,

180

100 τίς ἂν φράσαι δύναιτο; -

found in poets, but cf. the Pindaric *παλαιμονέω*, also *εὐμενέω*, *ναυστολέω*, *μοναρχέω*, which are not found in earlier extant works. Pindar uses the equally unpoetical *κακολόγος*. I imagine that it is possible that *κακο-* at the beginning of the verse and *καλο-* at the end got transposed (see note on *καλοῖς*) and the absurd *καλογολῆσαι* was corrected to τὸ λαλαγῆσαι. *θέμεν* With *θέμεν* *ἐσ. καλ.* | *ἔργοις* compare the tautometric *θέμεν ἔργων τέλος*, v. 17. The repeated reminders of the first epode imply that *χρόνος* will befriend Thêron. *καλοῖς* Mingarelli; mss. with a few unimportant exceptions *κακοῖς* and also *κρύφειν* for *κρύφον*. Verrall suggests that *λαλαγῆσαι* is Doric of Sicily and Magna Graecia. Gild. says that "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." For sentiment cf. P. 9. 98 *εἰ φίλος δαδῶν, εἰ τις ἀντάει, τὸ γ' ἐν ξυνῷ πεποιθήμενον εὖ | μὴ λόγον βλάπτων ἄλλιο γέροντος κρυπτέτω*, N. 9. 6 *ἔστι δέ τις λόγος ἀνθρώπων, τετελεσμένον ἐσλὸν | μὴ χαμαὶ σιγῇ καλύψαι*. The poet's praise is *χρονιώτατον φῶς εὐρυσθενέων ἀρετῶν*, O. 4. 10.

98 *ἐπεὶ* 'Since,' 'as surely as,' cf. *εἰ*, O. 3. 42. *ψάμμος* Cf. O. 13. 46, Hor. *Od.* i. 28. 1, Verg. *Georg.* ii. 104.

99 καὶ κείνος Old mss. *κᾶκεῖνος*. καὶ = 'so.' *ἔθηκεν* The aor. is frequentative. For the meaning 'bring on,' 'cause' cf. *Il.* i. 2, Solon *Fr.* 26 [11], Eur. *Ion* 1172. In N. 1. 5 the meaning is stronger. For *χάρματ'* cf. tautometric *χαρμάτ-*, v. 19 *supra*, N. 8. 88.

100 *φράσαι* See tautometric *φράσαις*, v. 60 *supra*.

OLYMPIA III.

ON THÊRON OF AKRAGAS, COMPOSED FOR THE
THEOXENIA.

INTRODUCTION.

THIS ode was composed for the same victory as that celebrated in O. 2, but it may be inferred from the greater prominence given to the victory and to the Olympian games in this ode, and from the *αὐτῆ* of O. 2. 90, that O. 2 was the later. It was probably for recitation at the Theoxenia*, a festival supposed to have been instituted by the Dioskuroi, who with their sister Helenê were said to

* According to the heading given in the best mss., the Schol., and also the allusion in v. 40. The Schol., O. 9. 146 (98), makes the Theoxenia of Pellênê a festival of Apollo and Hermês.

have entertained the gods, and it was probably sung in a temple at Agrigentum (perhaps in a Dioskoreion) while Thêron stood crowned with victor's chaplet (*vv.* 6, 13). The Schol. tells us that Aristarchos explained the theme of the ode by stating that the Dioskuroi were held in high honor at Agrigentum. From the intimate connexion of the Emmenidae with the cult of the Divine Twins, to which Pindar alludes *vv.* 38—41, we may infer that this Doric worship was transmitted to Sicily from Lakônia through Thêra with Thêron's ancestors, or was even brought with them to Lakônia from Argos, where the cult flourished. Cf. O. 2. 43—46. For the connexion of the Tyndaridae with Olympia see *vv.* 36, 37.

The threefold division of the ode corresponds to the three triads, though the centre encroaches on either side. The opening and the centre consisting of myth may be regarded as a hymn in honor of the Dioskuroi, which is distinguished by stateliness of diction from the conclusion which is devoted to Thêron's praises. The following eleven original compounds appear in the first thirty-eight verses—*νεοσίγαλος*, *v.* 4; *ἀγλαόκωμος*, *v.* 6; *ποικιλόγαυρος*, *v.* 8; *Ἑλλανοδίκας*, *v.* 12; *γλαυκόχρως*, *v.* 13; *χρυσάρματος*, *v.* 19; *πολύγναμπος*, *v.* 27; *χρυσόκερως*, *v.* 29; *δωδεκάγναμπος*, *v.* 33; *ρίμφάρματος*, *v.* 37; *διφρηλασία*, *v.* 38.

There is one tautometric recurrence—*ἵππων*, *vv.* 4 and 34. The repetition of *-γναμπο-*, *vv.* 27 and 33, may seem audacious to moderns. There is an intentional allusion in *v.* 44 *Ἡρακλῆος σταλᾶν* to *v.* 14 *τάν ποτε* | **Ἰστρου ἀπὸ σκιαρᾶν παγᾶν ἐνεικεν Ἀμφιτρωνιάδας*, while *σκιαρὸν* occurs *v.* 18, and we have *φύτευμα*, *v.* 18, *φύτεῦσαι*, *v.* 34. We have *ἀρετα-*, *vv.* 18, 37, 43; *ἀλλ' οὐ καλὰ δένδρε' ἔθαλλεν*, *v.* 23, *ψυχροῦ τόθι δένδρεα θάμβαιν*, *v.* 32. Is the *θυμός δτρύνει* of *v.* 38 a significant echo of *θυμός ὄρμα*, *v.* 25? Is *θεο-* (*θεν-*) close to *νίσονται*, *v.* 10, and *νίσεται*, *v.* 34, an accident?

The mode is Dorian, the accompaniment being a new combination of cithern and flute (*vv.* 4, 5, 8). The metre is dactylo-epitritic, and three phrases are employed;—*A*, consisting of three dactylic feet; *B*, consisting of one so-called epitrite; *C*, consisting of two such feet. The second foot of the second strophic verse presents the same treatment as to verbal division in the same triad, but is treated differently in each triad.

$$A = - \cup \cup \mid - \cup \cup \mid - - \parallel$$

$$- \cup \cup \mid - \cup \cup \mid - \wedge \parallel$$

$$B = \cup \cup \mid - \cup \parallel$$

$$\cup \cup \mid \cup \parallel$$

$$\cup \cup \mid - \wedge \parallel$$

$C = \begin{array}{c} \text{—} \cup \mid \text{—} \text{—} \mid \text{—} \cup \mid \text{—} \text{—} \parallel \\ \text{—} \cup \mid \text{—} \text{—} \mid \text{—} \cup \mid \text{—} \wedge \parallel \end{array}$
 or $\begin{array}{c} \text{—} \cup \mid \text{—} \text{—} \mid \text{—} \cup \mid \text{—} \parallel \\ \text{—} \cup \mid \text{—} \text{—} \mid \text{—} \cup \mid \text{—} \parallel \end{array}$

STROPHE.

- (1) *A.B.A.* $\begin{array}{c} \text{—} \cup \cup \mid \text{—} \cup \cup \mid \text{—} \text{—} \parallel \text{—} \cup \mid \text{—} * \text{—}, \parallel \\ \text{—} \cup \cup \mid \text{—} \cup \cup \mid \text{—} \wedge \parallel \end{array}$
 (2) *A.B.* $\begin{array}{c} \text{—} : \text{—} \cup \cup \mid \text{—} \cup \cup \mid \text{—} \text{—} \parallel \text{—} \cup \mid \text{—} \wedge \parallel \end{array}$
 (3) *A.B.A.* $\begin{array}{c} \text{—} : \text{—} \cup \cup \mid \text{—} \cup \cup \mid \text{—} \text{—} \dagger, \parallel \text{—} \cup \mid \text{—} \text{—} \parallel \\ \text{—} \cup \cup \mid \text{—} \cup \cup \mid \text{—} \wedge \parallel \end{array}$
 (4) *B.C.A.B.* $\begin{array}{c} \text{—} : \text{—} \cup \mid \text{—} \text{—} \dagger, \parallel \text{—} \cup \mid \text{—} \text{—} \mid \text{—} \cup \mid \text{—} \text{—}, \parallel \\ \text{—} \cup \cup \mid \text{—} \cup \cup \mid \text{—} \text{—} \parallel \text{—} \cup \mid \text{—} \parallel \end{array}$
 (5) *C.B.* $\begin{array}{c} \text{—} \cup \mid \text{—} \dagger \text{—}, \mid \text{—} \cup \mid \text{—} \text{—} \parallel \text{—} \cup \mid \text{—} \text{—} \parallel \end{array}$

EPODE.

- (1) *C.A.* $\begin{array}{c} \text{—} \cup \mid \text{—} \text{—} \mid \text{—} \cup \mid \text{—} \text{—}, \parallel \text{—} \cup \cup \mid \text{—} \cup \cup \mid \text{—} \parallel \end{array}$
 (2) *B.A.C.* $\begin{array}{c} \text{—} \cup \mid \text{—} \text{—}, \parallel \text{—} \cup \cup \mid \text{—} \dagger \cup \cup \mid \text{—} \text{—}, \parallel \\ \text{—} \cup \mid \text{—} \text{—} \mid \text{—} \cup \mid \text{—} \wedge \parallel \end{array}$
 (3) *A.A.B.* $\begin{array}{c} \text{—} \cup \cup \mid \text{—} \cup \cup \mid \text{—} \dagger \text{—}, \parallel \text{—} \cup \cup \mid \text{—} \cup \cup \mid \text{—} \text{—} \parallel \\ \text{—} \cup \mid \text{—} \parallel \end{array}$
 (4) *A.B.A.* $\begin{array}{c} \text{—} \cup \cup \mid \text{—} \cup \cup \mid \text{—} \dagger \text{—} \parallel \text{—} \cup \mid \text{—} \text{—} \dagger, \parallel \\ \text{—} \cup \cup \mid \text{—} \cup \cup \mid \text{—} \wedge \parallel \end{array}$
 (5) *C.B.* $\begin{array}{c} \text{—} \cup \mid \text{—} \dagger \text{—}, \mid \text{—} \cup \mid \text{—} \text{—}, \parallel \text{—} \cup \mid \text{—} \text{—} \parallel \end{array}$

Strophe and epode contain the same number of dactyls, spondees, epitrites, and syllables (not counting the three strophic anacruses).

J. H. H. Schmidt's periods are :—

Strophe I. 5 3. 5. 3 5. II. 2 4 5. 2 4.

Epode I. 4 3. 2 3 4. II. 3 5. 5 3. III. 2 2 2.

ANALYSIS.

vv.

- 1—4. The theme of Thêron's victory is commended to the Dioskuroi and Helenê,
 4—6. For which the Muse had helped the poet to invent a new variety of Dorian song,

* Except in *v.* 16 there is a caesura here. † Both foot and verse end here; with a full stop *vv.* 4, 34, a comma *v.* 19. ‡ Except in *v.* 35 *ὁν βαθυ-ζώνου* there is caesura here.

- 6—9. Since Thêron's victory made it incumbent on the poet to invent a combination of lyre and flute in the accompaniment, and he was required to sing by Pisa,
 9—13. Whence odes come for all whom the Hellânodikas crowns with a wreath of olive,
 13—34. Which Hêraklê's brought from the Hyperboreans. His journey to them and back to the then treeless Olympia.
 34, 35. He now attends the Theoxenia with the Twins.
 36—38. Whom he invited to superintend the Olympian games.
 38—41. The poet expresses conviction that to the Twins is Thêron's glory due in requital of pious worship.
 42—44. So surely as water and gold are supreme of their kind, so Thêron's achievements reach the Pillars of Hêraklê's.
 44, 45. Further none can pass. The poet declines to say so.

Στρ. α'.

Τυνδαρίδαις τε φιλοξείνοις ἰδεῖν καλλιπλοκάμῳ θ' Ἐλένα
 κλεινὰν Ἀκράγαντα γεραίρων εὐχομαι,
 Θήρωνος Ὀλυμπιονίκαν ὕμνον ὀρθώσας, ἱκαμαντοπόδων
 ἵππων ἄωτον. Μοῖσα δ' οὕτω τοι παρέστα μοι νεοσίγαλον
 5 Δωρίφ φωνὰν ἐναρμόξαι πεδίλῳ [εὐρόντι τρόπον

1 φιλοξείνοις The epithet is appropriate to the Theoxenia and perhaps glances at Thêron's hospitality, cf. O. 2. 93—95. δᾶν 'I pray that I may please.'

2 κλεινὰν For fem. cf. P. 6. 6, 12. 2.

3 Ὀλυμπιον. A very mild hypallage, cf. O. 8. 42, 68, 11. 6. But the epithet can apply to ὅμιον, cf. P. 6. 5—8 Πυθιονίκος... ὅμιον θησαυρός. ὀρθώσας Simply 'having directed aright,' cf. O. 6. 90, 7. 21, P. 4. 279, 11. 39; not 'raising.' The aorist gives the cause of which γεραίρων expresses the effect; cf. O. 9. 18. Dissen draws the metaphor from setting up a στήλη to commemorate a victory, cf. O. 7. 86, 87, N. 1. 15, 4. 81.

4 ἄωτον Cf. O. 1. 15, 2. 7, 5. 1.

Here used in an extended sense, 'best guerdon won by,' while the epithet of τρόπον glances back at ἄωτον in its original sense of 'fine, glossy wool.' οὕτω With the above-mentioned result in view. παρέστα μοι Cf. κόμῳ... Δίκα παρέστακε, P. 8. 70, just before which, as here, we have εὔχομαι. So MSS., with ποί however for τοί. Mommsen needlessly alters to παρεστάκοι. There is not the slightest objection to the aorist, cf. O. 11. 52. νεοσίγ. Metaph. from the glossiness of new cloth. The new method was probably the combination of lyre and flute and all involved therein. The "combination of honor to God and honor to man" cannot have been novel.

5 πεδίλῳ 'Measure.' Owing

Ἄντ. α'.

ἀγλαόκωμον. ἐπεὶ χαίταισι μὲν ζευχθέντες ἐπὶ στέφανοι 10
 πράσσοντί με τοῦτο θεόδοματον χρέος,
 φόρμιγγά τε ποικιλόγαυρον καὶ βοῶν αὐλῶν ἐπέων τε θέσιν
 Αἰνησιδάμου παιδὶ συμμῖξαι πρεπόντως, ἃ τε Πῖσα με
 γεγωνεῖν τὰς ἄπο 15

10 θεύμοροι νίσοντ' ἐπ' ἀνθρώπους αἰοδαί,

Ἐπ. α'.

ὃ τινι, κραίνων ἐφετμὰς Ἡρακλῆος προτέρας 20
 ἀτρεκῆς Ἑλλανοδίκας γλεφάρων Αἰτωλὸς ἀνὴρ ὑψόθεν

the intimate connexion between song and dance in Greece, musical time was named from the movement of the feet. Rhythmic stress originally coincided with the putting down (θέσις) of the foot, the lighter part of the metre with the raising (ἄρσις) of the foot. Latin metricians inverted these terms.

6 ἀγλαόκ. 'Of festive revellers.' Cf. the Hesiodic use of ἀγλαα, but in Pindar the festiveness is rejoicing over and celebrating a victory in Games. For position cf. O. 1. 23. For κῶμος cf. O. 4. 9. μὲν For μὲν followed by τε (v. 9) cf. O. 4. 15. ζευχθέντες For constr. cf. O. 9. 103, P. 4. 151, 6. 82, 11. 22, N. 5. 16. Note also the tmesis. For plur. στέφανοι in reference to one victor and one victory cf. P. 10. 26, but it is possible that the crowns were those of the horses, cf. O. 2. 50, 6. 26.

7 πράσσοντι Cf. P. 9. 108 ἐμὲ δ' ὦν τιν' αἰοδᾶς | διψαν ἀκείμενον πράσσει χρέος αὐτὸς ἐγείρει | καὶ παλαιὰ δόξα τῶν προγόνων. θεόδοματον A favorite epithet with Pindar. 'God-built' is a strange epithet for a debt, but it should be understood to refer to the hymn, which the poet several times likens to a building, esp. O. 6. 1—4, Fr. 176.

8 'That in honor of Aenēsídamos' son I should fittingly combine the varied melody of the cithern

and the voice of flutes with the verses set thereto.' τε...καί...τε The last τε unites ἐπέων θέσιν to the accompaniment, and καί is subordinate, coupling the flutes to the cithern; for the two kinds of instruments cf. O. 7. 12, and for similar conjunction P. 4. 149 μῆλὰ τε...καὶ βοῶν ξανθὰς ἀγέλας...ἀγρούς τε πάντας. [Dr C. B. Scott, 1880.] For τε...καὶ followed by subordinate τε see P. 11. 62, also 1. 42. Both by Pindar and Plato ποικίλος, &c., are often applied to music. βοῶν Cf. N. 5. 38 σὺν καλάμοιο βοᾷ, but also P. 10. 39 λυρᾶν βοαί. The sound of the Greek instruments which we call 'flutes' appears to have been full, as in the Homeric hymn in Merc. 452 we find μολπή τεθαλύια καὶ ἡμερβεις βρόμος αὐλῶν. Cf. O. 5. 19, 7. 12. See P. 12, Introd.

9 γεγωνεῖν Sc. πράσσει from v. 7, 'And Pisa claims that I lift up my voice.' Christ reads γέγωνεν.

10 θεύμοροι Cf. O. 6. 8. νίσοντ' So best mss. for the usual νίσοντ'.

11 ὃ τινι For ὅστις (ὅς ἐν, ἐξ τῆς, ἢν τῆς) with plur. antecedent cf. Goodw. Gr. § 151, note 2 b.

12 ἀτρεκῆς 'Inflexible,' 'unswerving,' cf. ἀτρεκέι...ποδί, 'with unturning (i.e. 'unfinching') foot,' N. 3. 42, 48. Ἑλλανοδ. The judges at the Olympian games. In Pindar's time there were two;

ἀμφὶ κόμαισι βάλη γλαυκόχροα κόσμον ξλαίας, τάν ποτε
 Ἴστρου ὑπὸ σκιαρᾶν παγᾶν ξνικεῖν Ἀμφιτρωνιάδας, 25
 15 μνᾶμα τῶν Οὐλυμπία κάλλιστον ἀέθλων,

Στρ. β'.

δᾶμον Ἵπερβορέων πείσαις Ἀπόλλωνος θεράποντα λόγῳ. 30
 πιστὰ φρονέων Διὸς αἵτει πανδόκῳ [τ' ἀρετᾶν.
 ἄλσει σκιαρόν τε φύτευμα ξυνὸν ἀνθρώποις στέφανόν
 ἦδη γὰρ αὐτῷ, πατρὶ μὲν βωμῶν ἀγισθέντων, διχόμηνις
 ὅλον χρυσάρματος 35

20 ἐσπέρας ὀφθαλμὸν ἀντέφλεξε Μῆνα,

afterwards nine, ten, twelve, and lastly fifty. The Elean judge is called Αἰτωλὸς from the colony of the Ætolian Oxylos. Cf. Hêrod. viii. 73. ἡφόθεν Cf. Apoll. Rhod. Arg. ii. 806 ὃ. ἀκρης. Adverbs of place in -θεν often signify position simply, instead of motion from. The phrase is a mere variation for ἐπ' ὀφρύσιν, cf. Anakr. Fr. 55 ἐπὶ δ' ὀφρύσιν σελίνων στεφανίσκουσιν | θέμενοι. For the interlacing order cf. O. 1. 17. Here the beginnings of consecutive kôla are regarded as near together.

13 θάλας Pindar seems to have confused the cultivated olive with the wild (κότινος).

14 Ἴστρου As the Hyperboreans are generally, as in I. 5. 23, placed in the North, Pindar may have heard of the northward direction of the Danube above the confluence of the Drave and no more. Hêrodotos' Hyperboreans are beyond his Scythians, i.e. N. or N.E. of the Lower Danube, the source of which river he places in the west of Europe, Hêrod. iv. 33, 49. Ἀμφιτρων. Hêraklê's son of Zeus, but called the son of his mother's husband, as Polydeukês alone is ὁ Τυνδαρίδας, N. 10. 73. So Eurytos and Kteatos, sons of Poseî'on, are Ἀκτορίωνες, cf. on O. 11. § 1.

16 Ὑπερβ. Cf. P. 7. 30—44.

λόγῳ For this, critics, stumbling at the asyndeton of the next verse, have read ὅγε found in inferior mss.

17 πιστὰ φρονέων 'With loyal intent was he entreating.' The poet lays stress on the *bona fides* of the transaction on Hêraklê's part. His persuasion was effected by telling the truth or making promises which he intended loyally to fulfil. The needless conjecture Ἀλτει for αἵτει is at once disposed of by the planting of the trees outside the Altis (vv. 33, 34). αἵτει Graphic imperfection.

19, 20 'For already, when the altars were consecrated to his sire, the midmonth moon with car of gold lit up to the full, in rivalry to his altar-fires, the eye of evening.' The moon-goddess with her golden car lit up the visible moon.

19 αὐτῷ Dat. of the person affected. Hêraklê's faced the West as he sacrificed. The Olympian games fell from the 11th to the 15th of Hekatombæon. Cf. O. 11. 73—75. For the two adjectives cf. O. 1. 10, 11. μὲν For μὲν without a balancing particle see N. 9. 11.

20 ἐσπέρας Authorities say 'in the evening,' though the moon is called νυκτὸς ὀφθαλμός, Sept. c. Th. 390. Aeschylus might have borrowed the expression from Pindar. Now ὅλον ὀφθαλμὸν can scarcely

Ἀντ. β'.

καὶ μεγάλων ἀέθλων ἀγνὰν κρίσιν καὶ πενταετηρίδ' ἅμᾳ
θῆκε ζαθέοις ἐπὶ κρημνοῖς Ἀλφεοῦ·

ἀλλ' οὐ καλὰ δένδρε' ἔβαλλεν χῶρος ἐν βάσσαις Κρονίου

Πέλοπος.

40

τούτων ἔδοξεν γυμνὸς αὐτῷ κᾶπος ὀξεΐαις ὑπακουέμεν
αἰγαῖς ἀελίου.

25 δὴ τότ' ἐς γαῖαν πορεύειν θυμὸς ὄρμα

45

Ἐπ. β'.

Ἰστρίαν νιν· ἔνθα Λατοῦς ἵπποσά θιγάτηρ

δέξατ' ἐλθόντ' Ἀρκαδίας ἀπὸ δειρᾶν καὶ πολυγνάμπτων
μυχῶν,

εὐτέ μιν ἀγγελίαις Εὐρυσθέος ἔντυ' ἀνάγκα πατρώθεν 50

mean 'all her light' (cf. ὄμμα = 'light,' Eur. *Iph. in Taur.* 194 *ἱερὸν ὄμμ' αἰγᾶς*, cf. Soph. *Antig.* 879) and certainly not 'all her eye.' The logical connexion between *διχόμεναι* and *ὄλον* is shown by their contiguity.

21 καὶ Takes up *ἦδη γὰρ αὐτῷ* as if it were a temporal conjunction, 'at the very time when,' cf. Lucian *V. H.* i. 7. *κρίσιν* Cf. O. 7. 80.

22 θῆκε The subject is naturally got from *αὐτῷ*, v. 19.

23 ἔβαλλεν For determinat acc. cf. *θαλέθω*. Cf. Lucian *V. H.* i. 7 *ποταμῷ οἶνον ῥέοντι*, Theok. v. 124 *ἡμέρα ἀνθ' ὕδατος ῥέτω γάλα*. The *βάσσαι* at Olympia may perhaps include the terraces of the Kronion. Pelops is Κρόνιος like Zeus, O. 2. 12 *ὦ Κρόνιε παῖ Πέας*. He was son of Tantalos, son of Zeus, son of Kronos.

24 τούτων Cf. *κολεοῦ γυμνόν... φάσγανον*, N. 1. 52. 'Bare of these the demesne seemed to be exposed to the keen rays of the sun.' *κᾶπος* This use supports the connexion with *campus*, which seems primarily to have meant an enclosed or

marked-out level place. *ὑπακουέμεν* 'To be at the mercy of.' Cf. N. 2. 14.

25 πορεύειν... ὄρμα... νιν 'Was eager to make him travel.' Note the position of *ἐς γαῖαν*... *Ἰστρίαν* at the beginning of consecutive lines. Cod. Ambr. A reads *ὄρμα*, other mss. *ὤρμαιν'* (for which see O. 13. 84). For overflow cf. O. 1. 23.

26 ἵπποσά For Artemis' connexion with horses cf. O. 13. 65, P. 2. 7.

27 δέξατ' 'Had received him.' Pindar seems to follow the order which makes the capture of the hind precede the institution of the Olympian games and gives two journeys to the Hyperboreans.

28 ἀγγελίαις Perhaps a plur. of dignity, cf. I. 7. 43. Cf. *Π.* xv. 639 (*Κοπρήος*) *ὅς Εὐρυσθέος ἀνακτος | ἀγγελίης (?) οἴχνεσκε βίη Ἡρακληΐη*, where *ἀγγελίης* if correctly read may mean 'to convey commands,' a rare gen. of motive or reason. Perhaps *ἀγγελίης* should be restored, a dat. of the motive or end; cf. I. 6. 7. *ἔντυ* 'Was impelling.' Cf. *ἐπεὶ κρατερῇ μιν ἀνάγκη | ἐντ' εἰ*, Theognis 196; P. 9. 66.

χρυσόκερων ἔλαφον θήλειαν ἄξονθ', ἃν ποτε Ταῦγέτα
30 ἀντιθεῖσ' Ὀρθωσίᾳ ἔγραψεν ἱεράν.

Στρ. γ'.

τὰν μεθέπων ἶδε καὶ κείναν χθόνα πνοιαῖς ῥπιθεν Βορρέα 55
ψυχροῦ· τόθι δένδρεα θάμβαινε σταθείς. [δρόμου

τῶν νιν γλυκὺς ἥμερος ἔσχεν δωδεκάγναμpton περὶ τέρμα
ἵππων φυτεῦσαι. καὶ νῦν ἐς ταύταν ἑορτὰν ἱλαὸς ἀντι-
θέοισιν νίσσεται 60

35 σὺν βαθυζώνου διδύμνοισ παισὶ Λήδας.

Ἀντ. γ'.

τοῖς γὰρ ἐπέτραπεν Οὐλυμπόνδ' ἰὼν θαητὸν ἀγῶνα
ἀνδρῶν τ' ἀρετᾶς πέρι καὶ ῥιμφορμάτου [νέμειν 65
διφρηλασίας. ἐμὲ δ' ὦν πα θυμὸς ὀτρύνει φάμεν,

Ἑμμενίδαις

Θήρωνί τ' ἐλθεῖν κῦδος εὐίππων διδόντων Τυνδαριδᾶν,
ὅτι πλείσταισι βροτῶν 70

30 ἀντιθεῖσ' For ἀνατιθεῖσ'. The Schol. Vat. says that Táygeta was turned into a stag by Artemis to enable her to escape Zeus' importunities. The animal is male in art and female in literature. Cf. Eur. *Herc. Fur.* 375 τὰν τε χρυσοκάρανον | δόρκα ποικιλόνωτον. ἔγραψεν Render 'in her own stead branded as sacred.' As Pausanias (viii. 10 *ad fin.*) gives an Arcadian legend of a hind with a collar (ψέλλιον) inscribed Νεβρός ἐὼν ἐάλων, δτ' ἐς "Διον ἦκ' Ἀγαπήνωρ, inscribed collars may be older than Pindar, else the inser. might be on the golden horn. In a hind ordinary horns are peculiar outside the region of myth.

31 καὶ 'Even the wondrous land,' πνοιαῖς So most mss. (Böckh and Don. πνοιᾶς). Mommsen points out that Pindar is partial to the *dat. termini*, as with ἐγγύς and πέλας. P. however twice uses the gen. after *πισθε*, *οπισθε*, but in neither case as here with the simple notion of location behind.

32 θάμβαινε σταθείς 'He stood transfixed by admiration of.' So Cod. A; other mss. θαύμαινε (θάμβαινε).

33 τῶν Demonstr., τούτων.

34 φυτεῦσαι For inf. cf. O. 1. 42. καὶ νῦν The planting of the trees at Olympia with all its adjuncts was a cause of Hēraklēs' association with the Dioskuroi. ἑορτὰν The Theoxenia.

35 βαθυζώνου Cf. βαθυκόλπων, P. 1. 12.

36 The Dioskuroi were ἐναγώνιοι θεοί, N. 10. 49—53, and were worshipped at the starting-place in the Hippodrome as ἀφετήριοι, Paus. v. 15.

37 ῥιμφορμάτου Lit. 'swift-wheeled driving of cars.' Cf. P. 2. 10, 11.

38 πᾶς Böckh and Don. read πᾶρ, most old mss. πᾶ. The poet succinctly hints his reluctance to dismiss his sublime topic, but he is impelled, he knows not how, to revert to Thêron and conclude the ode.

39 'Because more than all mortals besides they do them

40 ξεινίαις αὐτοὺς ἐποιχόνται τραπέζαις,

Ἐπ. γ.

εὐσεβεῖ γνῶμα φηλάσσοις μακάρων τελετές.
εἰ δ' ἀριστεύει μὲν ἦδωρ, κτεάνων δὲ χρυσὸς αἰδοῖσθαι, 75
νῦν γε πρὸς ἑσχατίαν Θήρων ἀρεταῖσιν ἱκάνων ἀπτεται
οἰκοθεν Ἡρακλῆος σταλᾶν. τὴν πόρῳ δ' ἔστι σοφοῖς ἔβατον
45 κάσῳφοις. οὐ μιν διώξω· κεινὸς εἴην.

grateful service with tables set for guests, in pious spirit scrupulously observing the rites of the Blest.'

40 ἐποιχόνται For the notion of reciprocity in the prep. cf. P. 2. 24. Cf. also P. 5. 80 *θυσίαισιν* ἄνδρες οἰχρόντες σφε, 6. 3, 4 *ἀμφαλὸν ἐμβρόμιον* | *χθονὸς ἐς ῥάϊον προσοχόμενοι*.

41 φηλάσσοντες Cf. O. 7. 40.

42 Cf. O. 1. 1. *α δ'* Cf. *ἐρεῖ*, O. 2. 98. *αἰδοῖσθαι* Cod. A and three other old mss. read *-τος*.

43, 44 'Now at least hath Théron by his merit reached (glory's) utmost bound, and journeyed all the way from home to Hēraklēs' Pillars.'

43 γε So most uninterpolated mss. including B, C, while A and D read *δε*. For the trustworthiness of A in such matters see O. 4. 9. *ἑσχατίαν* Note that this word is in form collective as the accent shows. It meant primarily a *linear* limit, the *locus* of *ἑσχατα*, 'extreme points.'

44 οἰκοθεν Cf. I. 8. 80 *ἀνορέαις* δ' *ἑσχαταῖσιν* | *οἰκοθεν* *στάλαισιν*

ἔκτωρ Ἡρακλῆος. To go from home to Hēraklēs' Pillars means to go through a difficult business without exceptional advantages or assistance. In Pindar's time Hēraklēs' Pillars were the farthest bounds of western voyage. However Samian mariners had ventured to the mouth of the R. Baetis. τὴν πόρῳ For sentiment cf. O. 1. 114, N. 4. 69. *σοφοῖς* Here as generally in Pindar 'minstrels'; so that *δέδοις* only means 'laymen' such as Théron, who were men of action rather than of song. At first sight *ἔβατον* *δέδοις* recalls Pope's "fools rush in."

45 οὐ μιν So several old mss., two reading *νῦν*, two a wrong variant *μὴν*. *εἴην* For opt. without *ἔν* (κε) cf. P. 4. 118, O. 10. 21, *Il.* x. 556. A condition is certainly suppressed here. The sense is—'I *should* be foolish (if I were to do so, but I certainly shall not).' There is no omission of *ἔν*. The opt. without *ἔν* has a different force from the opt. with *ἔν*. See Goodw. *M. and T.* 18, 240—242.

OLYMPIA IV.

ON THE VICTORY OF PSAUMIS OF KAMARINA WITH THE MULE-CHARIOT.

INTRODUCTION.

KAMARINA had been twice depopulated, and was a second time restored (mainly by the exertions of Psauimis), B.C. 461. The victory commemorated in this and the following ode was gained B.C. 452.

Pausanias (v. 9) tells us that the mule-chariot race was introduced Ol. 70 (B.C. 500) and put down by proclamation Ol. 84 (B.C. 444). Polemo (early in the 2nd cent. B.C.), quoted by Schol., agrees in the latter date, but says there were only 13 victories, so the first victory was probably Ol. 71, the last Ol. 83.

Pindar was present at Olympia (v. 3) and composed this ode to be sung at the altar of Zeus in the Altis on the evening of the day of victory. Another short Olympian ode, O. 10, is generally regarded as having been composed for recitation at Olympia on the evening of the day of victory.

The threefold division of the ode corresponds to the three stanzas, the conclusion containing the myth, and the centre being devoted to the victor and encroaching on the strophe, the first seven verses of which are the opening, an invocation of Zeus interrupted by a general suggestion of the motive of the invocation. The moral of the ode seems to be that it is never too late for the persistent to distinguish themselves. The stately diction of the first stanza changes to a much simpler style with the first mention of Psauimis, v. 10.

Note tautometric γάρ, vv. 1, 10, while the first part of v. 10 bears a formal resemblance to the corresponding part of v. 1. There is a false tautometric echo of οὐ-, v. 8, by οὐ, v. 17, and perhaps a partial echo of -κεφάλαια, v. 7, by tautometric καθαρά, v. 16. The antistrophe begins with χρόν-, the epode ends with χρόνον.

Forms which may be freshly minted are ποικιλοφόρμιγξ and φιλόπολις.

The mode of this and of the next ode is a mixture of Lydian and Æolian. Both odes are in part supplications on an occasion when two disappointments toned down one success, which may account for the employment of the somewhat plaintive and tender rhythms

appropriate to the praises of the young, of suppliants, or of mourners. Psaumis seems to have been elderly.

The metre is logæædic, with two recurrent phrases;—*A*, a choreic (logæædic) tripod with the first foot syncopated; *B*, a choreic (logæædic) tetrapody with the first foot syncopated. Both the strophe and the epode may perhaps be divided into periods of three verses.

STROPHE.

- (1) 2.A.B. ω : $\sim \cup$ | $\sim \cup$ || \cup | $\sim \cup$ | $\sim \cup$ ||
 \cup | $\sim \cup$ | $\sim \cup$ | $\sim \cup$]
- (2) 1.A.4. ω : $\sim \cup$ || \cup | $\sim \cup$ | \cup || $\sim \cup$ | $\sim \cup$ | $\sim \cup$ | $\sim \cup$]
- (3) 2.A. \cup | $\sim \cup$ || \cup | $\sim \cup$ | $\sim \cup$]
- (4) 2.A.3. $\sim >$ | $\sim >$ || \cup | $\sim \cup$ | $\sim \cup$ || $\sim \cup$ | $\sim \cup$ | \cup]
- (5) 3. \cup : $\sim \cup$ | $\sim \cup$ | $\sim \cup$]
- (6) 2.A. $>$: $\sim \cup$ | $\sim \cup$ || \cup | $\sim \cup$ | $\sim \cup$]
- (7) 2.B.B. $\sim \cup$ | $\sim \cup$ || \cup | $\cup \cup \cup$ | $\sim \cup$ | \cup ||
 \cup | $\sim \cup$ | $\sim \cup$ | $\sim \cup$]
- (8) 1.A. $>$: $\sim \cup$ || \cup | $\sim \cup$ | $\sim \cup$]
- (9) 4. ω : $\sim \cup$ | $\sim \cup$ | $\sim \cup$ | $\sim \cup$]

EPODE.

- (1) B. \cup | $\sim \cup$ | $\sim \cup$ | $\sim \cup$]
- (2) 3. $\sim \cup$ | $\sim \cup$ | $\sim \cup$]
- (3) 4. \cup : $\sim \cup$ | $\sim \cup$ | $\sim \cup$ | \cup]
- (4) A.A. \cup | $\sim \cup$ | $\sim \cup$ || \cup | $\sim \cup$ | $\sim \cup$]
- (5) 2.A.2. \cup : $\sim \cup$ | $\sim \cup$ || \cup | $\sim \cup$ | $\sim \cup$ || $\cup \cup \cup$ | $\sim \cup$]
- (6) 3.B. $\sim \cup$ | $\sim \cup$ | $\sim \cup$ || \cup | $\sim \cup$ | $\sim \cup$ | $\sim \cup$]
- (7) B.1. \cup : \cup | $\sim \cup$ | $\sim \cup$ | $\sim \cup$ || $\sim \cup$]
- (8) 1.B. ω : $\sim \cup$ || \cup | $\cup \cup \cup$ | $\sim \cup$ | $\sim \cup$]
- (9) 3. \cup : $\sim \cup$ | $\sim \cup$ | \cup]

ANALYSIS.

vv.

1—3. Invocation of Zeus the Thunderer, whose daughters, the Seasons, sent the poet to witness the Olympian games.

4, 5. [Reason for the invocation given.] The success of friends makes worthy men show joy.

- 6—12. May Zeus receive graciously the *kômos* of Psaumis.
 12, 13. Prayer that the god may grant his other requests;
 13—16. Since he is enthusiastic with respect to horses, hospitable and devoted in singleness of heart to his city's well-being.
 17, 18. Sustained endeavour is the test of men.
 19—23. The which saved the gray-haired Erginos from disparagement when he won as *ὀπλιτοδρόμος* and said:
 24—28. 'Such am I in speed; my strength and courage correspond. Gray hair often comes to young men.'

Στρ.

Ἐλατῆρ ὑπέρτατε βροντᾶς ἀκαμαντόποδος Ζεῦ· τεαὶ
 γὰρ ὦραι
 ὑπὸ ποικιλοφόρμιγγος αἰοιδᾶς ἐλίσσόμεναί μ' ἔπεμψαν 5
 ὑψηλοτάτων μάρτυρ' ἀέθλων.

1 Note the interlacing order. 'Most high Zeus, driver of the tireless-footed thundercloud.' The thundercloud is Zeus' chariot and horses, so that *foot* is not unnatural. Cf. O. 5. 3. For the image cf. "(The Lord) maketh the clouds his chariot," Ps. civ. 3, Hor. *Od.* i. 34. 5—11. Cf. Fr. 121 *ελασίβροντα παῖ Πέας*. The Epic use of *ελαύνειν*, 'to drive a weapon through,' with reference to Zeus' lightning, is illustrated by P. 3. 57, 58. *τεαὶ γὰρ ὦραι* The *Hôrae* (cf. I. 2. 23) were daughters of Zeus, Hes. *Theog.* 901, and the season of the Olympian games was sacred to him, so that here we have a confusion of personification and time, see *Essay on Style*. It is not easy to determine the relation of the three metaphysical *Hôrae* of Hesiod to the two physical *Hôrae* of Athens, *Θαλλώ* and *Καρπώ* (Paus. ix. 35. 2). From these two names and P.'s epithet *πολύανθεμος* (O. 13. 17) it would appear that the Greek poets did not regard the winter as a *Ἦρα* at all. For *γάρ*

after voc. cf. N. 3. 65, Plat. *Legg.* i. 626 d, 629 a, Hêrod. i. 30, Eur. *Bacch.* 520, 1330, *Troad.* 235, *El.* 82, *Hec.* 1114. So Verg. *Aen.* i. 65, Hor. *Od.* iii. 11. 1.

2 ὑπὸ With gen., of musical accompaniment, cf. O. 7. 13, Soph. *El.* 630, Hes. *Scut. Herc.* 280 οἱ δ' ὑπὸ φορμύγγων ἀναγον χορὸν ἱμερόεντα, also 278, 281, Anakr. *Fr.* 20 [18] ἡμῶπων ὑπ' αὐλῶν | ὀρχεῖται; see *ὅπαλ.* So 'by the light of,' Pl. xviii. 492, and Eur. *Ion* 1474 οὐχ ὑπὸ λαμπάδων οὐδὲ χορευμάτων | ὑμέναιος ἐμός, | τέκνον, ἔτικτε σὸν κάρα. Eur. *Iph. in Aul.* 1036 is interesting for its alternative preps., *τις δρ' ὑμέναιος διὰ λωτοῦ Λίβυος | μετὰ τε φιλοχόρου κιθάρας | σπρίγγων θ' ὅπο καλαμοεσσᾶν ἔστασεν λακχάν*. For the more general use cf. Jebb's *Trach.* 419. *ἐλαῖσ*. This is more likely to allude to the whirling in dance of the Seasons than merely to their cyclic revolution, for which cf. *Od.* xiv. 293, Soph. *O. R.* 156.

3 ὑψηλ. Intentional repetition of the idea of *ὑπέρτατε*, v. 1. The supremacy of the Olympian games

ξενων δ' εὖ πρᾶσσόντων ἔσαντο αὐτίκ' ἀγγελίαν

5 ποτὶ γλυκεῖαν ἑσλοῖ.

ἀλλ', ὦ Κρόνου παῖ, θεὸς Αἴτταν ἔχει

10

ἵπον ἀνεμόεσσαν ἑκατοκεφάλῃα Τυφῶντος ὀβρίμου,

Οὐλυμπιονίκαν δέκευ

Χαρίτων θ' ἑκατι τόνδε κῶμον,

15

Ἄστ.

10 χρονιώτατον φάος εὐρυσθενέων ἀρετῶν. Ψαύμος γὰρ ἔκει

is derived from the supremacy of Zeus of Olympia.

4, 5 The sentiment recalls O. 10. 4—6.

4 ἔσαντο In poetry *εἶναι* (πρός) comes to mean 'greet,' 'welcome.' See Aesch. *Ag.* 798 *ὅτι ἔστι λαθεῖν ὀμματα φωτὸς | τὰ δοκῶντ' εὐφροσιν ἐκ διανοίας | ὑδαρεῖ σάλιν φιλόπῃτι*, and Jebb on Soph. *O. C.* 319. The poet here gives in general terms the reason for his joyful invocation. ἀγγέλ. The herald's proclamation of the victory. Cf. P. 1. 32.

5 ἑσλοῖ The ξεῖνα of ἑσλοῖ are themselves ἑσλοῖ. According to P. worthy men appreciate worth in others, while the unrighteous are ever ready to belittle worth and its achievements.

6 ἀλλ' Resumptive; cf. O. 2. 12, 6. 22, and 8. 9, 10, whence probably came δέξαι, first as a gloss, and then substituted for δέκευ in old mss. 8; Αἴτν. 5γ. Cf. P. 1. 29, 30 Ζεῦ...ὅς τοῦτ' ἐφέπεισ ὄρος, O. 6. 69, N. 1. 6 Ζηρὸς Αἰτναίου. Here Zeus is not designated as Ἐτναῖος. See *Intro.*

7 ἵπον Cf. *ἱπόμενος μῆλαιον Αἰτναίαις ὕπο*, Aesch. *Prom.* 365, P. 1. 17—20. The fem. ἀνεμόεσσαν is perhaps excused by Αἴτναν.

8 'Welcome the Olympian victor and in the Graces' behoof this minstrel-band.' δέκευ Old mss. read δέξαι against metre.

9 θ' It is not necessary to reject this particle which the best

mss. give, with the exception of Cod. A which reads γ', and so Mommsen. It is perfectly natural that Zeus should receive the victor for the sake of the Graces as givers of victory, and the κῶμος for the sake of the Graces as patronesses of song. No doubt *ἔκκευ* began originally with *f*; but it is not proved that P. retained it, though Bergk reads *εἰς ἔκκευ*, I. 4. 2 (mss. γ' ἔκ.). Still Hesiod, *W. and D.* 4, exhibits *f*, so its retention by P. is probable. But, though he retained *f* before *ε* (cf. O. 6. 16, N. 7. 48), yet we find *εὐτ' ἔρος*, P. 4. 106; *τίνα τ' αἶων*, 7. 5. So *ὄφρ' ἰδοῖς*, O. 14. 20; *πείθεσθ' ἀναξίαις ἐκόντες*, N. 8. 10; *εὐ θ' αἰ*, 10. 15. Hence Bergk's argument against *θ'*, founded on the presence of *f*, is not conclusive. κῶμον Here the κῶμος is the procession of the victor, his friends, and a chorus, to the altar of the Olympian Zeus in the Altis on the evening of the victory.

10 χρόν. For the sentiment cf. N. 4. 6, 7 *ῥῆμα δ' ἐργμάτων χρονιώτερον βιοτεύει*. The suggestion that *χρονιώτατον* means 'late' would be tolerable if the word were not superlative, but it would certainly be unpoetical and in bad taste to emphasise the lateness of the victory. Ψαύμ. γὰρ ἔκ. ὄχ. Equals *ἔκει γὰρ ὁ κῶμος*, Ψαύμος ὀχέων ὦν (Don.). Beware of thinking that the poet had ὦν in his mind and was conscious of omitting it, which is not

ὄχεων, δς ἐλαία στεφανωθείς Πισάτιδι, κῦδος ὄρσαι 20
 σπεύδει Καμαρίνα. θεὸς εὐφρων
 εἷη λοιπαῖς εὐχαῖς· ἐπεὶ μιν αἰνέω, μάλα μὲν
 τροφαῖς ἐτοῖμον ἵππων,

15 χαίροντά τε ξενίαις πανδόκοις, 25
 καὶ πρὸς Ἀσυχίαν φιλόπολιν καθαρᾷ γινώμα τετραμμένον.
 οὐ ψεύδει τέγξω λόγον·
 διάπειρά τοι βροτῶν ἔλεγχος· 30

Ἐπ.

ἄπερ [καὶ] Κλυμένοιο παῖδα

implied by the analysis, be it English or Greek, of an abnormal construction. *δχος* and *ἀπήνη*, O. 5. 3, are 'mule-chariots.' The Sicilian mules were famous; cf. Fr. 83 ἄρμα Θηβαῖον· ἀλλ' ἀπὸ τᾶς ἀγλαοκάρπου | Σικελίας ὄχημα δαιδάλεον ματεύειν.

11 κῦδος ὄρσ. σπ. I.e. by having his victory celebrated in song. It is this phrase and the shortness of the ode which make it probable that the *ἐπεμψαν* and *μάρτυρ* of vv. 2, 3 are to be taken literally.

12 θεός Not Zeus but ὁ μέγας πότης, see O. 1. 106.

13 λοιπ. εὐχ. To win a horse-race; Psaumis having failed with the four-horse chariot and the riding horse.

15 τε After μὲν, cf. P. 2. 33, 6. 40, 11. 2, O. 3. 9, 5. 11, 6. 5, 89, 7. 12, 70, 89, N. 2. 9, 8. 30, and for καὶ after μὲν cf. O. 8. 21. The formula μὲν...τε couples ideas without adversative force, but directs the attention a little more emphatically to the first than to what follows. Verrall's "indeed...but also," Eur. *Med.* 430, is too strong. I think 'indeed...and besides' is nearer.

16 Cf. P. 1. 70 δᾶμον γεραίρων τράποι σύμφωνον ἐς ἀσυχίαν. It looks as if Psaumis' efforts at Olympia were ascribed to political ambition.

Ἀσυχίαν The mss. are unanimous in giving Ἑσυχία in every place, but they are inconsistent as to dialect, and the Doric form is supported by the *ἀσύχιμον* of O. 2. 32.

17 Cf. P. 4. 99 ἐχθίστοις μὴ ψεύδεσιν καταμύθαις εἰπὲ γένναν.

18 διάπειρα 'Endeavour carried right through,' 'sustained endeavour,' well exemplified by the race in armour, specially recommended by Plato (*Legg.* 833 D), a trial of endurance more than of mere speed. Perseverance in effort is one form of decisive test, and the form which yields the most trustworthy results. Cf. N. 3. 70 ἐν δὲ πείρᾳ τέλος | διαφαίνεται, ὧν τις ἐξοχώτερος γέννηται.

19 καὶ Omitted in Cod. Ambr. A, but found in most old mss. KAI would easily be inserted or lost before KAT. The metre is decisive against its genuineness. Κλυμ. παῖδα The Minyan Erginos of Orchomenos, an Argonaut, who won as ὀπλιτοδρόμος in the Funeral Games for Thoas, held by his daughter Hypsipylé, cf. P. 4. 253. The point of this allusion cannot be merely that Psaumis was derided for being gray-haired, as any decrepit or invalid could win a chariot-race as owner; and if Psaumis had been his own charioteer the poet would surely have observed

20 Λαμνιάδων γυναικῶν

ἔλυσεν ἐξ ἀτιμίας.

χαλκείοισι δ' ἐν ἔντεσι νικῶν δρόμον

35

ἔειπεν Ψυπυλῆϊ, μετὰ στέφανον ἰών·

οὗτος ἐγὼ ταχυτάτι·

25 χεῖρες δὲ καὶ ἦτορ ἴσον.

φύονται δὲ καὶ νέοις ἐν ἀνδράσι

40

πολλαὶ θαμὰ καὶ παρὰ τὸν ἀλικίας

ἑοικότα χρόνον.

upon it. I take it that the Schol. is right as to the derision; but that it was elicited by his winning his first victory as an elderly man. P. compares the youthful vigor and generosity of his friend's temperament with the strength and agility of the hoary Erginos.

22 νικῶν From the pres., though it often means 'as victor,' 'being a victor,' we may infer that he ran straight up to Hypsipylē for his wreath, speaking as he approached, thus showing great freshness. For running up to the prize cf. P. 9. 118—120. For the ὀπλιτοδρόμοι cf. P. 9, *Introd.* δρόμον For acc. see O. 9. 85 ἀμφοτέροι κράτησαν | μίαν ἔργον ἀν' ἀμέραν, 11. 64 στάδιον μὲν ἀρίστευσεν, 13. 30 νικῶν δρόμον, P. 8. 79, 80 ἀγὼν' ἐπιχώριον... δάμασας.

23 στέφ. The prize being raiment, cf. P. 4. 253, would not preclude the wreath, cf. N. 9. 53, *I.* 1. 18—21.

24 οὗτος 'Such an one am I in speed.' Cf. *ἔσομαι τοῖος*, P. 4. 156,

157, *Dēm. de Corona* 320 οὐ τοῖον οὗτος εὐρέθης, *Aesch. Ag.* 942 νίκη τῇδε. So ταύταν χάριν, O. 8. 57; P. 5. 116; 6. 26; N. 6. 36; κείνος ἀνὴρ, O. 6. 7; τοῦτο φέγγος, N. 9. 42. ταχυτάτι For dat. qualifying an adj. akin to dat. of manner cf. O. 2. 5, 13. 52.

26 That Psaumis was elderly appears from O. 5. 22, while this concluding sentence is far more appropriate and humorous on the supposition that Erginos was really old, and said in effect—'Do not judge by external appearances. I, though I look and am old, have still the constitution of a youth beyond my time, and again youths (note the καί) often get gray before their time.' The condition of Psaumis' hair, if he had any, is immaterial.

27 θαμὰ καὶ So old mss. except *Cod. A* which reads θαμάκι, but this does not seem to suit the metre. The καί = 'yea' introduces an enlargement upon what has just been said.

OLYMPIA V.

ON THE VICTORY OF PSAUMIS OF KAMARINA WITH THE MULE-CHARIOT.

INTRODUCTION.

SUNG at Kamarina on the return of Psauis, probably at the shrine of Kamarina near the temple of Athênê Polias. Böckh thinks it was sung at Athênê's temple, near to which were Kamarina's shrine and Zeus' temple or statue. See O. 4, Introd.

The structure of the ode is extremely simple, as is generally the case with Pindar's short odes. Each triad has its own theme, and the last two epodes are devoted to moralising. One of the Scholl. tells us that it was not regarded as Pindar's before the time of Didymos, and several modern critics (van Leutsch, Bergk, Leop. Schmidt) have either denied or doubted its genuineness.

No doubt Pindar had O. 4 in his mind when this ode was composed, and perhaps also reminiscences of I. 5 (as Mezger has suggested pp. 146, 147). The first stanza recalls the opening verses of O. 4 of set purpose. Now if O. 4 was composed for recital at Olympia on the evening of the victory, there is a special propriety in reminding Psauis of that joyful occasion by the diction of an ode composed for recital after his return home. We have two other pairs of poems on one and the same victory in which "the treatment is very different"; but critics overlook the fact that O. 4 and O. 5 are the only two short, light odes which deal with the same victory.

The presence of phrases found elsewhere in Pindar proves very little if anything, seeing that the following repeated phrases have been collected in a few minutes—*βροτέα φρήν, μάκαιραν ἐστλίαν, ἐρημος (-α) αἰθήρ, εὐανθὴς ἄλσος, κόσμον ἐλάας, ποτανὰ μαχανά, ἐπέων οὖρον, φρενῶν καρπὸν, μελιγάρνεις ὕμνοι*. How could an imitator who copied slavishly in several instances, viz. *εὐηράτων* after *εὐηράτοις*, O. 6. 98, and *ἄγων ἐς φάος* after *ἀνὰ δ' ἄγαγον ἐς φάος*, I. 5. 62, *μὴ ματεύσῃ θεὸς γενέσθαι* after *μὴ μάτευε Ζεὺς γενέσθαι*, I. 4. 14, and those adduced by Gildersleeve, yet venture on forms which seem to be coinages altogether of Pindar's stamp, *μοναμπυκία, ὑψίγυιος, ὑψινεφής, εὐανοραί*? Secondly, would an imitator have hit upon Pindaric repetitions such as the tautometric *πόλιν* (v. 20) effectively echoing *πόλιν* (v. 4), the bold *ἄλσος* (v. 13) after *ἄλσος* (v. 10) almost tautometric, *ἱπποίς* at the beginning of the first epode followed by *ἱπποίς* (noticed by Mezger) at the end of v. 21, *ἄρδει* (v. 12) taken up by *ἄρδει* (v. 23), *σεμνοῦς* (v. 12)

Στρ. α'.

Ψψηλᾶν ἀρετᾶν καὶ στεφάνων ἄωτον γλυκύν
τῶν Οὐλυμπία, Ὀκεανοῦ θύγατερ, καρδία γελανεῖ 5
ἀκαμαντόποδός τ' ἀπήνας δέκευ Ψαύμιός τε δῶρα·

Ἀντ. α'.

ὃς τὰν σὰν πόλιν αὔξων, Καμάρινα, λαοτρόφον
5 βωμούς ἐξ διδύμους ἐγέραιρεν ἑορταῖς θεῶν μεγίσταις 10
ὑπὸ βουθυσῖαις ἀέθλων τε πεμπταμέροις ἀμίλλαις

Ἐπ. α'.

ἵπποις ἡμιόνοις τε μοναμπυκία τε. τὴν δὲ κῦδος ἀβρὸν 15
νικάσαις ἀνέθηκε, καὶ ὃν πατέρ' Ἄκρων' ἐκάρυξε καὶ
τὰν νέοικον ἔδραν.

1 Ψψηλᾶν See O. 4. 3, and for γλυκύν cf. O. 4. 5, for ἀκαμαντόποδος cf. O. 4. 1, and for δέκευ cf. O. 4. 8. ἄωτον Cf. O. 1. 15, 2. 7. Here used in an extended sense, cf. O. 3. 4, 'the choicest celebration,' i.e. the κόμος or the ode they sang. γλυκ. Appropriate to ἄωτον which means the κόμος.

2 Οὐλυμ. For locative dat. with a subst. cf. O. 8. 56, 83. Ὀκεανοῦ θύγ. Kamarina, nymph of the lake on the river Hipparis, whence the city got its name. καρδία γελανεῖ Cf. Il. xxi. 389 ἐγέλασσε δὲ οἱ φίλον ἦτορ γηθοσύνη.

3 ἀκαμ. ἀπ. Cf. δίφρους δελόποδας, P. 4. 18, and for ἀπήνας cf. O. 4. 10, note (p. 51).

4 αὔξων A Hesiodic form, used in this sense P. 8. 38 d. πάτραν, and often elsewhere, see Soph. O. R. 1092. λαοτρ. Extension of predicate. Psauimis' munificence was a thanksgiving for the rapid growth of the restored Kamarina in population and as we hear (v. 13) in architectural splendor.

5 ἐξ δίδ. The six double altars to the Olympian deities were—1, to Zeus and Poseidon; 2, to Héra and Athênê; 3, to Hermês and Apollo; 4, to the Charites and Dionysos;

5, to Artemis and Alpheos; 6, to Kronos and Rhea. ἐγέραιρεν So Cod. A, the rest (ε)γέραρεν. The imperf. is manifestly more appropriate, leading gradually up to νικάσαις ἀνέθηκε.

6 ὑπὸ For the unusual use of the prep. = 'by means of' cf. I. 5. 44 νῦν σε, νῦν εὐχαῖς ὑπὸ θεσπεσίαις | λίσσομαι, P. 5. 94 βανθείσαν ὑπὸ χεύμασιν, N. 7. 84. πεμπτ. Corrected to πεμπ-, πεντ-, πενθ-, but the ordinal form is supported by ἐβδομήκοντα, ογδώκοντα, and other compounds with the cardinal. Dis-323 explains the number five, referring only to three contests, by the supposition that these were on the first, third, and fifth days respectively.

ἀμίλλαις Locative dat. coupled to ἑορταῖς θεῶν μεγίσταις, as the respective positions at the end of consecutive verses suggest.

7 ἵπποις, κ.τ.λ. Instrumental datives concerned only with ἀμίλλαις balancing ὑπὸ βουθυσῖαις which is concerned only with ἑορταῖς. μοναμπ. 'Single - horse - riding.' Probably coined by Pindar. For Euripidês' μονάμπυξ see Jebb on Soph. O. R. 846. It means 'single and frontleted,' but the second element is sometimes quiescent.

8 ἐκάρυξε Cf. I. 3. 12. The

Στρ. β'.

- ἴκων δ' Οἰνομάου καὶ Πέλοπος παρ' εὐηράτων 20
 10 σταθμῶν, ὧ πολιόσχε Παλλὰς, αἰεῖδει μὲν ἄλσος ἀγνὸν
 τὸ τεόν, ποταμόν τε Ὀανιν, ἐγχωρίαν τε λίμναν, 25
 'Αντ. β'.

καὶ σεμνοὺς ὀχετοὺς, Ἴππαρις οἷσιν ἄρδει στρατόν,
 κολλᾷ δὲ σταδίων θαλάμων ταχέως ὑψύγμιον ἄλσος, 30
 ὑπ' ἀμαχανίας ἄγων ἐς φάος τόνδε δᾶμον ἀστῶν
 'Επ. β'.

- 15 αἰεὶ δ' ἀμφ' ἀρεταῖσι πόνος δαπάνα τε μάρναται πρὸς ἔργον 35
 κινδύνῳ κεκαλυμμένον· ἥν δ' ἔχοντες σοφοὶ καὶ πολί-
 ταις ἔδοξαν ἔμμεν.

action of the herald is attributed to the victor who is the cause of that action, but the verb is not causative grammatically. νέεικον It had been destroyed by Gelon, and resettled B.C. 461.

10 μὲν Not answered by δέ, v. 15, but by τε. Cf. O. 4. 15, and note.

11 Ὀανιν Also Ὀανις. Curt. thinks that the Ω represents F. I think perhaps Ὀανις may be for *Faṭānis*. λίμναν Lake Kamarina.

12 σεμνοὺς The canals are sacred from their connexion with the sacred river, and the epithet is applied to correct the prosaic effect of ὀχετοὺς, but cf. *Il.* xxi. 257.

18 κολλᾷ σταδ. 'Builds, firmly though quickly to endure, structures of a holy place adorned with lofty columns.' The language of the line is intentionally oracular. The first two words are in vivid contrast with the *ἀναστροφῆς* which had befallen Kamarina. Either the second element of the compound ὑψύγμιον is redundant, cf. O. 4. 1, or the poet likens columns to the trunks of trees. Here ἄλσος, 'a domain dedicated to deity or to deities,' is applied to a city under divine patronage. It is convenient to invert

the constr. of the nouns in English. The subject is clearly Hipparis. θαλάμων For *θάλαμος* meaning 'house,' 'building' cf. O. 6. 1.

14 δᾶμον Perhaps in the early sense 'township,' 'enclosure.' Most mss. ὑπ' = 'from under'; some ἀπ'.

15, 16 The poet seems to glance at adverse criticisms on Psaumis' trouble and expenditure (cf. O. 4. 19, note) which ought to be silenced by success.

15 πόνος δαπάνα τε 'Training (for athletic games) and expenditure' (on horse-racing). This closely connected couple comprehends the two kinds of personal sacrifice entailed by competition in Games. This is Pindar's regular use of πόνος. So in military affairs πόνος = 'drill and discipline,' cf. *Hærod.* vi. 12, *Thuk.* ii. 89. 5. μάρναται Observe the sing. number. Cf. *Theognis* 160 οἶδε γὰρ οὐδέις | ἀνθρώπων δ' τι νῦν χημέρη ἀνδρὶ τελεῖ. For ἀμφ' cf. I. 4. 54, 55 μαρνασθῶ τις ἔρδων | ἀμφ' ἀέθλοισιν.

16 κινδύνῳ κεκ. 'With a view to a result veiled by peril.' The perils of the course might destroy the chance of a chariot in spite of undeniable superiority over the

Στρ. γ'.

Σωτήρ ὑψινεφές Ζεῦ, Κρόνιόν τε ναίων λόφον 40
 τιμῶν τ' Ἀλφεὸν εὐρὺ ρέοντ' Ἰδαῖόν τε σεμνὸν ἄντρον,
 ἰκέτας σέθεν ἔρχομαι Λυδίοις ἀπύων ἐν αὐλοῖς, 45
 Ἄντ. γ'.

20 αἰτήσων πόλιν εὐανορίαισι τάνδε κλυταῖς
 δαιδάλλειν, σέ τ', Ὀλυμπιόνικε, Ποσειδανίαισιν ἵπποις 50
 ἐπιτερπόμενον φέρειν γῆρας εὐθυμον ἐς τελευτάν,
 Ἐπ. γ'.

υἱῶν, Ψαῦμι, παρισταμένων. ὑγιέντα δ' εἴ τις ὄλβον ἄρδει, 55
 ἐξαρκέων κτεάτεσσι καὶ εὐλογίαν προστιθείς, μὴ ματεύσῃ
 θεὸς γενέσθαι.

rest. καὶ Even to his fellow-citizens who would naturally be critical. For sentiment cf. O. 6. 7, N. 1. 10, 11 ἔστι δ' ἐν εὐτυχίᾳ | πανδοξίας ἄκρον, Simôn. Fr. 5. 12 πράξαις γάρ εὖ πᾶς ἀνὴρ ἀγαθός.

17 Σωτήρ A special title of the deities invoked by mariners.

18 Ἰδαῖον... ἄντρον Dêmétrios of Sképsis (abt. B.C. 160) states, according to the Schol., that there was an Idæan cave at Olympia. Anyhow there was an altar of the Idæan goddess Rhea, and the invocation is appropriate in a city in which, upon its restoration by Psaumis, many Cretans of Gela settled.

19 ἀπύων 'Making loud melody.' For the loud sound of αὐλοὶ cf. O. 3. 8, note on βοάει. ἐν αὐλοῖς Cf.

O. 7. 12 παμφώνοισι ἐν ἔντεσιν αὐλῶν.

20 'To beseech thee to bedeck this city with various renown of goodly sons, and (to grant) that thou, &c.

22 ἐπιτερπ. A Hesiodic word.

23 παριστ. Od. xii. 43 τῷ δ' οὐ τι γυνὴ καὶ νῆπια τέκνα | οἴκαδε νοστήσαντι παρίσταται οὐδὲ γάνυνται is quoted. ὑγιέντα Perhaps extension of predicate. ἄρδει 'Makes the best use of,' as one who irrigates makes the most of his ground, cf. v. 12.

24 ἐξαρκέων κτ. 'Thoroughly satisfying (others) with his possessions.' Cf. N. 1. 32 ἀλλ' [ἐραμαι] ἐόντων εὖ τε παθεῖν καὶ ἀκούσαι φίλοις ἐξαρκέων. μὴ ματ. θε. γιν. For sentiment cf. P. 3. 61 μὴ, φίλα ψυχά, βίον ἀθάνατον | σπεύδε, I. 4. 14.

OLYMPIA VI.

ON THE VICTORY OF AGĒSIAS OF SYRACUSE WITH THE MULE-CHARIOT, B.C. 468.

INTRODUCTION.

AGĒSIAS (dialectic for Hêgēsias) the Iamid was a citizen of Syracuse, being a descendant of an Iamid who was associated with Archias in founding Syracuse (*v.* 6). He was a friend of Hieron, but seems to have been unpopular among the citizens (*vv.* 19, 74, 100; *v.* 7 is equivocal); indeed the Schol. says that he was killed by them three years after this victory. He was also a citizen of Stymphalos in Arkadia, and treasurer to or diviner at the great altar of Zeus at Olympia (*v.* 5). The ἀφθόροι ἄστροι of *v.* 7 are citizens of Stymphalos where this ode was sung, probably at a banquet in a grand palace belonging to the Iamids, the most celebrated priestly family of Hellas. It was sent from Thebes (*vv.* 85, 86), by the mouth of Aeneas, who was probably an Iamid of Stymphalos (*v.* 88), as Xenophon mentioned a Stymphalian general of that name (*Hell.* vii. 3. 1), and Pausanias mentioned Aeneas as father of a seer of Mantinea at the time of the Achæan league. From *v.* 98, perhaps supported by *v.* 86, it may be inferred that Pindar composed another ode on this victory to be sung at Syracuse.

This beautiful poem is full of form and color. The poet's eyes were full of εὐκλεῆς μορφή. The opening of the ode extends beyond the first triad to *v.* 27, though the second system opens with an introduction to the mythical portion which occupies the second, third, and most of the fourth triads; while the somewhat desultory conclusion, which encroaches on the fourth triad, begins with *v.* 82, but the

division might be made earlier still at *v.* 77. There is more personal matter in this ode than usual—the charioteer, the poet, Thebes, the poet's messenger, and Hieron, as well as the victor and his two homes. The most prominent thought is that honor cannot be gained without risk and toil, *vv.* 9—11, 72—76. Apollo, Poseidon, and Hermês throw Zeus into the shade.

The tautometric recurrences are—*Διὸς ἐν Πίσσῳ, ἐν Ὀλυμπίῳ*, *vv.* 5, 26; *δοῖδα-*, *vv.* 7, 91 (Mezger); *γλυκυ-*, *vv.* 35, 91 (Mezger); *ἀρετα-*, *vv.* 9, 72, with *τιμ-* in connexion (Mezger); *μαντ-*, *vv.* 17, 88; *ἐρατ-*, *vv.* 43, 85 (Mezger); *ἀκον-*, *vv.* 52 (ant.), 66 (str.); *Ἀγησία*, *vv.* 77, 98; *ἀνθεσ-*, *vv.* 84, 105 (with *εὐ-* in connexion); *Μοῖσα-*, *Μοῦσα-*, *vv.* 21, 42; *Θήβα-*, *Ἥβα-*, *vv.* 16, 58; nearly *ἐλαυν-*, *vv.* 48, 76.

As obvious as any of the above is the reference to *κελεύθῳ ἐν καθαρῷ*, *v.* 23, in *ἐς φανεράν ὁδὸν ἔρχονται*, *v.* 73, and to *γένος*, *v.* 25, in *γένος*, *v.* 71, and in *ὦ παῖ Σωστράτου*, *v.* 80, to *Σωστράτου υἱός*, *v.* 9, while *μαντείῳ*, *v.* 5, and *μαντοσύνας*, *v.* 66, regard *μάντιν*, *v.* 17, far more earnestly than the tautometric *μαντευσόμενος*, *v.* 38.

The apparently original compounds are *ἀγάφθεγκτος*, *ἀδόλογος*, *καταφημίζω*, *παμπόρφυρος*, *πλειστόμβροτος*, *φονικόκροκος*, *φονικόπεξα*.

The mode is Dorian, the rhythms dactylo-epitritic. There are three recurrent metrical phrases;—

$$\begin{array}{ll} A^1 = & - \cup \cup \mid - \cup \cup \mid - - \parallel \\ A^2 = & - \cup \cup \mid - \cup \cup \mid - \wedge \parallel \end{array} \quad \begin{array}{ll} B^1 = & \text{—} \cup \mid - - \parallel \\ B^2 = & \text{—} \cup \mid - \wedge \parallel \end{array}$$

$$\begin{array}{ll} C^1 = & \text{—} \cup \mid - - \mid \text{—} \cup \mid - \wedge \parallel \\ C^2 = & \text{—} \cup \mid - - \mid \text{—} \cup \mid - \wedge \parallel \end{array}$$

STROPHE.

- (1) —; $C^1.A^2$.
- (2) $A^1.2$.
- (3) $A^1.B^1$.
- (4) $C^1*.A^1$.
- (5) $B^1.2.B^2$.
- (6) $\cup - - \dagger.C^1.A^1$.
- (7) $A^1.C^1.B^1$.

EPODE.

- (1) $A^1.B^1.A^2$.
- (2) $C^1.6$.
- (3) $4\dagger.C^2$.
- (4) $C^1\S.A^2$.
- (5) $A^1.A^2$.
- (6) $A^1.A^2$.
- (7) $- \cup - \dagger.C^1.B^1$.

* Foot and word end together, *incisio*, after sixth syllable. † Probably equiv. to B. There are indications of extra pause between *v.* 5 and 6 of the strophe. ‡ Caesura after 4th syllable. § Caesura after 7th syllable.

ANALYSIS.

vv.

- 1—4. A proëm ought to be like a splendid façade.
- 4—9. Agêsias' various claims to be the theme of song.
- 9—11. Achievements are famous in proportion to the risk.
- 12—18. Agêsias, as seer and warrior, is compared to Amphiaraös.
- 19—21. The poet avers that though he is of peaceable disposition he will testify on oath to what he has said in praise of Agêsias.
- 22—27. The charioteer is asked to yoke mules to the car of poetry and drive the poet to the origin of the family.
- 28—34. Myth of the birth of Euadnê, daughter of Pitanê, and her adoption by Aepyros of Phaesanê.
- 35—57. Myth of the birth and naming of Euadnê's son Iamos.
- 57—61. His invocation of Poseidon and Apollo.
- 61—63. Apollo in answer summons him to Olympia.
- 64—70. The two-fold gift of divination to Iamos and his seed.
- 71—73. Their wealth and fame.
- 73—76. Conspicuous merit as of Olympian victors is sure to incur envious cavil.
- 77—81. Agêsias' victory attributed to his ancestral god Hermês Enagônios of Arkadia, and to Zeus.
- 82—87. The poet is inspired by the thought of the mythical connexion between Thebes and Arkadia.
- 87—91. Address to Aeneas, teacher of the chorus.
- 92—97. Mention of Syracuse and praise of Hieron.
- 98—100. A hope that Hieron will receive kindly the kômos of Agêsias when he arrives at Syracuse from Stymphalos.
- 100, 101. The two homes likened to two anchors.
- 101, 102. A blessing on the citizens of both places.
- 103—105. Poseidon is invoked to give Agêsias a safe voyage to Syracuse, and to make the poet's song acceptable.

Στρ. α'.

Χρυσέας ὑποστάσαντες εὐτειχεῖ προθύρῳ θαλάμου
κίονας, ὡς ὅτε θατήρῳ μέγαρον,
πάξομεν· ἀρχομένου δ' ἔργου πρόσωπον
χρῆ θέμεν τηλαυγές. εἰ δ' εἴη μὲν Ὀλυμπιονίκας, 5
βωμῷ τε μαντείῳ ταμίᾳ Διὸς ἐν Πίσᾳ,
συνοικιστῆρ τε τῶν κλεινῶν Συρακοσῶν· τίνα κεν φύγῃ
ὕμνον
κεῖνος ἀνὴρ, ἐπικύρσαις ἀφθόνων ἀστῶν, ἐν ἡμερταῖς
αἰοδαῖς; 10

1 *Χρυσέας* For the gilding of buildings in poetry compare Hom. *Od.* vii. 88—90, where, however, the pillars are not gilt. P. has *χρυσέα κρηπίς*, Fr. 176, cf. P. 6. 9. It must not be inferred that gilding of walls and pillars was common in real life even in the most magnificent houses. On temples, polychromy was usual, yellow prevailing on columns, blue and red on the frieze. Indeed P. several times uses *χρῶστος* merely in the sense 'fair,' 'brilliant.' The vestibule was formed by the prolongation of two side walls of the building with two or more pillars to support the roof between the columnar front ends of these walls (*παραστάδες*). Cowley gives a reminiscence of this passage—"Lo! this great work, a temple to thy praise, | On polished pillars of strong verse I raise," *Davidicis* i. 33. Cf. the opening of Browning's *Abt Vogler*. *εὐτειχεῖ* The πρόθυρον had wall at the sides and back, the decorations whereof would contribute to the splendor of the façade. *θαλάμου* Used of buildings generally O. 5. 13.

2 *ὡς ὅτε* For supplying of vb. from *πάξομεν* cf. P. ii. 39 ἢ μέ τις ἀνεμος ἐξω πλόου | ἔβαλεν, ὡς δτ' ἀκατον εἰναλίαν, N. 9. 16 ἀνδροδάμαντ' Ἐριφύλαν, ὄρκιον ὥσπερ πιστόν, | δόντες Οἰκλείδᾳ γυναικᾶ, *Il.* ii. 394. In fact the phrase functions as a single

particle of comparison.

3 *πάξομεν* For this fut. (or, as some think, subjunctive) cf. O. 2. 2. *ἀρχομένου δ'* 'For at the outset of a work we must make the front to shine afar.' The constr. seems to halt between gen. abs. and dependent genitive. The δ' is epezegetic. *πρόσωπον* Clearly not 'the entablature' but the whole façade, cf. P. 6. 14. Cf. Eur. *Phoen.* 1336 οὐκ εὐπροσώποις φρομίσις ἀρχεῖ λόγου.

4 *εἴη μὲν* For absence of *τις* cf. N. 7. 16, 9. 46. For *μὲν* followed by *τε* cf. O. 4. 15 (and note).

5 'And dispenser of oracles at the altar of Zeus in Pisa.' *βωμῷ* "The dative often varies with the genitive so as to produce a chiasmic or cross-wise stress, thus emphasizing each element alternately. Here the stress is on *ταμίᾳ*, while in *συνοικιστῆρ τῶν κλεινῶν Συρακοσῶν* it is on *Συρακοσῶν*. Comp. Hdt. vii. 5: ἦν Ζερεῖ μὲν ἀνεψιός, Δαρείου δὲ ἀδελφεῖς παῖς. Cf. *Isai.* 3. 13: ἐταῖρα ἦν τῷ βουλομένῳ καὶ οὐ γυνὴ τοῦ ἡμετέρου θεοῦ. Cf. *Ar.* *Ach.* 219, 220: νῦν δ' ἐπειδὴ στερρὸν ἦδη τοῦ μὲν ἀντικνήμιον | καὶ παλαιῷ Λακκατῖδῃ τὸ σκέλος βαρύνεται" (*Gild.*).

6 *συνοικ.* From this passage it would seem that the descendants of an *οἰκιστῆς* retained the title. See *Introd.*

7 *κεῖνος* Equiv. to τοιοῦτος π

'Αντ. α'.

- ἴστω γὰρ ἔν τούτῳ πεδίλῳ δαιμόνιον πόδ' ἔχων
 Σωστράτου υἱός. ἀκίνδυνοι δ' ἀρεταί
 10 οὔτε παρ' ἀνδράσιν οὔτ' ἔν ναυσὶ κοίλαις 15
 τίμαι· πολλοὶ δὲ μέμναι, καλὸν εἴ τι ποναῖθῃ.

ferring to a definite person. Cf. O. 4. 24. 'What song of (in the sphere of) bewitching minstrelsy would such an one escape if he happened on fellow-townsmen void of envy?' Two good mss. for *κεν* read *καί* which is much more forcible, cf. P. 4. 118. Also *φύγη* is well supported, which suggests *καί φύγη*, the Epic subj. in indef. fut. sense. For the use of *φεύγειν* in this context cf. *ἀρετὰς ὕμνῳ διώκειν*, I. 3. 21. In Pindar's earliest extant ode, *ἐπικύρσαι* takes the dat., but in Aesch. *Pers.* 853 the gen. *ἀφθόνων δαῖτων* For sentiment cf. O. 5. 16, v. 74 *infra* (a manifest reference to this clause). Beware of regarding four conditions of celebration in song as the columns of the *πρόθυρον*. This analysis is at once too fanciful and too literal; moreover it leaves out of account an important item of the *αἶνος ἐτοῖμος*, viz. that Agésias was *ἀγαθὸν δουρὶ μάρνασθαι*, v. 17. *ἐν* Cf. O. 13. 51, N. 1. 34.

8 ἴστω γάρ 'This I say, for let Sóstratos' son know that by divine grace he hath his foot in this sandal.' For *δαιμόνιον* with adverbial force cf. O. 2. 38, 3. 10, 13. 17, 14. 11. Pindar also has *ἴστω λαχών*, N. 9. 45; *ἴστω...αἴξων*, I. 6. 27. There was a proverbial expression no doubt, like our 'dead men's shoes,' 'wouldn't be in your (his, &c.) shoes.'

9 υἱός For late position of subject cf. O. 7. 30, 11. 26—30, 13. 14—17, P. 2. 40, 41, 12. 17, I. 5. 30, 35, 40, 7. 16. *ἀκίνδ.* For different expression of sentiment cf. O. 1. 81, 5. 15, P. 4. 186. Similar are *τῆς δ' ἀρετῆς ἰδρύματα θεοὶ προπάρουσι*

ἐθῆκαν | *ἀθάνατοι*, Hes. *W. and D.* 287 (cited by Plat. *Rep.* 364 c) and *χαλεπὴ δ' ἐργασι κῆδος ἐπι*, Theognis 464. Cf. Aristot. *Eth. Nic.* II. 3. 10. The peaceful mule-race involved *κίνδυνος*, cf. O. 5. 15; but here the poet, wishing to add Agésias' prowess in war to his other merits, uses *κίνδυνος* in the higher sense and involves himself in a half-contradiction. *ἀρεταί ἀρ....οὐ...τίμαι* is taken up by *τιμῶν-τες δ' ἀρετὰς*, v. 72, *ἀρεταί, ἀρετὰς* being tautometric.

10 παρ' ἀνδρ. 'Warriors on land.' The occasional limitation in meaning of *ἀνὴρ* is justified by the higher antiquity of land battles, which would make the term denoting a well-born warrior naturally apply to them unless the sea was specially indicated. Perhaps we have the same distinction N. 5. 9 (*Αἰγυιαν*) *τάν ποτ' εὐανδρόν τε καὶ ναυσικλυτὰν* | *θέσσοντο*.

11 τίμαι *Ἀν' Ὀλυμπιονίκας* without incurring *κίνδυνος* in the sense of peril was *τίμιος*, but in a lower sense than a brave warrior. *πον-αῖθῃ* P. seems to have kept a in forms from *πονάω* = 'toil at,' 'perform by toil,' but used *η* in forms from *πονέω* = 'I toil, am distressed' (*πονεί*, P. 4. 161, is causal); cf. P. 4. 236 *ἐξεπόνθη' ἐπιτακτὸν ἀνὴρ* | *μέτρον*, P. 9. 93. For sentiment cf. O. 10. 4. P. uses the aor. subj. in protasis with *εἰ*, with pres. ind. in apodosis, apparently to indicate that the general supposition has reference to a special case; cf. P. 4. 266, 274, N. 7. 11, 16, 9. 46, I. 3. 59, 4. 13. These remarks are supplementary to Goodw. *M. and T.*

Ἀγῆσιτᾶ, τὶν δ' αἶνος ἐτοῖμος, δν ἔν δίκᾳ
 ἀπὸ γλώσσῃς Ἄδραστος μάντιν Οἰκλείδαν ποτ' ἐς
 Ἀμφιάρῳν 20
 φθέγγεατ', ἐπεὶ κατὰ γαῖ' αὐτὸν τέ νῦν καὶ φαιδίμας
 ἵππους ἔμαρψεν.

Ἐπ. α'.

15 ἑπτὰ δ' ἔπειτα πυρᾶν νεκρῶν τελεσθέντων Ταλαϊονίδας
 εἶπεν ἔν Θήβαισι τοιοῦτόν τι φέπῳς· Ποθέω στρατιᾶς
 ὀφθαλμὸν ἐμάς 25
 ἀμφοτέρων μάντιν τ' ἀγαθὸν καὶ δουρὶ μάρνασθαι. τὸ καὶ

469, 499—501, 453, 454. For opt. in protasis with pres. or fut. ind. in apodosis see P. 8. 13.

12 ἐτοῖμος Metaph. from money ready to be drawn, cf. P. 6. 7 ἐτοῖμος ὕμνων | θησαυρός. More than once too P. speaks of the debt of song due to excellence, cf. O. 11. 7. ἐν δίκᾳ Cf. O. 2. 16, 7. 69, N. 5. 14.

13 ἀπὸ γλώσ. Cf. P. 3. 2; 'readily,' 'frankly.' Gild. 'roundly,' 'freely.' In Theognis 63 ἀπὸ γλώσσης φίλος simply means 'friendly in speech.' ἐς 'In reference to.' Cf. Soph. O. C. 1121.

14 κατὰ Join with ἔμαρψεν. φαιδίμας 'Glossy.' Amphiarᾶos was represented in art as driving a pair of white mares, but, as Euripides (*Suppl.* 925) tells us καὶ μὴν τὸν Οἰκλείου γε γενναῖον τόκον | θεοὶ ζῶντ' ἀναρπάσαντες ἐς μυχὸς χθονὸς | αὐτοῖς τεθρίπποις· εὐλαϊοῦσιν ἐμφα-
 ρῶς, 14-
 P. 14-
 dence for
 The seer
 iae near

bodies of
 consumed.
 as to bury;
 each of the
 ended, cf. N.
 to Euripides
 al rites were
 reads νεκρῶν

τ' ἐδεσθέντων, which is ingenious and would be safe were πυρὶ or φλογὶ present. This has suggested to me πυρᾶν νεκρῶν τε δαισθέντων, 'when seven pyres with their corpses had been burned'; cf. Eur. *Herac.* 914 δεινὰ φλογὶ σῶμα δαισθείς. The corruption of δαι το λε is quite credible, and δαισθέντων by a frequent conversion to δαιχθέντων accounts for λεχθέντων, which seems to have been read by the Scholiast. Ταλαῖον. Adrastus son of Talaos. For the form cf. O. 7. 39.

16 ἐν 'Near.' Cf. O. 9. 16, note, P. 4. 16, 8. 39, 40, *Hærod.* vii. 166 ἐν Σαλαμῖνι. ὀφθαλμὸν Cf. O. 2. 10 for metaphorical use of this word and ὄμμα. So Milton *Par. Reg.* iv. 240 "Athens, the eye of Greece."

17 ἀμφοτέρων. Cf. O. 1. 104, Hom. *Il.* iii. 179 ἀμφοτέρων βασιλεῖς τ' ἀγαθὸς κρατερός τ' αἰχμητής. For variety of constr. Schn. cites Xenophanēs *Fr.* 2. 15 οὐτε γὰρ εἰ πύκτης ἀγαθὸς λαοῖσι με-εἰη | οὐτ' εἰ περταβλεῖν, οὐδὲ μέν εἰ ταχυτῆτι ποδῶν. τὸ καὶ 'This praise doth even so apply to the worthy Syracusan, master of this triumphal chorus. Though neither quarrelsome nor contentious overmuch, even with confirmation of a mighty oath will I to this at least bear him witness.'

- ἀνδρὶ κώμου δεσπότη πάρεστι Συρᾶκοσίῳ. 30
 οὔτε δύσηρις ἐὼν οὔτ' ὦν φιλόνεικος ἄγαν,
 20 καὶ μέγαν ὄρκον ὁμόσσαις τοῦτό γέ φοι σαφέως 35
 μάρτυρήσω· μελίφθογγοι δ' ἐπιτρέφονται Μοῖσαι.
 Στρ. β'.

- ὦ Φίντις, ἀλλὰ ζεύξον ἤδη μοι σθένος ἡμιόνων,
 ἧ τάχος ὄφρα κελεύθῳ τ' ἐν καθαρᾷ
 βάσομεν ὄκχον, ἵκωμαί τε πρὸς ἀνδρῶν 40
 25 καὶ γένεθ'· κεῖναι γὰρ ἐξ ἀλλᾶν ὁδὸν ἀγεμονεῦσαι
 ταύτᾱν ἐπίστανται, στεφάνους ἐν Ὀλυμπίᾳ
 ἐπεὶ δέξαντο· χρητοῖνυν πύλας ὕμνων ἀναπιτνάμεναῖς· 45
 πρὸς Πιτάνᾱν δὲ παρ' Εὐρώτᾳ πόρον δεῖ σᾶμερόν μ'
 ἐλθεῖν ἐν ὥρᾳ·

Ἀντ. β'.

- ἂ τοι Ποσειδάωνι μιχθεῖσᾰ Κρονίῳ λέγεται
 30 παῖδ' ἰοβόστρυχον Εὐᾰδίῳ τεκέμεν. 50
 κρίνε δὲ παρθενίαν ὠδίνα κόλποις·
 κυρίῳ δ' ἐν μηνὶ πέμπουσ' ἀμφιπόλους ἐκέλευσεν

19 δύσηρις For lengthening of ε by stress after accent cf. *Indo-Eur. Vowel-System*, p. 29.

21 ἐπιτρ. 'Will admit it.'

22 Φίντις For Φίλιτις, probably a Sicilian name. He is Agésias' charioteer. ἀλλὰ Cf. O. 4. 6. σθένος ἡμ. Cf. P. 2. 12, 5. 32, 9. 86, and v. 96 *infra*.

23 ἧ τάχος Nearly = ὡς τάχος, cf. P. 4. 164, but lit. 'by the quickest way,' cf. Theok. xiv. 68 ἐπιβύτα ... ἧ τ. εἰς Αἴγυπτον, Join with βάσομεν, 'drive the car with all speed and on an open road.' For the latter phrase cf. θεοδότων ἔργων κέλευθον ἂν καθαρὸν, I. 4. 23, and v. 73 *infra*. Note the (indef. fut.) subj. expressing the object of the fut. βάσομεν. Two cases of ὄφρα with the fut. ind. are certain, Od. iv. 103, xviii. 6. We should expect βαρόμεθ'. The poet identi-

fies the ἀτήνη of Agésias with the Μοισᾶν διφρος, O. 9. 81, I. 2. 2; ἄρμα Πιερίδων τετράροον, P. 10. 65; Μοισαίων ἄρμα, I. 7. 62. For the metaph. drawn from the context in question cf. N. 4 *ad fin*.

25 καὶ 'At last' (Mezger). ἐξ ἀλλᾶν I. e. ὁδῶν. For the sense 'beyond others' we should expect a superlative phrase.

28 μ' ὄκκῳ.

30 ἵε give ἵε. The same reads in l.

31 'Si hallowed l of her rob the full tun in Sparta over the gu P. 3. 34. 12.

MSS. m.

ἥρωι πορσαίνειν δόμεν Εἰλατίδα βρέφος, [οἰκεῖν· 56
 δς ἀνδρῶν Ἀρκάδων ἄνασσε Φαισῶν λήχε τ' Ἄλφειον
 35 ἔνθα τραφεῖς ὑπ' Ἀπόλλωνι γλυκείας πρῶτον ἔψαυσ'
 Ἀφροδίτας.

Ἐπ. β'.

οὐδ' ἔλαθ' Αἴπυτον ἐν παντὶ χρόνῳ κλέπτοισα θεοῖο
 γόνον· [ὄξεϊα μελέτα, 63
 ἀλλ' ὁ μὲν Πυθωνάδ', ἐν θυμῷ πῖεσσις χόλον οὐ φατὸν
 ὄχετ' ἰὼν μαντευσόμενός ταύρας περ' ἀτλάτου πάθος. 65
 ἃ δὲ φοινικῶδες κροκῶν ζώναν καταθηκαμένα
 40 κάλπιδι τ' ἀργυρεάν λοχμᾶς ὑπὸ κυανέας
 τίκτη θεόφρονα κοῦρον. τᾷ μὲν ὁ Χρῦσοκόμας 70
 πρᾶυμητίν τ' Ἐλείθυαν παρέστασεν τε Μοίρας·

Στρ. γ'.

ἦλθεν δ' ὑπὸ σπλάγχχνων ὑπ' ὠδίνος τ' ἐρατᾶς Ἴαμος
 εἰς φάος αὐτίκα. τὸν μὲν κνιζομένᾳ 75
 45 λείπε χαμαί· δύο δὲ γλαυκῶπες αὐτὸν
 δαιμόνων βουλαῖσιν ἔθρέψαντ' ὀδράκοντες ἀμεμφεῖ
 ἰὼ μελισσᾶν καδόμενοι. βασιλεὺς δ' ἐπεὶ 80

33 πορσ. Cf. P. 3. 45, 4. 115.
 Εἰλ. Aepyros.

34 Ἄλφ. Cf. O. 2. 9 for the identification of the riparian district with the river.

39 Here follows one of P.'s exquisite word-pictures. Note the contrasts of color.

40 ὑπὸ σπλ. Cf. O. 2. 83.

41 τίκτη 'Was delivered in due course of,' the brief statement of which the next sentence is the enlargement. Contrast ἔτικτεν, v. 85.

42 Μοίρας Cf. O. 1. 26.

43 ὑπὸ σπλ. 'From under.' Cf. P. 11. 18 τὸν δὲ...χειρῶν ὑπο κρατερᾶν...τροφὸς ἀνελε, N. 1. 35 σπλάγχχνων ὑπο μητέρος αὐτίκα θητὰν ἐς ἀγλαν παῖς Διὸς | ὠδὶνα φεύγων...μόλεν, P. 9. 61, and O. 5. 14. ὑπ' ὠδ. 'By travail dearly longed for.'

44 κνιζομένα 'Though sore dis-

tressed.' The desertion of the child was the cause of this poignant grief. Reference to 'the savagery of the *primipara*' (Plat. *Theaet.* 151 c) is quite irrelevant and the idea is utterly out of place here.

45 λείπε 'Had to leave' (Gild.).

46 ὀδράκ. So of Erichthonios, Eur. *Ion* 21 sqq. Serpents were symbols of prophecy, cf. P. 8. 46.

47 ἰὼ μελ. Honey is only called 'venom' with a qualifying epithet as administered by the serpents, which animals, by the way, were thought to be fond of dainties. For the connexion between honey and prophecy cf. P. 4. 60. Note that P. gives a choice of derivations for the name Ἴαμος, viz. ἰδ-ς or ἰο-ν. καδόμε. 'With a mother's care.' Euadné would naturally have been καδομένα instead of κνιζομένα.

πῆτρᾱῖσσας ἐλαύνων ἵκετ' ἐκ Πυθῶνος, ἅπαντας ἐν οἴκῳ
εἶρετο παῖδα, τὸν Εὐᾱδνᾶ τέκοι· Φοῖβον γὰρ αὐτὸν φᾶ
γεγάκειν

Ἀντ. γ'.

50 παῖτρὸς, περὶ θνατῶν δ' ἔσσεσθαι μάντιν ἐπιχθονίοις 85
ἔξοχον, οὐδέ ποτ' ἐκλείψει γενεάν.

ὥς ἄρα μᾶνυε. τοὶ δ' οὐτ' ὦν ἀκούσαι

οὐτ' ἰδεῖν εὐχοντο πεμπταῖων γεγενᾶμένον. ἀλλὰ

κῆκρυπτο γὰρ σχοίνῳ βατία τ' ἐν ἀπειράτῳ, 90

55 Ἴων ξανθαῖσι καὶ παμπορφύροις ἀκτίσι βῆβρεγμένος ἄβρὸν
σῶμα· τὸ καὶ κατεφᾶμιζεν καλεῖσθαι νιν χρόνῳ σύμ-

παντι μάτηρ

94

Ἐπ. γ'.

τοῦτ' ὄνυμ' ἄθανάτων. τερπνᾶς δ' ἐπεὶ χρῦσσοτεφάνοιο
λάβεν [Ποσειδᾶν] εὐρυβίαν,

καρπὸν Ἥβας, Ἀλφεῶ μέσσω καταβάς ἐκάλεσσε

48 ἐλαύν. 'With all speed.' The pres. implies that the whole journey was as rapid as possible.

49 τέκοι For opt. in 'relative sentences expressing the previous thought of another' cf. *Il.* vi. 176, *Soph. O. R.* 1245 καλεῖ τὸν ἤδη Λάϊον πάλαι νεκρόν, | μνήμην παλαιῶν σπερμάτων ἔχουσ', ὅφ' ὦν | θάνοι μὲν αὐτός, τὴν δὲ τίκτουσαν λίκοι. [*Goodw. M. and T.* 700.]

50 πατρός For the genitive cf. *Soph. O. R.* 1082 τῆς γὰρ πέφυκα μητρός, *O. C.* 1321. περὶ Usually explained *per tmesin* for περιέσσεσθαι, but cf. *Il.* iv. 257 περὶ μὲν σε τίω Δαναῶν, v. 325.

53 ἀλλὰ... γὰρ 'But (though he was five days old no one had heard or seen him) for.' 'As well might be, for.' Cod. A reads ἀλλ' ἐκρύπτετο, other old mss. ἀλλ' ἐγκρύπτετο, ἀλλ' ἐγκέκρυπτο. Text Hermann. Some editors read ἀλλ' ἐν with Böckh.

54 ἐν For position cf. *O.* 7. 12. ἀπειράτῳ Pindaric for ἀπειράστος like θανυμάτος.

55 Ἴων λευκία, i.e. 'pansies.'

56 τό 'Wherefore,' cf. τὸ καὶ κλαίονσα τέτηκα, *Il.* iii. 176. For inf. cf. *Goodw. M. and T.* 770 ff. The pansy remains in bloom a long time and was therefore an omen of the perpetuation of the Iamidae: so that there is peculiar force in ὄνυμ' ἄθανάτων (of which note emphatic position, cf. *O.* 1. 23). κατεφάμ. 'Declared in accordance with the omen that he should be called.' The ceremony of name-giving, performed by the mother in the absence of the father, is no doubt meant. So ἐπιφημίζειν seems almost equiv. to φήμης ἐνεκα ἐπονομάζειν in *Plat. Crat.* 417 c, and to ἐπονομάζειν, *Tim.* 73 d; but in both passages the context clearly suggests the special signification.

57 χρυσοστ. A Hesiodic epithet of Hêbê, *Theog.* 17. Cf. *P.* 9. 109 χρυσοστεφάνου δὲ φοι Ἥβας | καρπὸν ἀνθήσαντ' ἀποδρέψαι | ἔθειλον.

58 Cf. *O.* 1. 71 for the descent

ἴν πρόγονον, καὶ τοξοφόρον Δάλου θεοδμάτᾱς σκοπόν, 101
 εἰ αἰτέων λαοτρόφον τίμᾱν τιν' ἐᾶ κεφαλᾷ,
 Α, νυκτὸς ὑπαίθριος. ἀντεφθέγξατο δ' ἄρτιεπιῆς 105
 Α πατρία ὄσσα, μετᾱλλάσεν τέ νιν· ὄρσο, τέκος,
 δεῦρο πάγκοινον ἐς χώραν ἱμὲν φάμας ὀπισθεν.

Στρ. δ'.

ἴκοντο δ' ὑψηλοῖο πέτραν ἀλίβατον Κρονίου, 110
 65 ἔνθα τοῖ ὥπασε θησαυρὸν δίδυμον
 μαντοσύνας, τόκα μὲν φωνὰν ἀκούειν
 ψευδέων ἄγνωστον, εὐτ' ἂν δὲ θρασυμάχανος ἔλθων
 Ἑρακλῆς, σεμνὸν θάλος Ἀλκαῖδαν, πατρὶ 115
 ἐορτάν τε κτίσῃ πλειστόμβροτον τεθμόν τε μέγιστον
 ἀέθλων, [κέλευσεν.
 70 Ζηνὸς ἐπ' ἄκροτάτῳ βωμῷ τότε αὖ χρηστήριον θέσθαι

to the war in invicta Deidōn at night. For dat. term. cf. P. 12. 31.
 59 σκοπόν Cf. O. 1. 54.

62 λαοτρ. τιμ. 'People-tending unity,' i.e. kingship, chieftainship. The λαο- which he obtained is referred to by πάγκοινον, v. 63, and πλειστόμβροτον, v. 69, the Panhellenic panegyris. ἐᾶ κεφαλῇ Cf. O. 7. 67.

62 μετᾱλλάσεν So best mss., others giving μετᾱλλάσσειν. Render, after the Schol. Vet., 'and sought him out.' The god Apollo is at Olympia (δεῦρο πάγκοινον ἐς χώραν), and the voice of his answer is represented by a half personification as going in search of Iamos. ὄρσο, &c., gives the substance of ὄσσα in a sort of apposition. The reading μετᾱλλάσσειν gives a graphic imperf. and = μετᾱκίσειν.

63 φάμας Proleptic, cf. O. 1. 68. The sound of the ὄσσα which would on its return direct Iamos to his new home.

64 ἴκοντο I.e. Iamos and his followers. For vb. of motion with simple acc. cf. P. 4. 52, 118, 9. 51.

ἀλίβατον 'Steep,' 'rugged.' The etymology is doubtful.

66 τόκα μὲν 'Then and then.' If, as most editors, &c., seem to imply, the privilege of hearing Apollo's voice ceased when that of divining ἐμπύροις began, the word δίδυμον is meaningless. Whether correctly or not P.'s expression suggests the permanence of the earlier gift. ἀκούειν For direct communication from a god cf. Soph. O. R. 394—396 μαντείας ἔδει· | ἦν οὐτ' ἀπ' οἰωνῶν σὺ προφάνης ἔχων | οὐτ' ἐκ θεῶν του γνωτόν.

67—69 εὐτ' ἂν...κτίσῃ For vivid constr. with mood of oratio recta cf. O. 13. 81.

70 The altar of Zeus, between the temple of Hēra (N. of the great temple of Zeus) and the precinct of Pelops, consisted of two tiers, the lower (πρόθυσις) 125 feet round, where victims were offered, the upper 32 feet round, where the thighs were used for divination. To the establishment of this oracle the words χρηστήριον θέσθαι κέλευσεν refer. κέλευσεν The sen-

- 'Αντ. δ' 87
- ἐξ οὗ πολὺ κλειτὸν καθ' Ἑλλανῶας γένος Ἰαμιδᾶν. 120
 δλβος ἄμ' ἔσπετο· τιμῶν τ' ἔς δ' ἀρετὰς
 ἐς φανεράν οδὸν ἔρχονται τεκμαίρει
 χρῆμ' ἑκαστον μῶμος· ἐκ δ' ἄλλων κρέματα φθονέοντ'
 75 τοῖς οἷς ποτὲ πρώτοις περὶ δωδέκατον δρόμον [ὦν 125
 ἐλαυνόντεσσιν αἰδοῖα ποτιστάζει Χάρις εὐκλέα μορφάν.
 εἰ δ' ἐτύμως ὑπὸ Κυλλάνας ὄροις, Ἀγησία, μάρωες
 ἄνδρες 130
 'Επ. δ'.
- ναιετάοντες ἐδώρησαν θεῶν κάρυκα λιταῖς θυσαῖς
 πολλὰ δὴ πολλαῖσιν Ἑρμᾶν εὖσεβέως, δς ἀγῶνας ἔχει
 μοῖράν τ' ἀέθλων, 135
 80 Ἀρκαδίαν τ' εὐάνορα τιμᾶ· κεῖνος, ὦ παῖ Σωστράτου,

tence is perfectly regular up to this word which is superfluous and irregular as to constr., but is added to distinguish the ἀντιζῆλον gift in respect of which the recipient was quite passive and the second privilege to obtain which he had to act and obey. The prose order would be ὥπασε μὲν...κέλευσε δ' εὖτ' ἂν θρασ., κ.τ.λ.

72 τιμ. 'But through setting great store by brilliant achievements.'

73 τεκμ. mss. have ἑκαστον. μῶμος δ' ἐξ against scansion. Restore μῶμος to the previous sentence, rendering 'Cavil affords ground for true inference as to every transaction. For owing to the envy of others it hangeth o'er,' &c. Disson interprets *probat res quætuque*. Cf. O. 4. 18. My punctuation (anticipated by Hartung's Μῶμος, ἐκ δ') falls in thus—'your family has been prosperous and famous. True you are troubled by the envy of the Syracusans, but their cavil is the best evidence of your success and worth.' Thus the poet consoles the victor for his trouble by a flattering turn. That hostile criticism bears

stronger testimony to real merit than eulogy is now a truism; but it was scarcely so in Pindar's time; cf. P. 11. 29 ἵσχει τε γὰρ ἑσθλοῦ οὐ μέγιστα φθόνον. Gild., omitt. εἰ δ' with Böckh, renders 'each action is a proof (thereof)' and compares C. 9. 104 for χρῆμ' ἑκαστον.

76 αἰδοῖα The epithet implies that Χάρις produces αἰδώς, cf. P. 4. 29. For the causative use cf. P. 4. 81. ποτιστάζει Bergk ποτιστάζειν. εὐκλέα This epithet combines the usual Pindaric idea of *Charis*, viz. poetic celebration of victory, with the idea of victory itself.

77 ὄροις So, or ὄρους, mss.; Christ ὄρους, after one ms. and Schol., but Kyllênê provided the northern boundaries of the Stymphalian district, and Κυλλάνας is gen. of definition. μάρωες The Arcadians, especially Aepyrtos' family. Euadnê was not Arcadian but Laconian by birth, see vv. 32—84.

78 ἐδώρησαν Note the non-Attic act. voice. Cf. Hes. *W. and D.* 82. λιταῖς Adj. as in P. 4. 217.

80 εὐάνορα Gives the best sense as an extensive or predicate.

σὺν βαρυγδούπῳ πατρὶ κραίνει σέθεν εὐτυχίαν.

δόξαν ἔχω τιν' ἐπὶ γλώσσῃ ἀκόντας λυγυρᾶς, 140

ἃ μ' ἐθέλοντα προσέρπει καλλιρρόοισι πνοαῖς·

ματρομάτῳρ ἐμὰ Στυμφαλὶς, εὐανθὲς Μετώπα,

Στρ. ε'.

35 πλάξιππον ἃ Θήβαν ἔτικτεν, τᾷς ἐρατεινὸν ὕδωρ 145

πίομαι ἀνδράσιν αἰχματρίσι πλέκων

ποικίλον ὕμνον. ὀτρύνον νῦν ἐταίρους,

Αἰνέα, πρῶτον μὲν Ἡρᾶν Παρθενίαν κελαδῆσαι, 150

82 'I have a kind of feeling as of a shrill whetstone on my tongue.' Pindar uses the metaph. of forging the tongue on an anvil for forming a habit of speech, P. 1. 86, q. v.; and here a happy thought is said to whet the forged point or edge (στόμα), c. Soph. O. C. 794. According to ebb στόμα, Aj. 651, does not mean 'edge of my words.' For mixture of metaph. see *Essay on Style*, and cf. N. 3. 79 πόμ' αἰδόμενον Αἰολῆσιν ἐν πνοαῖσιν αὐλῶν.

83 προσέρπει So all good mss.; Dissen and others prefer the poorly supported προσέλκει, 'which (δόξα) draws me nothing loth.' Render 'which steals over me nothing loth with fair streams of inspiration.' For πνοαῖς cf. Aesch. Sept. c. Th. 63, 115, Eur. Bacch. 1094. There is no authority for πνοαί in the sense of 'breaths of song,' or 'sound,' without the words signifying the utterer, Μοῖρα ἀδύπνοος, O. 13. 22, or the instrument, see N. 3. 79, Eur. Orest. 144 ἃ, ἃ σύμμιγγος ὅπως πνοά | λεπτοῦ δόνακος, ὦ φίλα, φώνει μοι. The reading προσέρπει is open to the objection that

Sophoklēs uses the dat. after this vb., but προσελθεῖν takes both dat. and acc.

84 ματρομ. 'A nymph of Stymphalos was mother of my mother,' i.e. of the tutelary goddess of my country. Cf. *Mâter ἐμὰ...χρόσασπι* Θήβα, I. 1. 1*. For confusion of place and person see *Essay on Style*.

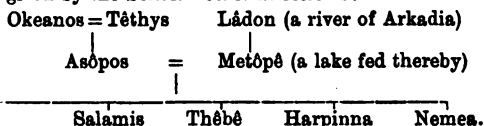
85 πλάξ. Cf. Βοιωτοὶ πλ., Hes. Scut. Herc. 24. ἔτικτεν 'Was the mother of.' Stress is laid on the parentage rather than on the birth. Cf. P. 9. 16, Soph. O. R. 870, and Jebb's note.

86 πίωμα Refers to the immediate future. He will get special inspiration from Dirke's fount for the rest of the ode. Cf. I. 5. 74 πίω σφε Δίρκας ἀγνὸν ὕδωρ, Aesch. Ag. 1157 ἢ Σκαμάνδρον πάτριον ποτόν.

πλέκων The metaph. of weaving a crown of song is peculiarly appropriate to a crowned victor. It is kept up in ὕμνων...ἀνθος, v. 105. Cf. N. 7. 77.

88 Αἰνέα Two Arcadians, one an Iamid, of this name are known, so he was probably a Stymphalian, and ἐταίρους are especially, but not

The pedigree given by the Schol. Vet. is as follows:



γνώαι τ' ἔπειτ', ἀρχαῖον δνειδος ἀλᾷθέσιν

90 λόγοις εἰ|φεύγομεν, Βοιωτίαν ὕν. ἐσσι γὰρ ἄγγελος ὀρθός,
ἡκόμων σκυτάλᾳ Μοισᾶν, γλυκὺς κρατὴρ ἀγαφθέγκτων
αἰοιδᾶν.

155

'Αντ. ε'.

εἰπὼν δὲ μεμνᾶσθαι Συρακοσσᾶν τε καὶ Ὀρτυγίας·
τὰν Ἱέρων καθαρῶ σκάπτῳ διέπων,
ἄρτια μηδόμενός, φοινῖκόπτεζαν

95 ἀμφέπει Δάμᾱτρα, λευκίππου τε θυγατρὸς ἑορτάν, 160
καὶ Ζηνὸς Αἰτναίου κράτος. ἄδύλογοι δέ μιν
λύραι μολπαὶ τε γίνωσκοντι. μὴ θραύσῃ χρόνος δλβον
ἐφέρπων.

necessarily exclusively, the chorus. Παρθενίαν At Stymphalos Héra was worshipped as *παῖς, τελεία, χήρα*.

89 γνῶαι τ' The Schol. Rec., Heyne, and Don. take this as transitive ('make known') comparing γνῶσμαι, O. 18. 3. Paley, Dissen, and others take it intransitively 'to make up their minds.' For τε after μέν cf. O. 4. 15 (and note), v. 4 *supra*. ἀλαθ. λόγ. 'If the truth be told.' Cf. τοῖς ἀληθέσιν, Antiphon de Caede Herod. ad init., πολλοὶ γὰρ ἤδη τῶν οὐ δυναμένων λέγειν ἀπιστοὶ γενόμενοι τοῖς ἀληθέσιν, αὐτοῖς τοῖς ἀπώλοντο.

90 Βοιωτ. ὕν The Schol. Vet. quotes from a dithyramb of Pindar's, ἣν ὅτε σῶας τὸ Βοιωτίον ἔθνος ἔλεγον (better *ἐνεπον*), Fr. 60 [51], and from Kratinos, οὗτοι δ' εἰσὶν Συρβοιωτοί. The name is further said to have come from certain Hyantes who dwelt in Boeotia. It was at any rate used to reproach the Boeotians for their reputed *ἀμουσία*. ὀρθός 'Correct,' 'accurate.' Cf. P. 4. 279.

91 κρατὴρ For metaph. cf. N. 3. 79, I. 4. 25, 5. 1—3.

92—95 Found at Syracuse written on a tile. The poet implies that Hermès as *ἐναγώνιος* gives

Agésias victory for his ancestors' sake, and as Arcadian guarantees him safety at Symphe' : Syracuse being unsafe.

93 διέπων Cf. Π. γ. αιν. 247 ἣ καὶ σκηπτικῶς διέπ' ἀνέτας, on which Leaf says—"διέπε, controlled them, brought them into order. Cf. B 207 ὡς δ' γε κοιρανέων διέπε στρατὸν. *ἔπω* implies *managing* and *δια-* adds the idea *from the midst*, as *ἐφέπει* is to manage from outside." Cf. also Theognis 898 πόλιν δὲ κακοὶ διέπουν.

95 Triopian deities, cf. O. 1, Introd., p. 8. λευκίπ. White horses denoted royalty, and hence divinity.

96 Αἶτν. Here can only refer to the mountain. An allusion to Hieron's favorite little city should not be imagined, unless the context clearly points to it. Even in N. 1. 6, which is in honor of a citizen of Aetna, Zeus is primarily and mainly the god of the mountain.

97 τε Note the single τε coupling a closely connected pair, cf. O. 1. 15. γινώσκ. Cf. O. 7. 83. ἄργεαι χαλκὸς ἔγνω νῦν.

So Hermann; mss. θραύσαι, at the fut. opt. is not found in classical Greek when a wish is expressed. Cooke's edition om

σὺν δὲ φιλοφροσύναις εὐηράτοις Ἀγησίᾳ δέξαιτο κῶ-
 μον 166

Ἐπ. ε΄.

οἰκοθεν οἶκαδ' ἀπὸ Στυμφᾶλίων τειχεῶν ποτινῷσόμενον,
 100 ματέρ' εὐμήλοιο λείποντ' Ἀρκαδίας. ἀγαθαὶ δὲ πέλοντ'
 ἐν χειμερία 170

νύκτι θοᾶς ἔκ ναὸς ἀπescίμφθαι δὺ' ἄγκυραι. θεὸς
 τῶνδε κείνων τε κλυτὰν αἴσαν παρέχοι φιλέων. 175
 δέσποτα ποντόμεδον, εὐθὺν δὲ πλόον καμάτων
 ἐκτὸς ἐόντα δίδοι, χρυσαλακάτοιο πόσις

105 Ἀμφιτρίτας, ἐμῶν δ' ὕμνων ἄεξ' εὐτερπὲς ἄνθος.

a chariot upset on the course, citing Eur. *Herc. Fur.* 780 *ἔθραυσε δ' ἑλ-
 βον κελαινὸν ἄρμα.* Böckh, after Schol., reads *θράσσοι.*

99 As a citizen of both Stymphalos and Syracuse Agésias had two homes.

100 *ματέρ'* Stymphalos, which P. chooses to call the mother city of Arkadia; cf. O. 9. 20. *λείποντ'* Being the obverse of *ποτινῷσόμενον* it is in the same tense.

101 *ἀπesc.* Inf. of reference or determinant inf. Pindar prefers this personal constr. to the ordinary neut. adj. with an acc. and inf. or a predicative inf. Cf. O. 7. 25, 8. 25, 13. 13, 47, N. 3. 30, 4. 94, 5. 18, 10. 20, 72, I. 2. 37, 7. 13, Goodw. *M. and T.* 763. *δὺ' ἄγκυραι* The

two anchors were on either side of the prow. When the stern was made fast it was to the shore with cables (*πρυμνήσια*). *θεός* Cf. O. 1. 106.

102 *τῶνδε κείνων τε* 'Of Stymphalians and Syracusans.'

103 *εὐθὺν δὲ πλόον* Lit. a direct, i.e. a good, voyage to Syracuse. For *δέ* after voc. cf. O. 1. 36.

104 *δίδοι* Doric imperative. *χρυσ.* Suggests at once splendor and the female sex, cf. Soph. O. R. 846, and Jebb's note. As of female sex her *attribute* is the distaff, as a deity her *attribute* is of precious material.

105 *εὐτερπὲς* Extension of predicate. For sentiment cf. vv. 86, 87 *supra.*

OLYMPIA VII.

ON DIAGORAS OF RHODES, THE BOXER.

INTRODUCTION.

THIS ode commemorates, apparently, the first Olympian victory of the Rhodian boxer Diagoras, B.C. 464, though he had previously

gained four Isthmian victories. He was the son of Dāmāgētos who was probably a Prytanis (v. 17), the descendant of Kallianax (v. 93), of the clan of the Eratidae, Dorian oligarchs of Ialyssa. It has been thought probable that Diagoras had clouded his victory by some inadvertent transgression, cf. vv. 24, 25, possibly the slaughter of his opponent (vv. 27—30), which would in likelihood debar him from the usual sacrifice after a victory. [Gildersleeve cites Paus. vi. 9. 6 to prove that a competitor who killed an opponent forfeited the victory. Pausanias says—Τῇ δὲ Ὀλυμπιάδι τῇ πρὸ ταύτης Κλεομήδῃ φασὶν Ἀστυπάλαια, εἰς Ἴκκῳ πυκτεύων ἀνδρὶ Ἐπιδαυρίῳ, τὸν Ἴκκον ἀποκτείνειεν ἐν τῇ μάχῃ, καταγνωσθεὶς δὲ ὑπὸ τῶν Ἑλληνοδικῶν ἄδικα εἰργάσθαι, καὶ ἀφηρημένος τὴν νίκην, Ἰκκῶν ἐγένετο ὑπὸ τῆς λύπης. This is not conclusive, and in any case the objection only applies if a blow or blows proved fatal before the time for the victor to be crowned. Defeated boxers, pancratiasts, and wrestlers must often have lain grievously wounded while the victory was being adjudged.] He probably gained his first Pythian victory B.C. 466 (vv. 10, 17). It is not until we get to vv. 87, 88, that we find the ode is formally Olympian and not equally a commemoration of the Pythian victory. I am therefore inclined to suggest that a transgression may have occurred in connexion with the Pythian victory, which in consequence could not be formally celebrated, but might be mentioned, as in vv. 10, 17, in connexion with a subsequent achievement, but it is not necessary to assume that there are special allusions to the past life of Diagoras.

The Hellenic feeling on the subject of bloodshed was so strong that it is next door to certain that no kōmos would raise an ode of triumph for a victory after it had proved fatal to one of the vanquished. Dāmāgētos, great-grandfather of Diagoras, is said to have married a daughter of the great Messenian leader Aristomenēs. Diagoras' sons were celebrated athletes, especially Dōrieus (cf. Cic. *Tusc.* i. 46. 111, Paus. vi. 7). They were banished in a revolution promoted by the Athenians, but probably not for twenty years at least after the date of this victory, so that it is very doubtful whether, as Böckh surmises, these political troubles are foreboded vv. 92—95. The athletic reputation of this family was quite unparalleled. The decline of their fortunes was typical—first royal, then the chief oligarchic family, finally exiles as unsuccessful opponents of the democracy. According to the Schol., Gorgon the historian of the Rhodians says that this ode was preserved in the

temple of Athênê at Lindos, inscribed on a gold tablet. It was probably sung at Iâlysos, at a banquet.

The first of the five triads is introductory, the last is the conclusion devoted to Diagoras. The three central systems constitute the body of the ode divided into three sections of myth, the first section occupying the second system, while the third section encroaches by four verses on the fourth system. With this exception the metrical divisions coincide with the material distribution of the poem, and even after the third triad there is a well-defined pause before the ἀγνός θεός opens the fourth triad.

The poet here takes an especially cheerful view of man's liability to error (vv. 24—26, 30, 31, 43—47) and vicissitude. He shows that all may come right in the end, though he propitiates Nemesis finally by a vague hint at cloud after sunshine, which however need not be taken to mean change from good to bad, but merely change of some kind.

The tautometric echoes are numerous;—ἀπό, vv. 1, 20; -οθεν, vv. 4, 23; ἐν δέ (δ'), vv. 5, 43; -φρον-, vv. 6, 63; εὐθυ-, vv. 15, 91; πατερ-, vv. 17, 36; Τλαπολεμ-, vv. 20, 77 (Mezger); ἀνθρώποισι, vv. 44, 63; πολυ-, vv. 50 (ant.), 63 (str.); δαίντ- (δαείς), vv. 53, 91 (Mezger); τότε, τόθι, vv. 39, 77; -ειν-, vv. 49 (ant.), 81 (str.); Ζεύς, Κρόνου σὺν παιδί, vv. 61 (str.), 67 (ant.). Nearly tautometric is φρενῶν, v. 30, echoing φρασίν, v. 24. Again v. 71 echoes v. 14. Of all these echoes only four seem likely to be intentionally effective. Though the poem is πάγχρυσος, the gold echoes (vv. 4, 32, 34, 50, 64) are not tautometric. So we have father Zeus, vv. 43, 49, 87 (ὁ μὲν, v. 49, tautometric with πάτερ, v. 87). The παρέλκει of v. 46 recalls παρέπλαγξαν, v. 31, while ὁρθάν of v. 46 is referred to by ὁρθαί, v. 91. Once more the γλυκὺ λύτρον of Τλέπολεμος, v. 77, is compared with the γλυκὺν καρπὸν φρενός, v. 8, which is Diagoras' λύτρον συμφορᾶς οἰκτρᾶς.

The original coinages are ἀκλάρωτος, ἀριστοπόνος, εὐθυμάχας, ζωθάλμος, πολύβοσκος, χαλκέλατος (Aesch. χαλκήλατος).

The mode is a mixture of Dorian and Lydian, and the accompaniment, like that of O. 3, was on the cithern and flute (vv. 12, 13). The metre consists of three recurrent phrases;—

$$\begin{array}{ll}
 A^1 = & \text{---} \cup \cup \mid \text{---} \cup \cup \mid \text{---} \times \parallel & B^1 = & \text{---} \cup \mid \text{---} \times \parallel \\
 A^2 = & \text{---} \cup \cup \mid \text{---} \cup \cup \mid \text{---} \cup \mid \text{or} \text{---} \cup \parallel & B^2 = & \text{---} \cup \mid \text{---} \cup \parallel \\
 C^1 = & \text{---} \cup \mid \text{---} \mid \text{---} \cup \mid \text{---} \parallel & \\
 C^2 = & \text{---} \cup \mid \text{---} \mid \text{---} \cup \mid \text{---} \cup \parallel &
 \end{array}$$

The first and last verses of the strophe begin with $\text{---} \cup \cup \mid \text{---} \mid$, the sixth verse of the epode with $\text{---} \cup \cup \mid \text{---} \cup \parallel$, and the third verse of the epode with $\text{---} \cup \cup \mid \text{---} \cup \mid \text{---} \cup \cup \parallel$, while between two A-phrases in the fifth verse of the epode occurs the phrase $\text{---} \cup \cup \mid \text{---} \mid$.

STROPHE.	ERODE.
(1) $\cup \cup : 1.B^1.A^2.$	(1) $A^{1*}.A^1.B^2.$
(2) $B^1.C^2.$	(2) $C^1.A^2.B^2.$
(3) $- : B^2.$	(3) $3+.A^1.A^2\dagger.$
(4) $\simeq : C^1.A^1.A^2.$	(4) $C^1.$
(5) $A^1.B^1.A^2.$	(5) $A^1.B^1.A^2.$
(6) $\cup \cup : 1.B^1.A^1.$	(6) $\cup \cup : 1.A^1.B^2.$
	(7) $B^1.C^1.$

ANALYSIS.

vv.

- 1—10. Comparison of the ode to a betrothal goblet.
 10. He is happy whom good report attends.
 11, 12. Charis regards different men at different times.
 13—19. To the sound of flute and cithern the poet has come to Rhodes to praise the victor and his father.
 20—24. He commends the myth of Tlêpolemos to his descendants.
 24, 25. Occasions for error beset men, but none can tell how any event will turn out in the end.
 26—31. For instance, Tlêpolemos, the Dorian colonist of Rhodes, killed his mother's (Alkmênê's) half-brother;
 31—38. Consulted the Delphic oracle, whose answer introduces the myth of Lindian Athênê's birth.
 39—49. The omission of the Hêliadae to offer burnt-sacrifices to her,
 49—53. Yet they are greatly blessed—
 54—69. The absence of Hêlios from the allotment of the earth among the gods,
 69—71. Which resulted in his acquiring the new island Rhodes.
 71—76. Where Rhodes bore him seven sons, one of whom was father of the eponyms Iâlysos, Lindos, Kameiros.
 77—80. In Rhodes Tlêpolemos is honored with Games;
 80—87. In which Diagoras has been twice victor, as elsewhere.
 87—93. Invocation of Zeus, praying him to honor the ode and to give the victor favor with all, since he is modest and wise.
 93, 94. The state rejoices in the triumphs of the Eratidae.
 94, 95. But fortune quickly varies.

* Caesura after 7th syllable, except v. 70 after 9th.
 † Caes. aft. 16th syll.

† Caes. after

Στρ. α'.

Φιάλαν ὡς εἴ τις ἀφνειᾶς ἀπὸ χειρὸς ἔλων
 ἐνδὸν ἀμπέλου καὶ χλάζουσιν δρόσῳ
 δωρήσεται [ρυφὰν κτεῖνων, 5
 νεανίᾳ γαμβρῷ προπίνων οἰκοθεν οἰκαδε, πάγχρυσον, κο-
 5 συμπόσιον τε χάριν κᾶδός τε τιμάσαις ἐόν, ἐν δὲ φίλων

1 'As when one takes and gives out of a wealthy hand a goblet all of gold, prime of his treasures, bubbling within with dew of the vine, to a youth, welcoming him as son-in-law with a friendly draught from home to home both for good-fellowship's sake and to do honor to his own connexion; and the while, should friends be present, maketh him envied for a love-match: so I sending to winners of prizes liquid nectar, the Muses' gift, sweet fruit of my mind, make libation in their honor as victors at Olympia and Pytho.' *ἔλων* Often so used in Homer. However, *ἀφν.* *ἀπὸ χειρὸς* may be taken with the part. almost as if in the dat., but indicating that wealth is the antecedent of which a rich present is the consequence. Without the epithet, *ἀπὸ χειρὸς* would not do. We must not compare *ἀπὸ γλώσσας*, O. 6. 13, P. 3. 2, where the redundant mention of the tongue implies its readiness, and the prep. simply introduces the instrumental member as the source of the action.

2 *καχλ.* Primarily means the noise of water flowing over loose pebbles, and so is well applicable to the sound accompanying the bursting of bubbles of foaming wine, similar to the sound made by the 'creaming' of sparkling wine. Cf. Vergil's *spumantem patenam*, *Aen.* i. 739. *δρόσῳ*. Cf. N. 3. 77 *πέμπω μεμυγμένον μέλι λευκῷ | σὺν γάλακτι, κινναμένα δ' ἔερσ' ἀμφέπει.*

3 *δωρήσ.* The not very common

gnomic fut. taken up v. 6 by the *ἀστ.* *θήκε*. For this fut. cf. O. 8. 53 *τερπνὸν δ' ἐν ἀνθρώποις ἴσον ἔσεται οὐδέν*, 9. 106 *μία δ' οὐχ ἅπαντας ἄμμε θρέψει | μελέτα*, N. 4. 4 *οὐδὲ θερμὸν ὕδωρ τόσον γε μαλθακὰ τέγξει | γυῖα, τόσσον εὐλογία φόβμ' ἔγγει συνάσσοις*, *Il.* xxii. 309 *οἴμῃσιν δὲ ἄλεις ὥς τ' αἰετὸς ὑψιπέττει*, | *ὅς τ' εἰσὶν πεδίοις διὰ νεφέων ἐρεβεννῶν | ἀρκάζων ἢ ἄρ' ἀμαλῆν ἢ πῶκα λαγῶν*, *ib.* 317 *οἷος δ' ἀστὴρ εἰσι μετ' ἀστράσι νυκτὸς ἀμολγῷ*, | *ἔσπερος, ὅς κ' ἀλλιστος ἐν οὐρανῷ ἵσταται ἀστὴρ*, | *ὥς αἰχμῆς ἀπέλαμπ' εὐήκεος, ἦν ἄρ' Ἀχιλλεύς | πᾶλλον*. The balance of probability seems to be against the short subj., as there is no undisputed instance in Pindar. The "generic" subj. would stand here as in *Il.* ix. 481 *καὶ με φίλησ' ὡς εἴ τε πατὴρ δὲν παῖδα φίλησθ.*

4 *προπίνων* The word is here somewhat pregnant owing to the context. Shilleto on *Dém. de Fals. Leg.* 384, questioned the notion that it ever meant *donare* as the Scholl. say. In all passages where this notion seems to be supported 'betray,' 'abandon recklessly' suits better, as in *Eur. Rhes.* 405 *Ἐλλῃσιν ἡμᾶς προπῖες τὸ σὸν μέρος*. *Xen., An.* vii. 3. 26—30, has four chances of using *προπίνω*, 'I give,' but does not take them. It seems to have been a method of betrothal for the daughter or her father to drink to the suitor and present him with the cup; *Athén.* xiii. 35. 575 D is cited.

5 *ἐν δὲ* Cf. O. 11. 73, *Fr.* 57 B, *ἐν δὲ κεχλάδων κρύταλ'*, *Soph. O. R.* 27, and Jebb's note. *φίλων*

παρέοντων θῆκε νιν ζᾱλωτὸν ὁμόφρονός εὐνᾶς. 10
 Ἄντ. α'.

καὶ ἐγὼ νέκταρ χυτόν, Μοισᾶν δόσιν, ἀεθλοφόροις
 ἀνδράσιν πέμπων, γλυκύν καρπὸν φρενός, 15
 ἰλάσκομαι, [κατέχοντ' ἀγαθαί.

10 Οὐλυμπία Πυθοὶ τῆ νικῶντεσσίν· ὁ δ' ἄλβιος, δν φᾶμαι
 ἄλλοτε δ' ἄλλον ἐποπτεύει Χᾱρις ζωθάλμιος ἀδύμελει 20
 θαμὰ μὲν φόρμυγγι παμφώνοισι τ' ἐν ἔντεσιν αὐλῶν.
 Ἐπ. α'.

καὶ νυν ὑπ' ἀμφοτέρων σὺν Διᾱγόρᾳ κατέβαν, τὰν ποντίαν
 ὑμνέων παιδ' Ἀφροδίτας Ἀελίοιδ' ἑ νύμφαν Ῥόδον, 25
 15 εὐθυμάχαν ὄφρ᾽ πελώριον ἄνδρα παρ' Ἀλφειῷ στέφανωζ
 αἰνέσω πυγμᾶς ἀποινα [σάμενον 29
 καὶ παρὰ Καστάλιᾳ, πατέρᾳ τῆ Δαμάγητον ἀδόντα Δίκᾳ,

παρ. Gen. abs.; not dependent on ζαλωτῶν.

6 θῆκε For factitive sense cf. O. 8. 18, 13. 98, P. 1. 40, 9. 58, 10. 15, 58, N. 1. 59, Fr. 84. 3, Eur. Ion 562 μακάριον γ' ἔθηκε με. ὁμόφρονος Cf. Hom. Od. vi. 181 ἄνδρα τε καὶ οἶκον, καὶ ὁμοφροσύνην δαδάσειαν [θεοὶ Ναυσικάᾳ] | ἐσθλήν· οὐ μὲν γὰρ τοῦ γε κρείσσον καὶ δρειον, | ἢ δὲ ὁμοφρονέοντε νοήμασιν οἶκον ἔχοντο | ἀνὴρ ἡδὲ γυνή, Eur. Med. 13. εὐνᾶς For meaning cf. O. 9. 44, N. 5. 31, I. 7. 30.

7 καὶ 'So.' Cf. O. 11. 91, N. 2. 3. 8 καρπὸν φρενός The phrase φρενῶν καρπὸν is used in a different sense P. 2. 74, N. 10. 12.

9 ἰλάσκ. For the meaning and constr. without acc. cf. Hes. W. and D. 334 καὶ δύνανται δ' ἔρδειν ἰέρ' ἀθανάτοισι θεοῖσιν | ἀγνώστῃ καὶ καθα- ρῶς, ἐπὶ δ' ἀγλαὰ μηρία καλεῖν | ἄλλοτε δὲ σπονδῆσι θύεσσι τε ἰλάσκεσθαι.

10 κατέχ. 'Encompass,' cf. P. 1. 96 ἐχθρὰ Φάλαριν κατέχει παντῶ φάτις, N. 8. 24.

11 ἐποπτεύει Cf. O. 14. 14 Θαλία ... ἰδοῖσα τόνδε κῶμον, P. 3. 85 λαγέ- ταν γάρ τοι τύραννον δέρεται, | α'

τιν' ἀνθρώπων, ὁ μέγας πότμος, I. 2. 18 ἐν Κρίσῃ δ' εὐρυσθενὴς εἰδ' Ἀπόλ- λων μιν πόρε τ' ἀγλαῖαν, Fr. 53. 1 "Ἴδετ' ἐν χορὸν, Ὀλύμπιοι.

12 The combination of lyre and flute seems to have been devised by P. about B.C. 476. Cf. O. 3. 8. μὲν Cf. O. 4. 15 (and note), vv. 69, 88 infra. ἐν Governs φόρμυγγι. For position cf. O. 6. 54, 8. 47, P. 2. 10, 11; for force N. 3. 79. We may render ἔντεσιν 'stops' (Myers); though, as Dr C. B. Scott suggests, the term may include the mouth- piece, see P. 12, Introd.

13 ὑπ' Cf. O. 4. 2. κατέβαν The poet identifies himself with his ode here as elsewhere. Note the confusion of place and person.

15 εὐθυ. 'For his fair fighting,' taken with αἰνέσω as well as πυγμᾶς ἀποινα. Cf. O. 18. 1. For acc. of general agreement cf. I. 3. 7 εὐ- κλέων δ' ἔργων ἀποινα χορὴ μὲν ὀμνή- σαι τὸν ἐσλόν, O. 2. 4, 11. 78. Note that στεφ. is lit. 'caused himself to be crowned.'

17 ἀδόντα 'For that he is well- pleasing.' Perhaps he was a Pry- tanis.

Ἀσίας εὐρύχθρου τρίπολιν νᾶσον πέλας
ἐμβόλῃ ναίοντ' Ἀργεῖα σὺν αἰχμᾷ.

35

Στρ. β'

20 ἐβελήσω τοῖσιν ἐξ ἀρχᾶς ἀπὸ Τλαποδέμου

ξυνὸν ἀγγέλλων διορθῶσαι λόγον,

Ἡρακλέος

[τὸ δ' Ἄμυντορίδαι 40

εὐρυσθενεὶ γέννα. τὸ μὲν γὰρ πατρὸθεν ἐκ Διὸς εὐχονται·
ματρὸθεν Ἀστυδάμειας. ἀμφὶ δ' ἀνθρώπων φρασὶν ἀμ-
πλακίαι

25 ἀναριθμητοὶ κρέμανται· τοῦτο δ' ἀμάχανον εὐρεῖν, 45

'Αντ. β'.

ὃ τι νῦν ἐν καὶ τέλευτᾷ φέρτατόν ἀνδρὶ τυχεῖν.

18 εὐρυ. Cf. Hes. *Theog.* 63 ἐνθα σφιν λιπαροὶ τε χοροὶ καὶ δώματα καλά, where χοροὶ are 'open spaces.'

19 ἐμβόλῃ Milton's "beaked promontory." The promontory of Kynossema in the Carian Peraea. Ἀργ. σὺν αἰχ. I.e. with warrior colonists from Epidaurus. Cf. ὦν κλέος ἀνθ' ἑσεν αἰχμᾶς, P. 1. 66; μυρίαν δ' ὦν | λόγῃν, Eur. *Phoen.* 441, 'a vast host of spearmen'; cf. the use of ἀσπίς for ἀσπισταί, δ'πλα for δ'πλῆται.

20 'I shall ever be ready to proclaim with thorough accuracy a tale that is of common interest to those originally descended from Tilépolemos, a widely-potent offspring of Hēraklēs.' The distant, flourishing colonies of Rhodes make the epithet εὐρυσθενής quite appropriate to the Rhodian branch of the Hērakleidae. - ἐβελήσω Cf. Soph. *O. R.* 1077 τοῦμὸν δ' ἐγώ, | κεῖ συμκρόν ἐστι, σπέμ' ἰδεῖν βουλήσομαι, and see Jebb's note.

21 ξυνόν Cf. O. 11. 11, P. 9. 93 τό γ' ἐν ξυνῷ πεποναμένον εὖ, I. 1. 46 ξυνὸν ὀρθῶσαι καλόν, 5. 69 ξυνὸν ἄσπευ κόσμον ἐπ' προσάγων, v. 92 ἴνφρα, κοινὸν | σπέρμ. διορθ. Cf. O. 3. 3; ἀγγελος ὀρθός, 6. 90; ἀγγέλιας ὀρθάς, P. 4. 279.

22 εὐχονται For absence of εἶναι cf. Aesch. *Suppl.* 17 γένος ἡμέτερον, τῆς οἰστροδόνου | βοδὸς ἐξ ἐπαφῆς, καὶ ἐπιπνοίας | Διὸς εὐχόμενον, and see Paley's note. τὸ δ', κ.τ.λ. 'While they claim to be Amyntoridae on the mother's side, Astydameia.' For apposition of Ἀστυδάμειας and ματρὸθεν cf. O. 2. 46. Amyntor was son of the Æolid Ormenos, reputed founder of Ormenion in Magnēsia, and was said to have been slain by Hēraklēs.

24 ἀμφὶ δ', κ.τ.λ. 'Now occasions of wrong-doing beset men's minds in countless number.' The vb. has suffered tmesis. The moral of the tale is that men are so liable to do wrong that it is idle to repine if one has got into a scrape, and whatever may be the immediate consequences all may come right eventually.

25 τοῦτο It is better to render 'This is impossible to find,' than 'It is impossible to find this.' Cf. O. 8. 25, 13. 13, 47, P. 11. 26, N. 3. 30, 4. 94, 5. 18, 10. 20, 72, I. 2. 37, 7. 13, Goodw. *M. and T.* 763.

26 Cf. οὗτος μὲν πανάριστος δὲ αὐτὸς πάντα νοήσῃ | φρασάμενος τὰ κ' ἔπειτα καὶ ἐς τέλος ἦσιν ἀμείνω, Hes. *W. and D.* 293. For inf.

καὶ γάρ Ἀλκμήνας καὶ σὺ γνητὸν νόθον 50
σκάπτω θένων [θαλάμων Μιδέας]

σκληρὰς ἐλαίας ἐκτάνεν Τίρυνθι Λικύμνιδ' ἐλθόντ' ἐκ
0 τὰσδὲ πότε χθονὸς οἰκιστὴρ χθλῶθις. αἱ δὲ φρένων τάραχα
παρέπλαξαν καὶ σόφον. μαντεύσατο δ' ἐς θεὸν ἐλθῶς.

Ἐπ. β.

τῷ μὲν ὃ Χρυσόκομας εὐώδεός ἐξ ἄδύτου ναῶν πλῶν
εἶπε Λερναίας ἄπ' ἀκτᾶς εὐθύν ἐς ἀμφίθλασσον νόμον, 60
ἐνθα πότε βρέχε θεῶν βασιλεὺς ὁ μέγας χρυσέγεις νύφας

5 ἀνίχ' Ἀφαιστοῦ τέχναισιν [δεσσοῖ πόλιν, 64
χαλκὲ λατφ πᾶλ᾽ ἐκεῖ πατέρος Ἀθαναία κοῦρῦφάν κατ' ἄκραν
ἄνδρουσας] ἄλλ᾽ αὖξεν ὑπερμάκει βδᾶ.

Οὐρανὸς δ' ἔφριξε νιν καὶ Γαῖ᾽ ἀμάτρῃ.

70

Στρ. γ.

τότ' ἐκ φαυσίμβροτος δαίμων Ἰπεριδυίδας

0 μέλλων ἐντελεν φυλάξασθαι χρεός

τυχεῖν see preceding note. But it is rare to find the noun in agreement with the adj. the subject of the inf. καὶ For position cf. O. 2. 28, P. 10. 58, N. 7. 31.

27—30 See II. ii. 661 sqq. Likymnios, son of Elektryon and Midea, being half-brother to Alkmenê, was great-uncle to Tlepolemos.

30 οἰκιστ. Tlepolemos. For late position of subject cf. O. 6. 9.

31 ἐς θεόν To the oracle at Delphi which directed Greek colonisation generally. For the expression cf. Aristoph. Av. 619 ἐς Ἄμμων' ἐλθόντες. The god is identified with his temple; cf. however O. 2. 34 ῥοαί... ἐς ἀνδρας ἔβαν, 49 ἐς ἀδελφεὸν... Χάριτες ἀνθεα... ἀγαγον, the Epic use (II. xv. 402 σπείσονται ἐς Ἀχιλλῆα).

32 εὐώδεις Fragrant with bay-leaves, the odor of which increased the frenzy of the Pythoness. Cf. Lucr. i. 739 Pythia quae tripodi a Phoebi lauroque profatur.

33 εὐθύν Mommsen reads ὄρσαι, as a vb. is to be expected after εἶπε, while Bergk would change ναῶν to ναμῶν. However P. is imitating oracular diction, therefore we need not stick at a phrase representing faithfully πλῶς εὐθύν of oratio recta. The best mss. give εὐθύν' against scansion. For εὐθύν cf. O. 6. 108.

34 Cf. I. 6. 5 χρυσῷ μεσονύκτιον νύφοντα δεξαμένα τὸν φέρτατον θεῶν.

39 Ὑπερ. Perhaps Hyperion, who is Hêlios in Homer. For the extended form cf. Ταλαϊονίδας, O. 6. 15, though Ταλαίων would = son of Talaos. But in Hes. Theog. 371—374 Hêlios is son of Hyperion and Theia. Cf. Stêsich. Fr. 8 [10] ἄελιος δ' Ἰπεριονίδας.

40 'Had enjoined his dear children to pay diligent heed to a service soon to become due.' The παῖδες are the Hêliadae of Rhodes, see vv. 70—76. The service was the worship with burnt-offerings of the new goddess Athênê, who would

παισὶν φίλοις, [θῦσίαν θεμένους 75
ὥς ἂν θεῶ πρῶτοι κτίσαιεν βωμὸν ἐναργεῖᾶ, καὶ σεμνὰν
πατρὶ τέ θυμὸν ἰάναιεν κόρα τ' ἐγχειβρόμῳ. ἐν δ' ἄρετὰν
ἔβαλεν καὶ χάρματ' ἀνθρώποισι Πρῶμαθεὸς αἰδώς. 80
'Αντ. γ'.

45 ἐπὶ μὰν βαίνει τι καὶ λάθας ἀτέκμαρτᾶ νέφος,
καὶ πᾶρέλκει πραγμάτων ὀρθὰν ὁδὸν 85
ἔξω φρένων. [τεύξαν δ' ἁπύροις ἱεροῖς
καὶ τοὶ γὰρ αἰθοίσας ἔχοντες σπέρμ' ἀνέβαν φλόγος οὐ
ἄλσος ἐν ἀκρόπολει. κείνοις ὁ μὲν ξανθὰν ἀγαγὼν νέφε' ἔλεον 90
50 πολλὴν ὕσε χρυσόν· αὐτὰ δέ σφίσι τῶ πάσῃ τέχνην
'Επ. γ'.

πᾶσαν ἐπιχθονίων Γλαυκῶπις ἄριστόπνοις χερσὶ κρατεῖν.
ἔργῳ δὲ ζωοῖσιν ἐρπόντεσσιν θ' ὁμοῖα κέλευθοι φέρον. 95

abide for ever with the people who first duly performed her rites. This privilege, lost by the Heliadae, fell to the Athenians.

48 ἐν δ', κ.τ.λ. 'Now it is scrupulous regard to duty born of forethought that brings on men high merit and (consequent) blessings. Howbeit a cloud as it were of forgetfulness comes over them unaccountably and causes the correct course of conduct to pass from the mind.' In reference to battle αἰδώς may be rendered 'sense of honor,' as it means prospectively 'fear of shortcomings,' cf. P. 4. 173; 'shame' being retrospective. Note tmesis and gnostic aor. For Προμ. αἰδ. cf. Ἐπιμαθέος...θυγατέρα Πρόφασιν, P. 5. 25; [τύχα] Εὐνομίας τε καὶ Πειθοῦς ἀδελφὰ | καὶ Προμαθείας θυγάτηρ, Alkman Fr. 62 (Bergk). We find νεφέλα used metaphorically of sleep P. 1. 7.

46, 47 Bergk and M. Schmidt alter needlessly, demanding the ordinary 'draws aside the mind from the straight road.' Would they say that "remove from me the way of lying," Ps. cxix. 29, ought

to be 'remove me from the way of lying'?

48 οἶ Note the emphatic position. For σπέρμα cf. P. 3. 37. ἀπύροις Cf. Aesch. Ag. 70 ἀπύρων ἱερῶν | ὄργας ἀτενεῖς, Genesis iv. 3.

49 Note that P.'s point in this ode is to show that men may be blessed in spite of transgression, so that it is quite natural for him to go at once from their omission of fire to the marks of divine favor which they received. The story of Zeus raining gold on Rhodes probably arose from the literal interpretation of a metaphorical description of a sudden influx of great wealth. Cf. Il. ii. 670 καὶ σφιν θεσπέσιον πλοῦτον κατέχευε Κρονίων, the seventeen lines before which give the story of Τlépolemos. ὁ μὲν So Mingarelli. Most mss. read κείνοισι μὲν. ὁ μὲν is of course Zeus. The last single male mentioned is πατήρ (v. 43).

52 'Works of art like unto living and moving creatures used to go about their streets,' Dissen; 'were placed in the high roads,' Don. and Cookesley. Such moving

ἦν δὲ κλέος βαθύ. δαέντι δὲ καὶ σοφία μείζων ἀδδλος
 φαντὶ δ' ἀνθρώπων παλαιαὶ [τελέθει. 99
 55 ῥήσιες, οὐπὼ ὅτε χθονᾶ δατέοντο Ζεὺς τὲ καὶ ἀθάνατοι,
 φάνερὰν ἐν πᾶλῳ γαίῃ Ῥόδον ἔμμεν ποντῖφ,
 ἀλμύροισι δ' ἐν βένθεσιν νᾶσον κέκρύφθαι. 105

Στρ. δ.

ἀπείοντος δ' οὐτὶς ἐνδειξεν λάχος Ἀελλίου.
 καὶ ῥᾶ μιν χώρας ἀκλάρωτον λίπον,
 60 ἀγνὸν θέον. [εἰασέν· ἐπεὶ πόλιός 110
 μνασθέντι δὲ Ζεὺς ἀμπαλον μέλλεν θέμεν. ἀλλὰ νῦν οὐκ
 εἶπε τῖν' αὐτὸς ὄραν ἐνδον θαλάσσης αὐξομένην πεδόθεν
 πᾶλῳ βοσκὸν γαῖαν ἀνθρώποισι καὶ εὐφρόνᾳ μήλοισι. 115
 Ἀντ. δ.

ἐκέλευσεν δ' αὐτίκα χρυσάμπυκά μὲν Λάχεσιν

statues were ascribed to Daedalus also. See Plat. *Euthyphro* 11 c.

53 βαθύ Cf. P. 1. 66. δαέντι δέ Ethic dat. 'For to a good judge ('in a skilled artist,' Paley) even skill free from trickery is superior,' i.e. the illusions of legitimate art are preferable to those produced by magic or jugglery. Heyne detected a covert reference to the Telchines, magical workmen whose legend somewhat clashes with P.'s account of the Hēliadae. The force of καὶ is seen if we consider that primarily objection to trickery is ethical, but is here transferred to aesthetics. The fair fighting of Diogenes is glanced at under the more obvious allusion to artistic skill. For use of μείζων cf. Soph. *Antig.* 637 ἐμοὶ γὰρ οὐδεὶς ἀξίως ἔσται γάμος | μείζων φέρεσθαι. For the order cf. *Il.* π. 796 αἰεὶ τοὶ μῦθοι φλοὶ ἀκριτοὶ εἰσίν, Soph. *Antig.* 1327 βράχιστα γὰρ κράτιστα τὰν ποσὶν κακά, which also illustrates the personal constr. instead of μείζων ἐστὶ σοφίαν ἀδολον τελέθειν, cf. O. 9. 103, N. 5. 16, 17.

58 P. implies that Hēlios made

a mistake which at first sight seemed to involve loss; but all came right notwithstanding. ἀπείοντος Half gen. abs., cf. O. 6. 3.

61 'But on his mentioning it, Zeus was on the point of holding a second lottery.' Böckh reads ἀμπαλον μ. θ. for μέλλεν ἀναθέμεν πάλον, supporting the sense given to ἀναθέμεν by ἀναθέσθαι, 'to correct a (bad or false) move at backgammon,' and then generally 'to correct' for one's own benefit, so that to 'make over again' for another's benefit (μνασθέντι being dat. commodi), would make the act. appropriate. He regards a subst. ἀπάλος as against analogy, but Mommsen cites ἀνοδος (cf. Pindaric ἀμπνευμα, ἀμπνοά), and moreover says the word may be an adj. Mommsen also quotes κατ' ἀνπαλον μισθοῦν-τω(ν) from a recently discovered Maltese inscr. edited by Ussing. Besides defending ἀμπαλον, he impugns ἀμ in *imesi*.

64 Λάχεσιν Lachesis, 'the Allot-er,' appropriately confirms the allotments of the λάχος.

65 *χεῖρας ἀντεῖναι, θέων-δ' ὄρκον μέγαν* 120
μὴ παρφαῖμεν, [πεμφθεῖσάν ἑὰ κεφαλῇ
ἀλλὰ Κρόνου σὺν παιδί νεύσαι, φαεννὸν ἔς αἰθέρά μιν
ἐξὸπίσω γέρας ἔσσεσθαι. τελεύταθεν δὲ λόγων κορυφαί 125
ἐν ἀλαθείᾳ πέτοῖσαι· βλάστῃ μὲν ἐξ ἀλὸς ὑγρᾶς

Ἐπ. δ.

70 *νᾶσός, ἔχει τέ μιν ὀξειᾶν ὃ γενέθλιός ἀκτίνων πατήρ,*
πῦρ πνεόντων ἀρχὸς ἵππων· ἐνθα Ῥόδῳ πότε μιχθεὶς τέκεν
ἐπτα σοφώτατα νοήματ' ἐπὶ πρότερον ἀνδρῶν παραδεξα-
παῖδας, ὧν εἰς μὲν Κάμειρον [μένους 134
πρεσβύτατόν τε Ἰάλυσον ἔτεκεν Λίνδον τ' ἀπάτερθε δ' ἔχον,
 75 *διὰ γαῖαν τρίχᾳ δασσάμενοι πατρώϊαν,*
ἀστέων μοῖραν, κέκληνται δέ σφιν ἔδραι. 140

Στρ. ε'.

τόθι λύτρον συμφορᾶς οἰκτρᾶς γλυκὺ Τλαπόλέμφ
ἵσταται Τιρυνθίων ἀρχαγέτα,
ὥσπερ θεῶ,

65 *θεῶν ὄρκ. μέγ.* By the Styx.
Cf. Hes. Theog. 397—400.

66 *παρφ.* 'To utter guilefully.'
Cf. N. 5. 32 πολλὰ γὰρ μιν παντὶ
θυμῷ | παρφαμένα λιτάνευεν.

67 *ἐὰ κεφαλῇ* See O. 6. 60.

68 'And the main purport of their words in the issue fell out truly.' For *λόγ. κορ.* cf. P. 3. 80 *λόγων συνέμεν κορυφάν.* The plur. *κορυφαί* is here used because the words of two persons at least were fulfilled. *γέρας* Two good mss. read *μέρος*.

69 *ἐν* Cf. *ἐν δίκᾳ*, O. 2. 16, 6. 12, N. 5. 14. *μὲν* For *μὲν* followed by *τε* cf. v. 12 *supra*.

70 *νᾶσος* Note emphatic position.

72 'Seven sons inheriting from him (lit. 'having received') minds wiser than any in the days of by-gone heroes.' Of the four names on which accounts agree three are epithets of the sun personified, *viz.*

Aktis, Triopès, Phaëthon, and the fourth Makar, or Makareus, is said to be a form of Melkart the Tyrian sun-god.

75 As triple division was a note of Dorian occupation, this legend of the founding of the Rhodian Tripolis is probably a Dorian adaptation of an older Heliad myth. The name of the father of the three eponymi, Kerkaphos (Schol. Vet.), was also the name of Aeolos' grandson, the father of Ormenos. Join *δια-δασσάμενοι*.

76 *σφιν* 'By their names.'
Dat. commodi.

77 *λύτρον* Cf. I. 7. 1. It is a mistake to give up the idea of 'freeing from' in these passages. The payment of honor or glorifying song is the ransom which finally delivers from the effects of toil, &c.

79 The deification of founders of colonies lasted until after *Miltiadès'* death, cf. *Hérod. vi. 38.*

80 μῆλων τὲ κνισάεσσαν πομπὰ καὶ κρῖσις ἀμφ' αἰθλοῖς.
τῶν ἀνθεσσι Διάγῳρας 145

ἐστεφανώσατο δῖς, κλεινὰ τ' ἐν Ἴσθμῳ τετραῖς εὐτυχέων,
Νεμέα τ' ἄλλαν ἐπ' ἄλλα, καὶ κρᾶναῖς ἐν Ἀθήναις. 150
'Αντ. ε'.

ὃ τ' ἐν Ἀργεὶ χαλκὸς ἔγνω νιν, τὰ τ' ἐν Ἀρκადίᾳ
ἔργα καὶ Θήβαις, ἡγῶνές τ' ἐννόμοι 155

85 Βοιωτίων, [τ' οὐχ ἑτέρον λιθίνα
Πέλλανά τ'; Αἰγίνα τὲ νικῶνθ' ἐξάκις ἐν Μεγάροιςιν
ψᾶφος ἔχει λόγον. ἀλλ' ὦ Ζεῦ πάτερ, νότοισιν Ἀτα-
βυρίου 160
μεδέων, τίμα μὲν ὕμνου τεθμὸν Ὀλυμπιονίκαν,

'Επ. ε'.

ἄνδρα τε πύξ ἄρετὰν εὐρόντα, δίδοι τέ φοῖ αἰδοίαν χάριν
90 καὶ ποτ' ἀστῶν καὶ πῶτι ξείνων. ἐπεὶ ὕβριος ἐχθρὰν ὁδὸν 165

80 κνι. No help is given by making μῆλων depend on the adj. Either the flesh was carried in procession from the altar-fire, or the adj. is proleptic, 'for savoury burnt-sacrifices.' κρῖσις Cf. O. 3. 21 μεγάλων ἀέθλων ἀγὰν κρίσιν, P. 4. 253, N. 10. 23 ἀέθλων κρίσιν, also P. 9. 115.

82 ἄλλαν ἐπ' ἄλλα. So. νίκαν cognate acc. after εὐτυχέων. 'And two successive victories at Nemea and at rocky Athens.' If ἄλλ. ἐπ' ἄλλ. did not apply to Athens καὶ would not be used.

83 χαλκός A bronze shield was the prize. ἔγνω Cf. O. 6. 97.

84 ἔργα Prizes, such as cups, tripods, &c., cf. O. 13. 38.

85 So Cod. Ambr. A, most old mss. Βοιωτῶν. Cf. Μῆδεια for Μηδοί, P. 1. 78. Among these Games were the Erōtidia at Thespieae, the Eleutheria at Plataea, the Amphiarāia at Orōpos, the Dēlia at Dēlium.

86 Πάλανα Cf. O. 9. 104, N. 10. 44. ἐν Μεγ. τ' 'And at Megara the memorial column of stone

bears the same tale'; i.e. of six victories. For use of ψᾶφος cf. P. 4. 265.

87 Ἀταβυρίου Atabyrios or Atabyros was a great limestone mountain in the middle of the chain which runs along the length of the island, on the top of which are the ruins of the temple of Zeus, where there were brazen bulls which belowered when evil impended, perhaps for the same reason as the bull of Phalaris in the Rhodian colony. The myth that Rhodes rose from the sea may be due to elevated beds of sea shells at the base of the limestone hills. See Torr's *Rhodes in Anc. Times*. It is improbable that the myth was handed down from any actual elevation of the island.

88 ὕμνου τεθμὸν 'The prescribed song in thanks, giving for an Olympian victory.' *Φῶ. μὲν...τε* cf. v. 12.

89 ἀρετὴν 'A character for bravery.' Cf. N. 7. 59 τόλμαν τε καλῶν ἀραμένψ, Thuk. i. 23 φέρονσα ἐς μὲν τοὺς πολλοὺς ἀρετήν. εὐρόντα Cf. P. 2. 64.

90 ἔβρ. ἐχθ. 'That shuns insolence.'

The mode is Dorian, with a Lydian tinge. The rhythm is dactylo-epitritic. The phrases employed are—

$$\begin{array}{ll}
 A^1 = \text{—} \cup \cup \cup | \text{—} \cup \cup \cup | \text{—} \text{—} \parallel & B^1 = \text{—} \cup \cup \cup | \sqcup \text{ or } \text{—} \wedge \parallel \\
 A^2 = \text{—} \cup \cup \cup | \text{—} \cup \cup \cup | \sqcup \text{ or } \text{—} \wedge \parallel & B^2 = \text{—} \cup \cup \cup | \text{—} \text{—} \parallel \\
 C^1 = \sqcup \cup | \text{—} \asymp \parallel & D^1 = \sqcup \cup | \text{—} \asymp | \sqcup \cup | \text{—} \asymp \parallel \\
 C^2 = \sqcup \cup | \sqcup \parallel & D^2 = \sqcup \cup | \text{—} \asymp | \sqcup \cup | \sqcup \text{ or } \text{—} \wedge \parallel
 \end{array}$$

STROPHE.

- (1) $C^1.A^1$. (4) $D^1.A^1$.
 (2) $C^1.A^2$. (5) D^2 .
 (3) $C^1.B^1$. (6) $D^1.A^2$.

EPODE.

- (1) $A^1.C^1$. (6) D^2 .
 (2) A^1 . (7) $A^1.D^2$.
 (3) $C^2.2^*.A^2$. (8) $B^2.C^1$.
 (4) $C^1.D^2$. (9) $C^1.C^2.D^1$.
 (5) $C^1.D^2$.

* Perhaps $\text{—} \cup \cup \cup | \text{—} \cup \parallel = \sqcup \cup | \text{—} \cup \parallel$.

ANALYSIS.

vv.

- 1—6. Winds are needed at one time, showers at another; but for a victor songs, to remind posterity of his merits.
 7—8. The praise they initiate is ever ready for Olympian victors.
 8—10. This my tongue desires to promote; but upon God depends immortality of song.
 11—15. Promise of an ode on Agésidâmos' victory in honor of the Lokri Epizephirii.
 16—19. The Muses will find them hospitable, poetic, and warlike.
 19—21. For foxes and lions would never change their nature.

Στρ.

Ἔστιν ἀνθρώποις ἀνέμων ὅτε πλείστα
 χρῆσις, ἔστιν δ' οὐρανίων ὑδάτων
 ὀμβρίων, παίδων νεφέλας.

1 For form of exordium cf. O. 1. 1 sqq. For sentiment cf. N. 3. 6 διψῇ δὲ πρᾶγος ἄλλο μὲν ἄλλου, | ἀεθλονικία δὲ μάλιστ' αἰδᾶν φιλεῖ | στεφάνων ἀρετᾶν τε δεξιωτάταν ὀπαδόν. Here P. seems to suggest more than in the passage just quoted, namely the unintermittent value of

poetic praise as opposed to the intermittent demand for the most useful thing. There is a half-personification in νεφέλας.

2, 3 For the two adjectives cf. O. 1. 10, 11.

2 ὑδάτων Cf. Anakr. Fr. 6 νεφέλης ὕδωρ | ὀμβριον.

as they are by several beauties, seeing that it was sung in the *στεφαναφορία* directly after the victory, when the *kómos* attended the victor to the altar of Zeus in the Altia. Hence, unless the poet trusted the diviners sufficiently to prepare the ode beforehand, the composition must have been very rapid.

The first system forms the opening of the ode which encroaches on the second system to v. 30, and is devoted to the victor and Aegina. The last system forms the conclusion, devoted to the victor and his family. The second system contains the myth, vv. 31–52, while the greater portion of the third system is allotted to the trainer Melésias; but, as the treatment of this theme is gnomic, we may regard the ode as tripartite, with the central portion divided between myth and *gnômae*.

The main idea of the ode is that Zeus has favored Æginetans from Aeakos to the boy Alkimedon (vv. 3, 16, 21, 43, 67, 83).

The last verses of Ἀντ. α', Στρ. β', and Στρ. δ' contain the root *πρακ* (*πραγ*). Tautometric with *ἀμφί*, v. 42, is *ἀμφί*, v. 86; with *τετρα-*, v. 46, is *τετρα-*, v. 68; with *πρόφατον*, v. 16, is *προμαθεῖν*, v. 60; with *ἐξ-*, v. 20, *ἐξ*, 64. We find *ἐργ-*, *-εργ-*, vv. 19, 32, 42, 63, 85 (tautometric with v. 63).

Compounds apparently made for this ode are *δαιτακλυτός*, *διχόβουλος*, *στεφαναφορία*, *φυλλοφόρος*.

The mode is Dorian with a slight mixture of Lydian evinced by the irregular phrases which open the sixth verse of the strophe and the seventh verse of the epode. The rhythm is dactylo-epitritic with two recurrent phrases (*A* and *B*);—

$$\begin{array}{ll} A^1 = & - \cup \cup \mid - \cup \cup \mid - \asymp \parallel & B^1 = & \text{—} \cup \mid - \asymp \parallel \\ A^2 = & - \cup \cup \mid - \cup \cup \mid - \wedge \parallel & B^2 = & \text{—} \cup \mid - \wedge \parallel \end{array}$$

STROPHE.

- (1) $B^1.A^1.B^2$.
- (2) — : $B^1.A^1$.
- (3) $B^1.A^1.A^1*$.
- (4) $A^1.B^2$.
- (5) A^2 .
- (6) $\cup \cup - -.B^2$.
- (7) $B^1.B^2$.

EPODE.

- (1) — : $A^{1+}.B^2$.
- (2) $A^1.A^{2+}$.
- (3) $A^1.B^2$.
- (4) A^1 .
- (5) $A^1\S$.A^1$.
- (6) $A^1\parallel.A^1.B^2$.
- (7) — $\cup -.A^2$.
- (8) \asymp : $B^1.B^2$.

* Caesura after 13th syllable, exc. v. 76.

† Caes. aft. 6th syll.

‡ Caes. aft. 12th syll.

§ Word and foot end together, *incisio*, aft. 6th syll.

|| Caes. aft. 7th syll.

ANALYSIS.

vv.

- 1—11. Invocation of Olympia, where Zeus' diviners are consulted as to the issue of the contests, and to Pisa's precinct.
 12—14. There is diversity of blessings.
 15—18. Thou Timosthenês, for instance, art a Nemean victor, thy brother an Olympian.
 19, 20. Praise of Alkimedon who brought glory to Aegina;
 21—30. Which is renowned for fair-dealing, having been ruled by Dorians from the time of Aeakos.
 31—40. Myth of the building of Troy's walls by Apollo, Poseidon, and Aeakos, and of the surmounting thereof by one serpent out of three that tried.
 41—46. Apollo's prophecy of the fall of Troy.
 46—52. Return of the three builders.
 53—66. After an apologetic preface the praise of Melêsias the trainer of Alkimedon is sung.
 67—73. Alkimedon's victory and triumphant return are celebrated, and the delight of his grandfather.
 74—76. Commemoration of six victories won by Blepsids.
 77—84. As success of relations is dear to the dead, Angelia will tell of Alkimedon's crown to Iphion and Kallimachos.
 84—88. Wish that Zeus will give health, harmony, and a life free from trouble to the Blepsids and Aegina.

Στρ. α'.

Μᾶτὲρ ὦ χρυσοστέφανων ἀέθλων, Οὐλυμπία,
 δέσποινα' ἀλαθείας, ἵνα μάντιές ἄνδρες [νου, 5
 ἐμπύροις τεκμαιρδμένοι παρὰπειρῶνται Διὸς ἀργικέραυ-

1 χρυσ. The χρυσο- must not be taken literally. Cf. O. 10. 13 στεφάνῳ χρυσέας ἐλαίας, P. 10. 40 δάφνῃ χρυσέῃ, N. 1. 17 Ὀλυμπιάδων φύλλοις ἐλαϊᾶν χρυσέοις. The personification is illustrated by a coin of Elis, on which is a noble female head with the legend Olympia. The bases στεφανο-, στεφανα- occur vv. 1, 10, 32, 76 (tautomeric with v. 10), this prominence of the wreath

being perhaps due to the occasion. Compare the double mention of the wreath in O. 4. 11, 23.

2 μάντις The Iamidae, about whom see O. 6, Klytiadae and Tel-liadae.

3 παρὰ. If the prep. does not simply mean 'from' it indicates that this particular kind of inquiry was a *πάρεργον*. The simple vb. means to 'seek an oracular response

OLYMPIA XI. [X.]

ON THE VICTORY OF AGÊSIDÂMOS, AN EPIZEPHYRIAN
LOCRIAN, IN THE BOYS' BOXING MATCH.

INTRODUCTION.

THIS ode is on the same victory as the last, in which there is allusion to a promised ode in praise of the Locrians. It was composed for the return of an Olympian festival, probably the second, *i.e.* B.C. 476; as the mention of Hêraklês' repulse by Kyknos and the recital of the fate of Augeas, and especially the dictum of vv. 39, 40, apply exactly to the relations between Anaxilâos and Hieron and between the Locrians and both tyrants, which subsisted about the date of P. 2, and are discussed in the Introduction thereto. The death of Anaxilâos fell in B.C. 476. About this period Pindar must have had his attention called to any promise he had made to a member of the Locrian state. Again, the length of time which I ascribe to Pindar's delay seems to suit the tone of the apology and the last six verses, from which it appears that Agêsidâmos was quite grown up at the date of composition. Had Pindar been to Sicily previously he would scarcely have avoided being reminded of his debt, and in such case the opening of the ode would be inappropriate; so that B.C. 472 is almost out of the question. It is, on the other hand, very likely that Pindar would take care to discharge his obligation before going into his creditor's neighbourhood.

The first of the five triads is devoted to the introduction, the last with the last seven verses of the fourth epode to the conclusion, the three middle triads all except the last seven verses to the myth of the founding of the Olympian games. The ode is to a superlative degree Olympian. Verses 1, 16, 24—83, 101 are concerned with

Ἀλκιμέδοντ᾽ ἀ δὲ παρ Κρόνου Λόφφ
 θῆκεν Ὀλυμπιδνίκαν.
 ἦν δ' ἑσορᾶν καλός, ἔργω τ' οὐ κατὰ φειδῶς ἐλέγχων 15
 20 ἐξένεπε κρατῶν πάλα δολιχήρέτμων Αἰγιναν πάτραν·
 ἐνθά Σώτειρ᾽ Ἀιδὸς ξενίου
 παρעדρὸς ἀσκεῖται Θέμις

Στρ. β'.

ἔσοχ' ἀνθρώπων. ὃ τί γὰρ πολὺ καὶ πολλὰ ῥέπει, 30
 ὀρθᾷ διακρίναι φρενὶ μὴ παρὰ καιρόν,
 25 δυσπαλές. τεθμὸς δὲ τίς ἀθανάτων καὶ τάνδ' ἀλιερκέα
 παντοδαποῖσιν ὑπέστασέ ξένοις [χώραν 34

18 θῆκεν For factitive use cf. O. 2. 17, 7. 6.

19 Cf. Simōn. *Epigr.* 149. 3 (Bergk) κάλλιστον μὲν ἰδεῖν, ἀθλεῖν δ' οὐ χείρονα μορφῆς of an Æginetan boy who won the wrestling-prize at Olympia, *Tyrtaios* 10 [6]. 9 ἀσχύ-νει τε γένος κατὰ δ' ἀγλαὸν εἶδος ἐλέγχει, O. 9. 65 ὑπέρφατον ἄνδρα μορφᾷ τε καὶ | ἔργοισι, 94 ὠραῖος ἔων καὶ καλὸς κάλλιστά τε ῥέξαις, N. 3. 19 ἔων καλὸς ἔρδων τ' εὐκότα μορφᾷ, I. 6. 22 σθένει τ' ἐκπαγλὸς ἰδεῖν τε μορφάεις, ἀγει τ' ἀρετὰν οὐκ ἀσχιον φυᾶς. κατὰ...ἐλέγχων Cf. *Tyrtaios* quoted above.

20 ἐξένεπε I.e. ἀνέειπε, P. 1. 32; ἐκάρυξε, O. 5. 8 (see note). κρατ. πάλα For diction cf. I. 3. 11—14.

21 sqq. 'Where Saviour Themis, who sitteth in judgment by Zeus, god of strangers, is honored more than among all men beside. For whatsoever maketh the scale sway much and in many ways is hard to wrestle with so as to decide with upright mind not unsuitably to (sundry) occasions; but as it were an ordinance of the immortals set up even this sea-girt land as a pillar by grace divine for strangers from every land.' The Æginetans were renowned for their probity in commercial transactions, which of course presented many perplex-

ing, delicate points for judicial decision.

21 Σώτεια Don. argues that the epithet originally attached to gods of mariners. Here Θέμις, and O. 9. 15 Εὐνομία, receive the title as the preservers of civilised society. Themis is the goddess of universal right, while Δίκη ξυνεδρος Ζηνός (Soph. *O.C.* 1382) is justice according to particular institutions. Cf. *Bakchyl. Fr.* 29 (Bergk). Perhaps P. emphasises the conservative ideal of Θέμις as against the δικαστήρια of Athens. The transference of power, trade, art, &c., from Aegina to Athens was of course in full process of accomplishment.

22 Cf. N. 11. 8 ξερλίου Αιδὸς ἀσκεῖται Θέμις.

23 ὁ τι Mommsen, after two Scholl., δδι. ῥέπει Most old mss. read ῥέποι, Bergk ῥέπη.

24 For inf. cf. O. 6. 101.

25 δυοπ. Metaph. appropriate to theme of ode. On the authority of Cod. Ambr. A and two inferior mss. Don. and others place a comma after ἀθανάτων, supplying ἐστὶ and taking καὶ = 'and.' But the force of 'even' is brought out by reference to Thuk. i. 37. As being ἀλιερκής, Aegina was, though not so much as Kerkyra, αὐτάρκη θέσιν κειμένη.

κίονά δαιμόνιαν,
(ὃ δ' ἔπαντέλλων χρόνος
τοῦτ' ὅπρασσων μὴ κάμοι,)

Ἄντ. β'.

- 30 Δωρίει λαῶ τὰ μιν εὐδόμεναι ἐξ Αἰᾶκού·
τὸν παῖς ὁ Λατοῦς εὐρύμεδων τὴ Πόσειδαν,
'Ιλίου μέλλοντες ἐπὶ στέφανον τεύξαι, καλέσαντο σὺννεργὸν
τείχεος, ἦν ὅτι νῦν πεπρωμένον
ὀρνυμένων πολλέμων
35 πτόλιπόροισι ἐν μάχαις
λάβρον ἀμπνεῦσαι κάπνον.

Ἐπ. β'.

- γλαυκοὶ δὲ δράκοντες, ἔπει κτίσθη νέον,
πύργον ἑσαλλόμενοι τρεῖς, οἱ δὲ μὲν κάπτον,
αὐτὶ δ' αὐτοζόμενον ψυχὰς βάλλον,
40 εἰς δ' ἐσθρουσὲ βόασαις.
ἐννέπ' δ' ἀντίον ὀρμαίνων τέρας εὐθύς Ἀπόλλων·
Πέργαμος ἀμφὶ τεαῖς, ἥρως, χερὲς ἐργασίαις ἀλίσκεται· 55

28, 29 A parenthesis, as ταμευόμεναι agrees with χώραν, v. 25.

28 ἔπαντ. 'In its continuous rise.' Time is measured by the unceasing rising of the stars.

30 As the Myrmidones of old Aegina and Phthia were not Dorian, we have here again an adapted myth. Cf. O. 7. 75, note. ἐξ 'From the time of.'

32 στέφ. 'A wall.' The Schol. quotes Anakr. (Fr. 72) νῦν δ' ἀπὸ μὲν πόλεως στέφανος ὀλωλεν. Cf. P. 2. 58 εὐστεφάνων ἀγυῖαν, Eur. Troad. 779. Join ἐπι-τεύξαι.

33 νῦν Refers to τείχεος or στέφανον.

37 For general subject followed by appositive partition cf. Goodw. Gr. § 137, note 2.

38 κάπτον So καβαίνων, Alkm. Fr. 38 (Bergk); κασπολέω, Sappho Fr. 80. The assimilation without

the loss of the assimilated letter is more common, e.g. κάββαλλε, Alkaios Fr. 34; κακχέται, Sappho 2. 12. The two serpents that died typify Achilles and Aias, the one successful serpent is Neoptolemos.

40 Perhaps Sophoklēs had this passage in mind O.R. 874—877, where I propose (v. 877) ἀπτόμον εἰσώρυσεν εἰς ἀνάγκαν, after Wolff's ἀκρότατα γείσ' ἀναβᾶσ', v. 876.

41 ἀντίον Adv. with ἐννέπ. ὄρμ. τέρας 'Musing on the portent.' Apollo is thinking aloud. Schol. διαλογιζόμενος, διανοούμενος.

42 'Pergamos is taken, hero, where thy hands have wrought.' For hypallage cf. v. 68 *infra*, O. 11. 6. For the prophecy of a vulnerable point in the defences cf. Il. vi. 438—439. Observe the prophetic pres. for fut.

ὥς ἐμοὶ φάσμα λέγει Κρονίδα
πεμφθὲν βαρυγδούπου Διός·

Στρ. γ'.

- 45 οὐκ ἄτερ παίδων σέθεν, ἀλλ' ἅμα πρώτοις ἀρξέται 60
καὶ τετράτοις. ὥς ἄρ' αὖ θεὸς σάφα φείπαις
Ξάνθον ἠπειγεν καὶ Ἀμαζδῶνς εὐίππους καὶ ἔς Ἴστρῶν
Ὀρσοτρίαινα δ' ἐπ' Ἴσθμῳ ποντία [ἐλαύνων.
ἄρμα θδὸν τάνυν, 65
50 ἀπὸπέμπων Αἰᾶκόν
δεῦρ' ἂν ἵπποις χρυσῆαις,

Ἀντ. γ'.

καὶ Κδρίνθου δειράδ' ἐποψόμενος δαιτακλύτάν.

43 Κρονίδα To be taken with Διός ending the next verse (cf. O. 3. 25, 26), and therefore with πεμφθὲν. For gen. cf. Eur. *Orest.* 497 πληγὴς θυγατρὸς τῆς ἐμῆς, Soph. *Aj.* 807 φωτὸς ἠπατημένη, Eur. *El.* 123 σὰς ἀλόχου σφαγῆς. In this rather rare poetic constr. the agent is regarded as the origin of the action and of the subject as acted upon.

44 Διός Gen. after πεμφθὲν, which governs ἐμοὶ even more than does λέγει, cf. v. 77.

45 ἀρξ. 'It shall be subdued.' Used passively, as is more often the case with denominative than primary futures. We find ἀρξονται, Aesch. *Pers.* 589, passive. See also my note on ἀδικησόμενος, Dém. *Meidias* 524 (§ 30).

46 τετράτοις As Neoptolemos was only two generations from Telamon, who assisted Hēraklēs in taking Troy (N. 4. 25), Ahrens proposed τετράτοις, Æolic for τετράτοις. Cf. I. 4. 35 for the story. σάφα φείπαις A reiteration of ἐνεπε ἀπτοῖν.

47 Ξάνθον Not 'the divine name of Σκάμανδρος,' but the Lycian city Xanthos, on the river of the same name. ἔς For position

cf. O. 7. 12. Apollo goes to his favorite Hyperboreans. ἐλαύν. Cf. O. 6. 48.

48 ἐπ' Cf. O. 2. 90 ἐπὶ τοὶ Ἀκράγαντι τανύσαις, an occasional Epic use, cf. *Il.* v. 327 νηυσὶν ἐπὶ γλαφυρῇσιν ἐλαννέμεν, not quite equiv. to εἰς with acc., but denoting that the object moved to is the terminus of a definite purpose.

49 Note imperf. here and above, v. 47, for which cf. Poppo on Thuk. i. 26 (cf. κάπεμπόμην, Soph. *El.* 680).

51 δεῦρ' 'To Aegina,' used of the place spoken of, though the speaker is not there. For Poseidon's chariot cf. O. 1. 41.

52 So Mommsen. The common reading is καὶ Κ. δειράδ' ἐ. δαίτα κλυτὰν, making δειράδ' an acc. *termini* which is harsh after ἀποπέμπων δεῦρο, after which we should expect καὶ to introduce another participle instead of going back to ἄρμα τάνυν or the general idea of motion conveyed by that phrase. Mommsen's conjectural compound, formed with the rare δαίτη, is alien to mss. than Bergk's δ. There is no support for δειράδ' as dat. with εἰδὶο

τερπνὸν δ' ἐν ἀνθρώποις ἴσον ἔσσεται οὐδέν. 70
 εἰ δ' ἐγὼ Μελησίᾳ ἐξ ἀγενείων κῦδρος ἀνέδραμῶν ὕμνῳ,
 55 μὴ βαλέτω με λίθῳ τραχεῖ φθόνος·
 καὶ Νεμέᾳ γὰρ ὁμῶς
 ἐρέω ταύταν χάριν, 75
 τὰν δ' ἔπειτ' ἀνδρῶν μάχαν
 ἑπ. γ.

ἐκ παγκρατίου. τὸ διδάσθαι δέ τοι |

53 'Nothing pleasant is equally so among all men.' This deprecatory saw introduces the praise of an Athenian, the trainer (ἀλείπτῃς) Melésias, which might well give offence in Aegina. P. applies *τερπνός* to poetic praise O. 9. 28 *Χαρίτων... κείναι γὰρ ὥπασαν τὰ τέρπν'*, 14. 3, 4 *Χάριτες... σὺν γὰρ ὁμῶν τὰ τε τερπνὰ καὶ | τὰ γλυκεῖα γίνεται πάντα βροτοῖς*, I. 3. 90 *σὺν Ὅρσῃ δέ νιν κωμάξομαι τερπνὰν ἐπιστάζων χάριν*. ἔσσεται Gnomistic fut., cf. O. 7. 3, and note.

54 'For if I had, in honor of Melésias, gone back in song to his glory won off boys—let no grudging prejudice smite me with a jagged stone. For indeed I shall speak of such a victory at Nemea, and at the same time of the subsequent struggle with men in the pankration.' *Μελησίᾳ* So Cod. Ambr. A in text and one Schol. and Vat. B. Other mss. give gen. *Μελησία*.

55 The regular apodosis, οὐκ ἔδει βαλεῖν, κ.τ.λ., to v. 54 is suppressed, and either the protasis to v. 55, εἰ ἐρέω, κ.τ.λ., is converted into a statement introduced by *καὶ* ...γάρ, or an irregular apodosis to v. 54, βάλοι δὲ, κ.τ.λ., 'would be for striking,' is converted into an imperative clause. For such an irregular apodosis cf. Andok. *de Myst.* 57 *εἰ μὲν γὰρ ἦν δυοῖν τὸ ἕτερον ἐλέσθαι, ἢ καλῶς ἀπολέσθαι ἢ αἰσχροῦς σωθῆναι, ἔχει δὲ τις εἰπεῖν κακίαν εἶναι τὰ λεγόμενα*. For the sense

given to ἀνέδραμον cf. Simón. *Amorg. Fr.* 10 (Bergk) *τί ταῦτα μακρῶν διὰ λόγων ἀνέδραμον*; from the Schol. on Eur. *Phoen.* 207. φθόνος Aeginetan hostility towards Athens.

56 *Νεμέᾳ* For dat. of place after a subst. cf. v. 83 *infra*, P. 6. 14. 8. 37.

57 *ταύταν* Cf. O. 4. 24, P. 5. 116, 6. 26, N. 6. 36. 'Such' (as Alkimedon's).

58 *μάχαν* Nowhere else is *μάχα* used by P. in reference to Games (but *εὐθιμάχαν*, O. 7. 15); while it seems better that ἐκ παγκρ. should follow *χάριν* or an equivalent. Rauch. suggests *ἔχειν*, Sohn. *λαχεῖν*. Still alteration is unnecessary. Cf. *χάρμαι*, O. 9. 86, Paus. vi. 9. 6. If I altered at all I would read *ταύταν μάχαις | τὰν δ' ἔπειτ' ἀνδρῶν χάριν | ἐκ παγκρατίου*, 'such a victory as Alkimedon's with hands (i.e. in wrestling) and the following victory in the pankration of grown men.' If *χάριν* and *μάχαις* got transposed, the latter would of course be soon altered. As in v. 75 *χειρῶν δωρον ἐπινικον* is used apparently with special or at least principal reference to wrestling, perhaps this is the passage whence the Schol. on the *Il.* (Fr. 310 B⁴, Pindar) got *μάχη ἢ χεῖρ κατὰ Πίνδαρον*.

59 ἐκ παγκρ. Note emphatic position. τὸ διδάξ. 'To teach to one's own satisfaction.' Cf. Simón. (on himself) *Fr.* 145 *διδασκόμενος χορόν*, Aristoph. *Nubes* 784. The sentiment is found Aristot. *Metaph.*

60|εἰδότηι ῥάτερον· ἄγνωμον δὲ τὸ μὴ πραγμαθεῖν|
 κουφότεραι γὰρ ἀπειράτων φρένες. 80
 κεῖνα δὲ κεῖνος ἦν εἰποι
 ἔργα περαιτέρω ἄλλων, τίς τρόπος ἄνδρα προβάσει
 ἐξ ἱερῶν ἀέθλων μέλλοντα ποθεινοτάταν δόξαν φέρειν. 85
 65 νῦν μὲν αὐτῷ γέρας Ἀλκιμέδων
 νῆκαν τριακοστὰν ἐλών·

Στρ. δ'.

δς τήχα μὲν δαίμονος, ἀνθρώας δ' οὐκ ἀμπλακῶν
 ἐν τέτρασιν παίδων ἀπεθήκατο γυίοις 90
 νόστον ἔχθιστον καὶ ἀτιμωτέραν γλώσσαν καὶ ἐπικρυφον
 70 πατρὶ δὲ πατρὸς ἐνέπνευσεν μένος [οἶμον,
 γήραος ἀντίπαλον.
 Ἀῖδα τοι λάθεται 95
 ἄρμενα πράξαις ἀνθήρ.

'Αντ. δ'.

ἀλλ' ἐμὲ χρὴ μναμοσύναν ἀνεγείροντα φράσαι

1. 1 ὅπως τε σημεῖον τοῦ εἰδότης καὶ τὸ
 δύνασθαι διδάσκειν ἐστί.

60 εἰδότη See O. 2. 86, note.
 ἄγνωμον 'Not to have had previous
 learning prevents good judgment.'
 This passage recalls Alkm. Fr. 63
 (Bergk) cited by Schol. on I. 1. 40
 (56) πείρά τοι μαθήσιος ἀρχά.

61 κουφ. 'Too light,' cf. N. 11.
 48 ἑξότεραι μανίαι.

65 Ἀλκ.... ἐλὼν Gild. "In prose
 usu. τὸ Ἀλκιμέδοντα εἰλεῖν."

66 The thirtieth victory won by
 Melésias' pupils. Another besides
 the two sung of here is commemo-
 rated in N. 4.

67 'Who by the kindly aid of a
 deity, but in prowess verily not
 remiss, did on the bodies of four
 boys put off from himself a most
 hateful return, and talk of honor
 sullied, and a skulking route.' Cf.
 P. 8. 81—87, N. 2. 24 κωμάξατε
 Τιμοδῆμω σὺν εὐκλεί νόστῳ, 11. 26
 κάλλιον ἂν δηριῶντων ἐνόστησ' ἀντι-
 πάλων.

68 τέτρασιν According to any

reasonable plan of matching the
 competitors there must have been
 an entry of at least nine, which
 number would give for first ties
 four pairs and an ἐφεδρος, second ties
 two pairs and an ἐφεδρος, third ties
 one pair and an ἐφεδρος, so that a
 victor, to throw four boys, could
 not be ἐφεδρος either time. On the
 other hand there may have been as
 many as sixteen, cf. P. 8. 81. For
 dat. of the adj. where we should ex-
 pect gen. in agreement with παίδων
 cf. O. 9. 47, 11. 6, Soph. Antig. 794
 τόδε νεῖκος ἀνδρῶν ξύναιμον. ἀπεθ.
 For mid. cf. O. 11. 10.

69 Cf. P. 8. 83 τοῖς οὐτε νόστος
 ὁμῶς | ἑπαλπνος ἐν Πυθιάδι κρήνη, |
 οὐδὲ μολόντων παρ' ματέρ' ἀμφὶ γέλωτος
 γλυκύς | ὥρσεν χάριν· κατὰ λαύρας δ'
 ἐχθρῶν ἀπάοροι | πτώσσουντι, συμφορὰ
 δεδαγμένοι.

71 ἀντίπ. 'That wrestles with'
 (Gild.).

73 ἄρμ. I.e. εὖ. The sentiment
 seems to refer to the grandfather
 having attained the wish of his heart.

- 75 χειρῶν ἄωτον Βλεψιάδαις ἐπίνικον,
 ἔκτος οἷς ἤδη στέφανος περίκειται φυλλοφάρων ἀπ' ἀγῶ-
 ἔστι δὲ καὶ τι θανόντεσιν μέρος [νων. 100
 καὶν νόμον ἐρδόμενον·
 κατακρύπτει δ' οὐ κῆνις
 80 συγγόνων κεδνὰν χάριν. 105

'Επ. δ.

- Ἑρμᾶ δὲ θυγατρὸς ἀκούσαις Ἰφίων
 Ἀγγελίας, ἐνέποι κεν Καλλιμάχῳ λιπαρὸν
 κόσμον Ὀλυμπία, ὃν σφι Ζεὺς γένει
 ὤπασεν. ἐσλὰ δ' ἐπ' ἐσλοῖς 110
 85 ἔργα θέλοι δόμεν, ὀξείας δὲ νόσους ἀπαλάλκοι.
 εὐχομαι ἀμφὶ καλῶν μοῖρα νέμεσιν διχόβουλον μὴ θέμεν·
 ἀλλ' ἀπήμαντον ἄγων βίητον 115
 αὐτοὺς τ' ἀέξοι καὶ πόλιν.

75 ἄωτον Cf. O. 3. 3, 4 ἀκαμαν-
 τοπῶδων | ἱππῶν ἄωτον.

77 'That the dead too should have some share paid to them is meet and right. For the dust concealeth not the kinsmen's songs of victory dear to them.' For the connexion of the first words of consecutive verses cf. O. 7. 15, v. 44 *supra*. For constr. cf. O. 9. 103. For sentiment cf. N. 4. 85, Dém. v. Lept. 488 εἰ τινες τούτων τῶν τετελευτηκότων λάβοιεν τρόπῳ τινὶ τοῦ νυκτὶ γιγνομένου πράγματος αἰσθῆσιν ὡς ἂν εἰκότως ἀγανακτήσειαν, Aristot. Eth. Nic. i. 11. §§ 3—5.

81 The introduction of Hermēs is appropriate, he being ἐναγώνιος, god of heralds, and conductor to Hades. The herald would proclaim (ἀγγέλλειν) probably Iphion as the victor's father; so that Ἀγγελία is doubly significant. In the similar passage, O. 14. 19—22, Ἀχῶ is represented as πατρὶ κλυτὰν φέροις' ἀγγέλλαν.

83 Ὀλυμπ. For dat. of place with substantive cf. v. 56 *supra*.

σφι...γένει Cf. O. 2. 14, 15.

84 ἐπ' ἐσλοῖς 'In requital for good deeds.' Cf. O. 2. 11 γησίας ἐπ' ἀρεταῖς.

85 Probably there is a reference to the diseases which had proved fatal to Iphion and Kallimachos. ὀξείας Cf. N. 11. 48 ὀξύτεραι μανίαι.

86 'I pray that Zeus cause not envy about the allotment of blessings—envy that divideth counsels.' To suggest that Nemesis should be a 'steady friend' is far-fetched. To pray that Zeus should not make Nemesis of divided mind would be equiv. to praying that Zeus should make Nemesis inflexible, which was unnecessary, or inflexible in bestowing blessings, which is not her function. διχόβουλον 'Of divided counsels.' Cf. v. 15 *supra*. For causative use cf. O. 1. 26.

87 ἄγων Here the simple vb. has the force of ἐπάγειν.

88 P. evidently did not anticipate that before the next Olympian festival Aegina would be reduced by Athena.

OLYMPIA IX.

ON THE VICTORY OF EPHARMOSTOS OF OPUS IN THE
WRESTLING MATCH.

INTRODUCTION.

EPHARMOSTOS was a renowned wrestler who seems to have excelled more by great skill than extraordinary strength. He was an Opuntian of a noble family, perhaps a magistrate, *v.* 56. The date of this victory is uncertain. The Scholl. give B.C. 488 as the date of his Olympian and Pythian victories; but also the thirtieth Pyth., B.C. 470, for the Pythian, and one MS. gives Pyth. 33, B.C. 458, whence Böckh adopts B.C. 456 as the date of this Olympian victory. But I cannot believe that this ode was composed the year after the battle of Oenophyta and the reduction of Aegina, when the Athenian power threatened the overthrow of the Locrian Oligarchs; if indeed it had not overthrown them. I place it Pyth. 30, B.C. 468. The ode was sung after crowning the altar of the Opuntian hero Aias Oileus, perhaps at a banquet.

The first triad and one word of the second form the opening, the fourth triad and the last two verses of the third all but one word form the conclusion. The second and third triads, with the above-mentioned deductions, constitute the main body of the ode.

Throughout the ode runs the idea that natural gifts are superior to acquired skill, these gifts being of course due to a strain of divine breed and developed by the favor of the gods. Now about Epharmostos' skill there is no doubt, so it is probable that the victor had been disparaged as deficient in natural advantages and as winning rather by artifice than straightforward play. The ill-natured criticisms and controversies of athletes are now endless, and probably have always been so. Scholarship, however, cannot in this particular vaunt itself over gymnastic. It is not easy to see the connexion of *vv.* 49—53.

Gild. notes the predominance of women in this ode, which he ascribes to the exceptional influence of women among the Locrians.

There is only one exact echo, *παῖς*, *vv.* 88, 70; *κάλλιστ*- occurs in the last verses of the first and fourth stanzas, *vv.* 10, 94. The fifth verse of the last epode is akin in meaning to the fifth verse of the first epode, and the sixth and seventh verses of the same stanzas balance each other. There are other recurrences.

Forms peculiar to this ode are *ἀγλαόδενδροι*, *ἀπῳός*, *δεξιόγυιος*, *εὐδιανός*, *εὐρησιεπής*, *μαγαλόδοξος*, *δξυρεπής*, *ὑποκρέκειν*, *φαινοκοστερόπας*.

The mode is Locrian, a variety of Æolian. The rhythms are logæædic, with two recurrent phrases (*A* and *B*);—

A = - ◡ | ~ ◡ | - ◡ ||
 - ◡ | ~ ◡ | - ^ ||

B = L | - ◡ ||
 L | - ^ ||

The first two verses of the epode are purely choreic.

STROPHE.

- (1) 3*. ω : ~ ◡ | - ◡ | L]
 (2) 3*.A.3. ◡ : ~ ◡ | - ◡ | L || - ◡ | ~ ◡ | - ◡ || - ◡ | L | - ^]
 (3) A.A. - ◡ | ~ ◡ | - ◡ || - - | ~ ◡ | - ◡]
 (4) A.A. - - | ~ ◡ | - ◡ || - - | ~ ◡ | - ◡]
 (5) A.A. - ◡ | ~ ◡ | - ◡ || - - | ~ ◡ | - ◡]
 (6) 1.A. ~ ◡ ~ ◡ || - ◡ | ~ ◡ | - ^]
 „ 3. L | ~ ◡ | - ◡]
 (7) A.1. - ◡ | ~ ◡ | - ◡ || L]
 (8) 3. L | ~ ◡ | - ◡]
 (9) 3*.2. ◡ : ~ ◡ | - ◡ | L || - ◡ | - ^]
 (10) 2.B.A. L | ~ ◡ || L | - ◡ || - ◡ | ~ ◡ | - ◡]

EPODE.

- (1) 2.2. ◡ : - ◡ | - ◡ || - ◡ | - ^]
 (2) 2.2. ω : - † ◡ | - ◡ || - ◡ | - ◡]
 (3) 2. ω : ~ ◡ | - ◡]
 (4) 1.A.B. L || - - | ~ ◡ | - ◡ || L | - ◡]
 (5) 2.B. ~ ◡ | - - || L | - ◡]
 (6) 2.2. > : ~ ◡ ‡ | ~ ◡ || ~ ◡ | - ^]
 (7) B.2.B. L | - ◡ || ~ ◡ | ~ ◡ || L | - ◡]
 (8) B.1.A.A.B. L | - ◡ || - ◡ || - ◡ | ~ ◡ | - † ◡ || - ◡ |
 ~ ◡ | - ◡ || L | - ^]

* These tripodies are similar.
 † Incisio after 4th
 syllable, caes. aft. 8th.

† Caesura.

‡ Incisio after 4th

ANALYSIS.

vv.

- 1—10. Archilochos' short triumphal song sufficed at Olympia ;
but now address the following ode to the height of Elia,
Pelops' wedding gift to Hippodameia,
11, 12. And address Python.
12—14. Not in vain will you praise Opus and her son ;
15—20. Opus renowned for good government and Pythian and
Olympian victories.
21—27. I will spread this city's fame far and wide, if any poetic
skill has been given me by fate.
28, 29. For poesy gives delight, but both poetic skill and prowess
depend on the deity.
29—35. Else how could Hēraklēs have withstood gods at Pylos ?
35—39. Peace. It is hateful to speak ill of gods, and unseason-
able vaunting is akin to madness.
40, 41. Do not connect gods with war and strife.
41—47. Speak of Opus where Deukalion and Pyrrha made men
from stones.
48, 49. Praise old wine, newer lays.
49—53. They say there had been a flood.
53—66. Genealogical myth of Opus' hero eponymos.
67—70. His friendships, especially with Menoetios.
70—79. Of Menoetios' son Patroklos and Achillēs.
80—83. I should tell the whole tale with poetic skill, courage,
and versatility.
83—85. But I come to aid Lampromachos, proxenos of Thebes,
who won at Isthmos on the same day as Epharmostos.
86—99. Mention of other victories of Epharmostos.
100—108. Excellence which comes by nature and is the gift of God
is the best. Some pursuits are more glorious than
others and all need training, but we are not all *naturally*
constituted so as to benefit by the same training.
108—112. Praise of Epharmostos for heaven-directed skill and
bravery. His crowning the altar of Aias Oileus.

95 τρέφοντι δ' εὐρὺ κλέος
κόραι Πιερίδες Διός.

Ἐπ. ε'.

ἐγὼ δὲ συνεφαπτόμενος σπουδᾷ, κλυτὸν ἔθνος
Λοκρῶν ἀμφέπεσον μέλιτι
εὐάνορα πόλιν καταβρέχων· παῖδ' ἐρατὸν δ' Ἀρχεστράτου
100 αἶνησα, τὸν εἶδον κρατέοντα χερὸς [120
ἀλκᾷ βωμὸν παρ' Ὀλύμπιον
κεῖνον κατὰ χρόνον,
ιδέα τε καλὸν
ᾧρα τε κεκραμένον, ᾧ ποτε
105 ἀναιδέα Γανυμήδει πότμον ἄλλακε σὺν Κυπρογενεῖ. 125

95 εὐρύ Extension of predicate.
97 'And I with them zealously
applying myself did honor to
the Locrians' famous tribe by be-
sprinkling with honey a city happy
in her sons.'

98 ἀμφέπ. Aor. of the immedi-
ate past, like αἶνησα. μλ. Cf.
I. 4. 54 μέλιτι καὶ τοιαῖδε τιμαὶ
καλλίνικον χάρμ' ἀγαπάζοντι, O. 1.
98 μελιτόεσσιν εὐδίας.

99 καταβρ. Cf. P. 5. 94, 8. 57,
I. 3. 90, 4. 53, 5. 21.

104 κεκραμένον 'Instinct with.'
Cf. P. 5. 2, 10. 41.

105 ἀναιδέα Equiv. to *impudens*,
'with no sense of propriety,' and
so 'ruthless,' cf. Theognis 207 θά-
νατος ἀναιδής. πότμον So Herm.,
mss. θάνατον, Mommsen μόνον.
Note that θάνατον, v. 42, is here
tautomatically echoed. It is pos-
sible that P. used an unreduplicated
form ἄλλακε, in which case θάνατον
would stand.

OLYMPIA XII.

ON THE VICTORY OF ERGOTELÊS OF HIMERA IN THE
LONG FOOT-RACE.

INTRODUCTION.

ERGOTELÊS, son of Philânor, driven from Knôsos in Crete by
civil disturbances had settled in Himera, where he had become a
citizen, and had already won two Pythian victories (the last B.C.
474), and two Isthmian and two Nemean victories when he won this

- ἀνδρὸς ἀμφὶ παλαισμοσιν φόρμυγ' ἐλελίζων 20
 κλεινᾶς ἐξ Ὀφρέντος, αἰνήσαις β' καὶ υἷόν,
 15 ἂν Θέμις θυγάτηρ τέ φοι σώτειρα λέλογχε 25
 μεγαλόδοξος Εὐνυμία. θάλλει δ' ἀρεταῖσι
 σόν τε, Κασταλία, παρὰ
 Ἀλφεῶν τε ῥέεθρον.
 ὅθεν στεφάνων ᾧωτοι κλυτὰν 30
 20 Λοκρῶν ἐπαιέροντι ματέρ' ἀγλαφένδρον.

Ἑπ. α'.

ἐγὼ δέ τοι φίλαν πόλιν
 μαλεραῖς ἐπιφλέγων ᾠοδαῖς,
 καὶ ἀγάνυρος ἵππου 35
 θᾶσσον καὶ ναὸς ὑποπτέρου παντᾶ

that miss the mark, as the context suggests. For ἐφάψαι with gen. and dat. cf. O. 1. 86.

13 ἀμφὶ Cf. ἀμφ' ἀρετᾶ | κελαδέν, P. 2. 62. For ἐλελίζων cf. P. 1. 4.

14 αἰνήσ. The balance of ms. authority is against placing a full stop before this word, as do several editors making it opt. The pres. part. gives the effect of which αἰνήσαις, 'having composed a song of praise,' gives the cause; cf. O. 3. 3 where however the performance of the ode is the cause of τὸ γεραίρειν.

15 φοι For this rare dat. cf. O. 13. 11; ψεύδεσι φοι, N. 7. 22; O. 29. It is to be distinguished from σφίσιν...λοιπῶ γένει, O. 2. 14, 15, q.v. Ἀλογχε Cf. O. 8. 15; for sing. cf. O. 5. 15.

16 Εὐνομία This and all kindred words are very conservative in their meaning. Cf. O. 13. 5 (of Corinth); Plat. *Crito* 52 ε (Sparta and Crete), 53 β (Megara and Boeotia); Thuk. i. 18. 1 (Sparta); Dēm. *Timocr.* 139 (Lokri); Aristot. *Rhet.* i. 1. 4 contrasted with dicasteries. θάλλει Cf. θάλλει Κορινθίοις σελίνοις, N. 4. 88. ἀρετ. mss. read ἀρεταῖς ἴσον τε κασταλία. Cod. Ambr. A with Schol. favors both the text

and ἀρεταῖς ἐν τε Κασταλίᾳ (Böckh, Don., Mommsen), perhaps a correction after the dropping of one *ω* out of *ωσω*. The fact that ἐν = 'near' with names of towns and islands (cf. O. 6. 16) does not justify such an use with the name of a spring. In vv. 17, 18, mss. give παρ' Ἀλφεοῦ, παρ' Ἀλφειοῦ.

19 ὅθεν Cf. O. 1. 8 Ὀλυμπίας... ὅθεν. στεφ. ᾧωτοι Cf. O. 5. 1, I. 5. 4. κλυτὰν 'To fame.' Extension of predicate.

20 ματέρ' Cf. O. 6. 100.

22 Metaph. from lighting up a height with a beacon-fire. Cf. P. 5. 42 Ἀλεξιβιάδα, σέ δ' ἠύκομοι φλέγοντι Χάριτες, I. 3. 61 κείνον ἀφαι πυρσὸν ὕμνων | καὶ Μελίσσῳ, 6. 28 φλέγεται δ' ἰοβοστρήχοισι Μοῖσαις. The comparison with a ship is meant to suggest that the fame conferred by the poet's praise will spread over sea as well as land. The epithet μαλεραῖς, 'briskly burning,' 'fierce,' is appropriate to fire or flames, so that μαλεραῖς ᾠοδαῖς = 'fierce flames of song.'

24 ὑποπτ. Cf. λινόπτερ' εὖρε ναυτίλων ὀχήματα, Aesch. *Præm.* 468; εὐκόσμως στολίσας νηὸς πτερά ποτοπόροιο, Hes. *W. and D.* 628

Στρ.

Δίσσομαι, παῖ Ζηνὸς Ἐλευθερίῳ,
 Ἰμέραν εὐρυσθενέ' ἀμφιπόλει, Σώτειρα Τύχα·
 τὴν γὰρ ἐν πόντῳ κυβερνῶνται θοαὶ
 νᾶες, ἐν χέρσῳ τε λαιψήροὶ πόλεμοι
 5 κἀγοραὶ βουλαφόροι. αἶ γε μὲν ἀνδρῶν
 πόλλ' ἄνω, τὰ δ' αὖ κάτω ψεύδη μεταμῶνια τάμνοισαι
 κυλίνδοντ' ἐλπίδες.

Ἀντ.

σύμβολον δ' οὐ πῶ τις ἐπιχθονίων
 πιστὸν ἀμφὶ πράξιος ἐσσομένης εὔρεν θεόθεν.
 10

2 εὐρυσθ. Proleptic; it is outrageously flattering if it = 'widely potent,' but cf. N. 3. 86 εὐρυσθενής | Τελαμών, 5. 4 Πυθέας εὐρυσθενής, where it = 'of widely known might' or better 'broad and strong.' Cf. O. R. 846, and Jebb's note. Σώτειρα Cf. O. 8. 21, Aesch. Ag. 647 (P.) τύχη δὲ σωτήρ ναὶν θέλουσ' ἐφέζετο. Τύχα According to Pausanias (vii. 26) P. in a hymn to Tychē made her one of the Fates, who are called daughters of Zeus and Themis by Hesiod, while Tychē is daughter of Okeanos. She is a personification of the Course of Events or of Vicissitude, not of unintelligent, undetermined Chance. Cf. Fr. Adesp. 189 (Bergk).

3 It is natural that seafarers should make Tychē daughter of Ocean, and a controller of ships. The adj. *θοός* seems to be applied to ships of war in the *Iliad*, and to mean 'nimble,' 'easily turning,' which suits the passage before us exactly. See on O. 1. 110 *θοῶ*.

4 λαιψ. 'Speedily decisive,' opposed to βουλαφόροι. The Himeræans had had two conspicuous examples of speedily decisive wars, in that terminated by the great battle of Himera and in their contest with Thrasydæos. πόλεμοι Cf. Thuk. i. 140. ἀγοραὶ βουλ. "In

public councils it was a formula to commence ἀγαθῇ τύχῃ, 'May this prove lucky to the state,' etc. See Aristoph. *Thesm.* 350" (Paley). Cf. my note on Dēm. *Meidias* 531 c.

5 αἶ γε μὲν Cf. P. 4. 50, N. 3. 83, 10. 80, Theognis 1215 πόλις γε μὲν ἐστί καὶ ἡμῶν | καλή. 'Yet'—i.e. in spite of the saving influence of Tychē—'men's hopes are whirled oftentimes up but at other times again down as they plough a sea of vain illusions.' Don. cites Spenser's *F.* Q. iv. 3. 1. Cf. I. 3. 23 ἄλλοτε δ' ἄλλοις οὖρος | πάντας ἀνθρώπους ἐπαύσσω ἐλαύνει. For πόλλ'...τὰ δ' cf. N. 9. 43 πολλὰ μὲν ἐν κονίᾳ χέρσῳ, τὰ δὲ γέλτονι πόντῳ φάσσομαι. For τάμνοισαι Cf. P. 3. 68 Ἰωνίαν τέμνων θάλασσαν, Hor. Od. i. 1. 14 *Myrtoum ravidius navita sacet mare*.

6 κυλίνδοντ' For κυλίνδονται. ἐλπίζες For distance of noun from art. cf. O. 10. 19—21.

7 For sentiment cf. P. 10. 63, N. 11. 43—46, I. 7. 14 δόλιος γὰρ αἰὼν ἐπ' ἀνδράσι κρέμαται, | ἐλίσσω βίου πόρον.

8 πιστόν Here the word does not mean 'credible' so much as 'clear,' 'unmistakable.' Cf. N. 11. 43 τὸ δ' ἐκ Διὸς ἀνθρώποις σαφές οὐχ ἔπεται | τέκμαρ, Hes. Fr. 197 (Rzach) μάντις δ' οὐδέ τις ἐστὶν ἐπιχθονίῳ ἀνθρώπων, | ὅστις ἂν εἰδὲν Τηρῶν

ἐχθρὰ σοφία, καὶ τὸ καυχᾶσθαι παρὰ καιρὸν

Ἀντ. β'.

μανίαισιν ὑποκρέκει.

40 μὴ νῦν λαλᾷγει τὰ τοιαῦτ'· ἔα πόλεμον μάχαν τε πᾶσαν δο
χωρὶς ἀθανάτων· φέροις δὲ Πρωτογενείας
ἄστει γλώσσαν, ἦν' αἰγλοβρόντα Διὸς αἴσα 63

Πύρρα Δευκαλίων τε Παρνασοῦ καταβάντε
δῶρον ἔθεντο πρῶτον, ἄτερ δ' εὐνᾶς ὁμόδαμον

45 κτησάσθαι λήϊνον γόνον· 70

λαοὶ δ' ὀνόμασθεν.

ἔγειρ' ἐπέων σφιν οἶμον λιγύν,

38 ἐχθρά 'Is a baneful exercise of skill.' καυχᾶσθαι Lit. 'to speak loud,' but here, and generally, metaphorically 'to speak extravagantly,' 'to vaunt,' 'boast.' παρὰ καιρὸν Cf. τὰρ μέλος, N. 7. 69.

39 'Has the true ring of madness.' Lit. 'strikes a note in unison with madness,' metaph. from the lyre in accompaniment.

40 ἔα 'Let war and struggle of any kind be left apart from the immortals.' Gymnastic contests would seem to be comprised in μάχαν πᾶσαν. The fundamental meaning of μάχη is 'strength,' hence 'trial of strength.'

41 Πρωτογ. Clearly the daughter of Opus (cf. v. 58), the hero epónimo of Opus in Elis who was the son of Prôtogeneia daughter of Deukalion and Pyrrha. The younger Prôtogeneia was the mother of the hero epónimos of the Locrian Opus. For φέροις...γλώσσαν cf. P. 5. 55.

42 αἰολ. Διὸς αἴσα 'By the assignment of Zeus, lord of the swiftly-rolling thundercloud,' cf. O. 4. 1. The thunderbolt is found on late coins of the Locrians, but see note on v. 6 *supra*. Only those who have seen from a peak a thundercloud rolling towards them like huge wreaths of dense smoke can fully appreciate the αἰολο-.

44 ὁμόδ. Extension of predicate.

46 λαοί This myth is probably due to popular etymology. Herm. quotes from Strabo vii. 322 these Hesiodic verses—ἦτοι γὰρ Λοκρὸς Δελέγων ἠγήσατο λαῶν, | τοῦς ῥά ποτε Κρονίδης Ζεὺς ἀφθιτα μήδεα εἰδὼς | λεκτοὺς ἐκ γαίης λᾶας πόρε Δευκαλίωνι.

47 σφιν I.e. ἀστοῖς suggested by ἀστει, v. 42. οἶμον So mss. Some think it incompatible with ἔγειρε. Gedike οὖρον (cf. P. 4. 3, N. 6. 29). But οἶμον is not placed emphatically, and moreover has not the meaning of a material roadway closely attached to it, being, P. 4. 247, contrasted with ἀμαξιδόν. Surely ἐπέων οἶμος and οἶμος δοιδῆς, Hom. *Hymn. in Merc.* 451, are synonyms for οἶμη and might replace it in any context. It is supposed however, that οἶμος is a mistake due to οἶνον in the next verse. But a Schol. Vet. gives traces of a reading ὁρμον, which corruption of οἶμον slightly increases the presumption of its antiquity. For metaph. of the 'course of song, speech,' &c., cf. O. 1. 110 ἐπικούρον εὐρὼν ὁδὸν λόγων, N. 7. 51 φαειναῖς ἀρεταῖς ὁδὸν κυρίαν λόγων, Aesch. *Ag.* 1154 πόθεν ὁρῶς ἔχεις θεσπεσίας ὁδοῦ | κακορρήμονας; λιγύν 'Clear-riding.' For hypallage see O. 8. 42, 68.

αἶνει δὲ παλαιὸν μὲν οἶνον, ἄνθεα δ' ὕμνων

Ἐπ. β'.

νεωτέρων. λέγουσι μὲν -

75

50 χθόνα μὲν κατακλῦσαι μέλαιναν

ὑδατος σθένος, ἀλλὰ

Ζηνὸς τέχναις ἀνάπτωτ' ἐξαίφνης

ἄντλον ἐλεῖν. κείνων δ' ἔσσαν

χαλκάσπιδες ὑμέτεροι πρόγονοι,

80

55 ἀρχᾶθεν Ἰαπετιονίδος φύτλας

[αἰεῖ]

κοῦροι κορᾶν καὶ φερτάτων Κρονιδᾶν, ἐγχώριοι βασιλῆες

Στρ. γ'.

πρὶν Ὀλύμπιος ἀγεμὼν

85

θύγατ' ἀπὸ γᾶς Ἐπειῶν Ὀπρέντος ἀναρπάσας ἕκαλος

μίχθη Μαιναλῆαισιν ἐν δειραῖς, καὶ ξνικεν

60 Λοκρῷ, μὴ καθέλοι νῦν αἰὼν πότμον ἐφάψαις

90

ὀρφανὸν γενεᾶς. ἔχεν δὲ σπέρμα μέγιστον

ἄλσχος, εὐφράνθη τε ξιδῶν ἥρωις θेटὸν υἱόν,

95

μάτρωις δ' ἐκάλεσσέ μιν

48 The Scholl. Vett. say that this expression is aimed at Simōnidēs, who had expressed his envy of P. in the phrase ἐξελέγχει ὁ νέος οἶνος ὅπῃ πέρυσι δῶρον ἀμπέλου, Fr. 75 (Bergk). However that may be, the poet means 'choose old themes but fresh modes of expression.'

49 νεωτέρων Note emphatic position, cf. O. 1. 23.

51 σθένος Cf. I. 3. 2 σθένει πλούτου, and note.

53 ἄντλον ἐλεῖν 'Drew off the sea.' P. applies ἄντλον to the sea in its intrusive, aggressive, or destroying aspect. He indicates that the flood was due to encroachment of the sea, not to excessive rainfall. κείνων I.e. λαῶν, see v. 46. It is governed by ἐγχώριοι βασιλῆες. The order is in favor of this constr., which is the simplest, but κείνων may go back to v. 48 and mean 'sprung from them.'

54 ὑμέτεροι 'Of your family.'

56 κορᾶν Plur. of dignity for sing., meaning the younger Prōtogeneia, Κρονιδᾶν meaning Zeua.

57 πρὶν 'Before that,' i.e. before they got the kingdom of Lokris. The poet proceeds to explain v. 56. Bergk and others take πρὶν = 'until,' thereby reducing the time indicated by αἰεῖ to nought, since the races of Iapetos and Kronos were not mixed before the event introduced by πρὶν.

60 Λοκρῷ Son, or probably grandson of Deukalion whose great-granddaughter he married. This legend suggests the early presence of Locrians in Elis and an early Lelegian league. μὴ Cf. P. 4. 155, 5. 110, note, 8. 32.

62 θेटὸν 'Adopted' = ποιητόν, cf. P. 9. 63.

63 μάτρωις His mother's father Opus. For gen. cf. P. 1. 30, Madv. § 63 d, Rem.

ισώνυμον ἔμμεν,

- 65 ὑπέρφατον ἄνδρα μορφᾷ τε καὶ
ἔργοισι. πόλιν δ' ὥπασεν λαόν τε διαιτᾶν. 100
'Αντ. γ'.

ἀφίκοντο δέ φοι ξένοι

ἔκ τ' Ἄργεος ἔκ τε Θηβᾶν, οἳ δ' Ἀρκάδες, οἳ δὲ καὶ Πισᾶται·
υἱὸν δ' Ἀκτορος ἐξόχως τίμασεν ἐποίκων 105

- 70 Αἰγίνας τε Μενoitιον. τοῦ παῖς ἄμ' Ἀτρεΐδαις
Τεύθραντος πεδίων μολῶν ἔστα σὺν Ἀχιλλεῖ
μόνυρς, ὅτ' ἀλκάντας Δαναοὺς τρέψαις ἀλίσαισιν 110
πρύμναις Τηλέφους ἔμβαλεν·
ὥστ' ἔμφρονι δείξαι

- 75 μαθεῖν Πατρόκλου βιατὰν νόον· 115
ἐξ οὗ Θέτιος * γόνος * οὐλίῳ νῦν ἐν Ἄρει
'Επ. γ'.

παραγυρεῖτο μή πρτε
σφετέρας ἄτερθε ταξιούσθαι
δεμασιμβρότον αἰχμᾶς.

- 80 εἶην εὐρησιεπῆς ἀναγεῖσθαι 120

64 ἔμμεν Cf. O. 6. 56 τὸ καὶ
κατεφάμμεν καλεῖσθαι νῦν χρόνῳ σύμ-
παντι μάτηρ | τοῦτ' ὄνυμ' ἀθάνατον.

65 P. jumps from birth to man-
hood in putting ὑπέρφατον ἄνδρα
simply in agreement with μν.

66 διαιτᾶν For inf. cf. O. 7. 50,
51, vv. 74, 75 *infra*.

68 Epharmostos had won prizes
at the Games connected with these
four names which seem to be con-
nected with the Leleges.

71 The plain of Teuthras is
Mysia. This episode is not found
in the Homeric poems.

74 'So that it (the circum-
stance related in the foregoing
clause) showed for the appreciation
of a shrewd understanding the
warrior spirit of Patroklos.' For
μαθεῖν cf. N. 6. 8 τεκμαίρει... Ἀλκι-
μίδας τὸ συγγενὲς ἰδεῖν | ἀγχι καρ-
ποφόροις ἀρούραισιν, also v. 66 *supra*.

76 γόνος So all mss.; but the
1st syllable should be long. Herm.
γ' οὐλίῳ γόνος. Others, without dis-
placing οὐλίῳ, γ' *ἴνις*, γ' υἱός, *θετιό-*
γεντος, γ' *ἔξος*, *βλαστός*. I propose
κοῦρος as likely to be lost before
οὐλίῳ, when γόνος would be inserted
to fill the gap. οἶλος Ἄρης is
Hesiodic.

78 σφετέρας For *ἑās* or *ās*.
Cf. O. 13. 61, P. 4. 83, Fr. 200,
Hes. *Scut.* *Herc.* 90. Probably
this is a Boeotian idiom imitated
by Aesch., e.g. *Ag.* 760.

80 Having embarked on an
Epic theme he checks himself, say-
ing in effect 'I should certainly be
able to pursue such a theme had I
not other work in hand.' The δ'
of v. 83 is like the Homeric ἀλλά =
ei μή. But here after τόλμα... ἔσ-
πατο the *ei μή*, which would make
the simplest constr. immediately

these instances, but I think common sense must repudiate the notion of so many puzzles being intentionally accumulated in so small a space. Oddly enough I proposed to read $\delta\epsilon\theta\lambda\alpha$ at the end of v. 107 before Mezger had raised the question of recurrences, and now my suggestion turns out to be tautometric with $\delta\epsilon\theta\lambda\omicron\varsigma$. v. 15.

The forms which seem to have appeared only or first in this ode are ἀγλαόκουρος, ἀδύγλωστος, ἀδύτνος, ἀντιζεύς, βοηλάτης (Aeschylos, &c.), ἐγχεικέραυτος, θρασύμυθος, καλλιπλοῦτος, κυναεγίς, ὀφιδόης (Aristot.), τρισολυμπιονίκας, ὑψίλοφος.

The rhythm is choreic (logæædic). The recurrent phrases are tripodic ;—

$$A = \begin{array}{c|c|c} \sim & \sim & \perp \\ \sim & \perp & \sim \end{array} \quad B = \begin{array}{c|c|c} \sim & \sim & \perp \text{ or } \sim \\ \sim & \sim & \sim \end{array}$$

There are the same number of feet in both strophe and epode, and four dipodies in each.

STROPHE.

- $$\begin{array}{ll}
 (1) \text{ A.} & \omega : \sim \cup | \cup | - \wedge] \\
 (2) \text{ A.A.} & \cup : - \cup | \cup | - \cup || \sim \cup | \cup | - \wedge] \\
 (3) \text{ 2.3*} & \cup : - \cup | \cup \cup \cup || - - | - \cup | - \wedge] \\
 (4) \text{ 2.3.} & - : - \cup | - \cup || - \cup | - \cup | - \wedge] \\
 (5) \text{ A.A.} & \omega : - \cup | \cup | - \cup || \sim \cup | \cup | - \wedge] \\
 (6) \text{ 2.3*.B.2.} & \cup : - \cup | \sim \cup || - - | - \cup | - - || \sim \cup | \sim \cup | \cup || \\
 & \quad \quad \quad - \cup | - \wedge] \\
 (7) \text{ +B.B.} & \cup : \sim \cup | \sim \cup | - - || \sim \cup | \sim \cup | - \cup] \\
 (8) \text{ A.3*} & - \cup | \cup | - \cup || - - | \sim \cup | \cup]
 \end{array}$$

EPODE.

- (1) *B.B.2.* - : $\sim \cup \mid \sim \cup \mid \cup \parallel \sim \cup \mid \sim \cup \mid -- \parallel - \cup \mid - \cup \parallel$
 (2) *2.B.* $- \cup \mid -- \parallel \sim \cup \mid \sim \cup \mid \cup \parallel$
 (3) *2.A.2.* $- \cup \mid - \cup \parallel \sim \cup \mid \cup \mid - \cup \parallel \cup \mid - \wedge \parallel$
 (4) *3.3*.* $\cup \cup \mid -- \mid - \cup \parallel -- \mid - \cup \mid \cup \parallel$
 (5) *†1.3*.B.* $- \cup \parallel -- \mid - \cup \mid -- \parallel \sim \cup \mid \sim \cup \mid - \wedge \parallel$
 (6) *3.3.* $\omega : \cup \mid - \cup \mid \cup \parallel \cup \mid \cup \cup \mid \cup \parallel$
 (7) *1.3*.* $- \cup \parallel -- \mid - \cup \mid \cup \parallel$
 „ *1.3*.* $- \cup \parallel -- \mid \cup \cup \mid - \cup \parallel$

* *Tripody* with the first foot spondaic.
exc. v. 76. † *Caes. aft. 12th syll.*

+ Caes. aft. 10th syll.

ANALYSIS.

vv.

- 1—5. While praising the victor's family, the poet will recognise the merits of the men of Korinthos.
 6—10. Where the Hôrae, Good-government, Justice, and Peace, dwell and keep down the insolence of would-be tyrants.
 11, 12. The noble theme shall be boldly and honestly treated.
 13—23. Praise of the Corinthians for athletic prowess, inventive faculty, musical taste, and warlike spirit.
 24—29. Prayer to Zeus to preserve the people and to receive graciously Xenophon's kômos.
 29—34. Enumeration of his victories—
 35—40. Of his father's victories—
 40—46. Of his relatives' victories.
 47, 48. Moderation is best in everything.
 49—62. Praise of the Corinthians, Sisypchos, Mèdeia, Glaukos.
 63—92. Myth of Bellerophon.
 93—95. The poet checks his mythical digression with a metaphor from javelin-throwing.
 96—113. Enumeration of victories of the Oligaethidae introduced by a reference to *vv.* 40—46. [The mention of Pythian victories, *v.* 43, is here repeated *v.* 106.]
 114, 115. Prayer to Zeus that the success of the family may continue and that they may be respected and prosperous.

Στρ. α'.

Τρισολυμπιονίκαν

ἐπαινέων οἶκον ἄμερρον ἀστοῖς,

ξένοισι δὲ θεράποντα, γνῶσσομαι

1 Extension of predicate, cf. O. 7. 15. The epithet is justified by Xenophon's two victories, *vv.* 29, 30, and the single success of his father Thessalos, *vv.* 35, 36.

2 ἀστοῖς Cf. P. 3. 71.

3 γνῶσσομαι 'I shall become acquainted with Corinth, the prosperous, portal of Poteidan of the Isthmos, glorious in her youth.'

The art. introduces a constant epithet of Corinth (cf. Thuk. i. 13). The fut. tense perhaps led to the causative interpretation of the Schol. *εἰς ἀνάμνησιν ἀνδρῶν*, cf. O. 6. 89. The first element of the compound ἀγλαόκουρον has its special bearing shown by νεαφύρον ἀγλατῶν, *v.* 14, cf. O. 14. 6, N. 8. 69. As this is the only passage

τὰν ὀλβίαν Κόρινθον, Ἰσθμίου
 5 πρῶθ' ἄνδρα Ποσειδᾶνος, ἀγλαῶ' ἄκουρον. [ἀσφαλῆς
 ἐν τῇ γὰρ Εὐνομίᾳ ναίει, κασιγνήτα τε, βάθρον πολίων,
 Δίκαια καὶ ὁμότροπος Εἰρήνη, ταμίαι ἀνδράσι πλούτου, 10
 χρύσειαι παῖδες εὐβούλου Θέμιτος·

Ἄντ. α'.

ἔθελοντι δ' ἀλέξειν
 10 Ὅτ' ἔβρι, Κόρου ματέρα θρασύμυθον.

of P. where mss. give Ποσειδᾶν, as do a majority of the best here, we must conclude that the poet purposely gave the Corinthian form of the name. See *Essay on Dialect*.

5 A comma is generally placed after Ποσειδᾶνος, but grammatically the epithet qualifies πρῶθ' ἄνδρα. P. is fond of the interlacing order.

6 ἀσφ. A recognised conservative watchword throughout Greece—Thuk. i. 69. 8; 84. 6; ii. 63. 3 (sarcastic); vi. 89. 6; viii. 24. 4, 5; 66. 5. Most editors read ἀσφαλῆς with comma after instead of before. I follow mss.; as βάθρον needs no epithet and ὁμότροπος seems to refer to an expressed attribute of Δίκαια. Note that only Justice and Peace are the foundation of cities, Good-government being raised on these. There is a similar separation of Εὐνομία from the other two sisters in the interesting fragment (*Fr. Adesp.* 140, Bergk), Κλωθὼ Ἀλέξις τ' εὐώλενοι | κοῦραι Νυκτός, | εὐχομένων ἑπακούσας, | οὐράνιαι χθονιαὶ τε δαίμονες· | ὧ πανδαιμαντοὶ, πέμπετ' ἄμμι, | ῥοδόκολλον Εὐνομίαν λιπαροθρόνους τ' ἀδελφάς, Δίκαιαν | καὶ στεφανηφόρον Εἰρήνην· | πόλιν τε τάνδε βαρυφρόνων | λελάθοιτε συντυχίαν. From v. 17 we gather that these three 'dispensers of wealth to men' are the Ὀραι of Hesiod, *Theog.* 901 sqq., Δεύτερον ἡγάγετο λιπαρὴν Θέμιν, ἣ τέκεν Ὀρας, | Εὐνομίην τε Δίκην τε καὶ Εἰρήνην τε θαλαῖαν, | αἳ τ' ἐργ' ὠρεῦνται καταθητοῖσι βροτοῖσι. These goddesses are oligarchic, and

vv. 9, 10 probably glance at oligarchic opposition to tyrants. Note that ταμίαι is from ταμία not ταμίαις. The diphthong -αι is elided in scansion, or the ι is slurred, or there is an unusual aphaeresis or synizesis. The only certain instance cited of elision of the nom. plur. diphthong is Hom. *Il.* xi. 272 ἄξει' ὀδύναι, while the instances of slurred vowels are usually either after a long syllable or before a naturally short syllable; but cf. O. 11. 70. Inferior mss. scanned the last syllable of ταμίαι and altered the corresponding lines throughout the ode accordingly. Herm. follows them with two or three modifications of his own (*Opusc.* Vol. iii. pp. 122—124).

7 ὁμότρ. 'Of like character' to Δίκαια, i.e. equally averse from violence and contention and equally safe and trustworthy. There is a v.l. ὁμότροφος with which κασιγνήτα, v. 6, is of course singular, but there is no reason why it should not be dual, though the dual is rare in P. The apposition of βάθρον does not demand the sing. A foundation generally consists of more than one material; justice and peace are the fundamental conditions of good order.

8 ἀλέξειν The form of the Epic aor. and fut. makes it possible that the ms. reading ἀλεξέω is right.

10 Cf. the oracle of Bakis, Herod. viii. 77 δια Δικῆς σβέσσει κρατερὸν Κόρον, Ὅτ' ἔβρις υἱόν. Here Ὅτ' ἔβρις stands for the τυραννὶς and

ἔχω καλὰ τε φράσαι, τόλμα τέ μοι
εὐθείᾳ γλώσσαν ὀρνύει λέγειν.

15

ἄμαχον δὲ κρύψαι τὸ συγγενὲς ἦθος. [ᾠπασαν
ὑμῖν δέ, παῖδες Ἀλάτα, πολλὰ μὲν νικαφόρον ἀγλαίαν

15 ἄκραις ἀρεταῖς ὑπερελθόντων ἱεροῖς ἐν ἀέθλοις, 20
πολλὰ δ' ἐν καρδίαις ἀνδρῶν ἔβαλον

'Επ. α'.

Ἵνραι πολυάνθεμοι ἀρχαῖα σφίσμαθ'. ἥπαν δ' εὐρόντος
ἔργον.

democracy. Κόρος elsewhere is the parent of Ὑβρις, Theognis 153 *τίκτει τοι κόρος ὕβριν, ὅταν κακῶ δλβος ἐπηται | ἀνθρώπῳ, καὶ ὅτῳ μὴ νόος ἀρτίος* ἦ, cf. Solon *Fr.* 8. *θρασύμυθον* So most old mss., the rest *θρασύθυμον*.

11 Cf. O. 9. 80—82. *μοι* Not an Ethic dat., but that kind of *dat. commodi* which almost gives a possessive relation. The Ethic dat. could only mean 'in my opinion,' which weakens the effect of a declaration of confidence, cf. O. 9. 15.

12 *εὐθείᾳ* The Scholl. Vett. are divided as to whether this is fem. sing. or neut. plur. acc. The position of the first *τε* seems conclusive in favor of the latter, so that *καλὰ φράσαι* be balanced by *εὐθείᾳ λέγειν*. For the form *εὐθείᾳ* cf. *οὐρον εὐκλείᾳ*, N. 6. 30; *πνοιᾷς*, O. 3. 31. Render 'I have a noble theme to rehearse and boldness prompts my tongue to give it straightforward utterance.' The epithet *εὐθείᾳ* applied to *τόλμα* is otiose unless it be taken to mean 'just,' 'honest' in any sense of the terms *except* 'straightforward,' a resort quite unsupported by Pindaric usage, in which the physical meaning of *εὐθύς* seems never to be lost sight of.

13 *κρύψαι* For inf. cf. O. 7. 25. For *συγγενὲς ἦθος* cf. O. 10. 20, 21, P. 10. 12, v. 105 *infra*.

14 *ὑμῖν* *Dat. commodi* with both clauses, *ἀρεταῖς* being the in-

direct object of *ᾠπασαν*. *παῖδες Ἀλάτα* The Dorians of Coriuth or the Corinthians generally are loosely called sons of the Herakleid founder or hero king Alēsts. *νικαφόρον* Cf. I. 1. 22 *στεφάνων νικαφόρων*. Render 'offered festivity of victory to your achievements as first prizemen when ye surpassed in sacred Games.' *ἀγλαίαν* Cf. I. 2. 18, 9. 99, P. 10. 28. *ᾠπασαν* Frequentative aor., as also *ἔβαλον*, v. 16.

15 *ἀρεταῖς* 'Distinctions,' cf. N. 10. 2. *ὑπερᾶν*. It is better to take this gen. as governed by *ἀρεταῖς* than as absolute.

16 *ἀνδρῶν* Still the Corinthians, but only the full-grown men, to whom inventive success is confined, while youths and boys can win prizes in Games.

17 Ἵνραι For late position cf. O. 11. 25, note. *ἀρχαῖα* Equiv. to an adverbial phrase with *ἔβαλον*. The idiom is common enough when the adj. agrees with the subject, and for exact parallels cf. Soph. O. C. 441 *ἡλαυνέ μ' ἐκ γῆς χρόνιον*, Eur. Ion 64 *χρόνια δὲ στείρας λέχη*, O. 14. 11, N. 6. 6, I. 3. 31 *καὶ μηκέτι μακροτέραν σπεύδειν ἀρετάν*. *ᾠπαν* 'To an (original) inventor is due every result (of his discovery).' *I.e.* in any craft an original discoverer or inventor should have the credit of subsequent improvements on his discovery.

ταὶ Διωνύσου πρόθεν ἐξέφανε
 σὺν βρηλάτῃ Χάριτες διθυράμβῳ;
 20 τίς γὰρ ἵππείους ἐν ἔντεσσιν μέτρα,
 ἢ θεῶν ναοῖσιν οἰωνῶν βασιλῆς δίδυμον

25

18, 19 'Whence appeared the Graces of Dionysos in connexion with the bull-driving dithyramb?' The answer to this question is Arion of Mēthymna, who, according to Hērod., i. 23, was said by the Corinthians to have first composed and given its name to the dithyramb at Corinth. Two Scholl. Vett. on this passage of P. tell us that Arion first instituted the κύκλιος χορός and arranged it. One Schol. Vet. tells us that P. ascribes the first invention of the dithyramb to Naxos in his Hyporchēmata, and to Thebes in his first dithyramb. P. would follow local traditions regardless of their disagreement.

19 βρηλάτῃ Don. suggests that this epithet refers to the symbolical identification of Dionysos with the bull. Cf. the Elean hymn given by Plut., Qu. Gr. 86, ἐλθεῖν ἥρω Διόνυσε, | ἄλιον ἐς ναὺν ἀγρόν | σὺν χαρίτεσσιν ἐς ναὺν | τῷ βοῒ ποδὶ θύων. | 'Ἄξιε ταῦρε Ἄξιε ταῦρε, Eur. Bacch. 920, 1017, 1159. Plut. asks with respect to the hymn—πότερον οὖτι καὶ βουγενῆ προσαγορεύουσιν καὶ ταῦρον ἐνιοὶ τὸν θεόν; I prefer the explanation of the Schol. Vet. as to the prize for the dithyramb being a bull, supported by Simōn. Fr. 145 [202] ἐξ ἐπὶ πεντήκοντα, Σιμωνίδῃ, ἥραο ταύρους | καὶ τρίποδας, πρὶν τὸνδ' ἀθλῆμεναι πίνακα | τοσσάκι δ' ἡμερόεντα διδασκόμενος χορὸν ἀνδρῶν | εὐδόξου Νίκας ἀγλαὸν ἄρμ' ἐπέβης. This clearly refers to dithyrambs, as is shown by Frs. 147 [203], 148 [205]. Χάριτες See the Elean hymn quoted above, and Simōn. Fr. 148 [205]. 10; while for the meaning 'songs' cf. I. 3. 8 χρῆ δὲ κωμῶδον ἀγαναῖς χαρίτεσσιν βαστά-

σαι. The poet probably had in mind both meanings.

20 τίς γὰρ As in the formula τί γὰρ;—the particle assumes that the expected answer is given to the preceding question and claims it still more confidently for the next. 'Aye and who invented artificial paces in horse-riding and -driving, or on gods' temples placed the twin eagles? Corinth. And therein flourishes sweetly-breathing song, and therein Arēs with young warriors' deadly spears. O wide-ruling supreme lord of Olympia, show thyself unenvious for all time of my verses, Father Zeus, and while guiding this people with unharmed sway, keep steady the favoring gale of Xenophon's destiny, and accept at his hands the customary festive-celebration of his crowns.'

ἐντεσσιν Perhaps refers to horse-armour, cf. P. 2. 2. μέτρα Böckh explains 'justus modulus, rectaque dimensio fractionum ac commoda ratio.' μέτρα here are regarded as examples of 'the golden mean,' v. 47, excellence in both mechanics and arts is largely concerned with the avoidance of excess and defect. Render 'model devices.'

21 The ἀκρωτήριον or ornament on the top angle of the pediment was often an eagle and hence was called αἰετός, cf. Aristoph. Av. 1110 τὰς γὰρ ὑμῶν οἰκίας ἐπέφωμεν πρὸς αἰετόν, Paus. iii. 17 ἢ δὲ πρὸς δυσμὰς ἔχει τῶν στοῦν αἰετοὺς τε δύο τοὺς θρυίας, καὶ ἰσας ἐπ' αὐτοῖς Νίκας. Pliny, N. H. xxxv. 48, speaking of the inventions of Dibutadēs of Sikyon at Corinth, says—hic et fastigia templorum orta. 25

ἐπέθηκ'; ἐν δὲ Μοῖσ' ἀδύπνητος, 31
ἐν δ' Ἀρης ἀνθεὶ νέων | οὐλίαις αἰχμαῖσιν ἀνδρῶν.

Στρ. β'.

ὑπατ' εὐρὺ φανάσσω
25 Ὀλυμπίας, ἀφθόνητος ἔπεςσιν 35
γένοιο χρόνον ἅπαντα, Ζεῦ πάτερ,
καὶ τόνδε λαὸν ἀβλαβῇ νέμων
Ξενοφώντος εὐθυνη daίμωνος οὖρον. [ἐκ Πίσας, 40
δέξαι δέ φοι στεφάνων ἐγκώμιον τεθμόν, τὸν ἄγει πεδίῳ
30 πενταέθλω ἥμα σταδίου νικῶν δρόμον· ἀντεβόλησεν
τῶν ἀνῆρ θνατὸς οὐπω τις πρότερον.

Ἀντ. β'.

δύο δ' αὐτὸν ἔρεψαν 45
πλόκοι σελίνων ἐν Ἰσθμιάδεσσιν

μον Because the ἀκρωτήριον crown-
ed the back of the roof as well as
the front.

22 ἐπέθηκ' This vb. is used with
zeugma. ἐν δὲ... ἐν δ' Adverbial,
'and therein.' For repetition cf.
O. 9. 31, 32, 11. 27, 28, I. 4. 52,
53. Μοῖσ' This refers to the
poetic and musical taste displayed
at Corinth in P.'s day, not, as
Disson thinks, to Eumēlos, Aeson,
and Corinthian poets of all ages;
since that topic has already been
dismissed vv. 18, 19 with the al-
lusion to Corinth's most renowned
poet. The suppression of the ob-
ject to ἐν is noteworthy.

25 Ὀλυμπ. Gen. after ὕπατε, cf.
Aesch. Ag. 509 ὑπατός τε χώρας
Ζεὺς.

26 γένοιο Cf. P. 2. 72, note.

27 ἀβλαβῇ Extension of predi-
cative participle νέμων.

28 For metaph. cf. Aesch. Pers.
601 ὅταν δ' ὁ daίμων εὐροῇ, πεποι-
θέναι | τὸν αὐτὸν αἰὲ daίμων' οὐριεῖν
τύχης, Sept. c. Th. 705—708 daί-
μων... ἴσως ἂν ἐλθοι θελεμωτέρῳ |
πνεύματι, O. 7. 95.

29 φοι Cf. P. 4. 23, I. 5. 4—6.

The idea is that the gift blesseth
him that gives. ἐγκ. τεθμ. Render
as if τέθμον κῶμον, cf. O. 7. 88.

30 πεντ. Simōn., Fr. 153 [211],
enumerates the Games of the quin-
quertium, Ἰσθμία καὶ Πυθοὶ Διο-
φῶν ὁ Φίλωνος ἐνίκα | ἄλμα, ποδω-
κείην, δισκον, ἄκοντα, πάλην. δρό-
μον For acc. cf. O. 4. 22. ἀντεβ.
Late mss. read οὐκ ἀντ. The
phrase is modest, suggesting 'luck'
rather than 'merit.' Cf. Fr. 14
ἐν ἐργμασι δὲ νικᾷ τύχα, | οὐ
σθένος. It is not certain whether
Xenophon was the first to win two
prizes at once at Olympia or to win
these particular prizes; but the
latter is most likely.

33 σελίνων According to Schol.
Rec. wreaths of dried parsley were
given in addition to wreaths of pine
leaves at the Isthmian games.
Wreaths of green parsley were given
at the Nemean games. These two
festivals were originally *epitaphiai*,
on which account parsley, a plant
sacred to the gods of the under-
world, was used. Sisyphos is said,
Fr. 2, to have founded the Isthmian
games ἀποφοιμένῳ Μελικέρτῳ.

- φανέντα· Νέμεά τ' οὐκ ἀντιξρεῖ·
 5 πατρὸς δὲ Θεσσαλοῖ' ἐπ' Ἀλφειῷ
 ῥέξθροισιν αἶγλα ποδῶν ἀνάκειται, [μηνὸς τέ φοι 30
 Πυθοῖ τ' ἔχει σταδίου τιμὰν διαύλου τ' ἀελίῳ ἀμφ' ἐνί,
 τῷτοῦ κρανααῖς ἐν Ἀθάναισι τρεῖς φέργα ποδαρκῆς
 ἀμέρα θῆκε κάλλιστ' ἀμφὶ κόμαις, 55
 Ἐπ. β'.
 0 Ἑλλώτια δ' ἐπτάκις· ἐν δ' ἀμφιβάλοισι Ποτειδάνος
 τεθμοῖσιν
 Πτοιοδώρῳ σὺν πατρὶ μακρότεραι

34 ἀντίξ. Apparently a vb. of P.'s coinage from ἀντίξος, lit. 'scraping against,' i.e. rubbing or planing the wrong way so as to roughen instead of smoothing. Render 'and Nemea showeth no unkindly mood.' Probably Nemea is here the tutelary nymph. The form Νέμεα is Æolic, cf. Κύκνεια, O. 11. 15; πάτριά (?), O. 6. 62.

36 αἶγλα 'Is glory from his feet treasured up.' For αἶγλα cf. P. 3. 73, 8. 96; and for the phrase cf. τιμὰ ποδῶν, O. 12. 15. For ἀνάκειται cf. I. 4. 17 τιν' δ' ἐν Ἰσθμῷ διπλόα θάλλοισ' ἀρετὰ... κείται, O. 10. 8, P. 6. 6—9.

37 The *stadium* race was 202½ yards and the διαύλος δρόμος was double that, round the καμπτήρ and back to the starting-place. The δολιχοδρομία is variously stated as from three to twelve times the length of the διαύλος. ἀμφ' Cf. Suidas, ἀμφὶ ἔτει· ἐν αὐτῷ τῷ ἔτει. As the sun passes, one is first on one side of it, then on the other. μηνὸς τῷτοῦ the month Munychion when the Pythian games were held, and at Athens the Delphinian, Munychian, and Diasian games.

38 τρεῖς According to the Schol. Vet. he won in the διαύλος, ὀπλιτικός and στάδιος δρόμοι. φέργα Cf. O. 7. 84, note. If the crowns were such as those described N. 7. 78, 79,

of gold, ivory, and coral, they might well be called φέργα. ποδαρκῆς ἀμέρα 'A day of foot-racing.' Cf. P. 5. 81 ποδαρκῆων...δρόμων τέμενος.

40 Ἑλλώτια I.e. φέργα. With this clause the last clause from φέργα should be mentally repeated. The adverb ἐπτάκις is required, as ἐπτά might be taken to mean that he won seven crowns on one day, and the adverb makes the plur. distributive. Athēnē Hellōtia or Hellōtis was probably a moon-goddess connected with the old elemental worship. She was worshipped at Corinth, and at the end of her festival, in which Athēnaeos tells us there was a huge wreath of myrtle carried in procession, there was a λαμπαδοδρομία. ἐν δ' 'And in respect of Poteidan's ordinances (held) between two seas'—i.e. the Isthmian games—'will lays from a greater distance (i.e. first sung on earlier dates) attend Terpsias and Eritimos as well as his (Thessaloe) father Ptoeodōros'. One is tempted to make Ptoeodōros father to Terpsias and Eritimos; but the Scholl. agree that Terpsias was brother to Ptoeodōros, Eritimos being Terpsias' son or grandson. mss. read τέρψιες θ'...ἐρίτιμοι, an ingenious corruption. Böckh and Diissen read ἔσπον', taking ἐν = 'at.'

Τερψίᾳ θ' ἔψοντ' Ἑριτίμῳ τ' αἰοῖδαί.
 ὅσσα τ' ἐν Δελφοῖσιν ἀριστεύσατε
 ἥδ' ἐχόρτοις ἐν λέοντος, δηρίρμαι προλέσιν
 45 περὶ πλήθει καλῶν, ὡς μὲν σαφές
 οὐκ ἂν εἰδείην λέγειν | ποντιᾶν ψάφων ἀριθμόν. 65
 Στρ. γ'.

ἔπεται δ' ἐν ἐκάστῳ
 μέτρον· νοῆσαι δὲ καιρὸς ἄριστος.
 ἐγὼ δὲ φίδιος ἐν κοινῷ σταλαῖς
 50 μῆτίν τε γαρῶν παλαιγόνων 70
 πόλεμόν τ' ἐν ἡρώϊαις ἀρεταῖσιν
 οὐ ψεύσομ' ἀμφὶ Κορίνθῳ, Σίσυφον μὲν πυκνότητον
 παλάμαις ὡς θεόν,
 καὶ τὰν πατρὸς ἀντὶα Μήδειαν θεμέναν γάμον αὐτῇ, 75

45 *περὶ* Cf. P. 2. 59 *περὶ τιμῆς*.

46 Cf. O. 2. 98.

47 *ἔπεται* 'In every matter a mean is involved, and the right moment is the best object of knowledge.' The exact point of time at which the golden mean is reached is *καιρὸς*, which is therefore not quite synonymous with *μέτρον*. For *νοῆσαι* cf. O. 7. 25. Cf. Hor. Sat. i. 1. 106 *est modus in rebus*. *καιρὸς* ἄρ. Cf. Hes. IV. and D. 692 *καιρὸς δ' ἐπὶ πάντων ἄριστος*.

49 'But I having in my private capacity embarked on a voyage of public interest and lauding the craft and prowess in war of her men of yore shall in respect of heroic excellences say truly of Corinth that,' &c. For *ἐν ἀρεταῖς* cf. O. 6. 7, N. 3. 32. Perhaps v. 49 means 'engaged to sing nominally on behalf of an individual victor, really on behalf of his family.' For diction cf. N. 6. 33 *ἰδὲ ναυστολῶντες ἐπικώμα*.

52 *παλάμαις* For dat. qualifying an adj. cf. O. 2. 5, 4. 24. *Σί-συφ-ος* is connected with *σοφός* and *sapientis*. In *ὡς θεόν* Gild. seems to see an allusion to the popular etymo-

logy *σιο-συφος* = *θεόσοφος*, but cf. O. 9. 80 *σοφοὶ κατὰ δαίμον'*.

53 *Μήδειαν* Note the order. The natural order—*article, participle or adjective, noun*, is frequently changed by the transposition of the noun and the part. or adj. when the article is followed by a word or phrase dependent on the part. or adj. Thukydides and Demosthenes furnish many examples of this order, e.g. Thuk. i. 90. 1 *τὴν ἐς τὸν Μηδικὸν πόλεμον τόλμαν γενομένην*, Dem. de Corona 258, 259 *οὐ φοβηθέντες τὴν τότε Θηβαίῳ βόμην καὶ δόξαν ὑπάρχουσαν*, 269 *διὰ τὰς ὑπὸ τούτου βλασφημίας εἰρημένας*, 295 *τοὺς εἰς τὴν πόλιν ἀνθρώπους ἀφικνουμένους*. In poetry the only instances I know of this order besides the one here commented on are Soph. O. R. 1245 *τὸν ἥδη Λαῖον πάλαι νεκρόν*, and O. C. 1514 *αἱ πολλὰ βροτταὶ διατελεῖς*. In several cases where the dependent expression might be in regimen with either the noun or the part. this order gives a different constr. (gerundive), e.g. Dem. de Corona 323 *ὑμᾶς τῶν τιώσθαι τῇ κατὰ τῶν Ἑλλήνων ἀρχῇ*

ναὶ σώτειραν Ἀργοῖ καὶ προπύλοισ.

Ἀντ. γ'.

55 τᾷ δὲ καὶ ποτ' ἐν ἀλκᾷ ·

πρὸ Δαρδάνου τειχέων ἐδόκησαν

ἐπ' ἀμφότερα μαχᾶν τέμνειν τέλος,

80

τοὶ μὲν γένει φίλῳ σὺν Ἀτρείῳ

ἔλεναν κομίζοντες, οἱ δ' ἀπὸ πάμπαν

60 εἵργοντες· ἐκ Λυκίας δὲ Γλαῦκον ἐλθόντα τρέμεν Δε-

ναοί. τοῖσι μὲν

85

ἐξεύχετ' ἐν ἄστει Πειράνας σφετέρου πατρὸς ἀρχάν

καὶ βαθὺν κλᾶρην ἔμμεν καὶ μέγαρον·

Ἐπ. γ'.

ὅς τὰς ὀφιώδεας υἷόν πρτε Γοργόνος ἢ πόλλ' ἀμφὶ κρουνοῖς

πραττομένη, 'that you have opposed the organisation of the despotism over Hellas'; though Schaefer does not draw any distinction. Perhaps we ought also to distinguish such phrases as Thuk. i. 2. 3 τῆς γῆς ἢ ἀρίστη... ἢ τε νῦν Θεσσαλία καλουμένη, Dēm. de Corona 248 τὴν Μυσῶν λείαν καλουμένην. Not only did Médeia sojourn at Corinth, but Aestēs was said to have been K. of Corinth before he went to Kolchis. The Schol. cites Eumēlos for the legend. One of Médeia's sons was supposed to be Thessalos; so perhaps she was regarded as an ancestress of Xenophon's family, cf. v. 35. θεμίναν The mid. voice is of course appropriate to the independent action of Médeia. Higher powers are said τιθέναι γάμον.

55 τὰ δὲ καὶ For the formula cf. O. 9. 95. 'And on the other hand too erst in battle before Dardanos' walls they gat credit for deciding the issue of fights in favor of either side.'

56 ἐδόκησαν For the signification cf. P. 6. 40.

57 Cf. Eur. Heracl. 755 μέλλω τὰς πατριώτιδος γᾶς, | μέλλω περὶ τῶν

δόμων... κίνδυνον πολὺν τεμεῖν σιδάρε, Hor. Ep. i. 16. 42 quo pulitae pagnaeque secantur iudice lites, Sat. i. 10. 15. τέμνειν Some old mss. τάμνειν.

58 φῶν Agamemnon himself commanded the Corinthian contingent, cf. Hom. Il. ii. 569—577.

59 κομίζοντες 'Trying to recover.' For pres. part. where fut. might be expected, and act. where mid. might be expected, cf. P. i. 52, 4. 106, Eur. Suppl. 120 τοῦτους θανόντας ἔλθον ἐξαιτῶν πόλιν. ἀπὸ... εἵργοντες This ordinary pres. gets its object from τοὶ μὲν.

61 The allusion has been held to be Glaukos' speech, Hom. Il. vi. 144 sqq., though, as Paley points out, there are discrepancies. The father of the Homeric Glaukos is Hippolochos, son of Bellerophon, while P.'s Glaukos is Bellerophon's son. σφετέρου For εἰοῦ or εὖ, cf. O. 9. 78.

62 βαθὺν Either 'rich,' cf. P. 2. 1, note, or for βαθυλείμωνα. μέγαρον Strabo, viii. 379, mentions extensive ruins of the Sisyphæion built of white stone.

63 κρουνοῖς I. e. of Παιρῆνδ.

- Πάγασον ζεύξαι προθέων ἔπαθεν, 91
- 65 πρὶν γέ φοι χρυσάμπρκα κούρα χαλινὸν
 Παλλὰς ἤνεγκ'· ἐξ ὀνείρου δ' αὐτίκα
 ἦν ἦπαρ· φώνασε δ'· Εὐδεις, Αἰολίδα βασιλεῦ;
 ἄγες φίλτρον τρὸδ' ἵππειον δέκευ, 95
 καὶ Δαμαίῳ νιν θύων | ταῦρον ἀργάεντα πατρὶ δείξον.
 Στρ. δ'.
 70 κύναναιγες ἐν ὄρφνα 100
 κνώσσοντί φοι παρθένος τρῶα φειπεῖν
 ἔδοξεν· ἀνὰ δ' ἔπαλτ' ὀρθῶ προδί.
 παρκεῖμενον δὲ συλλαβὼν τέρας,
 ἐπιχώριον μάντιν ἄσμενος εὔρεν,
 75 δεῖξέν τε Κοιρανίδα πᾶσαν τελευτὰν πράγματος, ὥς τ' 105
 ἀνὰ βωμῶ θεῶς
 κοιτάξατο νύκτ' ἀπ' ἐκείνου χρήσιος, ὥς τέ φοι αὐτὰ

65 πρὶν γε 'Until at length.'
 Cf. N. 4. 28 οὐ τετραορίας γε πρὶν
 δωδεκα πέτρῳ | ἥρως τ' ἐπεμβεβαῶ-
 τας ἱπποδάμους ἔλεν | δις τόσους. Ex-
 cept in these two passages the con-
 junction πρὶν='before' is found
 governing the inf. in P. χρυσάμπ.
 The headband is part of the bridle
 and has probably been embellished
 from the earliest times as now.
 Note the interlacing order.

66 Cf. κάκρυα πρῶτος ἐξ ὀνει-
 ράτων ἡ χρῆ | ἦπαρ γενέσθαι, Aesch.
 Prom. 485. ἐξ ὀνείρου, κ.τ.λ. A
 parenthesis.

69 Δαμαίῳ The myth and cult
 of Athēnē Chalinitis, Paus. ii. 4,
 or Hippia, v. 82, seem to have
 flourished at Corinth side by side
 with the older Corinthian and Attic
 myths of Poseidon, the horse-tamer
 as well as the creator of horses.
 νιν i.e. the bridle, governed by
 δείξον. To say that νιν anticipates
 ταῦρον creates a needless difficulty.
 πατρὶ Bellerophon, nominally son
 of Glaukos (the elder), was really

son of Poseidon, cf. Il. vi. 191.
 Because black bulls are offered to
 Poseidon, Od. iii. 6, the Scholl.
 explain ἀργάεντα 'conspicuous for
 size'; gloss λιπαρόν, cf. βόες ἀργοί,
 Il. xxiii. 30; but red bulls are
 offered P. 4. 205, which at once
 disposes of all objection to the
 simple meaning 'white.'

72 ἀνὰ δ' ἔπαλτ' For change of
 subject cf. O. 9. 74, v. 80 ἡγήσα.
 ὀρθῶ προδί For instrumental dat.
 (an organ or limb of the body is a
 means or instrument grammatically)
 cf. N. 1. 50 ποσσὶν ἀπειλος
 δρούσαισ' ἀπὸ στρωμνᾶς. The adj.
 applies primarily to the foot which
 is the first part of the body to
 adopt approximately the requisite
 position when a person stands up,
 but the effect of the phrase is that
 of a dat. of manner.

74 μάντιν Polyidos father of
 Euchēnor, Il. xiii. 683, son of
 Koeranōs.

76 ἀπ' ἐκείνου So MSS., Ἐδδ
 ἀπὸ κείνου.

Ζηνὸς ἐγχεικεραύνου παῖς ἔπρρεν

110

Ἄντ. δ'.

δαμασίφρωνα χρυσόν.

ἐνυπνίῳ δ' ᾗ-τάχιστα πιθέσθαι

80 κελήσατό νιν, ἔταν δ' εὐρυσθενεῖ

καρταίῳδ' ἀναρῆν Γαϊάχῳ,

θέμεν Ἴππεϊά βωμὸν εὐθὺς Ἀθάνῃ.

115

τελεῖ δὲ θεῶν δύναμις καὶ τὰν παρ' ὄρκον καὶ παρὰ φελπίδα
κούφαν κτίσιν.

ἦτοι καὶ ὁ καρτερὸς ὀρμαίνων ἔλε Βελλεροφόντας,

120

85 φάρμακον πραῦ τέλνων ἀμφὶ γένει,

Ἐπ. δ'.

ἵππον πτερρέντ'· ἀναβὰς δ' εὐθὺς ἐνόπλια χαλκωθείς

σὺν δὲ κείνῳ καὶ πρτ' Ἀμαζονίδων

[ἔπαιζεν.

αἰθέρος ψυχρᾶς ἀπὸ κόλπων ἐρήμου

125

78 'The golden spirit-tamer,' cf. v. 29; i.e. the bridle. Is this expression a reminiscence of Fr. 207 χρυσὸς... δάμναται δὲ βροτέαν φρένα κάρτιστον κτεάνων?

79 & So best mss. for ὡς, cf. O. 6. 23.

80 κελήσατο The subject is changed to Polyidos. Cf. v. 72 *supra*.

81 καρταίῳδ' The Schol. Vet. says this is Delphic for a bull. Was it Delphic influence which produced the Hesiodic descriptive names πέντοτος, φερόικος, &c.? ἀναρῆν So best mss. But some and the Schol. Vet. have ἀνερῆν, cf. Il. i. 459. Old lexicons give ἀναρῆν· σφάζειν. For ἔταν ἀναρῆν after secondary tense cf. εἴτ' ἀν... κτίσιν, O. 6. 67, 69.

88 'Now the power of the gods maketh that (achievement) which one would vow to be impossible and never expect to perform, an easy achievement.' The meaning of τάν (query, should we substitute τῶν?) παρ' ὄρκον is shown by Archil. Fr. 74 [31] χρημάτων δελπτον οὐδέν

ἐστίν οὐδ' ἀπώμοτον, | οὐδὲ θαυμάσιον where δελπτον refers to the fut. generally, ἀπώμοτον to the immediate fut., θαυμάσιον to the pres. Until we observe the greater comprehensiveness of ἐλπίς there seems to be an anticlimax. Aeschylus several times uses κτίσιν in a general sense; cf. P. 5. 88.

84 'Verily it was a matter of anxious thought even for the mighty Bellerophon to overcome.'

85 φάρμακον This carries on the idea of φάρμακον, v. 68.

86 ἐνόπλια 'He went through exercises in full armour.' Cookesley says "He performed the Pyrrhic dance," after a Schol. But if so, we are bound to suppose he danced on Pégasos' back! For constr. cf. N. 3. 44 παῖς ἐὼν δάδουε μεγάλα Φέργα.

87-89 For position of Ἀμαζονίδων in relation to στρατὸν cf. O. 14. 20-22.

88 ψυχρᾶς For gender cf. O. 1. 6. The epithet seems to apply to the cold of the Scythian moun-

τοξόταν βάλλων γυναικεῖον στρεφόν.
 90 καὶ Χίμαιραν πῦρ πρῶϊσαν καὶ Σολίμους ἔξεφεν.
 διασωπάσομαί φοι μῶρρον ἐγώ· 130
 τὸν δ' ἐν Οὐλύμπῳ φάτται | Ζητὸς ἀρχαῖαι δέκονται.
 Στρ. ε'.

ἐμέ δ' εὐθὺν ἀκόντων
 ἵεντα ῥόμβον παρὰ σκρῶν οὐ χρῆ
 95 τὰ πολλὰ βέλεα καρτύνειν χερσίν.
 Μοίσαις γὰρ ἀγλαοθρόνοις ἐκὼν 135
 Ὀλγαιθίδαισιν τ' ἔβαν ἐπίκουρος.
 Ἴσθμοι τὰ τ' ἐν Νεμέᾳ παύρῳ γ' ἔπει θήσω φανέρ'
 ἀθρῶ, ἀλαθὲς τέ μοι 140

tains and steppes rather than to the cold experienced on rising high above the ground anywhere. We need not suppose that Bellerophon was more than 150 feet above the ground when he shot the Amazons. ἐρήμου Used as subst. according to Mommsen. Hermann proposes ἐρήμων. Paley suggests that ἐρήμου is the imperf. of ἐρημῶ. To say however that P. would not use ἐρήμου as fem. is to generalise from one instance, O. 1. 6, and I see no objection to the two epithets, ἐρήμου definitive and ψυχρὰς descriptive, 'from the hollows of the cold waste of air.' For P.'s use of two adjectives without a conjunction cf. P. 9. 8. Gray's "desert air" surely means the air of a desert place, and does not illustrate this phrase. Cookesley cites *Romeo and Juliet* II. 2. 32 "the bosom of the air."

90 καὶ X. The rareness of the conjunctives καὶ...καὶ, which as Mommsen says couple opposites so as to make up one idea, prompts one to render this first καὶ 'so,' i.e. βάλλων ἀπὸ κόλπων, κ.τ.λ.

91 βίαι. Cf. *σεσωπαμένον*, I. 1. 63. So Apoll. Rhod., I. 685, has βίωσσεθε for βίωσσεθε. For Bellerophon's fate

cf. *Il.* vi. 201 ἀλλ' ὅτε δὴ καὶ κείνος ἀπῆχθετο πᾶσι θεοῖσιν, | ἧ τοι δὲ καὶ πεδίων τὸ Ἀλῆιον οἶος ἀλάτο, | ἐν θυμῷ κατέδωκ, πάντων ἀνθρώπων ἀλείων. For dat. cf. O. 9. 15.

92 δέκονται "Not historical present, 'are his shelter'" (Gild.).

93 Cf. O. 2. 89, P. 1. 44. 'But I casting my javelins straight with a whirl by the mark must not ply my many darts with might of my two hands.' P. does not say that he must not take bad shots, but that he must not hurl too often, i.e. he must not dilate upon the ancient glories of Corinth.

95 καρτύνειν Cf. Apoll. Rhod. II. 332 ἀλλ' εὖ καρτύναντες εἰς ἐνὶ χερσὶν ἐρετμὰ. χερσίν The dual seems to be emphatic and to support my view, as the ἄνω appears to have been thrown with one hand. For two spears, one thrown with each hand, cf. *Il.* xxi. 162 ὁ δ' ἀμαρτῇ δοῦραςιν ἀμφὶς | ἦρως Ἀσπεροπαῖος ἐπεὶ περιδέξιος ἦεν.

96 The praises of the Oligarchidae which had been broken off at v. 46 are now resumed. For the thrones of the Muses cf. O. 14. 10.

97 ἔβαν For αὐτ. cf. O. 9. 43, 11. 24, 14. 16, N. 4. 74, 6. 72.

98 'As to their νύκτινα καὶ

ἔξορκος ἐπέσσεται ἐξηκοντάκι δὴ ἀμφοτέρωθεν
100 ἀδύγηλωςσος βοὰ κάρυκος ἐσλοῦ.

Ἀντ. ε΄.

τὰ δ' Ὀλυμπία αὐτῶν
ἔοικεν ἤδη πάροιθε λελέχθαι.
τὰ τ' ἐσσόμενα τότ' ἂν φαίην σαφές.
νῦν δ' ἔλπομαι μὲν, ἐν θεῷ γε μὰν
105 τέλρς· εἰ δὲ δαίμων γενέθλιος ἔρποι,
Δι' τοῦτ' Ἐνναλίῳ τ' ἐκδώσμεν πράσσειν. τὰ δ' ἦπ'
ὀφρύνι Παρνασίᾳ,
ἐν Ἀργεῖ θ' ὅσσα καὶ ἐν Θήβαις· ὅσα τ' Ἀρκάσιν
ἀέθλων

Isthmos and at Nemea—in brief phrase will I publish them all together, and as a true sworn-witness there shall support me (heard) quite sixty times at both places the sweet-tongued voice of a worthy herald.' The text is Bergk's; mss. read δ' for γ', and place a full stop after Νεμέα instead of ἐπικούρος. Mezger supplies θήσω φανερά ἀθρόα after Ἴσθμοι, which is admissible but clumsy. θήσω Cf. O. 7. 6 θῆκέ νιν θαλωτόν, P. 1. 40.

99 ἔξορκος Christ suggests ἔξορκος (!). I think that P. means to connote the permanent result of having been ἐνορκος on a past occasion.

100 ἀδύγλ. Note exceptional admission of a short quantity before γλ.

102 I.e. vv. 1, 29—31, 35.

103 'Of those to come when they come will I tell clearly; for now am I cherishing hopes, howbeit in God's hands is the issue; but if the family good hap keep on he will leave this (τέλος) to Zeus and Arés to work out.'

104 ἐν θεῷ For sentiment cf. N. 10. 29 Ζεῦ πάτερ...πᾶν δὲ τέλος | ἐν τιν ἔργων.

105 For δαίμων cf. v. 28. It is

the δαίμων γενέθλιος who causes and maintains τὸ συγγενὲς ἦθος, v. 13. ἔρποι 'Hold on his course.' For opt. see O. 10. 4, P. 8. 13.

106 These two names have reference to the opening of the ode. Zeus is father of the Hôrae (who are connected with Games O. 4. 1—3). Zeus and Arés (mentioned v. 23) are closely connected by the single τε as gods of contest, Zeus especially of festival contests, and Arés of warlike contests. τὰ δ' Adverbial, 'and besides,' ὅσσα being exclamatory. This list contains no principal predicate. Perhaps we should have a comma after Ἐθβαίς, v. 112, and govern this τὰ and in fact the whole enumeration by ἐρήσεις, v. 113.

107 The ms. ἀνάσσω is clearly corrupt, a gloss on ἀναξ being substituted for the correct reading. We can best govern ὅσσα by μαρτυρήσονται βωμοί, understood from the next verse. I would read Ἀρκάσιν ἀέθλων (partitive gen.). In old uncials εθ is like σσ. The corruption is due probably to the neighbouring endings -νασίᾳ, ἀναξ, δλος. The conjecture ἀνάσσω has no ms. support.

80 βροντὰν καὶ πυρπάλαμον βέλος
 ὀρσικτύπου Διός,
 ἐν ἅπαντι κράτει
 αἰθωνα κεραυνὸν ἀραρότα.
 χλιδῶσα δὲ μολπὰ πρὸς κάλαμον ἀντιάξει μελέων, 100
 Στρ. ε'.

85 τὰ παρ' εὐκλείε Δίρκα χρόνῳ μὲν φάνεν·
 ἀλλ' ὥτε παῖς ἐξ ἀλόχου πατρὶ
 ποθεινὸς ἵκοντι νεότατος τὸ πάλιν ἤδη, | μάλα δέ φοι
 θερμαίνει φιλότατι νόον· 105
 ἐπεὶ πλοῦτος ὁ λαχὼν ποιμένα
 ἐπακτὸν ἀλλότριον,

90 θνάσκοντι στυγερώτατος·

Ἀντ. ε'.

καὶ ὅταν καλὰ φέρξαις ἀοιδᾶς ἄτερ,
 Ἀγησίδαμ', εἰς Αἶδα σταθμὸν 110
 ἰνὴρ ἵκηται, κενεὰ πνεύσαις ἔπορε μόχθῳ | βραχύ τι
 τερπνόν. τὴν δ' ἀδυεπὴς τε λύρα
 γλυκύς τ' αὐλὸς ἀναπάσσει χάριν· 115

80 πυρπ. 'With grip (hand) of fire.' The dart has hands here as the thundercloud has feet O. 4. 1, cf. τὸν αἰχματὰν κεραυνόν, P. 1. 5. We must not think of the hand of Zeus.

83 ἀραρότα. Not 'associated with all success,' but 'in all success appropriate.' For sentiment cf. P. 4. 197, 198 ἐκ νεφέων δὲ φοι ἀντάνυσε βροντᾶς αἰσιον | φθέγμα· λαμπραὶ δ' ἦλθον ἀκτῖνες στεροπᾶς ἀπορρηγνύμεναι. The worship of Zeus the Thunderer was especially cultivated by the Epizephyrian Locrians whose late coins display the device of a thunderbolt; but it is also appropriate to Zeus of Olympia, cf. O. 6. 81, 8. 3, 11. 79—83, 18. 77.

84 'And there shall answer to the pipe a swelling melody of song.'

This verse and the next recall vv. 53—55.

85 φάνεν. For plur. with neut. subject cf. O. 2. 84, P. 1. 13.

86, 87 Cf. Catullus 68. 119.

86 ὥτε Böckh; mss. ὥστε.

87 'When come already to youth's opposite.' Cf. O. 12. 10 for πάλιν. φοι So Böckh; mss. τοι.

91 καὶ 'So.' Cf. O. 7. 7. This comparison is suggested by P.'s delay in sending this ode.

93, 94. This ode was sung to the flute only, see v. 84.

93 κενεὰ πνεύσαις 'His ambitions having proved vain,' cf. P. 11. 30, N. 3. 41. ἔπορε Gnomie aor. μόχθῳ, κ.τ.λ. Cf. v. 22.

94 ἀναπάσσει. The lyre and the flute make up the idea of instrumental music, which accounts for the singular number, cf. O. 5. 15.

OLYMPIA XIV.

ON THE VICTORY OF ἈΣΩΠΙΚΟΣ OF ORCHOMENOS IN THE SHORT FOOT-RACE OF BOYS.

INTRODUCTION.

ΑΣΩΠΙΚΟΣ won, B.C. 476. This ode almost takes the form of a processional hymn to the Graces, and was sung by a chorus of boys, probably in their great temple on the banks of the Kêphisos and Lake Kôpais.

One of the two divisions of the ode occupies the strophe and consists of a prayer to and praise of the Graces; the other division occupies the antistrophe, and after an invocation of the Graces severally is devoted to the victor and his father.

In the seventh line of the antistrophe *σεῦ ἑκάρι* gives a particular case of the general *οὐ...σεμνῶν Χαρίτων ἄτερ*, v. 7.

The forms which seem peculiar to this ode are *ἐπακοῶ* (conjecture), *ἐρασίμολπος*, *μελαντειχῆς*, *φιλησίμολπος*, *χρυσότοξος*.

The mode is Lydian with Æolian measures; the rhythm logæedic. There are three recurrent phrases—

$$\begin{array}{ll} A = \sim \cup & | \quad - \cup & | \quad - \Lambda \parallel \\ & \sim \cup & | \quad - \cup & | \quad \sqcup \parallel \\ & \sim \cup & | \quad - \cup & | \quad - \cup \parallel \\ B = \sim \cup & | \quad - \Lambda \parallel \\ & \sim \cup & | \quad \sqcup \parallel \\ & \sim \cup & | \quad - \cup \parallel \\ C = \sim \cup & | \quad - \cup & | \quad - \cup & | \quad - \cup \parallel \\ & \sim \cup & | \quad - \cup & | \quad - \cup & | \quad \sqcup \parallel \end{array}$$

STROPHE.

- (1) 2.B.2.C. $\sqcup \quad | \quad - \cup \parallel \sim \cup \quad | \quad - \cup \parallel - \cup \quad | \quad - \cup \parallel \sim \cup \quad | \quad - \cup \quad |$
 $\sim \cup \quad | \quad - \cup \quad]$
- (2) A.B. $\sim \cup \quad | \quad - \cup \quad | \quad - \cup \parallel \sim \cup \quad | \quad - \cup \quad]$
- (3) 1.A.C. $\cup \cup \cup \parallel \sim \cup \quad | \quad - \cup \quad | \quad - \cup \parallel \sim \cup \quad | \quad - \cup \quad | \quad - \cup \quad | \quad \sqcup \quad]$
- (4) A.2.A. $\sim \cup \quad | \quad - \cup \quad | \quad \sqcup \parallel - \cup \quad | \quad \sqcup \parallel \sim \cup \quad | \quad - \cup \quad | \quad \sqcup \quad]$
- (5) 4.B. $\sqcup \quad | \quad \cup \cup \cup \quad | \quad - \cup \quad | \quad \sqcup \parallel \sim \cup \quad | \quad \sqcup \quad]$
- (6) 3.B. $\sim \cup \quad | \quad \sim \cup \quad | \quad - \cup \parallel \sim \cup \quad | \quad - \cup \quad]$
- (7) 3.A. $- \cup \quad | \quad - \cup \quad | \quad \sqcup \parallel \sim \cup \quad | \quad - \cup \quad | \quad \sqcup \quad]$
- (8) B.6*.B. $\sim \cup \quad | \quad \sqcup \parallel - \cup \quad | \quad \sqcup \quad | \quad - \cup \quad | \quad - \cup \quad | \quad - \cup \quad | \quad \sqcup \parallel$
 $\sim \cup \quad | \quad - \Lambda \quad]$

* Perhaps 2.2.2.

Olympian victory, the first of two, B.C. 472. The year before Hieron had assisted the Himeraeans in expelling the tyrant Thrasydaeos, son of Thêron. Either on this occasion, or before, on freeing themselves from the tyranny of Terillos, a temple was dedicated to Zeus the Liberator. The ode, composed in Sicily soon after the victory, was probably sung in the temple of Tychê.

The ode is tripartite, the divisions being coincident with the stanzas, except that the central portion encroaches on the strophe. The opening is a prayer to Tychê, the central portion a statement of the vanity of human hopes, and the mutability of human affairs; the conclusion cheerily illustrates the gnomic portion by showing that the victor's consummate good fortune is the result of a grave misfortune.

The forms peculiar to this ode are *ἀντικύρω*, *ἐνδομάχας*, *καταφυλλορέω*.

The mode is Dorian, with a slight Lydian tinge; the rhythms dactylo-epitritic. The phrases are the same as those employed in O. 10.

STROPHE.

EPODE.

- | | | | |
|---------------------|---------------------|---------------------|---------------------|
| (1) $C^1.A^2$. | (4) $D^1.B^1$. | (1) $A^1.C^1$. | (5) $C^1.A^2$. |
| (2) $C^1.A^1.B^1$. | (5) $C^1.A^1$. | (2) $A^1.D^2$. | (6) $D^1.B^1$. |
| (3) $D^1.C^2$. | (6) $D^1.A^1.D^2$. | (3) $C^1.2.B^1$. | (7) $D^1.C^2.D^1$. |
| | | (4) — : $A^1.D^1$. | |

Both strophe and epode contain four of *A* and *C* and two of *B*; the strophe three of *D* and the epode four of *D*, and two dactyls.

ANALYSIS.

vv.

- 1, 2. Prayer that Tychê will cherish Himera,
- 3—5. For she guides ships, wars, public councils.
- 5—9. Men's hopes, however, are tossed like ships at sea, and indications of the future are obscure.
- 10—12. Good and bad befall men in unexpected alternation.
- 13—16. But for his banishment Ergotelês would not have won fame,
- 17—19. But as it is, his success has exalted his adopted city.

- εἰ σοφός, εἰ καλός, εἴ τις ἀγλαὸς ἀνὴρ. 10
 οὐδὲ γὰρ θεοὶ σεμνᾶν Χαρίτων ἄτερ
 κοιρανέουσιν χοροὺς οὔτε δαίτας· ἀλλὰ πάντων ταμίαι
 ἔργων ἐν οὐρανῷ, χρυσότοξον θέμεναι παρὰ 15
 10 Πύθιον Ἀπόλλωνα θρόνους,
 ἀέναον σέβοντι πατρὸς Ὀλυμπίου τιμάν.
 Στρ. β'.
 ὦ πότνι Ἀγλατά φιλησίμολπέ τ' Εὐφροσύνα, θεῶν
 παῖδες, ἐπακοοῖτε νῦν, Θαλία τε [κρατίστου 20
 ἐρασίμολπε, ριδοῖσα τόνδε κῶμον ἐπ' εὐμενεὶ τύχῃ
 15 κούφα βιβῶντα· Λυδίῳ γὰρ Ἀσώπιχον ἐν τρόπῳ 25
 ἐν τε μελέταις αἰείδων ἔμολον,
 οὐνεκ' Ὀλυμπιόνικος ἂ Μινύεια

6 σοφός 'Skilled in song.' ἀγλαός 'Victorious (in Games),' cf. O. 13. 5, 14.

7 οὐδὲ γάρ 'Yea, not even.' mss. give οὔτε. Text Bergk. σεμνᾶν For epithet cf. Fr. 72 σεμνᾶν Χαρίτων μέλημα τερπνόν, Eur. *Hel.* 1341 σεμναὶ Χάριτες. Kayser needlessly alters σεμνᾶν to ἀγνᾶν.

8 κοῖρ. 'Give sovereign commands for.' I think 'are for being lords of' would require the gen. The mss. reading κοιρανέοντι does not scan unless we elide ἐλθέ, v. 19, though mss. give it in full before Ἀχοῖ, probably correctly, as in Hes. *Scut. Herc.* 348 ἡχώ has an initial digamma. οὔτε The οὔτε before χοροὺς is omitted (Gild.), cf. P. 6. 48, 10. 29, 41.

11 ἀνάων For adverbial use cf. O. 13. 17. Gild. takes it literally as proleptic adj.

13 ἐπακ. νῦν So Mommsen; mss. give ἐπάκοι νῦν. Don. and Böckh adopt Herm.'s first correction ἐπάκοις γένει, but the sing. is very awkward. Bergk proposed ἐπακοοῖτέ νῦν.

14 ριδοῖσα Refers to Θαλία alone, or at least especially; be-

cause she is ἐρασίμολπε, a stronger term than φιλησίμολπε. She is patroness of the κῶμοι. For the sense 'look with favor on' cf. τόραννον δέρεται... ὁ μέγας πότμος, P. 3. 85, and ἐν Κρίσῃ δ' εὐρυσθενῆς εἰς Ἀπόλλων μιν, I. 2. 18. ἐπ' 'In consideration of,' Cf. O. 2. 11.

15 κούφα Epic adverb. Cf. II. XIII. 158 κούφα ποσὶ προβιβὰς καὶ ὑπασπίδια προποδίζων, which seems to make Dēiphobos trot like a horse. Λυδίῳ So mss.; and though the is superfluous we need not alter; cf. O. 2. 4, 13. 91: Ἀσώπ. Diminutive from Ἀσωπός. ἐν τρόπῳ For ἐν introducing an adverbial phrase of manner cf. O. 2. 16.

16 μελ. I believe this word means 'training of the chorus,' though it is generally taken to mean 'song,' 'strain.' Render 'chanting a carefully practised ode in Lydian mode on Asōpikos.' ἔμολον For aor. cf. O. 9. 83, 13. 97.

17 Μιν. Most mss. give the Æolic form, but Edd. generally read Μινύεια. It is not easy to say who this tutelary deity of Orchomenos is likely to have been; but the name Tritogeneia in *Minyas*

ναὶ σώτειραν Ἀργοῖ καὶ προπύλοισ.

Ἀντ. γ'.

55 τᾷ δὲ καὶ ποτ' ἐν ἀλκᾷ ·

πρὸ Δαρδάνου τειχέων ἐδόκησαν

ἐπ' ἀμφοτέρω μαχᾷ τέμνειν τέλος,

80

τοὶ μὲν γένει φίλῳ σὺν Ἀτρέος

ἔλυναν κομίζοντες, οἱ δ' ἀπὸ πάμπαν

60 εἵργοντες· ἐκ Λυκίας δὲ Γλαῦκον ἐλθόντα τρέμον Δα-

ναοί. τοῖσι μὲν

85

ἐξεύχεται ἐν ἄστει Πειράνας σφετέρου πατρὸς ἀρχάν

καὶ βαθὺν κλᾶρην ἔμμεν καὶ μέγαρον·

Ἐπ. γ'.

ὅς τὰς ὀφιδώδεις υἷον πρτε Γοργόνος ἢ πόλλ' ἀμφὶ κρουνοῖς

πραττομένη, 'that you have opposed the organisation of the despotism over Hellas'; though Schaefer does not draw any distinction. Perhaps we ought also to distinguish such phrases as Thuk. i. 2. 3 τῆς γῆς ἡ ἀρίστη... ἡ τε νῦν Θεσσαλία καλουμένη, Dēm. de Corona 248 τὴν Μυσῶν λείαν καλουμένην. Not only did Médeia sojourn at Corinth, but Aestés was said to have been K. of Corinth before he went to Kolchis. The Schol. cites Eumēlos for the legend. One of Médeia's sons was supposed to be Thessalos; so perhaps she was regarded as an ancestress of Xenophon's family, cf. v. 35. θεμίναν The mid. voice is of course appropriate to the independent action of Médeia. Higher powers are said τίθεναι γάμον.

55 τὰ δὲ καὶ For the formula cf. O. 9. 95. 'And on the other hand too erst in battle before Dardanos' walls they got credit for deciding the issue of fights in favor of either side.'

56 ἐδόκησαν For the signification cf. P. 6. 40.

57 Cf. Eur. Heracl. 755 μέλλω τὰς πατριώτιδος γᾶς, | μέλλω περὶ τῶν

δόμων... κίνδυνον πολὺν τεμῶν σιδάρε, Hor. Epp. i. 16. 42 quo multae pagnaeque secantur iudice lites, Sat. i. 10. 15. τέμνειν Some old mss. τάμνειν.

58 φῶν Agamemnon himself commanded the Corinthian contingent, cf. Hom. Il. ii. 569—577.

59 κομίζοντες 'Trying to recover.' For pres. part. where fut. might be expected, and act. where mid. might be expected, cf. P. 1. 52, 4. 106, Eur. Suppl. 120 τούτους θανόντας ἔλθω ἐξαίτων πόλιν. ἀπὸ... ἄργοντες This ordinary pres. gets its object from τοὶ μὲν.

61 The allusion has been held to be Glaukos' speech, Hom. Il. vi. 144 sqq., though, as Paley points out, there are discrepancies. The father of the Homeric Glaukos is Hippolochos, son of Bellerophon, while P.'s Glaukos is Bellerophon's son. σφετέρου For ἐοῦ or οἰ, cf. O. 9. 78.

62 βαθύν Either 'rich,' cf. P. 2. 1, note, or for βαθυλείωνα. μέγαρον Strabo, viii. 379, mentions extensive ruins of the Sisyphæion built of white stone.

63 κρουνοῖς I.e. of Παιτρὸς.

- Πάγασον ζεύξαι προθέων ξπαθεν, 91
 65 πρὶν γέ φοι χρυσάμπυκα κούρα χαλινὸν
 Παλλὰς ἤνεγκ'· ἐξ ὀνείρου δ' αὐτίκα
 ἦν ἦπαρ· φώναςε δ'· Εὐδεις, Αἰολίδα βασιλεῦ;
 ἄγε φίλτρον τρὸδ' ἵππειον δέκευ, 95
 καὶ Δαμαίῳ νιν θύων | ταῦρον ἀργάεντα πατρὶ δείξον.
 Στρ. δ'.
 70 κυάναιγες ἐν ὄρφνα 100
 κνώσσοντί φοι παρθένος τρῶσα φειπεῖν
 ἔδοξεν· ἀνὰ δ' ἔπαλτ' ὀρθῶ προδί.
 παρκείμενον δὲ συλλαβὼν τέρας,
 ἐπιχώριον μάντιν ἄσμενος εὔρεν,
 75 δεῖξέν τε Κοιρανίδα πᾶσαν τελευτὰν πράγματος, ὥς τ'
 ἀνὰ βωμῶ θεᾶς 105
 κοιτάξατο νύκτ' ἀπ' ἐκείνου χρήσις, ὥς τέ φοι αὐτὰ

65 πρὶν γε 'Until at length.' Cf. N. 4. 28 οὐ τετραορίας γε πρὶν δυνάδεκα πέτρῳ | ἥρωας τ' ἐπεμβεβαῶτας ἱπποδάμοις ἔλεν | δις τόσους. Except in these two passages the conjunction πρὶν = 'before' is found governing the inf. in P. χρυσάμπυκα. The headband is part of the bridle and has probably been embellished from the earliest times as now. Note the interlacing order.

66 Cf. κέκρυα πρῶτος ἐξ ὀνειράτων ἃ χρῆ | ὕπαρ γενέσθαι, Aesch. Prom. 485. ἐξ ὀνείρου, κ.τ.λ. A parenthesis.

69 Δαμαίῳ The myth and cult of Athēnē Chalinitis, Paus. ii. 4, or Hippia, v. 82, seem to have flourished at Corinth side by side with the older Corinthian and Attic myths of Poseidon, the horse-tamer as well as the creator of horses. νιν i.e. the bridle, governed by δείξον. To say that νιν anticipates ταῦρον creates a needless difficulty. πατρὶ Bellerophon, nominally son of Glaucos (the elder), was really

son of Poseidon, cf. Il. vi. 191. Because black bulls are offered to Poseidon, Od. iii. 6, the Scholl. explain ἀργάεντα 'conspicuous for size'; gloss λιπαρόν, cf. βόες ἀργοί, Il. xxiii. 30; but red bulls are offered P. 4. 205, which at once disposes of all objection to the simple meaning 'white.'

72 ἀνὰ δ' ἔπαλτ' For change of subject cf. O. 9. 74, v. 80 ἡστρά. ὀρθῶ ποδί For instrumental dat. (an organ or limb of the body is a means or instrument grammatically) cf. N. 1. 50 ποσσὶν ἀπειλος δροῦσαις ἀπὸ στρωμνᾶς. The adj. applies primarily to the foot which is the first part of the body to adopt approximately the requisite position when a person stands up, but the effect of the phrase is that of a dat. of manner.

74 μάντιν Polyidos father of Euchenor, Il. xiii. 663, son of Koeranos.

76 ἀπ' ἐκείνου So MSS., Edd. ἀπὸ κείνου.

Ζηνὸς ἐγχεικεραύνου παῖς ἔπρην

110

Ἄντ. δ'.

δαμασίφρωνα χρυσόν.

ἐνυπνίῳ δ' ᾗ-τάχιστα πιθέσθαι

80 κελήσατό νιν, ὅταν δ' εὐρυσθενεῖ

καρταίποδ' ἀναρῆν Γαῖαόχῳ,

θέμεν Ἴππεῖα βωμὸν εὐθὺς Ἀθάνῃ.

115

τελεῖ δὲ θεῶν δύνάμεις καὶ τὰν παρ' ὄρκον καὶ παρὰ φελπίδα
κούφαν κτίσιν.

ἦτοι καὶ ὁ καρτερὸς ὀρμαίνων ἔλε Βελλεροφόντας, 120

85 φάρμακον πραῦ τείνων ἀμφὶ γένυι,

Ἐπ. δ'.

ἵππον πτερρέντ'· ἀναβὰς δ' εὐθὺς ἐνόπλια χαλκωθείς

σὺν δὲ κείνῳ καὶ πρτ' Ἀμαζονίδων

[ἔπαιζεν.

αἰθέρος ψυχρᾶς ἀπὸ κόλπων ἐρήμου

125

78 'The golden spirit-tamer,' cf. v. 29; i.e. the bridle. Is this expression a reminiscence of Fr. 207 χρυσὸς...δάμναται δὲ βροτέαν φρένα κάρτιστον κτεάνων?

79 ᾗ So best mss. for ὡς, cf. O. 6. 23.

80 κελήσατο The subject is changed to Polyidos. Cf. v. 72 *supra*.

81 καρταίποδ' The Schol. Vet. says this is Delphic for a bull. Was it Delphic influence which produced the Hesiodic descriptive names πέντοζος, φερέοικος, &c.? ἀναρῆν So best mss. But some and the Schol. Vet. have ἀνέρην, cf. Il. i. 459. Old lexicons give ἀναρῆν· σφάζειν. For ὅταν ἀναρῆν after secondary tense cf. εἴτ' ἄν... κτίσιν, O. 6. 67, 69.

83 'Now the power of the gods maketh that (achievement) which one would vow to be impossible and never expect to perform, an easy achievement.' The meaning of τὰν (query, should we substitute τῶν?) παρ' ὄρκον is shown by Archil. Fr. 74 [31] χρημάτων δελπτον οὐδέν

ἐστιν οὐδ' ἀπώμοτον, | οὐδὲ θαυμάσιον where δελπτον refers to the fut. generally, ἀπώμοτον to the immediate fut., θαυμάσιον to the pres. Until we observe the greater comprehensiveness of ἐλπίς there seems to be an anticlimax. Aeschylus several times uses κτίζω in a general sense; cf. P. 5. 88.

84 'Verily it was a matter of anxious thought even for the mighty Bellerophon to overcome.'

85 φάρμακον This carries on the idea of φιλτρον, v. 68.

86 ἐνόπλια 'He went through exercises in full armour.' Cookesley says 'He performed the Pyrrhic dance,' after a Schol. But if so, we are bound to suppose he danced on Pégasos' back! For constr. cf. N. 3. 44 καὶς ἐὼν ἀθυρε μέγδα Φέρρα.

87-89 For position of Ἀμαζονίδων in relation to στρατὸν cf. O. 14. 20-22.

88 ψυχρᾶς For gender cf. O. 1. 6. The epithet seems to apply to the cold of the Scythian moun-

τοξόταν βάλλων γυναικείον στρατόν.

90 καὶ Χίμαιραν πῦρ πνέουσιν καὶ Σολύμους ἔπεφνεν.

δρασωπάσομαι φοι μέρην ἐγώ·

130

τὸν δ' ἐν Οὐλύμπῳ φάτναι | Ζητὸς ἀρχαῖαι δέκονται.

Στρ. ε'.

ἐμέ δ' εὐθὺν ἀκόντων

ἵεντα ρόμβον παρὰ σκρπὸν οὐ χρῆ

95 τὰ πολλὰ βέλεα καρτύνειν χερσίν.

135

Μοίσαις γὰρ ἀγλαοθρόνοις ἑκὼν

᾽Ολγαιθιδαισίν τ' ἔβαν ἐπίκουρος.

᾽Ισθμοῖ τὰ τ' ἐν Νεμέᾳ παύρῳ γ' ἔπει θήσω φανέρ'

ἀθρῶ', ἀλαθὴς τέ μοι

140

tains and steppes rather than to the cold experienced on rising high above the ground anywhere. We need not suppose that Bellerophon was more than 150 feet above the ground when he shot the Amazons. ἐρήμων Used as subst. according to Mommsen. Hermann proposes ἐρήμων. Paley suggests that ἐρήμων is the imperf. of ἐρημῶ. To say however that P. would not use ἐρήμων as fem. is to generalise from one instance, O. 1. 6, and I see no objection to the two epithets, ἐρήμων definitive and ψυχρᾶς descriptive, 'from the hollows of the cold waste of air.' For P.'s use of two adjectives without a conjunction cf. P. 9. 8. Gray's "desert air" surely means the air of a desert place, and does not illustrate this phrase. Cookesley cites *Romeo and Juliet* II. 2. 32 "the bosom of the air."

90 καὶ X. The rareness of the conjunctives καί...καί, which as Mommsen says couple opposites so as to make up one idea, prompts one to render this first καὶ 'so,' i.e. βάλλων ἀπὸ κόλπων, κ.τ.λ.

91 διασ. Cf. σεσωπαμένον, I. 1. 63. So Apoll. Rhod., I. 685, has βώσεσθε for βιώσεσθε. For Bellerophon's fate

cf. II. vi. 201 ἀλλ' ὅτε δὴ καὶ κείνος ἀπὸ χέτο πᾶσι θεοῖσιν, | ἧ τοι δὲ κὰκ πεδίων τὸ Ἀλφειὸν ὅλος ἀλάτο, | ὅν θυμὸν κατέδωκ, πᾶτον ἀνθρώπων ἀλείων. For dat. for cf. O. 9. 15.

92 δέκονται "Not historical present, 'are his shelter'" (Gild.).

93 Cf. O. 2. 89, P. 1. 44. 'But I casting my javelins straight with a whirl by the mark must not ply my many darts with might of my two hands.' P. does not say that he must not take bad shots, but that he must not hurl too often, i.e. he must not dilate upon the ancient glories of Corinth.

95 καρτύνειν Cf. Apoll. Rhod. II. 332 ἀλλ' εὖ καρτύναντες εἰς ἐνὶ χερσίν ἐρετμὰ. χερσίν The dual seems to be emphatic and to support my view, as the ἄκων appears to have been thrown with one hand. For two spears, one thrown with each hand, cf. II. xxi. 162 ὁ δ' ἀμαρτῇ δοῦραςιν ἀμφὶς | ἥρως Ἀστροπαῖος ἐπεὶ περιδέξιος ἦεν.

96 The praises of the Oligae-thidae which had been broken off at v. 46 are now resumed. For the thrones of the Muses cf. O. 14. 10.

97 ἔβαν For aor. cf. O. 9. 88, 11. 24, 14. 16, N. 4. 74, 6. 59.

98 'As to their victories at

ἔθορκος ἐπέσσεται ἐξηκοντάκι δὴ ἀμφοτέρωθεν
 0 ἀδύγηλσοςσος βρά κάρυκος ἐσλοῦ.

Ἄντ. ε'.

τὰ δ' Ὀλυμπία αὐτῶν
 ἔοικεν ἤδη παροίθε λελέχθαι. 145
 τὰ τ' ἐσσύμενα τότ' ἂν φαίην σαφές.
 νῦν δ' ἔλπομαι μὲν, ἐν θεῷ γε μὰν
 5 τέλρς· εἰ δὲ δαίμων γενέθλιος ἔρποι,
 Δι τοῦτ' Ἐνναλίῳ τ' ἐκδώσμεν πρᾶσσειν. τὰ δ' ἦπ'
 ὀφρύνι Παρνασίᾳ, 150
 ἐν Ἀργεῖ θ' ὄσσα καὶ ἐν Θήβαις· ὄσα τ' Ἀρκάσιν
 ἀέθλων

Isthmos and at Nemea—in brief phrase will I publish them all together, and as a true sworn-witness there shall support me (heard) quite sixty times at both places the sweet-tongued voice of a worthy herald.' The text is Bergk's; mss. read δ' for γ', and place a full stop after Νεμέα instead of ἐπικούρος. Mezger supplies θήσω φανερά ἀθρόα after Ἴσθμοί, which is admissible but clumsy. θήσω Cf. O. 7. 6 θῆκε νιν ζαλωτῶν, P. 1. 40.

99 ἔθορκος Christ suggests ἔθορκος (I). I think that P. means to connote the permanent result of having been ἐθορκος on a past occasion.

100 ἀδύγλ. Note exceptional admission of a short quantity before γλ.

102 I.e. vv. 1, 29—31, 35.

103 'Of those 'to come when they come will I tell clearly; for now am I cherishing hopes, howbeit in God's hands is the issue; but if the family good hap keep on he will leave this (τέλος) to Zeus and Arēs to work out.'

104 ἐν θεῷ For sentiment cf. N. 10. 29 Ζεῦ πάτερ...πᾶν δὲ τέλος | ἐν τὴν ἔργων.

105 For δαίμων cf. v. 28. It is

the δαίμων γενέθλιος who causes and maintains τὸ συγγενὲς ἦθος, v. 13. ἔρποι 'Hold on his course.' For opt. see O. 10. 4, P. 8. 13.

106 These two names have reference to the opening of the ode. Zeus is father of the Hôrae (who are connected with Games O. 4. 1—3). Zeus and Arēs (mentioned v. 23) are closely connected by the single τε as gods of contest, Zeus especially of festival contests, and Arēs of warlike contests. τὰ δ' Adverbial, 'and besides,' ὄσα being exclamatory. This list contains no principal predicate. Perhaps we should have a comma after Ἐθβοία, v. 112, and govern this τὰ and in fact the whole enumeration by ἐρήσει, v. 113.

107 The ms. ἀνάσσειν is clearly corrupt, a gloss on ἀναξ being substituted for the correct reading. We can best govern ὄσα by μαρτυρησονται βωμοί, understood from the next verse. I would read Ἀρκάσιν ἀέθλων (partitive gen.). In old uncials εθ is like σσ. The corruption is due probably to the neighbouring endings -νασία, ἀναξ, δλσος. The conjecture ἀνάσσειν has no ms. support.

μαρτυρήσει Λυκαίου βωμὸς ἄναξ·

Ἐπ. ε.

- Πέλλανά τε καὶ Σικυῶν καὶ Μέγαρ', Αἰακιδᾶν τ' εὐερκὲς
 110 ἃ τ' Ἐλευσίς καὶ Ἀργαὶ Μαραθῶν, [ἄλσος 150
 ταί θ' ὑπ' Αἴτνας ὑψιλόφου καλλίπλουτοι
 πόλεις, ἃ τ' Εὐβοία καὶ πᾶσαν κρτὰ 160
 Ἑλλάδ' εὐρήσεις ἐρευνῶν μάσσον' ἢ ὡς ἰδέμεν.
 ἄνα, κούφοισιν ἐκτεῦσαι πρσίν·
 115 Ζεῦ τέλει, αἰδῶ δίδοι | καὶ τίχαν τερπνῶν γλυκεῖαν.

108 Λυκαῖον 'Of the Lycian god,' i.e. Zeus, who had a temple on the summit of Mt Lykaeon.

109 According to P.'s usage of καί...τε (see O. 3. 8, note) we must have a comma after Μέγαρ', the three places mentioned first in the verse forming a class as having each Apolline games, in which Xenophon had doubtless been victor. In the next line Eleusis and Marathon naturally go closely together. Argos and Thebes are coupled O. 9. 68, Heracleian myths connecting them. The Games at Argos were Hēraea (Hekatombaea); at Thebes Hērakleia, Iolaia; at Pellēnē Theoxenia, Diia, Hermaea; at Sikyon Pythia; at Megara Diokleia, Alkathoia, Pythia, Nemea; in Aegina Aekia, Hēraea; at Eleusis Dēmētria, Eleusinia; at Marathon Hērakleia; at Syracuse Isthmia; at Aetna Nemea; in Euboea Geraestia, Amarynthia. See also O. 7. 83—85.

111 ὑπ' Αἴτνας ὑψ. 'Beneath Aetna's lofty crest.' For prep. cf. O. 2. 83, 6. 40.

113 μάσσον' 'Too many for eye

to view.'

114, 115 These two verses have caused much trouble. mss. give ἀλλὰ κ. ε. π. Ζ. τέλει δ. δ. Text Böckh. According to Kayser and the Schol. Vet. the Oligaethidae are to 'swim through life.' However, for inf. cf. P. 1. 68. Perhaps it is better to render 'swim off,' i.e. from Greece (the easiest way from which is by sea), and so escape the enumeration of victories of which all Greece is full. Authority is wanted for ἀνα, the vocative of ἀναξ, standing before and away from another vocative. It is better to follow Kayser who takes ἀνα to be for ἀνδστηθι. The phrase recalls δίδοι τέ σοι αἰδοίαν χάριν | καὶ ποτ' ἀστῶν καὶ ποτὶ ξείνων, O. 7. 89. Here αἰδώς is the opposite to the ἴβρις of v. 10, which was the cause of Bellerophon's sad fate. He proposed to go up to Olympos on the back of Pégasos, but was thrown and lamed. The virtue αἰδώς is for Xenophon and his family and clan the μέτρον of v. 48.

OLYMPIA XIV.

ON THE VICTORY OF ἈΣΟΠΙΚΟΣ OF ORCHOMENOS IN THE SHORT FOOT-RACE OF BOYS.

INTRODUCTION.

ΑΣΟΠΙΚΟΣ won, B.C. 476. This ode almost takes the form of a processional hymn to the Graces, and was sung by a chorus of boys, probably in their great temple on the banks of the Kēphisos and Lake Kōpais.

One of the two divisions of the ode occupies the strophe and consists of a prayer to and praise of the Graces; the other division occupies the antistrophe, and after an invocation of the Graces severally is devoted to the victor and his father.

In the seventh line of the antistrophe *σεῦ ἑκάτι* gives a particular case of the general *οὐ...σεμνῶν Χαρίτων ἄτερ*, v. 7.

The forms which seem peculiar to this ode are *ἐπακοῶ* (conjecture), *ἐρασίμολπος*, *μελαντειχῆς*, *φιλησίμολπος*, *χρυσότοξος*.

The mode is Lydian with Æolian measures; the rhythm iogædic. There are three recurrent phrases—

$$\begin{array}{ll} A = \sim \cup | - \cup | - \wedge || & B = \sim \cup | - \wedge || \\ \sim \cup | - \cup | \perp || & \sim \cup | \perp || \\ \sim \cup | - \cup | - \cup || & \sim \cup | - \sigma || \\ C = \sim \cup | - \cup | - \cup | - \cup || & \\ \sim \cup | - \cup | - \cup | \perp || & \end{array}$$

STROPHE.

- (1) 2.B.2.C. $\perp | - \cup || \sim \cup | - \cup || - \cup | - \cup || \sim \cup | - \cup |$
 $- \cup | - \cup]$
- (2) A.B. $\sim \cup | - \cup | - \cup || \sim \cup | - \cup]$
- (3) 1.A.C. $\cup \cup \cup || \sim \cup | - \cup | - \cup || \sim \cup | - \cup | - \cup | \perp]$
- (4) A.2.A. $\sim \cup | - \cup | \perp || - \cup | \perp || \sim \cup | - \cup | \perp]$
- (5) 4.B. $\perp | \cup \cup \cup | - \cup | \perp || \sim \cup | \perp]$
- (6) 3.B. $\sim \cup | \sim \cup | - \cup || \sim \cup | - \cup]$
- (7) 3.A. $- \cup | - \sigma | \perp || \sim \cup | - \cup | \perp]$
- (8) B.6*.B. $\sim \cup | \perp || - \cup | \perp | - \cup | - \cup | - \cup | \perp ||$
 $\sim \cup | - \wedge]$

* Perhaps 2.2.2.

- (9) 3.3.A. $\bar{\cup} | - \cup | - \cup || \bar{\cup} | - \cup | \bar{\cup} || \sim \cup | - \cup | - \wedge]$
 10) 4. $- : \infty \cup | - - | - \cup | \bar{\cup}]$
 11) A.C. $\sim \cup | - \cup | - \cup || \sim \cup | - \cup | - \cup | - \cup]$

ANALYSIS.

vv.

- 1—11. Invocation of the Graces as Queens of Orchomenos, patronesses of the Minyae, dispensers of all blessings.
 12—15. Invocation of them severally by name.
 15—18. The poet came to celebrate in Lydian measures an Olympian victory of Minyeia gained by Thalia's help.
 18—22. Request that Echo will bear the news to Ἀσδρικός' father Kleodāmos in Hades.

Στρ. α'.

Καφισίων ὑδάτων λαχοῖσαι, αἶτε ναίετε καλλίπῳλον ἔδραν,
 ὦ λιπαρᾶς αἰοίδμοι βασιλειαί
 Χάριτες Ὀρχομενοῦ, παλαιγόνων Μινυᾶν ἐπίσκοποι, 5
 κλυτ', ἐπεὶ εὐχομαι· σὺν γὰρ ὕμνιν τά τε τερπνὰ καὶ
 5 τὰ γλυκέα γίνεται πάντα βροτοῖς,

1 Lake Kōpais or Kēphissis, as well as the river Kēphisos. For gen. after ἔδραν cf. O. 2. 9. λαχ. This word may be the first of a new verse. Don. and Böckh read -σαν to avoid the parœclipsis. But it is probable that the diphthong sounded differently before a consonant and a vowel. For allotment of the world among the gods cf. O. 7. 54 sqq.

2 λιπαρᾶς Cf. P. 2. 3.

3 Χάριτες These are the Graces of Hesiod, *Theog.* 907—909 and 64—67, with whom are associated ἔρος and ἡμερος. The Graces of Sparta were two, Klēta and Phaēnia, of Athens two, Auxo and Hēgemonē. These would seem to represent Aglaia, whose name suggests that at first she was especially the bestower of victory, cf. vv. 6, 12, O. 2. 50, 13. 14. The gen. depends on Χάριτες, 'queen-graces of Orchomenos.'

4 τε...καὶ For this strong form of conjunction cf. O. 1. 79. It is often found when words which are almost synonymous, or at any rate the meanings whereof overlap, are joined. The repetition of the art. increases and emphasises the comprehensiveness of this phrase. τερπνὰ For connexion of this epithet with song in P. cf. O. 8. 53, 11. 76. Of course γλυκὺς is also connected with song, but P. uses it more often in the meaning 'pleasing to appetite or the senses.' Here the being σοφός is τερπνόν, the being καλός is γλυκύ, the being ἀγλαός is both.

5 γλυκ. γίν. Kayser altered to γλυκὲ ἄνεται to suit ms. μελέταις τ', v. 16. The most likely ms. error would be the transfer of the conjunction in v. 16, but I suspect that the mss. are right in both places, and that the -εα scans as one short syllable. Cf. P. 1. 56.

εἰ σοφός, εἰ καλός, εἴ τις ἀγλαὸς ἀνὴρ. 10
οὐδὲ γὰρ θεοὶ σεμνᾶν Χαρίτων ἄτερ
κοιρανέουσιν χοροὺς οὔτε-δαίτας· ἀλλὰ πάντων ταμίαι
ἔργων ἐν οὐρανῷ, χρυσότοξον θέμεναι παρὰ 15
10 Πύθιον Ἀπόλλωνα θρόνους,
ἀέναον σέβοντι πατρὸς Ὀλυμπίοιο τιμάν.

Στρ. β'.

ὦ πότνι Ἀγλατά φιλησίμολπέ τ' Εὐφροσύνα, θεῶν
παῖδες, ἐπακοοῖτε νῦν, Θαλία τε [κρατίστου 20
ἐρασίμολπε, ριδοῖσα τόνδε κῶμον ἐπ' εὐμενεὶ τύχῃ
15 κούφα βιβῶντα· Λυδίῳ γὰρ Ἀσώπιχον ἐν τρόπῳ 25
ἐν τε μελέταις αἰδῶν ἔμολον,
οὔνεκ' Ὀλυμπιόνικος ἂ Μινύεια

6 σοφός 'Skilled in song.' ἀγλαός 'Victorious (in Games),' cf. O. 13. 5, 14.

7 οὐδὲ γάρ 'Yea, not even.' mss. give οὔτε. Text Bergk. σεμνᾶν For epithet cf. Fr. 72 σεμνᾶν Χαρίτων μέλημα τερπνόν, Eur. *Hel.* 1341 σεμναὶ Χάριτες. Kayser needlessly alters σεμνᾶν to ἀγνᾶν.

8 κοῖρ. 'Give sovereign commands for.' I think 'are for being lords of' would require the gen. The mss. reading κοιρανέοντι does not scan unless we elide ἐλθέ, v. 19, though mss. give it in full before Ἀχοῖ, probably correctly, as in Hes. *Scut. Herc.* 348 ἤχω has an initial digamma. οὔτε The οὔτε before χοροῖς is omitted (Gild.), cf. P. 6. 48, 10. 29, 41.

11 δάναον For adverbial use cf. O. 13. 17. Gild. takes it literally as proleptic adj.

13 ἐπακ. νῦν So Mommsen; mss. give ἐπάκοι νῦν. Don. and Böckh adopt Herm.'s first correction ἐπάκοις γένευ, but the sing. is very awkward. Bergk proposed ἐπακοοῖτέ νῦν.

14 ριδοῖσα Refers to Θαλία alone, or at least especially; be-

cause she is ἐρασίμολπε, a stronger term than φιλησίμολπε. She is patroness of the κῶμος. For the sense 'look with favor on' cf. τύραννον δέρεται...ὁ μέγας πότμος, P. 3. 85, and ἐν Κρίσῃ δ' εὐρύσθενος εἰς Ἀπόλλων μιν, I. 2. 18. ἐπ' 'In consideration of.' Cf. O. 2. 11.

15 κούφα Epic adverb. Cf. II. xiii. 158 κούφα ποσὶ προβιβὰς καὶ ὑπασπίδια προποδίζων, which seems to make Déiphobos trot like a horse. Λυδίῳ So mss.; and though the is superfluous we need not alter; cf. O. 2. 4, 13. 91: Ἀσώπ. Diminutive from Ἀσωπός. ἐν τρόπῳ For ἐν introducing an adverbial phrase of manner cf. O. 2. 16.

16 μὲλ. I believe this word means 'training of the chorus,' though it is generally taken to mean 'song,' 'strain.' Render 'chanting a carefully practised ode in Lydian mode on Asópikos.' ἔμολον For aor. of O. 9. 88, 13. 97.

17 Μιν. Most mss. give the Æolic form, but Edd. generally read Μινύεια. It is not easy to say who this tutelary deity of Orochomenos is likely to have been; but the name Tritogeneia in Μίνυαν

σεῦ *φέκατι*· μελαντειχέα νῦν δόμον
 Φερσεφόνας ἐλθέ, Ἀχοῖ, πατρὶ κλυτὰν φέροισ' ἀγγελίαν, 30
 20 Κλεόδαμον ὄφρ' ἰδοῖς υἱὸν εἴπῃς, ὅτι φοι νέαν
 κόλποις παρ' εὐδόξοις Πίσας
 ἐστεφάνωσε κυδῖμων ἀέθλων πτεροῖσι χαίταν.

genealogy suggests Athênê. It may be only a personification of the territory of Orchomenos.

18 *σεῦ φέκατι*. This looks as if it referred especially to Thalia; whereas we might expect the victory to be attributed to Aglaia. But see note on v. 14. Moreover, the connexion of victory with ἀγλαός is not invariable in P., and is peculiar to him. *μελαντ.* So mss.; Böckh and others *μελανοτ.*

19 Ἀχοῖ. The connexion of Echo with the underworld is obvious, cf. Soph. *El.* 1066, and she is mythically connected with Orchomenos by her passion for Narkissos son of Képhisos. For sentiment cf. O. 8. 31. *κλυτ.* Here *κλυτός* may mean 'loud' as *κλυταῖς ἐπέων βοαίσιν*, I. 6. 19; *κλυτὰ μῆλα*, Od. ix. 308. Disen thinks this part of the ode, as being an indirect address to the dead, was sung louder than the

rest.

20 ὄφρ'. Note elision before a word which generally presents a digamma. Cf. O. 4. 9, P. 4. 105, 7. 5, N. 8. 10. *υἱόν* The subject of the dependent made the object of the principal clause, cf. P. 9. 112. *φοι*. In honor of Kleodâmos; dat. of interest.

21 εὐδ. This reading of Bergk's is nearer the ms. *εὐδόξοιο* than Böckh's *εὐδόξου*.

22 ἐστεφ. The act. is justified by it being said to be in his father's honor that he crowned his locks; but though usually careful to use the mid. voice to express reflexive action, P. does not do so invariably, cf. *φέρε*, O. 9. 98; *στεφανωθείς*, O. 4. 11; *ἐπραξε*, P. 2. 40. *χαίταν* For subst. at end of a verse qualified by an adj. at the end of the verse but one above cf. O. 13. 87—89.

PYTHIA I.

ON THE VICTORY OF HIERON, TYRANT OF SYRACUSE,
(PROCLAIMED AS OF AETNA), WITH THE
FOUR-HORSE CHARIOT.

INTRODUCTION.

HIERON refounded Katana under the name *Aetna*, B.C. 476, with a mixture of fresh colonists, including 5000 Peloponnesians (v. 62), and 5000 Syracusans. On his Pythian victory in the chariot-race B.C. 474 he was proclaimed an *Ætnæan* (v. 32). The ode was sung at a banquet at Syracuse (v. 38).

The ode is divided into three well-marked portions at vv. 28 and 81 which end the introduction and the middle respectively. The first portion occupies nearly half of the second triad, so that the distribution is nearer to $1\frac{1}{2} + 2\frac{1}{2} + 1$ than to the normal $1 + 3 + 1 = 5$.

The myth of Philoktêtês is touched upon in connexion with Hieron's infirmity in the middle portion, as is that of Typhôeus in the introduction, but there is not the usual mythical narrative, the place of which is devoted to Aetna and its founder Hieron and its king Deinomenês. The conclusion, i.e. the fifth triad, is didactic. The middle is divided into four sections by invocations, the invocation of Zeus, v. 67, opens the fourth section of the middle, just as the invocation, v. 29, opens the first section. The first section is devoted to Aetna, the second to Hieron (beginning with an invocation of Apollo), the third to Deinomenês and Aetna (beginning with an invocation of the Muse), the fourth to Hieron. Each triad ends with a pause. The two invocations of Zeus exhibit a tautometric recurrence of *τίς*, vv. 29, 69. The introduction contains two fine descriptive passages, of the sleeping eagle and the eruption of Mt Aetna. The beauty and merit of the former of these word-pictures is not impaired by the fact that it is only true to nature if the poet was describing a sick eagle, perhaps with diseased lungs

—an unfortunate model for a representation of the immortal bird of Zeus*.

Besides the tautometric recurrences noticed by Mezger, *alēl*, *vv.* 64, 90; *ἐλπ*-, *vv.* 43, 83; *τίν*, *vv.* 29, 69; of which only the last is effective, we find *al*-, *vv.* 23, 43, 83; *Αίτνα*-, *vv.* 20, 60; *κατέχευας*—*προχέοντι*, *vv.* 8, 22; *-ομεν*-, *vv.* 10, 24, 70. There are also other instances of repetition: *κάμον*, *καμώντων*, *vv.* 78, 80, nearly balance *δέκονται*, *δέδεκται*, *vv.* 98, 100. The soothing influence of music, *vv.* 5—12, is recalled effectively by *εὐφώνους*, *v.* 38, and *σύμφωνον*, *v.* 70.

The forms which seem to have been fabricated for this ode are *ἀγασίχορος*, *ἀλιερκής*, *βαθύδοξος*, *ἐκατοντακάρανος* (Aesch. *Prom.* 353), *ιοπλόκαμος*, *κελαινώπις*, *μεγαλάνωρ*, *ναυσίστονος*, *ναυσιφόρητος*, *ὀπιθόμβροτος*, *ὀρθωτήρ*, *περίγλωσσοι*, *συντανύσαις*.

The mode is Dorian, the rhythms dactylo-epitritic. The recurrent metrical phrases are—

$$\begin{aligned}
 A^1 &= - \cup \cup | - \cup \cup | - \asymp || & B^1 &= \cup \cup | - - | \cup \cup | - - || \\
 A^2 &= - \cup \cup | - \cup \cup | \cup \text{ or } - \wedge || & B^2 &= \cup \cup | - - | \cup \cup | \cup \text{ or } \\
 & & & - \wedge || \\
 C^1 &= \cup \cup | \cup \asymp || \\
 C^2 &= \cup \cup | \cup \text{ or } - \wedge || \\
 C^3 &= \cup \cup \cup \dagger | - - \text{ or } - \wedge ||
 \end{aligned}$$

STROPHE.

- (1) $B^1.A^2.$
- (2) $C^1.2.C^1.A^1.1.$
- (3) $1.B^2.$
- (4) $- : A^1.C^2.C^1.A^2.$
- (5) $B^1.C^2.$
- (6) $A^2.C^1.A^1.A^2.C^1.$

EPODE.

- (1) $A^1.B^2.$
- (2) $A^1.C^1.A^2.$
- (3) $B^1.C^2.C^3.$
- (4) $- : A^1.C^2.$
- (5) $C^1 \text{ or } 3.A^1.C^2.$
- (6) $C^1.A^1.$
- (7) $C^3.B^1.C^1.A^2.$
- (8) $\cup \cup : 3\dagger \text{ (or 4).} C^3.C^1.$

* In answer to a letter of enquiry about the manner in which eagles sleep, the Curator of the Zoological Gardens kindly sent me the following information: "Eagles do not droop the wings when asleep. Eagles in good health do not move when asleep. A sick eagle will droop its wings; and if the lungs are diseased, the feathers of the back and body will rise up and down as the bird breathes....A. D. Bartlett."

† Here $\cup \cup = \text{♩} \text{♩} \text{♩}.$

‡ Perhaps the 2 and 1 of str. 2 in

reversed order.

ANALYSIS.

vv.

- 1—12. The celebrated invocation of the cithern.
 12—14. Hatred for music by those whom Zeus hates,
 15—20. Such as Typhos imprisoned under Mt. Aetna.
 21—28. Description of an eruption.
 29—33. Prayer to Zeus, from whom P. passes easily to the city
 Aetna, its founder Hieron, and his Pythian victory.
 33—38. Good wishes for the new city.
 39, 40. Prayer to Apollo.
 41, 42. Gnômê attributing human excellence to the gods.
 43—57. Praise of Hieron, who is compared to Philoktêtês.
 58—60. The Muse is asked to celebrate the victory at the palace of
 Deinomenês, Hieron's son, king of Aetna.
 61—66. For him Hieron established Aetna with Dorian institutions.
 67—80. An invocation of Zeus Teleios introduces mention of
 Hieron's victories.
 81—84. Deprecation of over-praise as likely to disgust the citizens.
 85—98. Exhortation to persevere in honorable ambition in spite of
 envy, to justice, truth, liberality, gentleness.
 99, 100. Gnômê on good fortune and fame, a combination of which
 is the highest blessing.

Στρ. α'.

Χρυσέα φόρμιγξ, Ἀπόλλωνος καὶ ἰοπλοκάμων
 σύνδικον Μοισᾶν κτέανον· τᾷς ἀκούει μὲν βάσις, ἀγλαίας
 ἀρχά,

1 *Χρυσέα* Apollo's cithern is golden, Hes. *Scut. Herc.* 201—203, seven-stringed and played with a golden plectrum, N. 5. 24; *περικαλλής*, Il. i. 603; but the epithet is not necessarily ideal; as *φόρμιγγες* were often of metal, and very costly, cf. *δαίδαλεα*, P. 4. 296. *ιωπλ.* Greek violets (*μελάνια*) are much nearer black than ours; so that the epithet means 'black-haired'; cf. *ιοβόστρυχον Εὐάδαν*, O. 6. 30, though the *ια* of O. 6. 55 (*ἰων ξανθαῖσι καὶ παμπορφύροις ἀκτῖσι βεβρεγμένος ἄβρον | σῶμα* [*Ἴαμος*]).

are *λευκία*, 'pansies.'

2 *σύνδικον* Most commentators render 'common treasure of,' cf. *χάρων ἐνδικον*, P. 5. 96. I prefer Heyne's 'that take part with,' cf. O. 9. 98 *σύνδικος δ' αὐτῷ Ἰολάου | τύμβος εἰναλία τ'* *Ἐλευσίς ἀγλαΐαισιν*, 'the tomb of Iolâos (i.e. the Iolaian games at Thebes) is witness to his (Epharmostos') victories.' Also cf. [*δόνακες*] *πιστοὶ χορευτῶν μάρτυρες*, P. 12. 27. The cithern by its accompaniment aided the celestial singers in recommending their theme to the gods, just as a backer

πείθονται δ' ἰοῖδοι σάμασιν,
 ἄγησιχόρων ὀπτόταν προοιμίῳ ἀμβολὰς τεύχης ἐλελιζ-
 5 καὶ τὸν αἰχματὰν κεραυνὸν σβεννύεις [μένα.
 ἀεῖδον πυρός. εὔδει δ' ἀνὰ σκάπτῳ Διὸς αἰετὸς, ὠκείαν
 , πτέρυγ' ἀμφοτέρωθεν χαλάξαις, 10

Ἄντ. α'.

ἀρχὸς οἰωνῶν, κελαινῶπιν δ' ἐπὶ φοι νεφέλαν
 ἀγκύλῳ κρατὶ, γλεφάρων ἀδὺ κλαίστρον, κατέχευας. ὁ δὲ
 ὑγρὸν νῶτον αἰωρεῖ, τεαῖς [κνώσσω 15
 10 ῥιπαῖσι κατασχόμενος. καὶ γὰρ βιατὰς Ἄρης, τραχείαν
 ἄνευθε λιπῶν 19

at a trial aids his principal in recommending his cause to the judges. The sense of 'backer,' 'witness for,' attached to *σύνδικος* long before the technical meaning 'advocate.'

8 *δοῖδοι* Clearly not bards, whose hymns are *ἀναξιδόμυγες*, O. 2. 1, but the chorus.

4 *ἀμβ. τεύχης* Equiv. to *ἀναβάλλη*, cf. Hom. *Od.* xvii. 261 *περὶ δὲ σφας ἤλυθ' ἰωὴ | φόρμιγγος γλαφυρῆς· ἀνὰ γάρ σφισι βάλλετ' αἰδεῖν | Φῆμος*, Aristoph. *Pax* 830, Aristot. *Rhet.* iii. 9. 1 *τὴν δὲ λέξιν ἀνάγκη εἶναι ἢ εἰρομένην καὶ τῷ συνδέσμῳ μίαν, ὥσπερ αἱ ἐν τοῖς διθυράμβοις ἀναβολαί. ἔλελ.* 'Made to vibrate.'

8 *αἰχμ.* Generally taken as adj., 'pointed,' but *κεραυνόν* is personified. The art. may be deictic.

6 *ἀνείων* For gen. of material cf. *ἀνθεμα χρυσοῦ*, O. 2. 72, P. 4. 71, 206. *ἀνὰ σκάπτ.* Cf. Soph. *Fr.* 766 *ὁ σκηπτοβάμων αἰετὸς, κύων Διός*. Pheidias placed an eagle on the sceptre of his Olympian Zeus. It was a regular ornament of sceptres, as appears from Aristoph. *Av.* 508—510 *ἤρχον δ' οὕτω σφόδρα τὴν ἀρχὴν ὥστ' εἴ τις καὶ βασιλεῦσι | ἐν ταῖς πόλεσιν τῶν Ἑλλήνων, Ἀγαμέμνων ἢ Μενέλαος, | ἐπὶ τῶν σκηπτρῶν ἐκάθητ' ὄρνις, μετέχων δ' τι δωροδοκοῖ. ὠκείαν* Epithet introduced for the sake of contrast,

cf. v. 72.

7 *ἀρχὸς οἰωνῶν* Cf. *οἰωνῶν βασιλέα διδυμον*, O. 13. 21.

8 *κρατὶ* Dat. of closer specification (cf. O. 2. 14, 15), which gives to *φοι* the effect of a possessive dat. almost, but not so much as in O. 9. 15, see note.

9 *ὑγρὸν* Don. makes this adj. mean 'bent' or 'curved' generally, cf. Theok. xxv. 206 *κέρας ὑγρὸν*, but the horn in this passage is a bow, so that the sense 'supple,' 'elastic' does better. He compares the use of *mollis*. Gild. may be right in explaining *ὑγρὸν* by the wave-like rise and fall of the feathers on the back of the sleeping bird, but see *Introd.* P.'s description may have been entirely drawn from imagination, or suggested by his observation of birds of a different kind.

10 *ῥιπαῖσι* Denotes throbbing, pulsating movements and sounds as of fire, winds, waves (P. 4. 195 *ὠκυπόρους | κυμάτων ῥιπὰς ἀνέμων τ'*, Fr. 205 *πόντου ῥιπαί*), the hum of a teasing gnat (*ἐν δ' ὀνείρασι | λεπταῖς ὑπαὶ κώνωπος ἐξηγειρόμην | ῥιπαῖσι θούσσαντος*, Aesch. *Ag.* 891). *κατασχ.* Cf. Plat. *Phaedr.* 238 *Ἵσως γὰρ κἂν ἀποτράποιτο τὸ ἐπιόν, 244 κ τῷ ὀρθῶς μανέντι τε καὶ κατασχόμενῳ τῶν παρόντων κακῶν*, Hom. *Od.* xiii 2 *κληθῆμ' ὃ ἔσχωτο*.

ἐγχέων ἀκμάν, λαίνει καρδίαν
κώματι, κῆλα δὲ καὶ δαιμόνων θέλγει φρένας, ἀμφὶ τῇ
Λατοίδα σρφία βαθνεόλπων τῇ Μοισᾶν.

Ἐπ. α'.

ὅσσα δὲ μὴ πεφίληκε Ζεὺς, ἀτύζονται βράν 15
Πιερίδων ἄλυντα, γὰν τῇ καὶ πόντον κατ' ἀμαιμάκτον,
15 ὅς τ' ἐν αἰνᾷ Ταρτάρῳ κείται, θεῶν πολέμιος, 30
Τυφῶς ἐκατοντακάρανος· τὸν ποτὲ
Κιλίκιον θρέψεν· πολυώνυμον ἄντρον· νῦν γὰρ μὲν
| ταί θ' ὑπὲρ Κύμας ἀλμερκέες ὄχθαι |

11 λαίνει Cf. O. 2. 13 *λανθείς* *δοδαίς*.

12 κῆλα For metaph. cf. v. 44, O. 1. 112, 2. 83, 9. 5—12, 13. 98—95. δαιμόνων Either heroes in bliss or simply the dead in P.'s Isles of the Blest. ἀμφὶ 'By,' 'owing to,' cf. v. 80 *ἡνθα*, P. 8. 34 *ἐμὰ ποτανὸν ἀμφὶ μαχανᾷ*. βαθυκ. Equiv. to *βαθυζώνων*. In this style, appropriate to matrons, and hence to goddesses, the robe was arranged so as to fall in loose folds over the girdle, and conceal the figure, cf. O. 6. 31.

13 μὴ πεφίληκε 'Hath conceived abiding wrath against.' For perf. cf. *Dēm. Meidias* 564 *ad fin.*, *πεποιήκατε*, and my note; O. 1. 153. *ἀτύξ*. Plut. reads thus *Qu. Symp.* ix. 14. 6; while the best mss. give *ἀτύζεται* against metre. This is probably an easy alteration made quite unnecessarily, as we find *βέλη...ἐντί*, O. 2. 84; *ἄλλα...έβαν*, 8. 12; *τά...φάνεν*, 11. 85; *πομφόλυαν δάκρυα*, P. 4. 121. The plur. is distributive and therefore more vivid than the sing. βράν For application of this word to music cf. O. 3. 8.

14 κατ' For position cf. O. 2. 33, P. 2. 11, 59. ἀμαιμάκ. Cf. *Hes. Scut. Herc.* 207 *ἀμαιμακέτοιο θαλάσσης*.

15 ὅς τ' Note transition from general to particular. ἀντὶ P. is peculiar in making *Τάρταρος* and 'Ισθμός fem.

16 Τυφῶς The concrete mythical representative of volcanic activity. Plato rightly connects the name with *τύφω*, *Phaedr.* 280A, *ἃ τέ τι θηρίον ὦν τυγχάνω Τυφῶνος πολυπλοκώτερον καὶ μᾶλλον ἐπιτεθυμμένον*.

17 Κιλίκιον...ἄντρον So *Il.* ii. 781 *γαῖα δ' ὑποστενάχιζε Διὶ δὲ περικεραυνῷ | χωρμένῳ θεῷ τ' ἀμφὶ Τυφώϊ γαῖαν ἰμάσση | εἰν Ἀρίμοις, ὅθι φασὶ Τυφῶτος ἔμμεναι εἰνός*. P. says Τυφῶς Κίλιξ, P. 8. 16. νῦν γὰρ μὲν 'Now however the hill-ranges behind Cumae that front the sea....'

18 ὑπὲρ Used of comparatively high ground near but not on the coast; cf. N. 7. 65 *Ἰωνίας ὑπὲρ ἄλλης οἰκείων*, Thuk. i. 46 *ἔστι δὲ λιμὴν, καὶ πόλις ὑπὲρ αὐτοῦ κείται ἀπὸ θαλάσσης ἐν τῇ Ἐλαιδιτῇ τῆς Θεσπρωτίδος Ἐφύρῃ*, *Hærod.* iv. 18 *τὸ δὲ τοῦτων κατ' ὅπερθε ἔρημος ἦδη ἀληθέως*. Strabo alludes to this passage when remarking that from Cumae to Sicily the channel is volcanic, Pithékusa and the Liparæ islands marking the course of the fiery caverns.

μαρτυρήσει Λυκαίου βωμὸς ἄναξ·

Ἐπ. ε'.

- Πέλλανά τε καὶ Σικυῶν καὶ Μέγαρ', Αἰακιδᾶν τ' εὐερκές
 10 ἄ τ' Ἐλευσίς καὶ λιπαρὰ Μαραθῶν, [ἄλσος 156
 ταί θ' ὑπ' Αἴτνας ὑψιλόφου καλλίπλουτοι
 πόλεις, ἄ τ' Εὐβοία. καὶ πᾶσαν κατὰ 160
 Ἑλλάδ' εὐρήσεις ἐρευνῶν μάσσον' ἢ ὡς ἰδέμεν.
 ἄνα, κούφοισιν ἐκνεῦσαι πρῶσιν·
 15 Ζεῦ τέλει, αἰδῶ δίδοι | καὶ τέχαν τερπνῶν γλυκεῖαν.

108 Λυκαίου 'Of the Lycæan god,' i.e. Zeus, who had a temple on the summit of Mt Lykaeon.

109 According to P.'s usage of καί...τε (see O. 3. 8, note) we must have a comma after Μέγαρ', the three places mentioned first in the verse forming a class as having each Apolline games, in which Xenophon had doubtless been victor. In the next line Eleusis and Marathon naturally go closely together. Argos and Thebes are coupled O. 9. 68, Heracleian myths connecting them. The Games at Argos were Hēræa (Hekatombaia); at Thebes Hērakleia, Iolaia; at Pellênē Theoxenia, Diia, Hermaia; at Sikyon Pythia; at Megara Diokleia, Alkathoia, Pythia, Nemea; in Aegina Aeakia, Hēræa; at Eleusis Dēmētria, Eleusinia; at Marathon Hērakleia; at Syracuse Isthmia; at Aetna Nemea; in Euboea Geraestia, Amarnthia. See also O. 7. 83—85.

111 ὑπ' Αἴτνας ὑψ. 'Beneath Aetna's lofty crest.' For prep. cf. O. 2. 83, 6. 40.

113 μάσσον' 'Too many for eye

to view.'

114, 115 These two verses have caused much trouble. mss. give ἄλλὰ κ. ε. π. Ζ. τέλει δ. δ. Text Böckh. According to Kayser and the Schol. Vet. the Oligæthidae are to 'swim through life.' However, for inf. cf. P. 1. 68. Perhaps it is better to render 'swim off,' i.e. from Greece (the easiest way from which is by sea), and so escape the enumeration of victories of which all Greece is full. Authority is wanted for ἄνα, the vocative of ἄναξ, standing before and away from another vocative. It is better to follow Kayser who takes ἄνα to be for ἀνάστηθι. The phrase recalls δίδοι τέ σοι αἰδοίαν χάριν | καὶ ποτ' ἀστῶν καὶ ποτὶ ξείνων, O. 7. 89. Here αἰδώς is the opposite to the ἄβρις of v. 10, which was the cause of Bellerophon's sad fate. He proposed to go up to Olympos on the back of Pégasos, but was thrown and lamed. The virtue αἰδώς is for Xenophon and his family and clan the μέτρον of v. 48.

'Αντ. β.

οἶον Αἴτνας ἐν μελαμφύλλοις δέδεται κορυφαῖς
 καὶ πέδω, στρωμνὰ δὲ χαράσσοισ' ἅπαν νῶτον ποτικεκλι-
 εῖη, Ζεῦ, τὴν εἶη φανδάνειν, [μῆνον κεντεῖ 55
 30 ὃς τοῦτ' ἐφέπεις ὄρος, εὐκάρποιε γαίης μέτωπον, τοῦ μὲν
 κλεινὸς οἰκιστὴρ ἐκύδανεν πόλιν [ἔπωνυμίαν
 γείτωνα, Πυθιάδος δ' ἐν δρόμῳ κάρυξ ἀνέειπέ νιν ἀγγέλλων
 Ἰέρωνος ὑπὲρ καλλιπύκου 60

'Επ. β'.

ἄρμασι. ναυσιφορήτοις δ' ἀνδράσι πρῶτα χάρις 65
 ἐς πλόον ἀρχομένοις πομπαῖον ἐλθεῖν οὖρον· εἰκότα γὰρ
 35 καὶ τελευτᾷ φερτέρου νόστου τυχεῖν. ὃ δὲ λόγος
 ταύταις ἐπὶ συντυχίαις δόξαν φέρει 70

men when passing by to hear what a creature is pent between the dark-wooded crests of Aetna and its base; while the bed furrows and galls all his back as he lies prostrate.' Some Edd. καὶ παρεόντων. The second limb of the phrase properly takes up the emphatic σὺν πατάγῳ. That the din was audible when the lava streams were not in sight may be inferred from Plin. N. H. iii. 14 Favilla Tauromenium et Catinam usque pervenit feruens, fragor uero ad Maronem et Gemellos colles. For gen. abs. cf. O. 9. 35; for inf. O. 7. 25.

27 μελαμφ. Oedipus calls Kolonos γῇ μελάμφυλλος, 482; cf. Aristoph. Thesm. 997 μελάμφυλλά τ' ὄρη | δάσκη. It is an epithet of woody places rather than of trees, and suggests the dark shadows and deep blue haze which masses of trees exhibit rather than a special color of foliage.

28 πέδω Sicily is on Typhos' breast (v. 19), so that this πέδον is the floor of the Tartarean hollows under Sicily.

29 εἴη For ellipse of pron. cf. P. 2. 83 φῖλον εἴη φιλεῖν, 5. 41, I. 5.

7 εἴη...πορσαίνοντας...κατὰ | σπένδω, and for phrase cf. O. 1. 115, P. 2. 96, I. 1. 64.

30 ἔπων...πόλ. Note close connexion of words ending two consecutive verses.

32 ὑπὲρ 'On behalf of.' The herald is regarded as Hieron's spokesman. Can ὑτέρ, referring to a person, mean 'by reason of'? καλλ. ἄρμ. Applied to persons P. 11. 46 ἐν ἄρμασι καλλίνοικοι, 'as glorious victors in chariot-races.' For dat. cf. P. 6. 17.

34 ἐς πλόον Governed by χάρις, in respect of a voyage. εἰκότα For plur. cf. P. 2. 81 ἀδύνατα δ' ἔπος ἐκβαλεῖν κραταῖον ἐν ἀγαθοῖς | δόλιον ἀστὸν, O. 1. 52 ἐμοὶ δ' ἄπορα γαστρίμαργον μακάρων τυ' εἰπεῖν, P. 4. 247 μακρά, μοι νείσθαι κατ' ἀμαξίτον, N. 4. 71, 8. 14, Soph. Aj. 887 σχέτλια γὰρ | ἐμέ γε τὸν μακρῶν ἀλάταν πόνων | οὐρίω μὴ τελέσαι δρόμῳ. For aor. where fut. seems more natural cf. βαλεῖν, v. 44; Goodw. M. and T. 136. Gild. writes—"In Thukyd. also the regular construction of εἰκότος is the aor. inf., never the fut."

36 'And this saying induces

λοιπὸν ἔσσεσθαι στεφάνοισι νιν ἵπποις τε κλυτὰν
καὶ σὺν εὐφώνοις θαλίαις ὀνυμαστάν.

Λύκιε καὶ Δάλου φανάσσων Φοῖβε, Παρνασοῦ τε κράναν

Κασταλλίαν φιλέων,

75

40 ἐβελήσαις ταῦτα νόφ τιθέμεν εὐανδρόν τε χώραν.

Στρ. γ'.

ἐκ θεῶν γὰρ μαχαναὶ πᾶσαι βροτῆαις ἀρεταῖς, 80

καὶ σοφοὶ καὶ χερσὶ βιαταὶ περίγλωσσοί τ' ἔφυν. ἄνδρα

δ' ἐγὼ κείνον

a belief in consideration of this good hap that Aetna will hereafter be renowned for wreaths won by horses and notable in connexion with banquets gladdened by minstrelsy.' *ἐπὶ* 'In consideration of.' Cf. O. 2. 11. *δόξαν* Cf. O. 10. 63.

37 mss. στεφάνοισιν ἵπποις τε. Text Heyne, Böckh. Don. στεφάνοισι σὺν. With ὀνυμαστάν, σὺν is right, but with κλυτὰν awkward; cf. P. 9. 69 πόλιν... κλεινὰν τ' ἀέθλοισ. Note single τε, see O. 5. 15.

38 σὺν 'With unfailing,' cf. O. 1. 110 σὺν ἄρματι, I. 3. 1.

39 Copied by Hor. *Od.* III. 4. 61—64 *qui rore puro Castaliae lauit | crines solutos, qui Lyciae tenet | dumeta natalemque siluam, | Delius et Patareus Apollo*, and cf. 8. 47. Δάλου Old mss. δάλοιο (one v.l. δάλοι'), Edd. Δάλοι', regardless of *g*.

40 ταῦτα ν.τ. 'To make the place thus famous and happy in her sons': ταῦτα refers to the adjectives κλυτὰν and ὀνυμαστάν. Cf. Cope's *Aristot. Rhet.* Vol. II. 12, § 6 (Shilleto's *Adv.*) καὶ φιλότιμοι μὲν εἰσι, μᾶλλον δὲ φιλόνοικοι... καὶ ἀμφὺ ταῦτα μᾶλλον ἢ φιλοχρήματοι. Cf. also B. Jonson's *Catiline* III. 2 "come, if you frown, I thunder; Therefore put on your better looks and thoughts: There's nought but fair and good intended to you; And I would make those your complexion." For double constr. of τιθέμεν, if we render 'do this and make,' cf. Eur. *Phoen.* 950

πικρὸν δ' Ἀδράστῳ νόστον Ἀργείοισι τε | θῆσει... κλεινὰς τε Θήβας, Soph. O. C. 1356 τὸν αὐτὸς αὐτοῦ πατέρα τὸνδ' ἀπήλασας | κάθηκας ἄπολιν καὶ στολὰς ταύτας φορεῖν, where Jebb quotes this verse, translating "mayest thou take these things into thy providence, and make the land happy in her sons." Herm. proposed εὐανδρῶν τε for εὐανδρόν τε.

41 μαχαναὶ The sense here is more general than 'means,' being 'ought conducive to' the result in question, and embracing circumstances, natural powers, opportunities, and so forth. The word is not found in P. in the sense of 'device,' unless it be in P. 8. 75 where I prefer to render ὀρθοβοῦλοισι μαχαναῖς 'capacities for sound counsel,' cf. ποταμῶ μαχανῶ, N. 7. 22, which is to be interpreted by comparison of P. 8. 34, 9. 92, 'power of making winged.' The fundamental meaning is *power* possessed, conferred, or educed. *δεταῖς* 'Distinctions,' cf. N. 3. 42.

42 σοφοὶ 'Skilled in song,' cf. v. 12 *supra*, O. 1. 9, N. 7. 23. *περίγλωσσοι τε* Böckh, Disson, and Don. refer to Cic. *Brut.* XII. 46, to show that the Sicilians applied themselves to oratory before Korax and Tisias made their treatises. They failed to see that *antea* refers back to *haec igitur aetna prima Athenis perfectum prope oratorem tulit* (i.e. Periclem), 45. It is how-

αἰνῆσαι μενοινῶν ἔλπεμαι
 μὴ χαλκοπάρρον ἄκονθ' ὥσειτ' ἀγῶνος βαλεῖν ἔξω παλάμα
 45 μακρὰ δὲ ῥίψαις ἀμεύσασθ' ἀντίους. [δρνέων, 85
 εἰ γὰρ ῥ' πᾶς χρόνος ὄλβον μὲν οὕτω καὶ κτεάνων δόξιν
 εὐθύνοι, καμμάτων δ' ἐπύλασιν παράσχοι. 90

ever presumable that natural gifts of speech were at the time of the composition of this ode, B.C. 474, enjoyed and prized by those who were soon to institute the art of Rhetoric. The two classes mentioned are poets and successful statesmen: cf. P. 5. 102—105, Fr. 110. After καί, τε is not coordinate, but the idea coupled by the τε goes more closely with that coupled by the immediately previous καί than with the idea that precedes this καί. In other words the couple formed by the τε may be regarded as one general idea expressed as two particular ideas; cf. O. 3. 8, 12. 18, P. 4. 148, 10. 4, N. 8. 60 ἀλαλὼν Λυκίων τε προσμένοι καὶ Φρυγῶν | Δαρδάνων τε,—the connexion between the two latter tribes being more intimate than that of either with the first-mentioned tribe, N. 4. 9 Κρονίδα τε Διὶ καὶ Νεμέα Τιμασάρχου τε πάλα,—'and Timasarchos' wrestling at Nemea,' N. 4. 75 Οὐλυμπία τε καὶ Ἰσθμοῖ Νεμέα τε,—here Olympia stands apart as of superior dignity, the special interest attached to Νεμέα being sufficiently indicated by its position. Mommsen makes a pause before the word coupled by τε to show that there is a closer connexion between the first and second than between either and the last. He could scarcely maintain this view in the face of P. 11. 60—62 Ἰόλαον...καὶ Καστοροῦ βίαν, | σέ τε, ἀναξ Πολύδευκες, υἱοὶ θεῶν, where υἱοὶ only applies to the two latter persons who are thus closely connected by the poet's construction as well as by their brotherhood. *ἴφην* Gnomie aor.

44 δονέων 'Making it quiver,' with ῥόμβος of a strenuous cast; cf. O. 13. 94, N. 7. 70 ἀπομνύω | μὴ τέρμα προβάς ἀκονθ' ὅτε χαλκοπάρρον ὄρσαι | θοὰν γλῶσσαν suggests that ἀγῶνος βαλεῖν ἔξω παλάμα may mean 'hurl, making my cast out of the competition' (having stepped over the line, τέρμα προβάς). As distance was a point in the javelin-throwing (cf. I. 2. 85 μακρὰ δισκῆσαις ἀκοντίζομαι) as well as direction, 'outside the ring' would be a crooked throw, not one beyond the mark; so that it is hard to believe that any competitor would make such a bad shot as to go over (why not into?) the spectators, whereas irrelevant speech might well be compared to a false throw which is declared 'out of the competition,' and so not allowed to count.

45 ἀντίους Thought to mean especially Simonides and Bakchylides. This ode is thought to have been composed for a regular competition. However, the opponents of the poet are here, as at the end of O. 2, detractors, who try to belittle the objects of his praise.

46 χρόνος. For χρόνος = 'lifetime' cf. O. 1. 115; for καμάτων ἐπύλασιν παράσχοι cf. O. 1. 97 ὁ νικῶν δὲ λοιπὸν ἀμφίβλοτον | ἔχει μελιτόεσσαν εὐδαν, 2. 18, 8. 7, N. 9. 44 ἐκ πόνων δ', οἱ σὺν νεότητι γένηνται σὺν τε δίκῃ, τελέθει πρὸς γῆρας αἰὼν ἀμέρα, where good fortune or victory in the Games is said to bring forgetfulness of pains generally; but here we must understand an allusion to Hieron's stone. εἴτω 'As now.' εὐδένει Cf. O. 13. 27, N. 2. 7.

σεῦ *φέατι*· μελαντειχέα νῦν δόμον
 Φερσεφόνας ἐλθέ, Ἀχοῖ, πατρὶ κλυτὰν φέροισ' ἀγγελίαν, 30
 20 Κλεόδαμον ὄφρ' ἰδοῖς' υἷὸν εἵπης, ὅτι φοι νέαν
 κόλποις παρ' εὐδόξοις Πίσας
 ἐστεφάνωσε κυδῖμων ἀέθλων πτεροῖσι χαίταν.

genealogy suggests *Athênê*. It may be only a personification of the territory of *Orchomenos*.

18 *σεῦ φέατι*. This looks as if it referred especially to *Thalia*; whereas we might expect the victory to be attributed to *Aglaia*. But see note on *v.* 14. Moreover, the connexion of victory with *ἀγλαός* is not invariable in *P.*, and is peculiar to him. *μελαντ.* So *ms.*; Böckh and others *μελανοτ.*

19 Ἀχοῖ. The connexion of *Echo* with the underworld is obvious, cf. *Soph. El.* 1066, and she is mythically connected with *Orchomenos* by her passion for *Narkissos* son of *Kêphisos*. For sentiment cf. *O.* 8. 41. κλυτ. Here κλυτός may mean 'loud' as κλυταῖς ἐπέων βοαῖσιν, *I.* 6. 19; κλυτὰ μῆλα, *Od.* ix. 308. *Disen* thinks this part of the ode, as being an indirect address to the dead, was sung louder than the

rest.

20 ὄφρ'. Note elision before a word which generally presents a digamma. Cf. *O.* 4. 9, *P.* 4. 105, 7. 5, *N.* 8. 10. υἷὸν The subject of the dependent made the object of the principal clause, cf. *P.* 9. 112. φοι In honor of *Kleodâmos*; dat. of interest.

21 εὐδ. This reading of *Bergk's* is nearer the *ms.* εὐδόξιο than Böckh's εὐδόξου.

22 ἐστεφ. The act. is justified by it being said to be in his father's honor that he crowned his locks; but though usually careful to use the mid. voice to express reflexive action, *P.* does not do so invariably, cf. *φέρει*, *O.* 9. 98; *στεφανωθεῖς*, *O.* 4. 11; *ἔπραξε*, *P.* 2. 40. χαίταν For subst. at end of a verse qualified by an adj. at the end of the verse but one above cf. *O.* 13. 87—89.

τὸν προσέρποντα χρόνον, ὦν ἔραται καιρὸν διδούς. 110

Μοῖσα, καὶ παρ Δεινομένει κελαδῆσαι

πίθρό μοι ποινὰν τεθρίπτων· χάρμα δ' οὐκ ἀλλότρινον

νικαφορία πατέρος.

115

60 ἄγ' ἔπειτ' Αἴτνας βασιλεῖ φίλιον ἐξεύρωμεν ὕμνον·

Στρ. δ.

τῷ πόλιν κείναν θεοδμάτῳ σὺν ἐλευθερίᾳ

Ἵλλίδος στάθμας Ἰέρων ἐν νόμοις ἔκτισσε· θέλοντι δὲ

καὶ μὰν Ἡρακλειδᾶν ἔκγονοι

[Παμφύλου 120

δχθαις ὑπὸ Ταῦγέτου ναίοντες, αἰεὶ μένειν τεθμοῖσιν ἐν

65 Δωριεῖς. ἔσχον δ' Ἀμύκλας ὄλβιοι

[Αἰγυμίου 124

sentence that Hieron was contemplating the capture of some city in Italy, perhaps on the invitation of some friendly state. θεός One short syllable as τεόν in Praxilla, ἀλλὰ τεόν οὐποτε θυμὸν ἐνὶ στήθεσσι κεί-
θον, also O. 14. 5 γλυκεῖα: P. several times neglects iota; so perhaps here he used θιός or σιός. See P. 5. 5. Hartung's θεός σωτήρ is weak.

57 καιρόν Cf. O. 2. 54 ὁ μὰν πλοῦτος ἀρεταῖς δεδαιδαλμένος φέρεται
τῶν τε καὶ τῶν | καιρόν, N. 7. 58 τὴν δ' εὐκότα καιρόν δλβον | διδωσι.

58 Δεινον. Hieron's son, named as usual after Hieron's father.

59 ποινὰν Cf. καμῶτων μεγάλων π., N. 1. 70; εὐχὰς ἀγαθὰς, ἀγαθῶν ποινάς, Aesch. Suppl. 626.

60 ὕμνον The next strophe is specially meant.

61 'Tis for him that Hieron founded yon city with heaven-reared freedom according to the laws of Hyllus' rule.' κείναν seems to prove that the ode was sung at Syracuse. Some old mss. κλεινάν.

62 στάθμας Cf. Fr. 1. 2—4 σὺν θεῶν δέ νιν [Αἰγυιαν] ἀσφα | Ἵλλου τε καὶ Αἰγυμίου Δωριεὺς ἐλθὼν στρατὸς ἐκτίσασαο τῶν μὲν ὑπὸ στάθμα μένουνται. ἐν Cf. P. 4. 59 ἐν τούτῳ λόγῳ. Παμφ., κ.τ.λ. P. mentions only two Dorian tribes, one dynastic, the Hērakleidae, or Hyllæans, the other

seeming to stand for the two non-dynastic tribes. By the part. μὰν P. recognises the non-Dorian character of the (Achæan) Hērakleidae, but not, what is very probable, that the Pamphylii were immigrants of divers tribes into the northern Dorian seats by Pindos, and that Aegimios himself was an Ionian. Probably the Dymānes were the original Perrhæbian Dorians, though it is uncertain whether the name Dorian existed before the admixture of the other elements.

64 ναίοντες Clearly 'though dwelling' is right. The poet implies that if they will carry these institutions so far from Aegimios' home as Amyklæ they will carry them anywhere. He is tracing the νόμοι Ἵλλιδος στάθμας and their origin to show their stability.

65 Δωριεῖς So mss.; Herm. and Böckh read Δωρῖος. ἔσχον 'They got'; cf. O. 2. 9 ἱερὸν ἔσχον ὀλεγμα ποταμοῦ, Σικελίας τ' ἔσαν | ὀφθαλμοῖς, Hērod. ix. 28 ad init., Soph. El. 1465. According to I. 6. 14, the Theban Aegidae took Amyklæ for the Dorians. As the seizure of Amyklæ was said to be and probably was the first step towards the Dorisation of Lakōnia, it is needless to imagine with Dissen an allusion to Amyklæan colonists of Lakōnia. See

Πινδάρου ὀρνύμενοι, λευκράων Τυνδαριδῶν βαθύδοξοι
γείτορες, ὧν κλέος ἀνθήσεν αἶχμᾶς.

Ἄντ. δ.

Ζεῦ τέλει, αἰεὶ δὲ τοιαύταν Ἀμείνα παρ' ἵδωρ 130
αἶσαν ἄστοις καὶ βασιλεῦσιν διακρίνειν ξυμὸν λόγον
σύν-τοι-τίν κεν ἀγγητὴρ ἀνὴρ, [ἀνθρώπων.
70 νιῶ τ' ἐπιτελλόμενος, δᾶμον γεραίρων τράποι σύμφωνον
λίσσονται νεύσον, Κρονίων, ἄμερον [ἐς ἀσυχίαν. 135
ὄφρα κατ' οἶκον ὃ Φοῖνιξ ὃ Τυρσανῶν τ' ἀλαλατὸς ἔχῃ,
ναυσίστονον ὕβριν ἰδὼν τὰν πρὸ Κύμας. 140

Ἐπ. δ.

οἷα Συρακοσίῳ ἀρχῇ δαμασθέντες πάθον,

Curt. *Hist. of Greece* (Ward), Bk. II. ch. i. p. 185. ἄλβας Proleptic. 'Now they gat Amyklæ to their prosperity.'

66 λευκ. P. clearly does not agree with Verg. as to white horses: color *determinus albis*, Georg. III. 82. Plato's good horse in the myth, *Phædr.* 253 D, is λευκὸς ἰεὺς, so that if white horses were not then prized in Greece Plato had in mind the legendary royal steeds of P. and other poets. The Tyndaridae, the Dioskuroi, lived and were buried at Therapnæ on the left bank of the Eurôtas. βαθε. Surely more than 'famous'; but cf. *βαθυτέλεμος*, P. 2. 1. Perhaps it may be rendered 'of mysterious fame.' The first part of the compound may have reference to the 'secluded, impenetrable, and secret character' of the Spartan community. Cf. Curt. *Hist. of Greece* (Ward), Bk. II. ch. i. p. 203. ὧν, κ.τ.λ. 'While the renown of their warrior host burst into blossom.' For *αἶσος ἀνθήσεν* cf. N. 9. 39. αἶχμᾶς Cf. O. 7. 19 'Ἀργεῖα σὺν αἶχμᾳ.'

67 'Zeus, universal consummator, (it is my prayer) that true report of men may for ever await such a distinguished lot to citizens

and kings by Amenas' stream.' For *ἔ* after voc. cf. O. 1. 26.

68 διακρ. Lat. 'distinguish such a lot for citizens,' &c. For acc. and inf. expressing an entreaty cf. O. 13. 114 *ἔνα, καθύμουν ἐνεύσαι ποσὶν*, P. 2. 24, Aristoph. *Acharn.* 248, and Goodw. *M. and T.* 784.

70 σέμφ. The epithet has reference to the soothing influence of music, the theme of *vv.* 5—12.

71 ἄμερον...κατ' οἶκον...ἔχῃ I.e. *κατέχῃ* &c. Cf. P. 2. 9, 10 *ἐν...πίθῃσι*. Render 'that the Phœnician and Tyrrhenian warriors may keep to their homes peaceably after seeing their bold attack before Cumæ causing lamentation on their ships for their grievous plight when vanquished by the ruler of the Syracusans.'

72 ἀλαλατὸς A very bold metaphor and not translatable. *ναυσίσον*. A literal rendering is supported by *Aesch. Pers.* 426 *αἰμωγὴ δ' ὅμοσ' | κοῦμας κατὰ χεῖρας πέλαγος* *ἔλα*. ἔβρον For the meaning 'bold attack,' cf. *Mimnæm. Fr.* 9 [12]. 4 *ἔδμοσ' ἀργαλέης ἔβροις ἡγεμόνας*, Diodorus, xi. 51, omits to mention the Phœnicians (Carthaginians) in his account of Hicæon's victory.

73 Note that Hicæon is Συρα-

ὠκνητόρων ἀπὸ ναῶν ὅς σφιν ἐν πόντῳ βάλεθ' ἀλικίαν, 143
 75 Ἑλλάδ' ἐξέλκων βαρείας δουλείας. ἀρέεμαι
 παρ μὲν Σαλαμῖνος Ἀθηναίων χάριν
 μισθόν, ἐν Σπάρτῃ δ' (ἐρέω) πρὸ Κιθαιρώνης μάχαν, 150
 ταῖσι Μήδαιοι κάμρον ἀγκυλότοξοι,
 παρὰ δὲ τὰν εὐδρὸν ἀκτὰν Ἱμέρα παίδεσσιν ὕμνον
 Δεινρμένεος τελέσαις,

κοσίῳ ἀρχός, while Deinomenēs as the son of the founder of the new city is Ἀτνας βασιλεὺς, v. 60, and so one of the founder's dynasty is βασιλεὺς Κυράνας, P. 4. 2, and Λεακος Οἰνώνας βασιλεὺς, N. 8. 7.

74 βάλεθ' The mid. is appropriate to a leader of the fleet, who directed the *casting* far more than he did it himself, if he was personally engaged at all. It is the ordinary causal use, but need not be pressed in translation.

75 Ἑλλάδ' Magna Graecia. For the comprehensive use of Ἑλλάς cf. Thuk. i. 12, *end.*, Ἱταλίας δὲ καὶ Σικελίας τὸ πλεόν Πελοποννήσιοι, τῆς τε ἄλλης Ἑλλάδος ἔστιν ἡ χωρία. ἀρέομαι So Dawes and Schn.; mss. αἰρέομαι and αἰρέομαι. Some Edd. adopt Mingarelli's conjecture ἐρέομαι. From ἀρέομαι to αἰδοῖς, v. 94, difficulties are frequent. I therefore translate—'I shall win from Salamis the gratitude of the Athenians as my reward, while at Sparta I shall tell of the battle before Kithaeron, at which two battles the Persians armed with crooked bows suffered sore, but on the well-watered banks of Himeras (I shall win reward) by giving tribute of song to the sons of Deinomenēs which they earned by valor upon their foes' defeat. If thou utter what is in season, gathering up in small compass the inditing within due limits of many themes, less cavil of men doth follow. For surfeit blunts with disgust the alacrity of expectation,

but for citizens what they hear grieveth their secret soul, especially in respect of the merits of others. Nathless, since envy is better than pity, remit not noble pursuits. Steer thy people with the helm of justice and forge thy tongue on an anvil free from sought false. If even some light spark of talk be struck out (from thy tongue) it is of great import as from thee. Thou art steward of a great estate. There be many trustworthy witnesses to thy good or evil. Abide in the full bloom of thy vigor if thou hast any pleasure in ever being kindly spoken of, and chafe not too much at expense; but like a pilot let out thy sail to the wind. Be not allured, my friend, by shifty gains. Only the loud-sounding of praise after death proclaims the manner of life of the departed both to chroniclers and bards.'

76 παρ μὲν Σαλ. Not 'by Salamis,' as Disson renders.

77 δ' ἐρέω Old mss. δ' ἐρέω τὰν, Christ δὲ κλέων.

78 ταῖσι This is generally slurred over as though relative to μάχαν. It is pl. in reference to the two fights (Salamis and Plataea).

79 τελέσαις As ταῖσι refers back to Σαλαμῖνος, it facilitates the reference of the part. to ἀρέομαι. Böckh's emend. ἐρέων for ἐρέω, v. 77, removes all difficulty. The difference of tense between the two participles is correct, as the latter refers definitely to the present ode. Ἱμέρα Cf. Hérocl. vii. 185; 'of

80 τὸν ἐδέξαντ' ἀμφ' ἄρετᾶ, πρλεμίων ἀνδρῶν καμόντων. 155

Στρ. ε'.

καιρὸν εἰ φθέγξαι, πολλῶν πείρατα συντανύσαις
ἐν βραχεῖ, μείων ξηται μῶμος ἀνθρώπων. ἀπρὸ γὰρ κόρος
αἰαντὴς ταχείας ἐλπίδας. [ἀμβλύνει 160
ἀστῶν δ' ἄκρα κρύφιον θυμὸν βαρύνει μάλιστα' ἐσλοῖσιν ἐπ'
ἄλλοις.

85 ἀλλ' ὅμως, κρέσσων γὰρ οἰκτιρμοῦ φθόγος,
μὴ παρίει καλὰ νόμα δικαίῳ πηδάλῳ στρατῶν. ἀψευδεῖ
δὲ πρὸς ἄκρονι χάλκευε γλῶσσαν. 165

Himeras' (the river). *παῖδ.* Cf. *Simón. Fr.* 141 [196] Φημί Γέλαν',
Ἰέρωνα, Πολύηλον, Θρασύβουλον, |
παῖδας Δειωμένους, τὸν τρίποδ' ἀνθέ-
μεναι, | ἐξ ἑκατὸν λιτρῶν καὶ πενή-
κοντα ταλάντων | Δαμαρέτου χρυσοῦ,
τὰς δεκάτας δεκάταν, | βάρβαρον νυκί-
σαντας ἔθνη· πολλὰ δὲ παρασχέειν |
σύμμαχον Ἑλλήσιν χεῖρ' ἐς ἐλευθερίην.

80 ἀμφ' Cf. v. 12 *supra*.

81 καιρὸν It is not easy to de-
cide whether this is adverbial or
for τὰ καίρια, φθέγξαι καιρὸν being
parallel to κελαδεῖναι τὸν ἄνδρα. φθέγ-
ξαι Here the poet addresses him-
self. πείρατα In Hom. *πείρα* =
'piece of rope,' 'end,' 'crisis.' See
Monro on *Il.* xiii. 359 τοὶ δ' ἐριδος
κρατερῆς καὶ ὁμοίου πολέμοιο | πείραρ
ἐπαλλάξαντες ἐπ' ἀμφοτέροισι τάνυσ-
σαν, | ἀρρηκτόν τ' ἄλυτόν τε, τὸ πολ-
λῶν γούνα' ἔλυσεν. Here it may
mean 'pieces of rope,' but if so
the metaph. cannot be traced. But
I think the clearest light is thrown
on the passage by Solon *Fr.* 16 [8]
γνωμοσύνης δ' ἀφανὲς χαλεπώτατον
ἔστι νοῆσαι | μέτρον, δὲ δὴ πάντων
πείρατα μόνον ἔχει, and *Il.* xxiii.
349 ὡς εἰπὼν Νέστωρ Νηληϊῶς ἀψ
ἐνὶ χώρῃ | ἔζετ', ἐπεὶ ὅ παῖδι ἐκάστου
πείρατ' εἶπεν, from which we get
the meaning 'due limits,' 'what is
duly limited,' and so here 'the
inditing within due limits (of many
subjects).' συνταν. 'Having

brought together by stretching' is
the literal meaning of the word;
cf. Eur. *Suppl.* 566 βούλει συνάψω
μῦθον ἐν βραχεῖ σθένει;

82 μέλων Cf. O. 1. 35 ἔστι δ'
ἀνδρὶ φάμεν ἐοικὸς ἀμφὶ δαίμονων
καλὰ· μέλων γὰρ αἰτία. It is im-
plied that μῶμος and αἰτία are in-
evitable.

83 αἰαντὴς This epithet is applied
to κόρος, I. 3. 2.

84 Cf. *Ισχει τε γὰρ ὀλβος οὐ
μέλινα φθόνον*· | ὁ δὲ χαμηλὰ πνέων
ἀφαντὸν βρέμει, P. 11. 80. ἐπ'
'In regard of,' cf. O. 2. 11.

85 Cf. *Hærod.* iii. 52 φρονέεσθαι
κρέσσον ἐστὶ ἢ οἰκτεῖρεσθαι.

86 νόμα, κ.τ.λ. For the com-
parison of a state with a ship or
fleet, cf. P. 8. 98 ἐλευθέρῳ στόλῳ |
πόλιν τάνδε κομίζε. ἀψευδεῖ, κ.τ.λ.
Cf. O. 6. 82 δόξαν ἔχω τι' ἐπὶ
γλώσσῃ ἀκόνας λιγυράς, Cic. *de*
Oratore iii. 80. 121 non enim solum
acuenda nobis neque procedenda
lingua est, sed onerandum complen-
dumque pectus maximarum rerum
et plurimarum suavitatem, copia, va-
rietatem. The general sense is 'form
your habit of speech with a regard
to truth before everything.' The
metaph. is intelligible as a whole,
but will not bear dissection. For
another metaphorical use cf. *Fr.*
Com. Cleobulinae iii. ἔστω ἄκρον
καὶ σφύρα νεανίᾳ εὐτροχε πάλω.

Ἄντ. ε΄.

εἴ τι καὶ φλαῦρον παραιθύσσει, μέγα τοι φέρεται 170
 πὰρ σέθεν. πολλῶν ταμίας ἐσσί· πολλοὶ μάρτυρες
 εὐανθεὶ δ' ἐν ὀργᾷ παρμένον, [ἀμφοτέροις πιστοί.
 90 εἶπερ τι φιλεῖς ἀκοῦν ἀδείαν αἰεὶ κλύειν, μὴ κάμνε λίαν
 ἐξίει δ' ὥσπερ κυβερνάτας ἄνῃρ [δαπρίναις· 175
 ἰστίον ἀνεμόεν. μὴ δολωθῆς, ὦ φίλος, εὐτραπέλοις
 κέρδεσσ'· ὀπιθόμβροτον αὖχημα δόξας 180

Ἐπ. ε΄.

οἶον ἀποιομένων ἀνδρῶν δΐαιταν μανΐει
 καὶ λογιόις καὶ ἀοιδοῖς. οὐ φθίνει Κροίσου φιλόφρων ἀρετά.

87 παραιθ. Act. in O. 11. 73
 συμμαχία θόρυβον | παραιθυξε μέγαν,
 'his fellow-warriors sent along a
 mighty wave of cheers'; cf. O. 7. 95
 δαιθύσσοισιν. Here the expression
 keeps up the metaph. of the hammer,
 steel, and anvil. μέγα I.e. μέγα
 ἐστὶ φερόμενον. Cf. Plat. Theaet.
 148 E ἀκούων τὰς παρὰ σοῦ ἀποφερο-
 μένας ἐρωτήσεις.

88 ἀμφοτ. Cf. Thuk. ii. 11. 10
 μεγίστην δόξαν οἰσόμενοι τοῖς τε προ-
 γόνοις καὶ ἡμῖν αὐτοῖς ἐπ' ἀμφοτέρα
 ἐκ τῶν ἀποβαινόντων, Dēm. de Fals.
 Leg. 411 ἀκριβῆ τὴν παρ' ἐκείνου
 πρὸς ἐκότερα αἰσθησιν.

89 'Continuing in the full
 bloom of thy vigor.' This is clearly
 a rhetorical echo of τλάμονι ψυχᾷ
 παρέμειν', v. 48. The poet wishes
 Hieron to give way as little as pos-
 sible to the influences of time and
 disease, and in particular not to
 let the natural prudence of ad-
 vancing years limit the noble
 lavishness of his expenditure. No
 reproach is intended. The exhor-
 tation involves a high compliment.
 For general metaph. from winds
 and sails cf. Aesch. Eum. 555
 βιαίως ξὺν χρόνῳ καθήσιν | λαΐφος,
 δταν λάβῃ πόνος θναυόμενας κεφαλὰς.

90 μὴ κάμνε For sentiment cf.
 I. 5. 10 εἰ γὰρ τις ἀνθρώπων δαπάνᾳ

τε χαρεῖς | καὶ πόνῳ πράσσει θεοδμά-
 τος ἀρετάς, κ.τ.λ.

91 ἐξίει. This metaph. occurs with
 regard to hospitality, I. 2. 40 οὐδέ
 ποτε ξενίαν | οὔρος ἐμπνεύσαις ὑπέ-
 στειλ' ἰστίον ἀμφὶ τράπεζαν, 'nor did
 the wafting wind, though blowing
 fresh about his hospitable board,
 induce him to furl his sail.' The
 timid mariner furls his sails if the
 breeze freshens, but a calm does
 not compel the furling in any case.
 Those who compare Soph. Aj. 674
 δεινῶν τ' ἄμῃα πνευμάτων ἐκοίμισε |
 στένοντα πόντον, should go on ἐν δ'
 ὁ παγκρατὴς ὕπνος | λύει πεδήσας,
 which illustrates their interpreta-
 tion of ἐμπνεύσαις ὑπέστειλ' ἰστίον.

92 ἀνεμόεν After this old mss.
 incorporate πετάσας (-σαις). ὁ φίλος
 mss. ὦ φίλε κέρδεσιν εὐτραπέλοις.
 Herm. φίλος, cf. N. 3. 76. Oxford
 Ed. εὐτρ. κέρδεσσ'. A Schol. ex-
 plains τῇ ἐχτροτάτῃ φιλοκερδείᾳ.
 κέρδεσσ'. Means 'wiles,' 'arts' in
 Homer, but here the context sug-
 gests the more common meaning.
 αὖχημα Cf. O. 9. 38.

94 λογιόις On this word see my
 monograph *On the First Ages of
 Written Greek Literature*, publish-
 ed by the Camb. Philos. Soc.,
 1868. Cf. N. 6. 81 παροισχόμενον
 γὰρ ἀνέρων | ἀοιδοὶ καὶ λογιῶν τὰ καλά

- 95 τὸν δὲ ταύρῳ χαλκῆφ καυτῆρα νηλέα νόον 185
 ἐχθρὰ Φάλαριν κατέχει παντᾶ φάτις·
 οὐδὲ μιν φόρμιγγες ὑπωρόφιοι κοινωνίαν
 μαλθακὰν παίδων ἄροισι δέκονται. 190
 τὸ δὲ παθεῖν εὖ πρῶτον ἀέθλων· εὖ δ' ἀκούειν δευτέρα μοῖρ'·
 ἀμφοτέροισι δ' ἀνὴρ
 100 ὃς ἂν ἐγκύρση καὶ ἔλῃ, στέφανον ὑψιστον δέδεκται. 195

σφω ἐργ' ἐκόμισαν. φιλ. ἀρετὰ
 'High repute for generosity,' lit.
 'generous distinction.'

95 ταύρῳ καυτῆρα For constr.
 cf. *Madv.* § 45 b, Rem. νηλέα νόον
 Perhaps 'As being ruthless of soul';
 but τὸν δὲ may well be 'that other,'
 and again the order looks like a
 natural inversion of that which is
 found O. 13. 53, see note. Of course
 νόον is the acc. of specification.

96 Cf. ὁ δ' ὀλβιος ὃν φάμαι κατέ-
 χων' ἀγαθαί, O. 7. 10, Eur. *Phoen.*
 ad fin. ὦ μέγα σεμνὰ Νίκα, τὸν
 ἐμὸν | βλοτον κατέχους, *Mimnerm.*
Fr. 15 καὶ μιν ἐπ' ἀνθρώπους βάξις
 ἔχει χαλεπή.

97 'Nor do citherns in vaulted
 halls admit him to gentle com-
 munion in the choral songs of boys.'
 κοινωνίαν Cognate acc., cf. Eur.

Iph. in Aul. 1182 δεχόμεθα δέξιν ἢν
 σε δέξασθαι χρεών.

98 ὄροισι Dat. after κοινωνίαν.
 For the use of the word cf. N. 3. 11
 ἐγὼ δὲ κείνων τέ νιν ὄροισι | λύρα τε
 κοινάδομαι.

99 For sentiment cf. N. 9. 46 εἰ
 γὰρ ἅμα κτεάνοις πολλοῖς ἐπίδοξον
 ἀρηται | κύδος, οὐκέτ' ἔστι πόρρω
 θνατὸν ἐτι σκοπιᾶς Ἰλλας ἐφάψασθαι
 ποδοῶν, P. 3. 104, N. 1. 83, I. 4. 12,
 13, Phōkyliδēs *Fr.* 10 δίζησθαι βιο-
 τήν, ἀρετὴν δ', δταν ἢ βλος ἦδη, Theok.
 xvii. 116 τί δὲ κάλλιον ἀνδρὶ κεν εἴη
 ὀλβίῳ ἢ κλέος ἐσθλὸν ἐν ἀνθρώποισιν
 ἀρέσθαι; δευτέρα μοῖρα Cf. οὐ πάνυ
 μοῖρας εὐδαιμονίαι | πρώτης, Soph.
 O. C. 144.

100 ἔγκ. καὶ ἔλῃ Gild. points
 out "a combination of luck and
 will."

PYTHIA II.

ON A VICTORY (NOT PYTHIAN) GAINED BY HIERON, TYRANT
 OF SYRACUSE, WITH THE FOUR-HORSE CHARIOT.

INTRODUCTION.

THIS ode is not Pythian, but celebrates a victory gained (B.C. 477) either at the Theban Ioláia or Hérakleia, or else at the Pana-thênæa. It was sung in Ortygia (v. 6) and sent by a passenger on some merchant vessel before the Kastoreion, the processional song of victory (vv. 67—71).

The intervention by which Chromios, as Hieron's ambassador, earned the gratitude of the Locrians (v. 19) fell between B.C. 478 and 476. Note the covert recommendation of a peaceful unam-

bitious policy throughout the ode, especially the likening of Hieron to Kinyras (vv. 15—17), the mention of Rhadamanthys (v. 73), and the sentiments expressed vv. 63, 66. The flatterers and calumniators attacked by Pindar were apparently inclined to active rebellion or were endeavouring to involve Hieron in war, as I infer especially from vv. 52, 53, 59—61. This hypothesis gives the unity which we look for in a Lyric composition without imputing to Pindar, as Böckh does, the imprudence and bad taste of alluding to Hieron's designs on his brother Polyzêlos' wife Dâmaretæ, daughter of Thêron and widow of Gelon, who left a son by her.

The four triads correspond approximately to the four divisions of the ode, the opening, vv. 1—20, the mythical centre, vv. 21—48, the conclusion, vv. 49—71, and the postscript. The theme of the ode is the exaltation of beneficence and kindness directly and by contrast with ingratitude, treachery, and evil-speaking.

There are some effective "responsions." From the phrase ὁ λάβρος στρατός, v. 87, reminding us of the στρατός | θανμαστός of the Centaurs, vv. 46, 47, and of Hieron's στρατοῦ, v. 58, it appears probable that the poet meant democratic intriguers at Syracuse to furnish the foil to Hieron's virtues. They, like Ixion, would not scruple to shed ἐμφόλιον αἷμα, v. 32. Again ἀγαναῖς, v. 24, recalls ἀγαναῖσιν, v. 8, and makes it certain that Hieron is held up as an example of τὸν εὐεργέταν, while the yoke and goad of v. 93 also recall vv. 8—12 so that we feel that Hieron's beneficent rule is intended. Though we need hardly be reminded that Kinyras is a Hieron as well as a ἱερεὺς, v. 17 (that Pindar was not above such a pun is proved by Fr. 82 ζαθέων ἱερῶν | ὁμῶννυμε πάτερ, κτιστορ Ἀἴνας), yet vv. 62, 63 εὐανθέα δ' ἀναβάσομαι στόλον ἀμφ' ἄρετῃ | κελαδέων answering tautometrically to vv. 14, 15 εὐαχέα βασιλεύσιν ὕμνον ἄποιν' ἄρετᾶς. | κελαδέοντι, emphasise with triple insistence the parallel between Kinyras and Hieron, while -ανθεα and ἀνα- might perhaps recall τηλαυγέσιν ἀνέδρυσεν Ὀρτυγίαν στεφάνοις, v. 6. Again ἐτέροις ἔδωκεν μέγα κῦδος, v. 89, brings back forcibly ἐτέροισι δὲ κῦδος ἀγήραον παρέδωκε, v. 52, while ἔτερον beginning v. 60 is tautometric with ἐτέροισι- beginning v. 52, and so it is put beyond question that Hieron is alluded to in vv. 52 and 89. We need no hint that whoever σαίνων ποτὶ πάντας, ἀγὰν πᾶ γ' χυ διαπλέκει, v. 82, fails κατ' αὐτὸν αἰεὶ παντὸς ὄραν μέτρον, v. 34. In these tautometric cases we do not have "signals" or "keys," but reiteration, with variations, of what has been plainly intimated already, by which reiteration the unity of the poem is brought into prominence. There are several other tautometric recurrences, some of which are manifestly not significant; ἄλλ-, v. 85, answers exactly to ἄλλ-, v. 13; ἀνήρ, v. 37 end, to vv. 29, 13; σαφ-, v. 57, nearly to σαφ-, v. 25; εἶδον γάρ...-ανια-, v. 54 (strophe), to εἶδος γάρ...-ανια-, v. 38 (ant.); ἔχθεσιν, v. 55, to -τῷ θέσαν, v. 39; πόλις οἰ, v. 88, to πολέμων, v. 64, and παλάμαι, v. 40; βροτῶν, v. 75, to βροτῶν, v. 51; ὑποθεύσομαι, v. 84, to ὑποφαύτιες, v. 76, not to mention ὑπεράφανον (Hesiodic), v. 28; -εσσι, v. 49, to -εσσι, vv. 33, 25; -ομενο-, v. 71, to -ομενο-, v. 23. There are several heterometric repetitions or echoes, e.g.

λοιπὸν ἔσσεσθαι στεφάνοισί νιν ἵπποις τε κλυτὰν
καὶ σὺν εὐφώνοις θαλίαις ὀνυμαστάν.

Λύκιε καὶ Δάλου φανάσσων Φοῖβε, Παρνασοῦ τε κράναν
Κασταλίαν φιλέων,

75

10 ἐβελήσαις ταῦτα νόφ τιθέμεν εὐανδρόν τε χώραν.

Στρ. γ'.

ἐκ θεῶν γὰρ μαχαναὶ πᾶσαι βροτέαις ἀρεταῖς, 80
καὶ σφοῖ καὶ χερσὶ βιαταὶ περὶ γλωσσοὶ τ' ἔφυν. ἄνδρα
δ' ἐγὼ κείνον

a belief in consideration of this good hap that Aetna will hereafter be renowned for wreaths won by horses and notable in connexion with banquets gladdened by minstrelsy.' ἐπὶ 'In consideration of.' Cf. O. 2. 11. δόξαν Cf. O. 10. 68.

37 mss. στεφάνοισιν ἵπποις τε. Text Heyne, Böckh. Don. στεφάνοισι σὺν. With ὀνυμαστάν, σὺν is right, but with κλυτὰν awkward; cf. P. 9. 69 πόλιν... κλεινὰν τ' ἀέθλοισ. Note single τε, see O. 5. 15.

38 σὺν 'With unfailing,' cf. O. 1. 110 σὺν ἄρματι, I. 3. 1.

39 Copied by Hor. Od. π. 4. 61—64 qui rore puro Castaliae lavit | crines solutos, qui Lyciae tenet | dumeta natalemque siluam, | Delius et Patareus Apollo, and cf. 8. 47. Δάλου Old mss. δάλιο (one v.l. δάλαι), Edd. Δάλοι, regardless of ε.

40 ταῦτα v.t. 'To make the place thus famous and happy in her sons': ταῦτα refers to the adjectives κλυτὰν and ὀνυμαστάν. Cf. Cope's *Aristot. Rhet.* Vol. II. 12, § 6 (Shilleto's *Adv.*) καὶ φιλότιμοι μὲν εἰσι, μᾶλλον δὲ φιλόνοικοι... καὶ ἀμφὺ ταῦτα μᾶλλον ἢ φιλοχρήματοι. Cf. also B. Jonsson's *Catiline* III. 2 "come, if you frown, I thunder; Therefore put on your better looks and thoughts: There's nought but fair and good intended to you; And I would make those your complexion." Fordouble constr. of τιθέμεν, if we render 'do this and make,' cf. Eur. *Phoen.* 950

πικρὸν δ' Ἀδράστῳ νόστον Ἀργείοισι τε | θήσει... κλεινὰς τε Θήβας, Soph. O. C. 1356 τὸν αὐτὸς αὐτοῦ πατέρα τὸνδ' ἀπήλασας | κᾷθηκας ἀπολὺν καὶ στολὰς ταύτας φορεῖν, where Jebb quotes this verse, translating "mayest thou take these things into thy providence, and make the land happy in her sons." Herm. proposed εὐανδρὸν τε for εὐανδρόν τε.

41 μαχαναὶ The sense here is more general than 'means,' being 'ought conducive to' the result in question, and embracing circumstances, natural powers, opportunities, and so forth. The word is not found in P. in the sense of 'device,' unless it be in P. 8. 75 where I prefer to render ὀρθοβοῦλοισι μαχαναῖς 'capacities for sound counsel,' cf. ποτανῇ μαχανῇ, N. 7. 22, which is to be interpreted by comparison of P. 8. 34, 9. 92, 'power of making winged.' The fundamental meaning is power possessed, conferred, or educed. ἀρεταῖς 'Distinctions,' cf. N. 8. 42.

42 σοφοί 'Skilled in song,' cf. v. 12 *supra*, O. 1. 9, N. 7. 23, περὶ γλωσσοὶ τε Böckh, Dissen, and Don. refer to Cic. *Brut.* XII. 46, to show that the Sicilians applied themselves to oratory before Korax and Tisias made their treatises. They failed to see that antea refers back to haec igitur aetas prima Athenis perfectum prope oratorem tulit (i.e. Periclem), 45. It is how-

ANALYSIS.

vv.

- 1—4. Dedication of ode to Syracuse, mighty in war.
 5—12. Mention of Hieron's victory with the four-horse chariot, in winning which Artemis assisted him.
 13, 14. Different men praise different kings.
 15—17. Cyprian songs celebrate Kinyras for his good works.
 18—20. So the Locrian maiden praises Hieron for her deliverance from the evils of war.
 21—41. The myth of Ixion, inculcating the duty of gratitude and of moderation in desires.
 42—48. The offspring of Ixion and Nephelê.
 49—52. God accomplishes all his designs, and is the dispenser of glory and humiliation.
 52—56. Calumny must be avoided, as the difficulties of Archilochos warn us.
 56—58. Riches and good fortune are praised. Riches Hieron has and military power.
 58—61. It is idle to say that in wealth and honor any Hellene of former time surpassed Hieron.
 62—67. Hieron had won renown in war, while his wise counsels afford the poet ἀκίνδυνον ἔπος of praise.
 67—71. Hail. This ode is sent by private opportunity. Give a cordial welcome to the Kastoreion (which will follow).
 72—75. Advice to follow Rhadamanthys' example in not encouraging flatterers.
 76—83. Denunciation of slanderers and their impotent malice.
 83—85. Be a friend to a friend, an enemy to an enemy.
 86—88. Plain-spokenness is best under any form of government.
 88—end. Envy reproved and contentment commended.

Στρ. α'.

Μεγαλοπόλεις ὧ Συράκοσαι, βαθυπολέμου

1 Μεγαλ. Literally, no doubt, 'consisting of, including, mighty πόλεις,' i. e. Ortygia and Achradina, without counting the suburbs Tychê and Neápolis. As an epithet of

Athens it may mean 'with mighty acropolis.' With a city's name in the sing. it is a subst. as the appellative Megalopolis. βαθυ. About whom wars surge high.

- τέμενος Ἄρεος, ἀνδρῶν ἵππων τε σιδαροχαρμῶν δαι-
 μόνιαι τροφοί, 5
 ὕμιν τόδε τῶν λιπαρῶν ἀπὸ Θηβῶν φέρων
 μέλρος ἔρχομαι ἀγγελίαν τετραορίας ἐλελίχθονος,
 5 εὐάρματος Ἰέρων ἐν ᾧ κρατέων
 τηλαυγέσιν ἀνέδησεν Ὀρτυγίαν στεφάνοις, 10
 ποταμίας ξδος Ἀρτέμιδος, ἥς οὐκ ἄτερ
 κείνας ἀγαναΐσιν ἐν χερσὶ ποικιλανίους ἐδάμασσε πώλους. 15
 Ἀντ. α΄.

ἐπὶ γὰρ ἰσχάειρα παρθένος χερὶ διδύμα

2 σιδαρ. 'Fighting in iron mail.' Disson and others take -χάρμας as 'delighting in,' a rendering aesthetically inferior to, and less classical than the other. Horses can hardly be said to delight in iron, so that my rendering must be accepted or ἀνδρῶν ἵππων τε taken as a hendiadys, = 'horse-men,' but this makes τε tie up the connected couple (see O. 1. 62) rather too closely, and leaves out the foot-soldiers who are wanted; see v. 65. We have here an early notice of the armour for horses described by Xenophon in the last chapter of his Περὶ Ἱππικῆς. Δαμ. 'By grace divine'; cf. ἴστω γὰρ ἐν τούτῳ πεδῶν δαίμονιον πῶδ' ἔχων, O. 6. 8; cf. ἔκτεινε Λᾶον μύριμος υἱός, O. 2. 88; θεῖμοροι νίσωντ' ἐπ' ἀνθρώπους δοῖναι, O. 3. 10; cf. also O. 9. 110.

8 λιπαρῶν Cf. λιπαρῶν τε Θηβῶν μέγαν σκόπελον, Fr. 178. Always in P. 'gleaming,' 'bright,' especially of cities. With λιπαρῶν κόσμον, O. 8. 82, of the Olympian crown, cf. τηλαυγέσιν...στεφάνοις just below; while λιπαρῶ γῆραι, N. 7. 99, is 'sleek old age.' φέρων Here and in v. 62 the poet speaks of himself as going to Syracuse, though in v. 68 we are told that the ode was sent.

4 ἀελίχ. 'Thirling,' 'causing the earth to tremble'; cf. "Nor that night-wandering, pale, and

watery star | (When yawning dragons draw her thirling car...)," Marlowe and Chapman *Hero and Leander* i. 108.

6 τηλαυγέσιν The rays are rays of glory.

7 ποταμίας The worship of Artemis Alpheidea was conveyed from Elis to Ortygia. Many cults united under the name Artemis. The Lydian Artemis seems to have taken the place of sundry Aryan elemental deities and local nymphs, as for instance of Arethusa. As a huntress she is brought into connexion with rivers, mountains, horses, and wild beasts. Hunting is the natural pursuit for the death-bringer, and this function is appropriate to a moon-goddess. ἥς οὐκ ἄτερ Ἀσσοῦς ἱπποσῶα θυγάτηρ, O. 3. 26.

8 ἐν χερσὶ 'Under his hands,' rather than merely instrumental; see v. 24.

9 ἐπὶ...τίθησι Tmesis. For sing. cf. O. 9. 15, 82. χερὶ διδύμα The phrase refers to Hermēs as well as to Artemis, as the order suggests, and simply means 'each with their right hand,' 'with twofold help'; cf. Soph. *El.* 206 τοὺς ἐμὸς ἰδε πατὴρ | θανάτους αἰκὲς διδύμαιν χειρῶν (of Klytaemnestra and Aegisthos), so with the idea of reciprocity, Soph. *Antig.* 14 διπλῇ χερὶ. The version 'with both her hands,' i.e. with

- 10 ὃ τ' ἐναγώνιος Ἑρμᾶς αἰγλάεντα τίθησι κόσμον, ξεστὸν ὅταν
 ἐν θ' ἄρματα πεισιχάλινα καταζευγνύη [δίφρον ἰδ
 σθένος ἵππειον, ὀρσοτρίαιναν εὐρυβίαν καλέων θεόν.
 ἄλλοις δέ τις ἐτέλεσσεν ἄλλος ἀνὴρ
 εὐαχέα βασιλεῦσιν ὕμνον ἄποιν' ἀρετᾶς. 15
- 5 κελαδέοντι μὲν ἀμφὶ Κινύραν πολλάκις
 φᾶμαι Κυπρίων, τὸν ὁ χρυσοχαῖτα προφρόνως ἐφίλησ'
 Ἀπόλλων, 30
 Ἑπ. α'.
- ιερέα κτίλον Ἀφροδίτας· ἄγει δὲ χάρις φίλων ποίνιμος
 ἀντὶ φέργων ὀπιζομένα.
 σέ δ', ὦ Δεινομένειε παῖ, Ζεφυρία πρὸ δόμων 35
 Λοκρὶς παρθένος ἀπύει, πολεμίων καμάτων ἐξ ἀμαχάνων
 10 διὰ τεὰν δύναμιν δρακεῖσ' ἀσφαλές.

zeal or readiness, is unsatisfactory. P. either shortens the first syllable of *ιοχέαιρα*, cf. *μητίονται*, v. 92 *infra*, or unites the third and fourth syllables by synizesis and substitutes a trochee for the tribrach found in all corresponding places.

11 ἐν θ' ἄρμ. Here and in v. 86 and P. 4. 258, 5. 36 ἐν is Æolic for ἐς. The ἄρμα was everything except the body (*δίφρος*). For position of prep. cf. v. 59 *infra*.

12 σθένος ἵππειον Cf. σθένος ἡμίωνων, O. 6. 22. ὀρσοτρ. Descriptive epithet, εὐρυβίαν being distinctive.

13 ἐτέλεσσαν Gnomical aor., 'gives a tribute of sweet-sounding song.'

14 ἄποινα Acc. of general apposition; cf. O. 2. 4.

15 Κινύραν Cf. Tyrtæos Fr. 12 [8]. 6 πλουτοῖη δὲ Μίδεω καὶ Κινύρεω μάλιον.

17 κτίλον 'Cherished.' Kinyras is said to have been the inventor of copper mining, the anvil, hammer, tongs, lever, and of tiles (Plin. N. H. vii. 57 *regulus invenit Cinyra Agriopne filius, et metalla aeris, utrumque in insula Cypro: item forcipem,*

martulum, uectem, incudem). ἄγα 'For they are moved by gratitude that giveth him reverence in requital for kindly deeds.' For ellipse of object cf. O. 1. 29, P. 4. 70, and N. 7. 23 σοφία δὲ κλέπτει παρὰ γοῖσα μύθοις. ποίνιμος So Spiegel for mss. ποίνιμος or ποῖνιμος. Mommsen πότνιμος. The Schol. explains ἀμειπτική. For ποινή in good sense cf. P. 1. 59, N. 1. 70.

18 Δεινομ. παῖ Cf. Τελαμώνιε παῖ, Soph. *Aj.* 134; Ἀητώ κόρη, *El.* 570; Ξενάρκειον...υἱόν, P. 8. 19. πρὸ δόμων 'Before her door.' The daughters of the people are meant, though the women of the *gynækônitis* might join in a general rejoicing.

20 δρακεῖσ' 'Having assumed an expression of security.' Cf. *δμματα δέρκομαι λαμπρόν*, N. 7. 66; *λεόντων ὡς Ἀρη δεδωρόκτων*, Aesch. *Sept. c. Th.* 53; *ὀρώντ'* ἀλκάν, O. 9. 111; *φθονερά...βλέπων*, N. 4. 39; for the adj. cf. *ἐβλεψεν εἰς με δριμύ*, Aristoph. *Ran.* 562; *δεινὸν δερκομένη*, Hes. *Scut. Herc.* 160; for this part. cf. N. 7. 3 *δρακέντες*.

θεῶν δ' ἔφετμαῖς Ἰξίωνα φαντὶ ταῦτα βροτοῖς 40
 λέγειν ἐν πτερφέντι τροχῷ
 παντᾷ κυλινδόμενον·
 τὸν εὐεργέταν ἀγαναῖς ἀμοιβαῖς ἐποιοχόμενους τίνεσθαι.
 Στρ. β'.

- 25 ἔμαθε δὲ σαφές. εὐμενέσσι γὰρ παρὰ Κρονίδαις 45
 γλυκὺν ἔλῶν βίοτον, μακρὸν οὐχ ὑπέμεινεν δλβον,
 μαινομέναις φρασὶν
 "Ἦρας ὅτ' ἐράσσατο, τὰν Διὸς εὐναὶ λάχον 50
 προλυγαθέες· ἀλλὰ νιν ὕβρις εἰς αὐτάταν ὑπεράφανον
 ὥρσεν· τάχα δὲ παθὼν φοικότ' ἀνῆρ
 30 ἐξαίρετον ἔλε μόχθον. αἱ δύο δ' ἀμπλακίαι 55
 φερέπονοι τελέθοντι· τὸ μὲν ἥρως ὅτι
 ἐμφύλιον αἷμα πρῶτιστος οὐκ ἄτερ τέχνας ἐπέμιξε θνατοῖς,

23 παντᾷ 'Round and round.'

24 ἀγαναῖς This word refers to the εὐεργέτας as well as to those who owe him gratitude, so that by recalling v. 8 it at once suggests Hieron as an example of the εὐεργέτας, and so when we get to vv. 93—96 we understand that Hieron's yoke is beneficent as ἀγανόν. ἐποιοχ. Cf. οἰχρέωντες σφε, P. 5. 80; ὅτι πλείστασι βροτῶν | ξενίαις αὐτοὺς ἐποιοχοντα τραπέζαις, O. 3. 40, 'because the Emmenidae do honor to (or 'visit them with') the Tyndaridae with more hospitable boards than all mortals beside.' In the last quotation the ἐπ- will bear a sense of reciprocity, in the present passage still more so. τίνεσθαι For inf. cf. O. 13. 114, P. 1. 63, N. 9. 6, I. 3. 31.

26 μακρὸν Proleptic; cf. P. 1. 51, Aesch. Pers. 298 ἀνανδρον τάξιν ἡρήμου θανῶν.

27 λάχον Cf. γάμον | μέρος λαχούσαν, Soph. Antig. 918.

28 αὐτάταν The first syllable is short as in P. 3. 24, so that Mommsen writes ἀράταν.

29 ἀνῆρ Emphatic. He had

presumed as if a god.

30 Διᾶ So one corrected ms.; old mss. ἔσχε (2 ἔχε). For this use of εἰλέν cf. O. 1. 56. 8' Epexegetic; cf. N. 11. 11. The two sins are treacherous murder and ungrateful presumption.

31 μὲν...τε (v. 33) Cf. P. 4. 13—15, P. 11. 1, 2, Fr. 53. 10, 11 γόνον ὑπάτων μὲν πατέρων μελπόμεν | γυναικῶν τε Καδμεῖαν ἔμολον, Soph. Phil. 1056 ἐπέλεπε ἔστι μὲν | Τεύκρος παρ' ἡμῖν...ἐγώθ', κ.τ.λ., Eur. Orest. 1317 πάλιν κατάσθηθ' ἡσύχω μὲν ὁμματι, | χροῖε τ' ἀδήλων τῶν δεδραμένων πέρι.

32 Cf. πρωτοκτόνοισι προστροπαῖς Ἰξίονος, Aesch. Eum. 718. Render 'he was the very first to introduce among mortals the (shedding of) kindred blood.' Ixion trapped his father-in-law Dêioneus in a pit of live embers when he came to demand the gifts promised him on the marriage of his daughter Dia. He could get no one to purify him until Zeus took pity on him and received him into Olympus. ἐμφ. αἷμα Cf. αἷμα συγγενές, Eur. Suppl. 148.

Ἄντ. β'.

ὅτι τε μεγαλοκευθέεσσιν ἔν ποτε θαλάμοις 60
 Διὸς ἄκοιτιν ἐπειράτο. χρή δὲ κατ' αὐτὸν αἰεὶ παντὸς ὄρᾶν
 35 εὐναὶ δὲ παράτροποι ἐς κακότητ' ἀθρόαν [μέτρον. 64
 ἔβαλόν ποτε καὶ τὸν ἵκοντ'· ἐπεὶ νεφέλα παρελέξατο,
 ψεῦδος γλυκὺ μεθέπων, αἰδρις ἀνὴρ·
 εἶδος γὰρ ὑπεροχωτάτα πρέπεν Οὐρανιαῖαν 70
 θυγατέρι Κρόνου· ἄντε δόλον αὐτῷ θέσαν [δεσμόν,
 40 Ζηνὸς παλάμαι, καλὸν πῆμα. τὸν δὲ τετράκναμον ἔπραξε
 Ἐπ. β'.

ἐὼν ὄλεθρον ὄγ'· ἐν δ' ἀφύκτοις γυιοπέδαις πεσὼν τὰν
 πολύκοινον ἀνδείξατ' ἀγγελίαν. 75
 ἄνευ φοι Χαρίτων τέκεν γόνον ὑπερφίαλον,
 μόνα καὶ μόνον, οὐτ' ἐν ἀνδράσι γερασφόρον οὐτ' ἐν θεῶν
 νόμοις·

34 *χρή δέ, κ.τ.λ.* Here we have a concise statement of the Pythagorean doctrine of the relative ethical mean formulated by Aristotle, *Eth. Nic.* ii. 5 sqq. Render κατ' αὐτὸν 'according to one's own standard,' i.e. the standard proper to one's condition and lot, cf. O. 9. 28.

35 Cf. *ἐτέρῳ λέχει δαμαζομένην* | *ἐννυχὸι παράγον κοῖται*, P. 11. 24.

36 Don. read *ἔβαλόν ποτε καὶ τὸν ἵκοντ'* (τὸν ἵκ. = τὸν προσίκτορα, cf. Aesch. *Eum.* 441 *σεμνὸς προσίκτωρ, ἐν τρόποις Ἰξίονος*). After most mss. Benedict reads *ἔβαλόν ποτὶ καὶ τὸν ἵκοντ' = καὶ τὸν ἵκοντα*. The conjectures *ποτὶ καὶ τὸν ἵκοντ'* (Böckh), *ποτε καὶ τὸν ἵκοντ'* (Bothe), *ποτὶ καὶ τὸν ἐλόντ'* (Schn.) are dismissed by II. ix. 414 *εἰ μὲν κ' αὖθι μένων Τρώων πόλιν ἀμφιμάχουμαι | ὦλετο μὲν μοι νόστος, ἀτὰρ κλέος ἄφθιτον ἔσται*· | *εἰ δέ κ' οἰκαδ' ἴκωμι φίλην ἐς πατρίδα γαῖαν, | ὦλετό μοι κλέος ἐσθλόν*. Much forbearance would be shown to a suppliant (see end of note on r. 32) but Ixion forfeited all claim to clemency. Render 'for

a union leading him from his purpose cast into manifold trouble even the suppliant.'

37 μεθέπων 'Cherishing' (Leaf).

40 καλὸν πῆμα Hes. *Theog.* 585 *καλὸν κακόν. τὸν δὲ τετρ.* The art. is deictic; the *ἰνυξ* is *τετράκναμος* P. 4. 214 which has actually suggested to a fertile fancy a connexion between Ixion's wheel and the *inyux* wheel. *ἔπραξε* P. thrice uses *πράσσειν* so that it has the effect of 'earn,' though the ordinary rendering will suffice even here, thanks to *ἐὼν ὄλεθρον*. Cf. I. 4. 7 *ἐν τ' ἀγώνισις ἀέθλοισι ποθεινὸν | κλέος ἔπραξεν*, N. 5. 36.

ὄγ' Cf. I. 7. 15 *καὶ τὰ* at the end of a sentence, and for late position of subject cf. O. 11. 30. *ἀγγελίαν* The message is given v. 24.

42 'Without blessing of the Graces did she bear to him a monstrous offspring, sole of her kind and it the same.'

43 νόμοις Disson renders 'where the laws of gods have force,' comparing cum semel infernae iustitiae

- τὸν ὀνύμαξε τρέφουσα Κέκωπρον, ὅς 80
 15 ἵπκοισι Μογνητίδεςσιν ἐμύνηντ' ἐν Παλίου 85
 σφυροῖς, ἐκ δ' ἐγένοντο στρατὸς
 θαυμαστός, ἀμφιτέροις
 ὁμοῖοι τρεῦσι, τὰ ματρίθεν μὲν ἐκείνῃ, τὰ δ' ὑπερθε πατρός.
 Στρ. γ'.
 θεὸς ἅπαν ἐπὶ φελπίδεςσι τέμαρ ἀνύεται, 90
 50 θεός, ὃ καὶ πτερύοντ' αἰετὸν κίχῃ, καὶ θαλασσαῖον
 παρραμείβεται
 δελφῖνα, καὶ ὑψιφρόνων τιν' ἑκαμψε βροτῶν, 95
 ἑτέροισι δὲ κύδος ἀγήραον παρέδωκ'. ἐμὲ δὲ χρεὼν
 φεύγειν δάκος ἀδινὸν κακωγερῖαν.
 εἶδον γὰρ ἐκὰς ἐὼν τεπόλλ' ἐν ἀμαχανία
 55 ψογερόν Ἀρχίλοχον βαρυλόγοις ἔχθεσιν 100

funera leges, Prop. v. 11. 2. It means rather 'the customary worship of the gods.'

48 τὰ ματρίθεν 'Having the parts derived from their dams notherward, but their upper parts from the sire.' Note the inversion of the phrase in the second clause.

49 Cf. τοῖσι τέλειον ἐπ' ἐχέ κωμάσομαι τι παθὼν ἐν ἄλλῳ, P. 9. 89. Render 'God accomplishes every end upon conceiving it.'

50 θεός For the solemn repetition of. I. 4. 52, 53 Ζεὺς τὰ τε καὶ τὰ νέμει, | Ζεὺς ὁ πάντων κέρμε. κίχῃ Gnomie aor., as also ἑκαμψε and παρέδωκε.

51 δελφίνα Cf. N. 6. 66 δελφῖνι κεν | τάχος δι' ἄλλας | ἴσον εἴποιμ' Μελησίαν | χειρῶν τε καὶ ἰσχύος ἀνίσχον. See Plin. N. H. ix. 7 *velocissimum omnium animalium, non solum marinarum, est delphinus, acior volucere, acrior telo*. τινα 'Many an one.' Cf. καὶ τινα εἰν πλαγίῳ | ἀνδρῶν κόρη σπένχοντα τὸν ἐχθρότατον | φάσκειν δόσω μόρον, N. 1. 64, where τινα ἀνδρ. τὸν ἐχθ. clearly means 'some (or many) of the most hateful.' Cf. also P. 1. 52.

52 ἐπὶ 84, κ.τ.λ. P. has just specified two varieties of God's dealings with men, namely the crushing of the presumptuous and the glorification of the moderate. He has already given an instance of the former, namely the punishment of Ixion, of whom he has had to speak ill (though he introduces the legend by φαντί, thus lessening his responsibility). He now says that he must say no more on such topics, so that he will turn to the other branch of the subject, taking Hieron's case as an instance of the other variety of God's dealings with men. 'But 'tis meet that I avoid the excessive bite of evil-speaking. For I have seen, though far removed in time, chiding Archilochos generally in distress through battenning on grievous abuse of his enemies. But to have wealth together with destiny's fair lot of wisdom is best. Thou manifestly hast it so as to display it with liberal soul.'

54 ἐκὰς ἐὼν Archilochos flourished B.C. 688—620. ἐν ἀμαχ. Bacon says—"Anger maketh a dull man witty, but it keepeth him poor."

παινόμενον· τὸ πλουτεῖν δὲ σὺν τύχᾳ πότμου σοφίας
ἄριστον.

Ἀντ. γ'.

τὴ δὲ σάφα νιν ἔχεις, ἐλευθέρᾳ φρενὶ πεπαρεῖν, 105
πρῦτανι κύριε πολλῶν μὲν εὐστεφάνων ἀγυῖαν καὶ
στρατοῦ. εἰ δέ τις

ἤδη κτεάτεσσιν τε καὶ περὶ τιμᾷ λέγει 110
60 ἕτερόν τιν' ἂν Ἑλλάδα τῶν πάροιθε γενέσθαι ὑπέρτερον,
χαύνα πρᾶπίδι παλαιμονεῖ κενεή.
εὐανθέα δ' ἀναβάσομαι στόλον ἀμφ' ἀρετᾷ
κελαδέων. νεότατι μὲν ἀρήγει θράσος 115

56 παινόμε. Cf. "I will feed fat the ancient grudge I bear him," *Merch. of Ven.* i. 3. 48; "Oh, how I do feed upon this now, and fat myself," B. Jonson, *Every Man out of Hum.* v. 3; "Strive! To fat our mind with truth," H. More *Psychathan.* iii. 2. 41, p. 149 (1647). τὸ πλουτεῖν, κ.τ.λ. I follow Disson and Don. For double gen. cf. P. 9. 39 κρυπταὶ κλαῖδες ἐντὶ σοφᾶς Πειθοῦς ἱερᾶν φιλοτάτων, N. 8. 1 κᾶρυξ Ἀφροδίτας ἀμβροσιᾶν φιλοτάτων. It is not admissible to "combine τύχα with σοφίας and πότμου with ἄριστον." The phrase τύχα πότμου σοφίας = 'destiny's aid (or 'good fortune') of wisdom,' the second gen. being definitive, is a bold but intelligible inversion for σοφία τύχα πότμου δεδομένα. For τύχα πότμου cf. O. 8. 67 τύχα δαίμονος, P. 8. 53 τύχα θεῶν, N. 4. 7 σὺν Χαρίτων τύχα, 6. 25 σὺν θεοῦ δὲ τύχα. For τύχα σοφίας cf. O. 13. 115 δίδου...τύχαν τερπνῶν γλυκεῖαν, where τύχαν is very near to μοῖραν in signification. Here σοφία means τὸ εἰδέναι generally (see note on O. 2. 56, and for wisdom being derived from gods P. 1. 41, 42). For sentiment cf. Bakchyl. *Fr.* 1 ὁλβιος ᾧτινι θεὸς μοῖραν τε καλῶν ἔπορεν | σὺν γ' ἐπιζάλω τύχα ἀφνειὸν βιοτᾶν διάγειν.

57 πεπαρεῖν Only found here

and in Hésychios. For inf. of result cf. O. 1. 9; 'to display,' νιν being here neut. plur. as in Aesch. *Prom.* 55, Soph. *El.* 436, 624.

58 εὐστεφ. Cf. Ἰλίω μέλλοντες ἐπὶ στέφανον τεύξαι, O. 8. 32, and εὐστεφάνω ἐνὶ Θήβῃ, Hes. *Theog.* 978. Is it 'well-enwalled'?

59 περί P. uses π. with dat. with δηρίομαι, μάρνεται, ἀμύλλᾳ, so here we must supply a part. signifying 'contending.' For position cf. v. 11 *supra*, O. 7. 12, P. 5. 66, 8. 99.

60 ἕτερον Tautometric with ἐτέροις in the strophe. Perhaps with intentional reference, so that here too ἕτερον at once suggests ἀρετή. Hieron is among the ἐτέροις of v. 52, equal or superior to the ἕτερον, and is foremost among the ἐτέροις of v. 89.

62 στόλον Cookesley after Disson takes this to be cognate acc. 'voyage.' However the meaning 'prow' is preferable. ἀμφ' ἀρετᾷ κελ. Recalls tautometric ἀρετὰς κελαδέοντ. of vv. 14, 15, and reminds us that Hieron of Sicily is worthy to rank with Kinyras of Cyprus. For prep. cf. ἀμφὶ παλαίσμασιν φόρμιγγ' ἐλελίζων, O. 9. 13. For prep. part. of intention or strong inclination cf. O. 13. 56, P. 1. 52, 4. 106.

63 νεότατι For extent of mean-

- 95 τὸν δὲ ταύρῳ χαλκῆφ καυτῆρα νηλέα νόον 185
 ἐχθρὰ Φάλαριν κατέχει παντᾶ φάτις·
 οὐδέ μιν φόρμιγγες ὑπωρόφιαι κοινωνίαν
 μαλθακὰν παίδων ἁάροισι δέκονται. 190
 τὸ δὲ παθεῖν εὐ πρῶτον ἀέθλων· εὐ δ' ἀκούειν δευτέρα μοῖρ'·
 ἀμφοτέροισι δ' ἀνὴρ
 00 ὅς ἂν ἐγκύρσῃ καὶ ἔλῃ, στέφανον ὑψιστον δέδεκται. 195

σφω ἔργ' ἐκόμισαν. φιλ. ἀρετᾶ
 'High repute for generosity,' lit.
 'generous distinction.'

95 ταύρῳ καυτῆρα For constr.
 cf. *Madv.* § 45 b, Rem. νηλέα νόον
 Perhaps 'As being ruthless of soul';
 but τὸν δὲ may well be 'that other,'
 and again the order looks like a
 natural inversion of that which is
 found O. 13. 53, see note. Of course
 νόον is the acc. of specification.

96 Cf. ὁ δ' ἑλβιος ὃν φάμαι κατέ-
 χουσι ἀγαθαί, O. 7. 10, Eur. *Phoen.*
 ad fin. ὦ μέγα σεμνὰ Νίκα, τὸν
 ἐμὸν | βλοτον κατέχουσι, *Mimnerm.*
Fr. 15 καὶ μιν ἐπ' ἀνθρώπους βάξας
 ἐχει χαλεπή.

97 'Nor do citherns in vaulted
 halls admit him to gentle com-
 munion in the choral songs of boys.'
 κοινωνίαν Cognate acc., cf. Eur.

Irh. in *Aul.* 1182 δεχόμεθα δέξιν ἢν
 σε δέξασθαι χρεών.

98 ὁάροισι Dat. after κοινωνίαν.
 For the use of the word cf. N. 8. 11
 ἐγὼ δὲ κείνων τέ νιν ὁάροις | λύρα τε
 κοινάσσομαι.

99 For sentiment cf. N. 9. 46 εἰ
 γὰρ ἄμα κτεάνοις πολλοῖς ἐπιδοξον
 ἀρηται | κύδος, οὐκέτ' ἔστι πόρρω
 θνατὸν ἐτι σκοπιᾶς ὥλλας ἐφάψασθαι
 ποδοῶν, P. 3. 104, N. 1. 83, I. 4. 12,
 13, *Phœkyliδēs Fr.* 10 δίζησθαι βιο-
 τήν, ἀρετὴν δ', ὅταν ἦ βίος ἤδη, *Theok.*
xvii. 116 τί δὲ κάλλιον ἀνδρὶ κεῖν εἶη
 δλβίῳ ἢ κλέος ἐσθλὸν ἐν ἀνθρώποις
 ἀρεσθαι; δευτέρα μοῖρα Cf. οὐ πάνυ
 μοῖρας εὐδαιμονίαισι | πρώτης, *Soph.*
O. C. 144.

100 ἔγκ. καὶ ἔλῃ *Gild.* points
 out "a combination of luck and
 will."

PYTHIA II.

ON A VICTORY (NOT PYTHIAN) GAINED BY HIERON, TYRANT
 OF SYRACUSE, WITH THE FOUR-HORSE CHARIOT.

INTRODUCTION.

THIS ode is not Pythian, but celebrates a victory gained (B.C. 477) either at the Theban Ioláia or Hérakleia, or else at the Panathēnaea. It was sung in Ortygia (v. 6) and sent by a passenger on some merchant vessel before the Kastoreion, the processional song of victory (vv. 67—71).

The intervention by which Chromios, as Hieron's ambassador, earned the gratitude of the Locrians (v. 19) fell between B.C. 478 and 476. Note the covert recommendation of a peaceful unan-

Στρ. δ'.

καλός. ὁ δὲ Ῥαδάμανθς εὐ πέπραγεν, ὅτι φρενῶν
 ἔλαχε καρπὸν ἀμώμητον, οὐδ' ἀπάταισι θυμὸν τέρπεται
 ἔνδοθεν, 135

75 οἷα ψιθίρων παλάμαις ξηπὲρ αἰεὶ βροτῶν.

ἄμαχον κακὸν ἀμφοτέροις διαβολῶν ὑποφάντιες, 140
 ὀργαῖς ἀτενὲς ἀλωπέκων ἵκελοι.

speech comes to the fore—at a tyrant's court, or whenever the headlong commons, or when the wise have care of the state. One must not contend with God who at times upholds *their* interests, otherwhile again would give high honor to others. But not even this soothes the soul of the envious, but dragging themselves because the measure so to say is excessive they inflict a painful galling sore on their own heart, ere they attain all that they are devising in their thoughts. For it availeth to bear a yoke lightly after taking it upon the neck. But to kick, mark ye, against the road is a slippery course. Be it mine to please the noble and to be their associate.' γένοι' 'Prove thyself.' Note that *oios éssí* goes with both vb. and part. For phrase cf. *Od.* vii. 312 τοῖος ἔών, οἷος ἔssí, τά τε φρονέων, ἄ τ ἐγώ περ. καλός For repetition cf. κῆμέ γάρ ἐκ τῶν τρω σὺνοφρος κόρα ἐχθὲς ἰδοῖσα | τὰς δαμάλας παρελάντα, καλόν, καλὸν ἡμέτερος ἐφασκεν, Theok. viii. 72; Λυσανία, σὺ δὲ ναίχι καλός, καλός, Kallim. *Épigr.* 29 (Blomfield); καλὸς μὲν γάρ ἐστι, καλός, ὦ μήτερ, Alkiphr. *Ép.* iii. The ape seems to have been called Καλλίης at Athens. πίθων In Babrios' *Fabls* 564, πίθωνα is used ὑποκοριστικῶς of a young ape (Schn.). By πίθηκος is figured 'a wheedler,' cf. Aristoph. *Vesp.* 1290 ὑπὸ τι μικρὸν ἐπιθηκίσα, *Thesm.* 1133 μαρὸς ἀλώπηξ, οἷον ἐπιτήκιζε μοι, *Equites* 887 οἶμοι τάλας, οἷοις

πιθηκισμοῖς με περιελαύνεις.

73 φρεν....καρπ. Cf. N. 10. 12 φρενῶν καρπὸν εὐθεία συνάρμοξεν δίκρα.

74 καρπὸν Cf. Fr. 193 ἀτελῇ σοφίας καρπὸν δρέπειν.

75 οἷα For neut. plur. instead of agreement with antecedent cf. O. 1. 14 ἀγλατίζεται δὲ καὶ | μουσικᾶς ἐν αὐτῷ, | οἷα παίζομεν, P. 6. 21 ὀρθάν | ἄγεις ἐφημοσύναν, | τά...φαντὶ ...Φιλύρας υἱὸν...παραινέειν, Hom. *Hymn.* in Merc. 66 ὀρμαινων δόλον αἰπὸν ἐνὶ φρεσίν, οἷά τε φῶτες | φηληται διέπουσι μελαίνης νυκτὸς ἐν ὥρῃ.

76 διαβολῶν Observe διάβ. Perhaps διαιβολῶν should be read. Cf. Theognis 324 μὴ ποτ' ἐπὶ σμικρῇ προφάσει φίλον ἀνδρὶ ἀπολέσσαι | πειθόμενος χαλεπῇ, Κύρνε, διαβολῇ. ὑποφ. So Böckh; cf. πιφαύσκω. mss. ὑποφάντιες (2 ὑποφάντιες). The allusion may be to the ὠτακουσταί and ποταγωγίδες, 'listeners' and 'spies,' whom Aristotle, *Pol.* v. 11, says Hieron employed. Plut., however, ascribes their introduction to Dionysios. That διάβ. ὑποφ. = διάβολοι is shown by ἵκελοι.

77 Cf. Aristoph. *Vesp.* 1241 οὐκ ἔστιν ἀλωπεκίζειν, | οὐδ' ἀμφοτέροις γίγνεσθαι φίλον. 'It does not do to play the fox (be a calumniator and enemy to both parties in a quarrel) nor to be friendly to both sides.' This is a part which may be undertaken in all good faith, but is impossible to play. The οὐδ' shows the second verse is somewhat in opposition to ἀλωπε-

κερδοὶ δὲ τί μάλᾳ τοῦτο κερδαλέον τελέθει;

ἅτε γὰρ εἰνάλιον πόνον ἐχούσας βαθύ

145

80 σκευᾶς ἐτέρας, ἀβάπτιστός εἰμι, φελλὸς ὥς ὑπὲρ ἔρκος, ἄλμας.

κίσειν. ἀπενός Used adverbially = παντελῶς, cf. πάντες...τιθῆναι, P. 1. 20. Is the coincident collocation ὀργᾶς ἀπενός, Aesch. Ag. 71, accidental?

78 κέρδοι So Henschke; mss. κέρδει (1 κέρδοι). κερδύ is connected with κέρδη, 'wiles.' Probably 'trick, wile' is the original signification of κέρδος, and the resulting 'gain' the derivative meaning. For κερδύ, 'fox,' cf. Archil. Fr. 89 [60] τίθηκος ἦει θηρίων ἀποκριθεὶς | μούνος ἂν ἔσχατιν· | τῷ δ' ἄρ' ἄλῳπῃ κερδαλέη συνήντητο | πυκνὸν ἔχουσα νόον. Cf. also Aristoph. Equites 1067 Αἰγείδῃ, φράσσαι κυναλώπεκα, μή σε δολώσῃ, | λαίθαργον, ταχύπουν, δολίαν κερδύ, πολυίδριν. τοῦτο i.e. 'to slander.'

79 This metaph. is extremely playful. The cork pulls against the net. If the net got its way in its unseen working, the business of the whole fishing apparatus would result in failure, but the cork which acts openly prevails and the fish are landed, while the cork is considered to have less trouble and inconvenience than the net. So far the comparison illustrates the advantages of straightforward conduct admirably, and the context shows that this is what the poet meant. If however we go further we arrive at the awkward implication that whisperers and intriguers are necessary aids both to the straightforward person and to the commonweal. It seems that at Syracuse they were certainly inevitable. But the metaph., as I take it, is quite as good as Shakespeare's, when the Bastard says that the king would make his enemies "To dive like buckets in concealed wells," *K. John* v. 2. 139. The poet identifies himself with the plain-speak-

ing man and the opponent of all who have recourse to underhand practices, just as elsewhere he identifies himself with the object of his praises as an opponent to detractors. He goes on to emphasise the superiority of straightforwardness by implying that a wily citizen cannot influence Hieron, and a little further on by affirming that the man of straightforward speech is preferable under any form of government. In this difficult passage Hieron is praised with great delicacy. He is too wise to think a monkey pretty, that is to say, to appreciate flattery. He is like Rhadamanthys. He is the friend of the straightforward; to withstand him is to resist the will of the gods. His yoke ought to be borne cheerfully. It is impossible to determine whether the poet intends to exhort him to be steadfast in resisting flattery or to praise him for having baffled some particular set of intriguers. Anyhow we must not be led away by the Schol. into supposing that he is referring to rival poets such as Simónidēs and Bakchylidēs. Gild.'s idea that from v. 72 to the end of the ode we have two voices is very ingenious but in my opinion thoroughly unsound. For one thing there are not enough particles for a dialogue; for another it is a heroic remedy for a case which will yield to a far milder treatment, as I think my interpretation of the passage demonstrates. εἰνάλιον πόνον Cf. Theok. xxi. 39 δαλυνὸν ὡς κατέδαρθον ἐν εἰνάλοις πόνου.

80 For simile of a cork cf. πᾶσι γὰρ ἀνδρὶ λεγόμενος σωτήρια | θεωρεῖται φελλοὶ δ' ὡς ἔχουσι δίκτυον·, τὸν ἐκ βυθοῦ κλωστήρα σῶζοντες λίαν. Aesch. Choeph. 505.

ANALYSIS.

vv.

- 1—4. Dedication of ode to Syracuse, mighty in war.
 5—12. Mention of Hieron's victory with the four-horse chariot, in winning which Artemis assisted him.
 13, 14. Different men praise different kings.
 15—17. Cyprian songs celebrate Kinyras for his good works.
 18—20. So the Locrian maiden praises Hieron for her deliverance from the evils of war.
 21—41. The myth of Ixion, inculcating the duty of gratitude and of moderation in desires.
 42—48. The offspring of Ixion and Nephelê.
 49—52. God accomplishes all his designs, and is the dispenser of glory and humiliation.
 52—56. Calumny must be avoided, as the difficulties of Archilochos warn us.
 56—58. Riches and good fortune are praised. Riches Hieron has and military power.
 58—61. It is idle to say that in wealth and honor any Hellene of former time surpassed Hieron.
 62—67. Hieron had won renown in war, while his wise counsels afford the poet ἀκίνδυνον ἔπος of praise.
 67—71. Hail. This ode is sent by private opportunity. Give a cordial welcome to the Kastoreion (which will follow).
 72—75. Advice to follow Rhadamanthys' example in not encouraging flatterers.
 76—83. Denunciation of slanderers and their impotent malice.
 83—85. Be a friend to a friend, an enemy to an enemy.
 86—88. Plain-spokenness is best under any form of government.
 88—end. Envy reproved and contentment commended.

Στρ. α'.

Μεγαλοπόλεις ὧ Συράκραι, βαθυπολέμου

1 Μεγαλοπ. Literally, no doubt, 'consisting of, including, mighty πόλεις,' i.e. Ortygia and Achradina, without counting the suburbs Tyche and Neápolis. As an epithet of

Athens it may mean 'with mighty acropolis.' With a city's name in the sing. it is a subst. as the appellative Megalopolis. βαθυ. About whom wars surge high.

περισσᾶς ἐνέπαξαν ἑλκὸς ὀδυναρὸν ἐὰν πρόσθε καρδίᾳ,
 πρὶν ὅσα φροντίζι μητρίονται τυχεῖν. 170
 φέρειν δ' ἐλαφρῶς ἐπαυχένιον λαβόντα ζυγὸν
 ἀρήγει· ποτὶ κέντρον δέ τοι

95 λακτισδόμεν τελέθει 175
 ὀλισθηρὸς οἶμος. ᾄδόντα δ' εἴη με τοῖς ἀγαθοῖς ὁμιλεῖν.

91 Ἰλκος A play on the word
 ἐλκόμενοι.

93—96 These verses take us
 back to v. 8 *κείνας ἀγαναῖσιν ἐν*
χερσὶ ποικιλαίνουσι ἰδάμασσε πάλουσι.

94 Cf. Aesch. *Prom.* 323 *οἶκον*
ἐμοίγε χρώμενος διδασκαλῶ | πρὸς
κέντρα κῶλον ἐκτενεῖς, ὁρῶν ὅτι | τρα-

χυσίμωναρχοι οὐδ' ὑπεύθυνοί κρατεῖ, and
Ag. 1624 *πρὸς κέντρα μὴ λάκτιζε, μὴ*
πταίσεις μογῆς, Eur. Bacch. 794, 795
θύοιμ' ἂν αὐτῷ μᾶλλον ἢ θυμοῦμενος |
πρὸς κέντρα λακτίζοιμι, θυητὸς ὢν θεῶ.

96 εἴη με Cf. O. 1. 115, N. 7. 24,
 25.

PYTHIA III.

ON VICTORIES OF A RIDING HORSE PHERENIKOS, WON
 BY HIERON, TYRANT OF SYRACUSE.

INTRODUCTION.

THIS ode celebrates victories of the horse Pherenikos, who won the Pythian prize, B.C. 486 and 482; but the appellative *Αἰτναῖος* (v. 69) proves this ode to be later than B.C. 476: therefore it must have been composed either B.C. 474 or 470. I incline (after Dissen) to the former of these dates, that of the first Pythian ode, in which Hieron's illness is mentioned. The tyrant probably knew then that his disease was incurable, though he did not die until B.C. 467, probably in the prime of life, as Pindar says he was young at the time of the battle of Himera, B.C. 480.

A horse Pherenikos won at the Olympian games, B.C. 472. If it be the same horse that won at Pytho, he must have been decidedly "aged" at the time of his Olympian victory, *viz.* at least 15 years old, unless the received dates of the Pythian victories are quite wrong. Mr Abraham Moore suggests that there may have been more than one Pherenikos in Hieron's stud, see my note on O. 1. 18. If not, commentators ought to do the animal the justice of pointing

out his extraordinary retention of vigor*. It is easy to believe that a chariot horse might go on racing much longer than a riding horse. Mr E. Myers would put the victory (he ignores the scholia entirely) B.C. 474, and the ode much later than the victory. The language of the ode would suit the close of Hieron's life best; but it may be conjectured that he rallied unexpectedly after his illness in 474. If this ode had been composed after the Olympian victory, B.C. 472, there would very probably have been mention thereof, and again, the victory with the chariot won B.C. 474 would probably have received notice, unless the ode had been composed before the Pythian games in that year. An ode intended for an anniversary was probably finished before the festival began. The ode is divided into two nearly equal parts at the end of v. 58, the first of which contains the myth of Korônîs sister of Ixion and of her son Asklepîos, while the second part is mainly occupied by the praises of Hieron, and by moral sentiments. The main result of the poet's reflections is that the immortality of song which poets can confer is a higher blessing than longevity which no one can secure for a mortal, while we are incidentally taught to be content with our mortal lot and not to set our minds on what is impracticable. Although in this ode wishes are expressed and prayers promised for Hieron's recovery by the poet, yet both his advice and his mythical sketches discourage strong hopes of long life. The general tone of the ode is very like that of the first Olympian. The introduction of the episode of Korônîs is not susceptible of any certain explanation. Dissen's suggestion that it refers to the conduct of a daughter of Hieron's, recently deceased, may be dismissed as fanciful and unsatisfactory. I think the poet had in mind the mistakes, fallacies, and disappointments experienced by those who consulted professors of the healing art, and so was led to tell of its origin traced to an erring, deceitful human being, as well as to the god of truth. This view also shows the point of the mention of Asklepîos' sin and punishment. It is quite possible that Hieron had been led to expect a cure at a shrine of Asklepîos, perhaps that near Himera;

* Pliny (N. H. xi. 64) gives about sixteen years as old age for horses, but (viii. 42) he says that they run in the circus up to twenty years of age, and live for fifty years. Cf. Ibykos 2. 4, 5 *ὥστε φερίνυγος ἵππος ἀεθλοφόρος ποτὶ γῆραϊ δέκων | σὺν ὀχεσφί θοοῖς ἐς ἀμύλλαν ἔβα*. At this time, sixteen years is old for well-kept horses that work; though stud horses live to twenty-five or thirty.

and that Pindar is vindicating the truth of Olympos by showing that infallibility is not to be expected from this inferior member of the theocracy. Again it is shown that even this god of healing himself suffered death prematurely, as also did his mother. A story which suggests such reflections is quite appropriate to the subject of Hieron's illness. It is worthy of remark that among the extant odes addressed to Hieron, this comes next in time to the second Pythian ode, in which occurs the myth of Ixion, brother to Korōnia.

There are some effective echoes, the first verse of the fourth antistrophe, *ἀλλ' ἐπέβασθαι μὲν ἐγὼν ἐθέλω*, clearly recalls the opening lines of the ode, as also do vv. 63 sqq., which thus bind together the two parts of the ode. The first syllable of *γυῖος*, v. 52, is tautometric with the first syllable of *γυαρκίος*, v. 6; while *τέκτοες*, v. 118, recalls *τέκτονα*, v. 6. The last responsion emphasises the superiority of the poet's art over that of the physician. The vein of melancholy makes it natural that *νόσος* should end three verses, 7, 46, 66, and *πάθα* two others, 42, 97.

There are many other echoes, some of them tautometric, e.g. *ποτέ*, vv. 74, 5; *πατήρ*, vv. 98, 18, which do not seem to be significant. It is noteworthy that the first verse of the epode has the same metre as the first verse of the strophe.

The forms which seem to be coined for this ode are—*αὐτόφυντος*, *γυιαρκής*, *ἐμπρακτος*, *καλλίπεπλος*, *νωδυνία*, *τηλεβόλος*.

The mode is Dorian, the rhythms dactylo-epitritic. For the recurrent phrases see P. 4.

STROPHE.

- (1) $B^1.A^2$.
- (2) $B^1.A^1.B^1.B^2$.
- (3) — : A^2 .
- (4) $2.A^{1*}.B^1.B^1.2$.
- (5) $B^1.A^1.B^2$.
- (6) $A^2.B^1.B^1.B^2$.
- (7) $A^1.B^1$.

EPODE.

- (1) $B^1.A^2$.
- (2) $B^1.B^1.B^2$.
- (3) $B^1.A^1.B^2$.
- (4) $B^1.A^1$.
- (5) $A^1.B^1.B^2$.
- (6) $A^1.A^2$.
- (7) $B^1.A^1.B^1$.
- (8) $\cup \cup : 2.B^1.B^2$.

ANALYSIS.

vv.

- 1—7. A wish that Cheiron, teacher of Asklēpios, were alive.
- 8—46. The myth of the sin and doom of Asklēpios' mother, Korōnia, and of his miraculous birth ;
- 47—53. Enumeration of his cures ;

* Caesura after 18th syllable, or $2.A^2 \setminus - : B^1.B^1.2$.

Ἄντ. βʹ.

- ὅτι τε μεγαλοκευθέσσιμ' ἔν ποτε θαλάμοις 60
 Διὸς ἄκοιτιν ἐπειράτο. χρή δὲ κατ' αὐτὸν αἰεὶ παντὸς ὀρᾶν
 35 εὐναὶ δὲ παράτροποι ἐς κακότητ' ἀθρόαν [μέτρον. 64
 ἔβαλόν ποτε καὶ τὸν ἱκόντ'· ἐπεὶ νεφέλα παρελέξατο,
 ψεύδος γλυκὺ μεθέπων, αἰδρις ἀνὴρ·
 εἶδος γὰρ ὑπερχωτάτα πρέπεν Οὐρανήαν 70
 θυγατέρι Κρόνου· ἄντε δόλον αὐτῷ θέσαν [δεσμόν,
 40 Ζηνὸς παλάμαι, καλὸν πῆμα. τὸν δὲ τετράκναμον ἔπραξε
 Ἐπ. βʹ.

ἐὼν ὄλεθρον ὄγ'· ἐν δ' ἀφύκτοις γυιοπέδαις πεσὼν τὰν
 πολύκοινον ἀνδείξατ' ἀγγελίαν. 75
 ἄνευ φοι Χαρίτων τέκεν γόνον ὑπερφίαλον,
 μόνα καὶ μόνον, οὗτ' ἐν ἀνδράσι γερασφόρον οὗτ' ἐν θεῶν
 νόμοις·

34 *χρή δέ, κ. τ. λ.* Here we have a concise statement of the Pythagorean doctrine of the relative ethical mean formulated by Aristotle, *Eth. Nic.* II. 5 sqq. Render κατ' αὐτὸν 'according to one's own standard,' i.e. the standard proper to one's condition and lot, cf. O. 9. 28.

35 Cf. ἐτέρω λέχει δαμαζομέναν | ἐννυχὶ παράγον κοῖται, P. 11. 24.

36 Don. read ἔβαλόν ποτε καὶ τὸν ἱκόντ' (τὸν ἱκ. = τὸν προσίκτορα, cf. Aesch. *Eum.* 441 σεμνὸς προσίκτωρ, ἐν τρόποις Ἰξίονος). After most mss. Benedict reads ἔβαλον ποτὶ καὶ τὸν ἱκόντ' = καὶ τὸν ἱκόντα. The conjectures ποτὶ καὶ τὸν ἱκόντ' (Böckh), ποτε καὶ τὸν ἱκόντ' (Bothe), ποτὶ καὶ τὸν ἐλόντ' (Schn.) are dismissed by II. ix. 414 εἰ μὲν κ' αὖθι μένων Τρώων πόλιν ἀμφιμάχωμαι | ὦλετο μὲν μοι νόστος, ἀτὰρ κλέος ἄφθιτον ἔσται· | εἰ δέ κε οἶκαδ' ἵκωμι φίλην ἐς πατρίδα γαῖαν, | ὦλετό μοι κλέος ἐσθλόν. Much forbearance would be shown to a suppliant (see end of note on r. 32) but Ixion forfeited all claim to clemency. Render 'for

a union leading him from his purpose cast into manifold trouble even the suppliant.'

37 μεθέπων 'Cherishing' (Leaf).

40 καλὸν πῆμα Hes. *Theog.* 585 καλὸν κακόν. τὸν δὲ τετρ. The art. is deictic; the ἱγξ is τετράκναμος P. 4. 214 which has actually suggested to a fertile fancy a connexion between Ixion's wheel and the iynx wheel. ἔπραξε P. thrice uses πρᾶσσειν so that it has the effect of 'earn,' though the ordinary rendering will suffice even here, thanks to ἐὼν ὄλεθρον. Cf. I. 4. 7 ἐν τ' ἀγωνίοις ἀέθλοισι ποθεινὸν | κλέος ἔπραξεν. N. 5. 36.

ὄγ' Cf. I. 7. 15 καὶ τὰ at the end of a sentence, and for late position of subject cf. O. 11. 30. ἀγγελίαν The message is given v. 24.

42 'Without blessing of the Graces did she bear to him a monstrous offspring, sole of her kind and it the same.'

43 νόμοις Disson renders 'where the laws of gods have force,' comparing *cum semel infernas intrarunt*

5 νόον ἔχοντ' ἀνδρῶν φίλον· οἷος ἐὼν θρέψεν ποτὲ 10
τέκτονα νωδυνίας ἄμερον γυιαρκέδες Ἀσκληπιόν,
ἥρωα παντοδαπαῶν ἀλκτῆρα νούσων.

Ἀντ. α'.

τὸν μὲν εὐίππου Φλεγγία θιγάτηρ, [χρυσέοις 15
πρὶν τελέσσαι ματροπῶλῳ σὺν Ἐλειθυιά, δαμείσα
10 τόξοισιν ἦπ' Ἀρτέμιδος, [χόλος δ' οὐκ ἀλίθιος 20
εἰς Ἀΐδα δόμον ἐν θαλάμῳ κατέβα, | τέχναις Ἀπόλλωνος.
γίνεται παιδων Διὸς. ἃ δ' ἀποφλαυρίζαισά μιν
ἀμπλακίαισι φρενῶν, ἄλλον αἶνησεν γάμον, κρύβδαν
πρόσθεν ἀκειρεκόμα μιχθεῖσα Φοίβῳ. [πατρός 25
Ἐπ. α'.

15 καὶ φέροισα σπέρμα θεοῦ καθαρὸν,
οὐκ ἔμειν' ἐλθεῖν τράπεζαν νυμφίαν,

5 νόον...ἀνδρῶν φιλ. For gen. of. φίλον ξένων ἀρουραν, N. 5. 8. It is perhaps best to regard φίλον νόον as equiv. to a compound subst. φιλονοία.

6 νωδ...γυιαρκ. So mss. The metre suggests the plur. which Böckh reads, but cf. N. 1. 51 ἔδραμῶν, 69 χρόνῶν, 6. 60 πέμπτῶν, I. 7. 33 γόνῶν.

7 ἥρωα A dactyl, cf. P. 1. 53 ἥρωας.

8 τὸν μὲν Object to τελέσσαι, 'before she had borne him the full time.' There is no δέ corresponding to μέν. The δ' of v. 11='for'; of v. 12 is epexegetic.

9 τελέσσαι Cf. ἔτεκεν δ', ἄνικα Μοῖραι τέλεσαν ταυροκέρων θεόν, Eur. Bacch. 100; so ἀντειλας Διόνυσον, I. 6. 5. χρυσέοις A constant epithet of things pertaining to deities.

11 ἐν θαλάμῳ 'In her chamber.' This implies that she fell sick and died, but was not stricken with sudden death.

12 γίνεται 'Proves eventually,' i.e. proceeds continually towards proving (showing itself), cf. P. 4. 278, Theognis 218 κρέσσων τοι σοφίῃ

γίνεται ἀτροπίης. μιν I.e. χόλον παιδων Διός, of Apollo and Artemis.

13 αἶνησεν Cf. λέκτρ' ἐπήνεσα, Eur. Orest. 1672; P. 4. 222.

14 ἀκειρεκόμα V. l. ἀκερσεκόμα, which is found in Hesiod (Fr. 143, Rzsch) cited by the Schol. on this passage, τῷ μὲν ἄρ' ἄγγελος ἦλθε κόραξ ἱερῆς ἀπὸ δαίτῃς | Πυθῶ ἐς ἡγαθέην, φράσσειν δ' ἄρα ἐργ' αἰδηλα | Φοίβῳ ἀκερσεκόμῃ, δτ' ἄρ' Ἴσχυς ἔγχευ Κόρωνιν | Εἰλατίδης, Φλεγγίῳ διογνήτοιο θύγατρα.

15 καθαρὸν Involving no defilement or disgrace as did her illicit union with the Arcadian Ischys son of Elatos.

16 ἔμειν' ἔλθεῖν Heyne and Dissen 'endure to go to marriage feasts,' comparing πάντες ἠντιάσθε θεοὶ γάμου, Il. xxiv. 62. The poet clearly means that, like Kreüsa in Euripides' Ion, Korónis would have married after her child by Apollo was born. If ἐλθεῖν be considered awkward with τράπεζαν it may be regarded as almost redundant, it being often superfluously added to μένω in Epilo poems. It might then be rendered 'did not wait &

- οὐδὲ παμφώνων ἱαχὰν ὑμεναίων, ἄλικες 30
οἷα παρθένοι φιλέουσιν ἑταῖραι
ἐσπερίαις ὑποκουρίζεσθ' αἰοδαῖς· ἀλλὰ τοι
20 ἦρατο τῶν ἀπεόντων· οἷα καὶ πολλοὶ πάθον. 35
ἔστι δὲ φύλον ἐν ἀνθρώποισι ματαιότατον,
ὅστις αἰσχύνων ἐπιχώρια παπταίνει τὴ πόρσω,
μεταμώνια θηρεύων ἀκράντοις ἐλπίσιν. 40

Στρ. β'.

- ἔσχε τοιαύταν μεγάλην αὐάταν [ξένου 44
25 καλλιπέπλου λῆμα Κορωνίδος. ἐλθόντος γὰρ εὐνάσθη
λέκτροισιν ἀπ' Ἀρκαδίας. [ἄξεν ναοῦ βασιλεὺς
οὐδ' ἔλαθε σκοπὸν· ἐν δ' ἄρα μηλοδόκῳ | Πυθῶνι τόσσαις

the marriage feast' (cf. Thuk. iv. 135 οὐκ ἀνέμεινεν ἡμέραν γενέσθαι).

17 'Nor for the sound of the full hymenæal chorus and its pleasures which maiden companions of the bride's own age love to utter in song at eventide.' Observe that Korōnis' sin involved disrespect to song which hallows the marriage rite. παμφώνων Cf. O. 7. 12. The Hymenæos was accompanied by flutes to which this epithet is confined by P.

18 οἷα Cf. O. 1. 16, P. 2. 75, 6. 21.

19 ὑποκουρ. Gen. 'to call by pet names' or 'to give a flattering term to anything.' Hēsychios gives *κουριζομένας ὑμεναιουμένας*. This probably gives the original sense of the vb. The hymenæal songs contained covert allusions to coarse topics as well as endearments of the bride, and by consequence 'to call or speak in the fashion of young people who serenade a bride' includes the meaning we require here and those more commonly conveyed.

20 For sentiment cf. *δυσέρωτας εἶναι τῶν ἀπόντων*, Thuk. vi. 13; N. 3. 30. Here the *τοι* may be a hint that the expression is pro-

verbial.

—21 'For there is a class amongst men most foolish, of those who treat their native estate as beneath them, and cast glances at what is afar, pursuing a bootless quest with impracticable hopes. Such a strong infatuation did the passionate Korōnis conceive.'

22 παπτ. Cf. *μηκέτι πάπταυε πόρσιον*, O. 1. 114.

23 θηρεύων Cf. *κερδέων δὲ χρὴ μέτρον θηρεύμεν*, N. 11. 47.

24 ἔσχε Cf. P. 1. 65, v. 89 *infra*. αὐάταν The first two syllables are short, cf. P. 2. 28.

25, 26 The order *ἐλθόντος... Ἀρκαδίας* is eased by taking *ξένου...ἀπ' Ἀρκαδίας* together.

25 ξένου Ischys.

27 'But she escaped not the ken of the watchful one, for though he was at the time at Pytho rich in offerings of sheep, the king of the shrine, Loxias, perceived it in his most infallible consciousness, having convinced his judgment by his all-knowing intelligence.' *σκοπὸν* Cf. *τοξοφόρον Δάλου θεοδμήτας σκοπὸν*, O. 6. 59. *μηλοδ.* Admission to the adyton could only be got after sacrifice of living victims, cf. *ἐπὶ δ' ἀσφάκταις* (μέ-

Λοξίας, κοινᾶνι παρ' εὐθυτάτῳ γνώμαν πιθὼν 30
 πάντα φίσαντι νόφ' ψευδέων δ' οὐχ ἄπτεται, κλέπτει
 30 οὐ θεὸς οὐ βροτὸς ἔργοις οὔτε βουλαῖς. [τέ μιν
 'Αντ. β'.

καὶ τότε γυνὸς Ἰσχυρος Εἰλατίδα 55
 ξεινίαν κοίταν ἄθεμιν τε δόλον, πέμψεν κασιγνήταν μένει
 θύοισαν ἁμαιμακέτῳ [ένος. δαίμων δ' ἕτερος 60
 ἐς Λακέρειαν· ἐπεὶ παρὰ Βοιβιάδος | κρημνοῖσιν ὄκει παρβ-
 35 ἐς κακὸν τρέφαις ἐδαμάσσατό νιν, καὶ γειτόνων

λοισι δάμων μὴ πάριτ' ἐς μυχόν, Eur. Ion 229. τέσσεως Æolic 1st aor. part. = in sense to τυχόν, cf. P. 4. 25, 10. 88.

28 παρ' εὐθ. Cf. Soph. O. R. 612 τὸν παρ' αὐτῷ βίοντον ὃν πλείστον φιλεῖ, Dém. Phil. iv. 186 ταῦτα τοίνυν ἑκαστον εἰδὼτα καὶ γυνώσκοντα παρ' αὐτῷ δεῖ μὴ Δ' οὐ γράψαι κελεύειν πόλεμον τὸν τὰ βέλτιστα ἐπὶ πᾶσι δικαίοις συμβουλευόντα. πιθὼν Böckh and Dissen read γνώμα comparing γνώμα πεπιθὼν πολυβούλῳ, I. 8. 90. Cf. also P. 4. 109 λευκαῖς πιθήσαντα φρασίν. mss. give πεπιθὼν against metre. A gloss however gives πείσας. Herm., Mommsen, and others read γνώμαν. The Schol. says that γνώμαν πεπιθὼν = τὴν πρόγνωσην (acc. of specif.)...πεισθεῖς ὑπὸ τοῦ κοινωνοῦ αὐτοῦ νοῦ. This is much the same as my rendering. The phrase is explanatory of the obscure phrase κοινᾶνι παρ' εὐθυτάτῳ, 'in concert with his infallible confidant.' P.'s language emphatically rejects the Hesiodic legend that a crow was Apollo's informant. Schn. considers κοιν. παρ' εὐθ. to be in special contrast to the crow, called comes obscurus tripodum, Stat. Theb. iii. 506. The reading and rendering I choose are the most emphatic on this view. Hesiod (Fr. 148, Bzsch, quoted on v. 14) says a crow told Apollo; P. says Apollo per-

suaded himself; so that the active form πιθὼν is forcible. Does πιθὼν imply that for all his omniscience Apollo was loth to believe the teaching?

29 ψευδέων Cf. σέ [Φοῖβον], τὸν οὐ θεμπτὸν ψεύδει θιγῆναι, P. 9. 42.

30 οὐ θεὸς οὐ β. Cf. N. 6. 1, note (end).

31 καὶ 'So,' 'accordingly.'

32 ξειν. κοίτ. 'Her couching with the stranger Ischys.'

34 παρβ. 'In her unwedded state.' The application of this term to a pregnant female is illustrated by the Spartan Παρθενίαι. ὄκει refers to either the time of Artemis' mission (best), or the action of the δαίμων ἕτερος, when Koronis was already φέρουσα σπέρμα θεοῦ καθαρὸν, v. 15 supra. ἕτερος Schol. quotes Kallim. Fr. 91 (Blomfield) οὐ πάντες ἄλλ' οὐκ ἔσχευεν ἕτερος δαίμων. Cf. N. 8. 8 τὸν μὲν ἀμείρους ἀνάγκας χερσὶ βαστάζειν, ἕτερον δ' ἑτέρας, Plut. de Isid. et Osir. 46. 369 π. οἱ δὲ τὸν μὲν ἀμείνονα θεὸν τὸν δὲ ἕτερον δαίμονα καλοῦσιν, in prose without the opposite expressed, Plat. Phaedo 114 π. Here the opposite is implied as Apollo is the god of truth, whom a power prompting to deceit led her to offend. We must not render δαίμων 'fortune,' 'doom' with Cookesley and Myers.

πολλοὶ ἐπαῦρον, ἅμᾳ δ' ἔφθαρεν. πολλὰν δ' ὄρει πῦρ ἐξ
σπέρματος ἐνθρόρον αἰστώσεν ὕλαν. [ἐνός 65
Ἐπ. β.]

ἀλλ' ἐπεὶ τείχει θέσαν ἐν ξυλίνῳ
σύγγονοι κούραν, σέλας δ' ἀμφέδραμεν

40 λάβρον Ἀφαίστου, τότ' ἔειπεν Ἀπόλλων· οὐκέτι 70
τλάσσομαι ψυχᾷ γένος ἀμὲν ὀλέσσαι

οἰκτροτάτῳ θανάτῳ, ματρὸς βαρεῖα σὺν πάθῃ.

ὥς φάτο· βάματι δ' ἐν πρώτῳ κιχὼν παῖδ' ἐκ νεκροῦ 75
ἄρπασε· καιομένα δ' αὐτῷ διέφαινε πυρά.

45 καὶ ῥά μιν Μάγνητι φέρων πόρε Κενταύρῳ διδάξαι 80
πολυπήμονας ἀνθρώποισιν ἰᾶσθαι νόσους.

Στρ. γ.

τοὺς μὲν ὦν, ὅσσοι μόλον αὐτοφύτων

36 ἐπαῦρον Schol. quotes πολλὰ καὶ σύμπασα πόλιν κακοῦ ἀνδρός ἀπηύρα, Hes. W. and D. 240. Cf. Eur. Suppl. 223—227. The gen. after ἐπαῦρον is suppressed. πολλὰν δ' Observe abrupt introduction of simile. mss. give δ' ἐν. I retain δ' = 'for.' Schol. quotes Eur. (fragment of Ipho), μικροῦ γὰρ ἐκ λαμπτήρος Ἰδαῖον λέπας | πρήσειεν ἄν τις. The expression is doubtless proverbial. πῦρ ἐξ ἐνός Cf. Solon Fr. 13 [4]. 14, 15 ἀρχὴ δ' ἐξ ὀλίγου γίγνεται ὥστε πυρός, | φλαυρὴ μὲν τὸ πρῶτον, ἀνιερὴ δὲ τελευτᾷ.

37 σπέρμ. Cf. αἰθόλας ἔχοντες σπέρμ' ἀνέβαν φλογός, O. 7. 48; so σπέρμα πυρός, Od. v. 490, Lat. semina flammae.

38 τέχει 'Pyre.' This use is interesting as it corresponds to the Skt. déhi, 'mound,' 'rampart,' Zend / diz, 'to heap up' (Curt. No. 145). Boissonade's τεύχει is unnecessary.

41 ὀλέσσαι mss. give ὀλέσαι. The right reading may be ὀλέσθαι.

42 ματρός, κ.τ.λ. Poetically expressed for σὺν ματρὶ βαρέως παθούσῃ.

43 πρώτῳ Aristarchos writes

τριτάτῳ suggested as Schol. says by Il. xii. 20 τρεῖς μὲν ὀρέξαν' ἰὼν [Ποσειδῶν], τὸ δὲ τέτατον ἔκετο τέκμωρ.

44 διέφ. Schol. tells us that the fire parted and left a gap; lit. 'blazed on both sides.' Imperf. of graphic description. So mss., but Schol. Vét. explains by διεσχίσθη as if διέφανε were the reading explained.

45 διδάξαι For inf. cf. Goodw. M. and T. 772 (a), P. 4. 115 τρέφω Χείρωνι δῶκαν, O. 6. 33 ἐκέλευσεν | ἥρωι πορσαίνειν δόμεν Εἰλατίδα βρέφος, I. 3. 57 ἔφρασεν | θεσπεσίῳ ἐπέων λοιποῖς ἀθύρειν, Aristoph. Vesp. 616 κᾶν ὄνον, κ.τ.λ.

47 'Those then who came afflicted with natural sores or with their limbs wounded by polished bronze or far-hurled stone or with bodies wasted by summer heat or wintry cold he loosed and rescued from their divers pangs. Some by treatment with soothing spells, and others by gracious draughts or wrapping their limbs all about with simples, and others by use of the knife, he set up whole and sound. But even skill

κερδοὶ δὲ τί μίλα τοῦτο κερδαλέον τελέθει;
 ἄτε γὰρ εἰνάλιον πόνον ἐχοίσας βαθύ 145
 80 σκευᾶς ἐτέρας, ἀβάπτιστός εἰμι, φελλοὺς ὡς ὑπὲρ ἔρκος, ἄλμας.

κίεω. ἀτενέ Used adverbially = παντελῶς, cf. πάντες...τιθῆνα, P. 1. 20. Is the coincident collocation ὁργᾶς ἀτενέ, Aesch. Ag. 71, accidental?

78 κέρδοι So Huschke; mss. κέρδει (1 κέρδοι). κερῶ is connected with κέρδη, 'wiles.' Probably 'trick, wile' is the original signification of κέρδος, and the resulting 'gain' the derivative meaning. For κερῶ, 'fox,' cf. Archil. Fr. 89 [60] τίθηκος ἦε θηρίον ἀποκριθεὶς | μόνος ἂν' ἔσχα-
 τήν· | τῷ δ' ἄρ' ἀλώπηξ κερδαλέη συνήντητο | πυκνὸν ἔχουσα νόον. Cf. also Aristoph. Equites 1067 Αἰγείδη, φράσσαι κυναλώπεκα, μὴ σε δολώσῃ, | λαίβαργον, ταχύπουν, δολίαν κερῶ, πολυδύον. τοῦτο I.e. 'to slander.'

79 This metaph. is extremely playful. The cork pulls against the net. If the net got its way in its unseen working, the business of the whole fishing apparatus would result in failure, but the cork which acts openly prevails and the fish are landed, while the cork is considered to have less trouble and inconvenience than the net. So far the comparison illustrates the advantages of straightforward conduct admirably, and the context shows that this is what the poet meant. If however we go further we arrive at the awkward implication that whisperers and intriguers are necessary aids both to the straightforward person and to the commonweal. It seems that at Syracuse they were certainly inevitable. But the metaph., as I take it, is quite as good as Shakespeare's, when the Bastard says that the king would make his enemies "To dive like buckets in concealed wells," *K. John* v. 2. 139. The poet identifies himself with the plain-speak-

ing man and the opponent of all who have recourse to underhand practices, just as elsewhere he identifies himself with the object of his praises as an opponent to detractors. He goes on to emphasise the superiority of straightforwardness by implying that a wily citizen cannot influence Hieron, and a little further on by affirming that the man of straightforward speech is preferable under any form of government. In this difficult passage Hieron is praised with great delicacy. He is too wise to think a monkey pretty, that is to say, to appreciate flattery. He is like Rhadamanthys. He is the friend of the straightforward; to withstand him is to resist the will of the gods. His yoke ought to be borne cheerfully. It is impossible to determine whether the poet intends to exhort him to be steadfast in resisting flattery or to praise him for having baffled some particular set of intriguers. Anyhow we must not be led away by the Schol. into supposing that he is referring to rival poets such as Simônides and Bakchylides. Gild.'s idea that from v. 72 to the end of the ode we have two voices is very ingenious but in my opinion thoroughly unsound. For one thing there are not enough particles for a dialogue; for another it is a heroic remedy for a case which will yield to a far milder treatment, as I think my interpretation of the passage demonstrates. εἰνάλιον πόνον Cf. Theok. xxi. 39 δειλὸν ὡς κατέ-
 δαρθον ἐν εἰναλίῳσι πόνουσιν.

80 For simile of a cork cf. παῖδες γὰρ ἀνδρὶ κληδόνες σωτήριοι | θανόντι· φελλοὶ δ' ὡς ἀγούσι δίκτυον, | τὸν ἐκ βυθοῦ κλωστήρα σώζοντες· Ἰλιου, Aesch. Choeph. 505.

ἄνδρ' ἐκ θανάτου κομίσαι || [ἀμπνυρὰν στέρνων καθέλεν 108
 ἤδη ἀλωκότα· χερσὶ δ' ἄρα Κρονίων | ῥίψαι δὲ ἀμφοῖν
 ὠκέως, αἶθων δὲ κεραυνὸς ἐνέσκιμψεν μόρον. 105
 χρὴ τὰ φοικότα παρ δαιμόνων μαστενέμεν θναταῖς φρασίν,
 30 γνόντα τὸ παρ προδός, οἷας εἰμὲν αἶσας.]

Ἐπ. γ.

μή, φίλα ψυχά, βίον ἀθάνατον
 σπεῦδε, τὰν δ' ἔμπρακτον ἀντλεῖ μαχανάν. 110
 εἰ δὲ σώφρων ἀντρον ἔναι ἔτι Χείρων, καὶ τί φοι
 φίλτρον ἐν θυμῷ μελιγάρυξ ὕμνοι
 35 ἀμέτεροι τίθεν· ἱατῆρά τοί κέν μιν πίθου 115
 καὶ νυῖ ἔσλοῖσι παρασχεῖν ἀνδράσιν θερμῶν νόσων
 ἢ τινα Λατοῖδα κεκλημένον ἢ πατέρος.
 καὶ κεν ἐν ναυσὶν μόλον Ἴονίαν τέμνων θάλασσαν 120

Rep. III. 408. Vergil gives the legend *Aen.* VII. 764—777. He says Hippolytos was the man restored to life.

56 κομίσαι Inf. of result, cf. O. 1. 9; for diction cf. ὦ Μέγα, τὸ δ' αὖτις τεὰν ψυχὰν κομίζαι | οὐ μοι δυνατόν, N. 8. 44.

58 For subject cf. Eur. *Alc.* 122 sqq. ἐνέσκ. 'Drave home.' Death is here the dart of the warrior lightning, cf. P. 1. 5.

59 θναταῖς Dissen, misled by *δντας δὲ θνητοὺς θνητὰ καὶ φρονεῖν χρέων*, Eur. *Alc.* 799, renders *θν. φρασί modesta mente*. For sentiment cf. *θνατὰ θνατοῖσι πρέπει*, I. 4. 16, Fr. 39.

60 τὸ παρ προδός Here is supposed to be a rare instance of *παρά* with gen. = 'at': cf. P. 1. 76, 10. 62. If however the phrase = 'our immediate future' the idea of motion from is not abandoned. Cf. *φόνου παρποδίου νεφέλαν*, N. 9. 38; *τὸ δὲ πρὸ ποδός*, I. 7. 13. οἷας εἰμ. αἶσ. Observe the change from 3rd pers. sing. in *γνόντα* to 1st pers. plur. For constr. cf. *ἄλλοτε ἄλλων ἐστὶ λόγων*, Plat. *Gorg.* 482 A; *τίς ποθ'*

ὁ πρέσβις; | οὐ πάνυ μοίρας εὐδαιμονίσαι | πρώτης, Soph. O. C. 143, 144; ὡς ἂν παρούσης οὐσίας ἔκαστος ᾗ, Eur. *Hel.* 1253. > > > > >

61 For sentiment cf. Eur. *Bacch.* 395 *βραχὺς αἰὼν ἐπὶ τούτῳ δέ τις ἂν μεγάλα διώκων τὰ παρόντ' οὐχὶ φέροι.* ψυχά In spite of Schol. I think Hieron may be addressed, judging by the context. The tenderness is suitable to the theme. *ἀθάνατον* Condition as well as duration seems to be signified.

62 σπεῦδε Cf. *μηκέτι μακροτέρων σπεύδειν ἀρετῆν*, I. 3. 31; *ξυνὸν γὰρ τοῦτο πᾶσι ἀγαθὸν σπεύδεται*, Herod. VII. 53. *μαχανάν* Cf. P. 1. 41.

66 θερμῶν 'Feverish.' > > >
 68 Ἴονίαν The sea between Greece and the part of Italy south of the Iapygian promontory. Cf. Thuk. I. 24 *Ἐπὶ θαμνὸς ἐστὶ πόλις ἐν δεξιᾷ ἐσπλέοντι τὸν Ἴόνιον κόλπον*, 36 *τῆς τε γὰρ Ἰταλίας καὶ Σικελίας καλῶς παράπλου [Κέρκυρα] κεῖται*. P. would voyage by the Corinthian Gulf and Kerkyra, thence crossing *βαθὴν πόντον* (v. 76) to the south coast of Iapygia.

περισσᾶς ἐνέπαξαν ἔλκος ὀδυναρὸν ἐᾷ πρόσθε καρδίᾳ,
 πρὶν ὅσα φροντίζει μητρίονται τυχεῖν. 170
 φέρειν δ' ἐλαφρῶς ἐπαυχένιον λαβόντα ζυγὸν
 ἀρήγει· ποτὶ κέντρον δέ τοι

95 λακτισδέμεν τελέθει [175
 ὀλισθηρὸς οἶμος. ἄδόντα δ' εἴη με τοῖς ἀγαθοῖς ὁμιλεῖν.

91 Ἄκος A play on the word
 ἐλκόμενοι.

98—99 These verses take us
 back to v. 8 κείνας ἀγαναῖσιν ἐν
 χειρὶ ποικιλιανούς ἐδάμασσε πύλους.

94 Cf. Aesch. *Prom.* 822 οὐκ οὐκ
 ἐμοίγε χρώμενος διδασκάλῳ | πρὸς
 κέντρα κῶλον ἐκτενεῖς, ὁρῶν ὅτι | τρα-

χὺς μὲν ἀρχος οὐδ' ὑπεύθυνος κρατεῖ, and
Ag. 1624 πρὸς κέντρα μὴ λακτιζε, μὴ
 πταίσας μογῆς, Eur. *Bacch.* 794, 795
 θόοιμ' ἂν αὐτῷ μᾶλλον ἢ θυμούμενος |
 πρὸς κέντρα λακτίζοιμι, *θηγὸς ὦν θεῶ.*

96 εἴη με Cf. O. 1. 115, N. 7. 24,
 25.

PYTHIA III.

ON VICTORIES OF A RIDING HORSE PHERENIKOS, WON
 BY HIERON, TYRANT OF SYRACUSE.

INTRODUCTION.

THIS ode celebrates victories of the horse Pherenikos, who won the Pythian prize, B.C. 486 and 482; but the appellative Αἰτναιοσ (v. 69) proves this ode to be later than B.C. 476: therefore it must have been composed either B.C. 474 or 470. I incline (after Dissen) to the former of these dates, that of the first Pythian ode, in which Hieron's illness is mentioned. The tyrant probably knew then that his disease was incurable, though he did not die until B.C. 467, probably in the prime of life, as Pindar says he was young at the time of the battle of Himera, B.C. 480.

A horse Pherenikos won at the Olympian games, B.C. 472. If it be the same horse that won at Pytho, he must have been decidedly "aged" at the time of his Olympian victory, viz. at least 15 years old, unless the received dates of the Pythian victories are quite wrong. Mr Abraham Moore suggests that there may have been more than one Pherenikos in Hieron's stud, see my note on O. 1. 18. If not, commentators ought to do the animal the justice of pointing

Ἔπ. δ'.

⁴ τιν δὲ μοῖρ' εὐδαιμονίας ἔπεται.

150

15 λαγέταν γάρ τοι τύραννον δέρκεται,

εἴ τιν' ἀνθρώπων, ὃ μέγας πότμος. αἰὼν δ' ἀσφαλῆς

οὐκ ἔγεντ' οὐτ' Αἰακίδα παρὰ Πηλεῖ

οὔτε παρ' ἀντιθέῳ Κάδμω· λέγονται μὰν βροτῶν 155

ὄλβον ὑπέρτατον οἷ σchein, οὔτε καὶ χρυσαμπύκων

30 μελπομενᾶν ἐν ὄρει Μοισᾶν καὶ ἐν ἑπταπύλοισι 160

ἄιον Θήβαις, ὁπόθ' Ἀρμονίαν γᾶμεν βρώπιν,

ὃ δὲ Νηρέος εὐβούλου Θέτιν παῖδα κλυτάν.

Στρ. ε'.

καὶ θεοὶ δαίσαντο παρ' ἀμφοτέροις, [ἔδνα τε 167]

καὶ Κρόνου παῖδας βασιλῆας ἶδον χρυσέγισι ἐν ἔδραις,

35 δέξαντο· Διὸς δὲ χάριν [καρδίαν. ἐν δ' αὐτὲ χρόνῳ 171

ἐκ προτέρων μεταμειψάμενοι καμάτων | ἔστασαν ὀρθάν

the newest robes) by arranging the folds. This interpretation suits the phrase κόσμω φέρειν excellently. For sentiment cf. Fr. 18.

85 δέρκεται Cf. O. 7. 11 ἄλλοτε δ' ἄλλον ἐποπτεύει Χάρις, I. 2. 18 ἐν Κρίσῳ δ' εὐρυσθενὴς εἶδ' Ἀπόλλων μιν.

86 εἴ τιν' For phrase cf. O. 1. 56 εἰ δὲ δὴ τιν' ἄνδρα θνατὸν Ὀλύμπου σκοποῖ | ἐτίμασαν, ἦν Τάνταλος οὗτος. For sentiment cf. Theok. xvii. 73 Διὶ Κρονίῳ μέλονται | αἰδοῖτο βασιλῆες. πότμος The θεός of O. 1.

106, cf. πότμος Διᾶς, N. 4. 42. αἰὼν δ' 'But a life free from reverse befell neither Aëakos' son Pēleus nor godlike Kadmos; yet they are said to have gotten bliss higher than all mortals beside, in that they even heard the golden-snooded Muses sing (the one) in Mt Pēlion (the other) in seven-gated Thebes when (the latter) took to wife cow-eyed Harmonia and the former Thetis far-famed daughter of sage Nēreus.'

89 σχεῖν Cf. P. 1. 65, v. 24 *surin*. χρυσαμ. Cf. Hes. Theog.

916 Μοῦσαι χρυσάμπυκες, N. 7. 15.

90 ἐν ὄρει Pēlion, cf. N. 5. 22, Fr. 9 τοῦ θεοῦ | ἄκουσε Κάδμος μουσικὰν ὀρθάν ἐπιδεικνυμένων, Theognis 17 Μοῦσαι καὶ Χάριτες, κούραι Διός, αἱ ποτε Κάδμου | ἐς γάμον ἐλθοῦσαι καλὸν δέσασατ' ἔπος | ὅτι καλόν, φίλον ἐστί· τὸ δ' οὐ καλὸν οὐ φίλον ἐστίν | τοῦτ' ἔπος ἀθανάτων ἦλθε διὰ στομάτων. καὶ Note conjunctive where we might expect a disjunctive phrase, ὁ μὲν ἐν ὄρει, ὁ δὲ ἐν Θήβαις, and also the suppression of ὁ μὲν in the next verse.

91 ὁπόθ' Cf. O. 1. 37, 9. 97, P. 8. 41, 11. 19, 12. 11, I. 6. 6. Here we have chiasmus.

94 χρυσέγισι Cf. εὐθρόνοις | Κάδμοιο κούραις, O. 2. 22. The two passages together suggest that the thrones of Kadmos' palace were celebrated. Cf. however N. 4. 66, 10. 1.

95 Διός, κ.τ.λ. 'And by grace of Zeus they passed out of former troubles and raised up their souls from misery.'

96 μεταμ. Cf. O. 12. 12. *ἔστα*.

100
100

τὸν μὲν ὀξείαισι θυγάτρῃς ἐρήμωσαν πάθαις
εὐφρροσύνας μέρῃς αἱ τρεῖς· ἀτὰρ λευκωλένῃ γε Ζεὺς
ἦλυθεν ἐς λέχος ἱμερτὸν Θυῶνα. [πατήρ 176

Ἄντ. ε΄.

100 τοῦ δὲ παῖς, ὄνπερ μόνον ἀθανάτα [λιπὼν 180
τίκτεν ἐν Φθίᾳ Θέτις, ἐν πολέμῳ τόξοις ῥπὸ ψυχὰν
ὠρσεν πυρὶ καϊόμενος [χρὴ πρὸς μακάρων 185
ἐκ Δαναῶν γόνυ. εἰ δὲ νόψ τις ἔχει | θνατῶν ἐλαθείας ῥδόν,
τυγχάνοντ' εὐ πασχέμεν. ἄλλοτε δ' ἀλλοίαι πυραὶ

105 ὑψιπέτῶν ἀνέμων. ὄλβος οὐκ ἐς μακρὸν ἀνδρῶν ἔρχεται,
ἄπλετος εὐτ' ἂν ἐπιβρίσῃς ξηται. 190

Ἐπ. ε΄.

σμικρὸς ἐν σμικροῖς, μέγας ἐν μεγάλοις
ἔσσομαι· τὸν δ' ἀμφέποντ' αἰεὶ φρασὶν
δαίμον' ἀσκήσω κατ' ἐμὰν θεραπεύων μηχανάν.

113

σαν ὀρθάν. Cf. v. 58 *supra*, ἔτασεν
ὀρθούς, and note v. 80 *supra*, ὀρθάν
ἐπίστα.

98 αἱ τρεῖς Ino, Autoonē, and
Agavē.

99 Θυῶνα Semelē.

101 τίκτεν Cf. O. 6. 41, 85.

108 ἀλαθείας ὄδῳ Cf. I. 2. 10.
Here 'the usual course of real
events' as opposed to 'the forecasts
of flatterers' is signified.

104 τυγχ. Equiv. to εὐτυχοῦντα,
cf. O. 2. 51 τὸ δὲ τυχεῖν | πειρώμε-
νον ἀγωνίας, παραλύει δυσφρονῶν.
εὐ πασχέμεν For sense cf. P. 1. 99,
N. 1. 82 ἄλλ' [ἐραμίαι] ἐόντων εὐ τε
παθεῖν καὶ ἀκούσαι φίλοις ἐξαπατῶν,
I. 4. 13, and Theognis 1009 τῶν
αὐτοῦ κτεάνων εὐ πασχέμεν. ἄλλ. δ'
ἄλλ. Cf. O. 7. 95, I. 3. 28.

105 'Men's bliss cometh not for
long, whensoever it attendeth them
in measure exceeding full.' Cf. P.
7. 20, N. 7. 55—58.

106 ἀπλετος I think this form
should be separated from ἀπλῆτος
and connected with πλεμπλημι.
Hesych. explains it as πολὺς. Cf.

I. 3. 29 ἀπλέτου δόξας, Soph. *Trach.*
981 ἄλλ' ἐπὶ μοι μελέν | βάρος ἀπλε-
τον ἐμμέμονεν φρήν. For sentiment
cf. ὁ μέγας ὄλβος οὐ μόνιμος ἐν βροτοῖς,
Eur. *Orest.* 840, O. 2. 36, P. 7. 20.
The mas. give οἱ πολὺς, of which the
πολὺς is clearly a gloss substituted
for the true reading. Text Herm.;
Dissen τὰ πολλὰ, Bergk (ed. 4) ἡ
πολὺς, quoting τίκτει τοι κόρος ὕβριν,
ὅταν πολὺς ὄλβος ἐξηται, Solon *Fr.*
8. ἐπιβρ. Lit. 'after having weighed
them down.'

107 σμικροῖς 'Small will I be
when small my state, great when
it is great.' Schol. and Photius
understand this of persons. The
view of Dissen, who compares Eur.
El. 407 ἐν σμικροῖς ὢν, suits the con-
text much better.

108 τὸν ἀμφ. 'The fortune that
from time to time hath me in charge
will I revere in my heart, doing it
service with all my power.'

109 μηχανάν Cf. *vv.* 61, 62
supra, μή, φῶτα ψυχῆ, βίον ἀθάνατον
σπεῦδε, τὸν δ' ἐμπρακτον ἀντὶ χειρὸς
αὐτῆς.

- 110 εἰ δέ μοι πλούτον θεὸς ἄβρὸν ὀρέξαι, 195
 ἐλπιδ' ἔχω κλέος εὐρέσθαι κεν ὑψηλὸν πρόσω.
 Νέστορα καὶ Λύκιον Σαρπηδόν', ἀνθρώπων φάτις,
 ἐξ ἐπέων κελαδεννῶν, τέκτονες οἷα σοφοὶ 200
 ἄρμοσαν, γινώσκομεν. ἃ δ' ἀρετὰ κλειναῖς ᾠδαῖς
 115 χρονία τελέθει. παύροις δὲ πράξασθ' εὐμαρές. 205

111 εὐρέσθαι κεν 'That I should win.' πρόσω Best taken with ὑψηλὸν which is proleptic, cf. ἀτενές...ἱκελοι, P. 2. 77.

112 The poet seems to imply that fame is independent of longevity. It would appear that Hieron knew that his life was drawing to a close when this ode was composed. This view gives deep significance to the latter part from v. 86. φάτις Acc. plur. for φάτιας. Cf. *jubula*, Hor. *Epid.* xi. 8.

113 τέκτονες Cf. κεκρίτηται χρυ-

σέα κρητὶς ἱεραῖσιν ᾠδαῖς | οἷα τοι χίζομεν ἤδη τοικίλων | κόσμον ἀθάνατα λόγων, Fr. 176, P. 6. 9, and Milton's "build the lofty rhyme." Don. quotes Kratinos in Schol. on Aristoph. *Equites* 527 τέκτονες εὐπαλάμων ὁμῶν.

114 ἃ δ', κ.τ.λ. 'By glorious (? glorifying) songs is excellence made lasting. But few find it easy to win them.' For sentiment cf. O. 4. 10, 10. 4—10, 11. 91—93, N. 4. 6 ῥῆμα δ' ἐργμάτων χρονιώτερον βοσπεύει.

PYTHIA IV.

ON THE VICTORY OF ARKESILAS IV, KING OF KYRÊNĒ,
 WITH THE FOUR-HORSE CHARIOT.

INTRODUCTION.

COMPOSED at Thebes (v. 299) for recitation at Kyrênâ, in the same year as, but probably before P. 5 which celebrates the same victory (won B.C. 466), apparently at the instance of Arkesilas' banished kinsman Dâmphilos, possibly on his commission. From vv. 277—279 it may reasonably be inferred that Dâmphilos, who had been staying at Thebes, was concerned in the transmission of the ode. Perhaps vv. 158, 159 covertly inculcate the duty of restoring an exile to his home.

This ode is the finest extant specimen of Pindar's poetry. It comprises a masterpiece of Lyric, as opposed to Epic, narrative in the story of the Argonauts. The length of the myth scarcely

needs explanation, so skilfully is it introduced, and so clearly is the bearing of the Minyan expedition on the founding of Kyrênê kept in view. It has been suggested that the relations between Pelias and Iâson are intended to suggest an analogy between those of Arkesilas and Dâmphilos: but if so, Pindar must have felt confident that Arkesilas' vanity would keep him blind to such an insulting comparison. Rather, let us consider that the interview between Pelias and Iâson, brought in without any motive beyond that of artistic propriety, chanced to afford an example for Arkesilas' imitation, and gave occasion for a general sentiment applicable to the enmity which had subsisted between Arkesilas and Dâmphilos (*vv.* 145, 146).

This poem of thirteen triads is divided into three parts which approximate to the proportions 2.9.2, or more accurately about $2\frac{1}{2}$. $8\frac{1}{2}$. $1\frac{1}{2}$. The introduction touches on the Pythian victory of Arkesilas and gives a Lyric narrative of Mèdeia's account of the gift of the sod by which Triton conferred the land of Kyrênê on Euphêmos, and her prophecy of the colonization of Thêra and Kyrênê, thus leading up to the story of the Argonauts. The central portion (*vv.* 59—262 inclusive) opens with mention of Battos and Arkesilas, but quickly passes to the story of the Argonauts. The conclusion (*vv.* 263—end) opens with the allegory of the lopped oak and is chiefly devoted to Dâmphilos. The core of the poem is the central (seventh) system occupied by Iâson's address to Pelias, which overflows into the eighth strophe, *vv.* 138—167.

It is obvious that *vv.* 249—262 which close the central portion of the ode, refer back to *vv.* 50—63 which close the prelude and open the centre. The subjects common to the two passages are—The Lemnian women, *vv.* 50, 51; 251—256. The γένος of Euphêmos, *vv.* 51; 256. Thêra (ῥᾶσον), *vv.* 52; 258, 259. Lybian plains, *vv.* 52; 259. χρυσος, *vv.* 53; 260. Phoebos and Delphi, *vv.* 53, 55, 60—63; 259. Delay (χρόνος), *vv.* 55; 258. Mèdeia, *vv.* 57; 250. Kyrênê, *vv.* 62; 260, 261. This rhetorical reiteration is reinforced by the recurrence of many words and phrases;—tautomeric, ῥᾶσον and πεδίο, *vv.* 52, 259, supported by σύν τιμῇ θεῶν, *v.* 51, immediately preceding ῥᾶσον; and σύν θεῶν τιμαῖς, *v.* 260, just below ῥᾶσον; Κυράνη, *v.* 62; Κυράνας, *v.* 261 (in a prominent position as the last word of a stanza, which is perfectly natural);—heteromeric, χρόνος, *vv.* 55, 258; ὀρθο-, *vv.* 60, 262; μήτιν, *vv.* 58, 262; ἀλλοδαπα-, *vv.* 50, 254. Also the long syllables of μέλισσας Δελφίδος, *v.* 60, are tautomeric with Ααρδίας, *v.* 259. The tautomeric correspondence of Πελία-, *vv.* 71, 94, and ὀρθο- (ὀρθ-), *vv.* 60, 267, may be unobtrusive. Curious is the tautomeric correspondence of φρίξοι ἐλθόντας, *v.* 160, with

νῶτα πεφρίκοντας, v. 183. The χρόνῳ of v. 78 is tautometric with χρόνῳ, v. 55. The same word also ends v. 291.

The apparently fresh compounds are ἀκαμαντομάχας, ἀλίπλακτος, ἀνταγορεύειν, ἀρχεδίκας, ἀτάρμυκτος, ἀφώνητος, βαθύμαλλος, βαρύγδοποι, δύσθροος (Aesch.), ἐγχειέρανος, ἐλαχυπτέρυξ, ἐρίπλευρος, εὐαίνητος, λυσιπῶνος, μελησίμβροτος, μονοκρήπις, ὀξύτομος, ὀρθόβουλος (Aesch.), παμπειθής, παμφάρμακος, ποικιλόνητος, φθινόκαρπος, φοινικάνθεμος, χαλκόγενεος, χαλκότορος. [διαντλᾶν probably old nautical term, προσπαλαίειν old gymnastic term.]

The mode is Dorian, the rhythm dactylo-epitritic. The recurrent phrases are—

$$\begin{aligned} A^1 &= - \cup \cup | - \cup \cup | - - || & B^1 &= \cup \cup | - \cup || \\ A^2 &= - \cup \cup | - \cup \cup | - \wedge \text{ or } \sqcup || & B^2 &= \cup \cup | - \wedge \text{ or } \sqcup || \\ & & B^3 &= \cup \cup \cup | - - || \end{aligned}$$

$$!C' = B^1 + B^1 \text{ (or } B^2).$$

STROPHE.

EPODE.

- | | |
|------------------------|-------------------------|
| (1) $B^1.A^2.$ | (1) $B^1.A^1.B^1.B^2.$ |
| (2) $B^1.A^1.B^1.A^2.$ | (2) $A^1.B^1.A^2.$ |
| (3) $B^1.A^1.B^1.B^1.$ | (3) $B^1.B^1.A^2.$ |
| (4) $1.A^1.B^1.$ | (4) $2.B^1.B^1.A^2.$ |
| (5) $A^1.B^1.B^2.$ | (5) $- : 1.A^1.B^1.$ |
| (6) $B^1.B^1.1.A^2.$ | (6) $B^1.B^1.2.$ |
| (7) $B^1.B^1.B^2.B^2.$ | (7) $B^1.A^2.B^1*.B^1.$ |
| (8) $B^3.B^1.$ | |

ANALYSIS.

vv.

- 1—3. The Muse is invoked to celebrate Arkesilas' victory at Pytho,
 4—8. Where was delivered the oracle which sent Battos to found Kyrênê,
 9—12. And brought about the fulfilment of Mèdeia's prophecy.
 13—58. Mèdeia's account of the gift of the sod to Euphêmos by Triton, of its loss, and her prophecy anent the colonisation of Thêra and Kyrênê.

59—63. Account of the delivery of the oracle to Battos.

64—67. Of the Battiad Arkesilas and his Pythian victory.

* Caesura aft. 14th syll., except vv. 46, 138 (proper names).

- 67—256. Episode of the Argonauts, consisting of a succession of elaborately finished scenes closely connected by narrative, *viz.*—The appearance of Iāson at Iolkos *vv.* 78—123. The interview between Pelias and Iāson *vv.* 133—168. The starting of the Argo *vv.* 188—202. The ploughing with the brazen bulls *vv.* 224—241.
- 256—262. Of the colonisation of Thēra and Kyrēnē by Euphēmōs' descendants.
- 263—269. Allegory of the lopped oak.
- 270—276. Praise of Arkesilas' rule.
- 277—287. Praise of Dāmophilos introduced by Homer's dictum on the value of a good messenger.
- 287—299. Of Dāmophilos' exile and hopes of return.

Στρ. α'.

Σάμερον μὲν χρή σε παρ' ἀνδρὶ φίλῳ [Ἀρκεσίλῳ,
 σταμεν, εὐίππου βασιλῆς Κυράνας, ὄφρα κωμάζοντι σὺν
 Μοῖσᾳ, Λατοῖδαισιν ῥφειλόμενον Πυθῶνί τ' αὖξῃς οὐρον
 ἔνθα ποτὲ χρυσέων Διὸς αἰητῶν πάρεδρος [ὕμνων, 8
 5 οὐκ ἀπρδάμου Ἀπόλλωνος τυχόντος ἱέρα
 χρήσεν οἰκιστῆρα Βάττον καρποφόρου Λιβύας, ἱερὰν 10

3 Λατοῖδ. Cf. N. 9. 4 διδόμεις παῖδεςσιν [Λατοῖς]...Πυθῶνος αἰταυῆς ἀμοιβᾶραις ἐπὶστῆται. Apollo and Artemia, who, with their mother, presided over the Pythian games. Πυθῶνι τ' Cf. v. 66 *infra*, N. 4. 9 Κρονίῳ τε Διὶ καὶ Ἥρᾳ. αἴξῃς 'Freshen the gale of songs.' οὐρον Cf. εἶθ' ἐπὶ τοῦτων ἐτίω, ὦ Μοῖσ', δγ' οἶρον | ἐκτελεῖα, N. 6. 29 (where ἐκτελεῖα is for ἐκτελεῖα, acc. sing.); see also O. 9. 47.

4 αἰατῶν So one *ms.*; the rest αἰετῶν. These were representations of the eagles said to have been sent from east and west to determine by their meeting the centre of the earth, which adorned the ὀμφαλὸς or white hemispherical stone in the adyton at Delphi, cf. Eur. *Orest.* 331. Remember that

Apollo was the interpreter of the will of Zeus, cf. Aesch. *Eum.* 19 Διὸς προφήτης δ' ἐστὶ Λαλίας πατὴρ. The golden eagles and omphalos are represented on a stater of Kyzikos (*Middleton Temple of Apollo at Delphi*, p. 14).

5 Cf. P. 3. 27. It appears that the responses delivered at Delphi varied in correctness according as the god was supposed to be present or absent, for instance, at his other special haunts Dēlos and Patara. ἵερα Scans as a trisyllable. Best *ms.* give this Eolic form; others *ιερα*. Cf. *βασιλεῖα*, N. 1. 39 (*ms.* βασιλεῖα). Christ gives *ἵεα*.

6 χοῖρον 'Declared Battos colonist of fruitful Libya, that leaving the sacred isle he should at last find a city famed for wealthy cho-

νᾶσον ὥς ἤδη ληπὼν κτίσσειεν εὐάρματον
πόλιν ἐν ἀργινύεντι μαστῶ,

Ἄντ. α'.

καὶ τὸ Μηδείας ἔπος ἀγκομίσαιθ' 15

- 10 ἐβδόμα καὶ σὺνδεκάτα γενεᾷ Θήραιον, Αἰήτα τό ποτε ζαμενῆς
παῖς ἀπέπνευσ' ἀθανάτου στόματος, δέσποινα Κόλχων. εἶπε
ἡμιθέοισιν Ἰάσονος αἰχματᾶρ ναύταις. [δ' οὕτως 19]
κέκλυτε, παῖδες ὑπερθύμων τε φωτῶν καὶ θεῶν.
φαμὶ γὰρ τὰσδ' ἐξ ἀλιπλάκτου πρτὲ γᾶς Ἐπάφοιο κόραν 25
15 ὥστεων ῥίζαν φυτεύσεσθαι μελησίμβρρον

riots,' &c. *ἱερὰν νᾶσον* Théra. The epithet refers to the number of deities there worshipped.

7 ὥς κτίσ. Dissen and Paley take this phrase as final. 'That he should found' should after a *verbum declarandi* of course be ὥς κτίσαι. For constr. cf. ὥς ἀν...κτίσαιεν, O. 7. 42. The poet seems to have wavered between the senses of 'declaring' and 'ordering' in *χρήσεν*. ἤδη is explained by *vv.* 9, 10. Paley renders 'at once'; but he did not obey 'at once' according to *Hérodotos*, iv. 155, 157. For the words of the oracle cf. *v.* 61.

8 ἀργινύεντι. So most mss. This is defended by the proper names Ἀργῖνον, Ἀργινούσαι. *Herm.*, Böckh, Don. read ἀργάεντι for the Triclinian ἀργήεντι. μαστῶ Cf. P. 9. 55 ὄχθος ἀμφίπεδος, of Kyrênê.

9 'And should revive by fulfilment for Théra in the seventeenth generation the utterance of Médeia.' Her prophecy was delivered at Théra (*v.* 42) on the way from Lake Trítônis to Lémnos. ἀγκομίσαιθ' mss. ἀγκομίσαι | θ'. The mid., to which the mss. point, is appropriate in this place; but ἀγκομίσαι is satisfactory. However the mid. voice of the compound seems to be more common than the mid. of *κομίζω*, which is not found in P.

10 σὺν The position of the prep. is eccentric, but causes no perplexity. Θήραιον The position requires that it should be taken as extension of predicate.

Battos or Aristotélês was the 17th in descent from Euphémios, and he made Théra *μεγαλὰν πόλιν* | *ματρί-πολιν* (*v.* 20). ζαμενῆς 'Inspired'. Cf. P. 9. 38 Κένταυρος ζαμενῆς, where the context suits the metaphysical meaning, N. 3. 63 ἀνεψιὸς ζαμενῆς Ἐλένοιο Μέμνων, Fr. 188. In the Homeric hymn in *Merc.* Apollo is ζαμενέστατε. In the only early instance of the application of ζαμενῆς to a person not characterised by prophetic powers, namely to Memnon, he is closely associated with a seer.

13 κέκλυτε This speech is 44 verses in length. More than a quarter of the ode (90 verses) is taken up by speeches.

14 Ἐπάφοιο κόραν Note confusion between the thing personified and the personification; see *Essay on Style*.

15 ὥστεων ῥίζαν Cf. P. 9. 8 ὄχθος | ῥίζαν ἀείρου. The cities were Apollónia, Barka, Hesperides against which Arkésilas was organising an expedition, and Teuchira. φυτεύσ. 'Shall have planted in her.'

ἐλκῆων ξυνάδρες, ἡ πολὺν χαλκῷ μέλη τετρωμένοι 85
 ἡ χερμάδι τηλεβόλῳ, [ἀλλοίῳ ἀχέων 90
 50 ἡ θερυνῷ πυρὶ περθόμενοι δέμας ἡ | χεიმῶνι, λύσαις ἄλλον
 ἔξαγεν· τοὺς μὲν μαλακαῖς ἐπαοιδαῖς ἀμφέπων,
 τοὺς δὲ προσανέα πίνοντας, ἡ γυίοις περάπτων πάντοθεν
 φάρμακα, τοὺς δὲ τομαῖς, ἔστασεν ὀρθούς.

Ἄντ. γ'.

ἀλλὰ κέρδει καὶ σφρία δέδεται.

95

55 ἔτραπεν καὶ κείνῳ ἀγάνῳρι μισθῷ χρυσὸς ἐν χερσὶν φανεῖς

lieth in the bonds of greed. Even him gold displayed in the palms did lead seduced by a splendid fee to bring back from death a man already enthralled thereby: and therefore Kronos' son with his hands shot through them both and quickly destroyed the breath of their breasts, for the levin bolt in a moment dealt them death. One must seek from the deities what is, befitting mortal minds, knowing what is before our feet, and of what estate we are. Yearn not, dear heart, for the life of the immortals, but make the most of the conditions for practicable achievements which befall. τοὺς μὲν ἄν Taken up and divided into τοὺς μὲν, v. 51, τοὺς δέ, vv. 52, 53, which is explanatory of the general distribution ἄλλον ἄλλ., v. 50.

48 ξυνάδρες Cf. Soph. *El.* 1085 ὡς καὶ σὺ πάγκλαυτον αἰῶνα κοινὸν εἶλον.

51 Observe variety of constr., ἀμφέπων...πίνοντας...περάπτων...τομαῖς. The poet divides the healing art into three departments, those of incantation, medicine, and surgery; we must not then render φάρμακα 'amulets,' 'charms,' though περιάμματα bears these meanings as well as that of πλάσματα to which φάρμακα is here equivalent. For use of incantations of Tib. i. 5. 9—12 ille ego, quum tristi morbo defessa iaceres, | te dicor uotis eri-

uisse meis; ipseque te circum lustravi sulfure puro, | carmine quum magico praecinuisset anus. Porphyry tells us that Pythagoras κατεκίλει δὲ ῥυθμοῖς καὶ μέλεσι καὶ ἐπωδαῖς τὰ ψυχικὰ πάθη καὶ τὰ σωματικά. See also Welcker *kl. Schrif.* iii. 64 sqq., Soph. *Aj.* 581 οὐ πρὸς λατροῦ σοφοῦ | θρηνεῖν ἐπώδης πρὸς τομῶντι πῆματι. Note that the poet places song at the head of healing agencies. ἔξαγεν Imperf. of habit taken up by frequentative aor. ἔστασεν.

52 περάν. For Æolic extrusion of *i* cf. *περόδους*, N. 11. 40.

53 ἔστασεν ὄρ. Cf. v. 96 *infra*. Dissen does not seem to see that *ἔστ.* ὄρ. applies to the three previous clauses, and that *τομαῖς* is equiv. to *τέμνων*. He compares the transition *ὀρέπων μὲν...ἀγλαΐζεται δέ*, O. 1. 14, which is quite different. It is idle to adduce literary and metrical considerations, as to which taste and fancy may legitimately differ, in support of Dissen. The repetition of *τοὺς μὲν* (vv. 51, 47) marks the new start.

54 There may be a side glance at the necessity for poets taking payment into consideration. Cf. I. 2. 1—11. *δέδεσται* Cf. *δέδεσται γὰρ ἀναιδέϊ* | *ἐλπίδι γνῖα*, N. 11. 45. The sentiment may be proverbial, cf. *Bakchyl. Fr.* 4 [2] *φρένα καὶ πικρὴν κέρδος ἀνθρώπων βιάται*.

55 Plato censures this passage.

ἡμέρας ἐξ Ὀκεανοῦ φέρομεν νώτων ὑπερ γαίας ἐρήμων 45
 εἰνάλιον δόρυ, μήδεσιν ἀνσπάσσαντες ἀμοῖς.
 — τουτάκι δ' οἰοπρόλος δαίμων ἐπήλθεν, φαιδίμαν 50
 ἀνδρὸς αἰδοίου πρόσοψιν θηκάμενος· φιλίων δ' ἐπέων
 30 ἄρχεται, ξείνοισι ἅτ' ἐλθόντεσσιν εὐεργέται
 δεῖπν' ἐπαγγέλλοντι πρῶτον. 55

Ἄντ. β'.

ἀλλὰ γὰρ νόστου πρόφασις γλυκεροῦ [Ἐννοσίδα
 κώλυεν μείναι. φάτο δ' Εὐρύπυλος Γαῖαόχου παῖς ἀφθίταν
 ἔμμεναι· γίνωσκε δ' ἐπειγομένους· ἂν δ' εὐθὺς ἄρπάξαι
 ἁρούρας 60

35 δεξιτερᾷ προτυχὸν ξένιον μαστευσέ δοῦναι.
 οὐδ' ἀπίθησέ νιν, ἀλλ' ἥρως ἐπ' ἀκταῖσιν θορών,
 χειρὶ φοι χεῖρ' ἀντερείσαις δέξατο βώλακα δαιμονίαν. 65
 — πεύθομαι δ' αὐτὰν κατακλυσθεῖσαν ἐκ δούρατος
 ἐναλία· βᾶμεν σὺν ἄλμα

Ἐπ. β'.

40 ἐσπέρας ὑγρῷ πελάγει σπορμέναν. ἡ μὲν νιν ὠτρυννονθαμὰ 70
 λυσιπρόνοις θεραπόντεσσιν φυλάξαι· τῶν δ' ἐλάθοντο φρένες·

where it takes acc. *ρέζουσας*, so that here *ποτικρημνάντων* is gen. abs. without pron. (cf. P. 1. 26, 8. 43, 85). *χαλ.* Cf. Eur. *Hec.* 539 *λύσαι τε πρύμνας καὶ χαλινωτήρια | νεῶν δὸς ἡμῖν.*

26 νώτων Cf. v. 228 *infra*, *σχίξε νώτων | γὰς*, O. 7. 87 *ὦ Ζεῦ πάτερ, νώτοισιν Ἀταβυρίου | μεδέων.*

29 πρόσοψιν Bergk *περ' ὅψιν*, after the Schol. *φιλίων*, κ.τ.λ. 'And he began a friendly address in such terms as the kindly disposed use when first proffering hospitality to strangers on their arrival.'

30 ἄρχεται A minority of mss. read *ἀρχετο*. The pres. (hist.) gives variety. *ἅτ'* Cf. O. 1. 2, = *ὥσπερ*.

32 ἀλλὰ γάρ 'But (we declined to stay) for.' Cf. O. 1. 55.

33 Εὐρύπ. The mythical king of the district. Ἐννοσίδα This

is most probably not for Ἐννοσί-
 γαῖος as is generally said.

36 ἀπ(θ). νιν 'Nor did he (Eury-
 pylos) fail to persuade him (Euphēmos).' Herm. reads the dat. *ιν=οί*, 'nor did he (Euphēmos) disobey (Eurypylos).'

37 χειρὶ Dat. after *ἀντερείσαις*. For position of the enclitic cf. Kallinos *Fr.* 1. 20 *ὥσπερ γὰρ μιν πύργον ἐν ὀφθαλμοῖσιν ὀρώσιν. φοι* The order shows that the pron. is to be taken with *ἀντερείσαις* and not with *δέξατο* (cf. v. 21 *supra*). Here the dat. is the remote object of the action 'pressing hand against hand.' Contrast O. 9. 15. *βώλακα* The receiving of earth was a token of sovereignty.

39 ἐναλία So mss.; Thiersch *ἐναλιαν*.

41 θεραπ. For the meaning of

Ἀρέθουσαν ἐπὶ κράναν παρ' Αἰτναῖον ξένον,

Στρ. δ'.

- 70 δς Συρακόσσαισι νέμει βασιλεὺς [πατήρ. 125
 πραῖς ἀστοῖς, οὐ φθονέων ἀγαθοῖς, ξείνοις δὲ θαυμαστὸς
 τῷ μὲν διδύμας χάριτας [αἴγλαν στεφάνοις, 130
 εἰ κατέβαν ὑγίειαν ἄγων χρυσέαν | κῶμόν τ' ἀέθλων Πυθίων
 τοὺς ἀριστεύων Φερένικος ἔλεν Κίρρα ποτέ
 75 ἀστέρος οὐρανίου φάμι τηλαυγέστερον κείνῳ φάος 135
 ἐξικόμαν κε βαθὺν πόντον περάσαις.

Ἀντ. δ'.

- ἀλλ' ἐπεύξασθαι μὲν ἐγὼν ἐθέλω [ονται θαμὰ 139
 Μαρτί, τὰν κοῦραι παρ' ἐμόν πρόθυρον σὺν Πανὶ μέλπ-
 σεμνὰν θεὸν ἐννύχαι. [ἄνων οἶσθα προτέρων.
 80 εἰ δὲ λόγων συνέμεν κορυφάν, Ἰέρων, | ὀρθὰν ἐπίστα, μανθ-
 ζεν παρ' ἐσλὸν πῆματα σύνδυο δαίονται βροτοῖς 145
 ἀθάνατοι. τὰ μὲν ὦν οὐ δύνανται νήπιοι κόσμῳ φέρειν,
 ἀλλ' ἀγαθοί, τὰ καλὰ τρέψαντες ἔξω.

69 Αἰτναῖον See Introd.

71 ἀστοῖς Cf. P. 1. 68, 2. 82.

72 χάριτας 'Gifts of song.' If P. brought health it would be by the spells of song, see vv. 68—65. Cf. I. 1. 6 ἀμφοτέρων τοι χαρίτων σὺν θεοῖς ζεύξω τέλος.

73 αἴγ. Cf. O. 13. 36 αἴγλα πο-
 δῶν. στεφάνοις The plur. has its proper force, or rather is probably for the dual, see Introd.

74 ποτὶ The time of the last victory was at least eight years back.

77 ἐπεύξ. Note the force of prep., 'to add to my ode a prayer.'

78 Μαρτί Rhea or Kybelē. P. cherished the cult of these Phrygian deities as a member of a flute-playing family, the flute being an importation from Phrygia. κοῦραι These or among these may have been P.'s daughters Prôtomachē and Eumētis. παρ' Simply 'at,' 'before,' the acc. being due to extension along, not to motion along,

cf. N. 5. 10 παρ βωμὸν πατέρος Ἑλ-
 λανίου | σπάντες.

80 'Since, Hieron, thou hast knowledge so as to understand the point of sayings, thou dost learn and know from men of yore.' μανθ. Proverbs are abiding monitors, so that translators need not make the tense past. For gen. after it cf. Eur. *Rhes*. 129 μαθόντες ἐχθ-
 ρῶν μηχανὰς κατασκόπου | βουλευσέ-
 μεσθα, Soph. *Antig.* 723 καὶ τῶν
 λεγόντων εἰ καλὸν τὸ μάνθανεν.

81 Cf. for general idea Theognis 167 ἄλλ' ἄλλω κακὸν ἐστί, τὸ δ' ἀτρε-
 κές δλβιος οὐδεὶς | ἀνθρώπων, ὅπως οὖς
 ἥλιος καθορᾷ.

82 νήπιοι The notion of low birth is perhaps included.

83 τὰ καλὰ, κ.τ.λ. Clearly a proverbial expression. P. alludes to the practice which doubtless prevailed among Greeks who studied their personal appearance of hiding stains or rents (which might befall

ὑστέρῳ νάεσσι πρλεῖς ἀγαγὲν Νείλοιο πρὸς πῖον τέμενος
Κρονίδα.

ἡ ῥα Μηδείας ἐπέων στίχες· ἑπταξαν δ' ἀκίνητοι σιωπᾷ 100
ἥρωες ἀντίθεοι πυκινὰν μῆτιν κλύοντες.

ὦ μάκαρ υἱὲ Πολυμνάστου, σὲ δ' ἐν τούτῳ λόγῳ 105

60 χρησμός ὠρθωσεν μελίσσας Δελφίδος αὐτομάτῳ κελεύδῳ·

ἃ σε χαίρειν ἐς τρὶς αὐδάσαισα πεπρωμένον

Βασιλῆ ἄμφανεν Κυράνα,

110

Ἐπ. γ.

δυσθρόου φωνᾶς ἀνακρινόμενον ποινὰ τίς ἔσται πρὸς θεῶν.

ἡ μάλα δὴ μετὰ καὶ νῦν, ὅτε φοινικανθέμῳ ἥρος ἀκμᾷ,

65 παισὶ τούτοισι ὄγδρον θάλλει μέρος Ἀρκεσίλας· 115

τῷ μὲν Ἀπόλλων ἃ τε Πυθῶ κῦδος ἐξ ἀμφικτιόνων ἔπορεν

56 ἀγαγὲν So most mss. Doric inf. Others ἀγαγεῖν. 'To lead numbers in ships to the rich precinct near the Nile of the Son of Kronos.' Νείλοιο The Schol. takes N. with Κρονίδα, quoting Αἰγύπτιοιο, διυπετέος ποταμοῖο, Od. iv. 581, and Αἰγύπτιε Ζεῦ Νεῖλε, Parmenon. The first quotation proves nothing, as διυπετέης is a general epithet of rivers, and the other, Herm. rightly explains to mean *qui Aegyptiis Iupiter es*. For Νείλοιο...τέμενος cf. οἰκημα ποταμοῦ, O. 2. 9.

57 ἑπταξαν Cf. σιγῇ πτήξειαν ἀφωνοί, Soph. Aj. 171.

59 υἱά Battos. ἐν Cf. βουλαῖς ἐν ὀρθαῖσι Παδαμάνθους, O. 2. 75; Ἰλλίδος στάθμας Ἱέρων ἐν νόμοις ἔκτισσε, P. 1. 62; ἐν Ἀδραστειῷ νόμῳ, N. 10. 28; ἐν τοῖς ὁμοίοις νόμοις ποιήσαντες τὰς κρίσεις, Thuk. i. 77; τὰ ψηφίσματα, ἐν οἷς ἀτελεῖς εἰσὶν οὗτοι, Dém. 496 ad fin. 'Thee in accordance with this rede did the oracular answer of the Delphic bee with cry unsought glorify. For she, after a thrice-muttered salutation, revealed thee as the destined king of Kyrênê when thou wast asking what release from

stuttering speech shall there be from the gods.' Hêrod. omits the salutation (iv. 155), but gives the oracle, Βάττ', ἐπὶ φωνῇ ἤλθες· ἀναξ δέ σε Φοῖβος Ἀπόλλων | ἐς Λιβύην πέμπει μηλοτρόφον οἰκιστήρα.

60 ὠρθωσεν Cf. τὸν τε Θεμιστίου ὀρθώσαντες οἶκον τάνδε πόλιν | θεοφιλῇ ναλοισι, I. 5. 65. μάλ.

The prophetess is so named because honey was the special food of inspired persons. The Schol. quotes ταῖς ἱεραῖς μελίσσαις τέρπεται. Cf. O. 6. 47.

63 ποινὰ Scholl. ἀμοιβή ἡ λύσις...ἡ ποινὴ ἀπολύσεως ἕκαστο γίνεται. However 'compensation' may be intended. Cf. P. 2. 17. For the story cf. Hêrod. iv. 155.

64 ἡ μάλα δὴ Homeric, 'yea verily.' μετὰ Adverbial. καὶ 'That is to say.' φοινικ. Cf. I. 3. 36 μετὰ χειμέριον ποικίλων μῶν ἰόφον χθῶν ὅτε φοινικέοισιν ἀνθῆσεν ῥόδοις.

65 ὄγδ...μέρ. The 7th in descent from Battos, the 8th Cyrenaean descendant of Euphêmios. Cf. τρίτον...κασιγνητῶν μέρος, P. 12. 11.

66 As the Amphictyons founded and presided at the Pythian games,

* ΤΟΥΤΟΙ

(1010)

(1010) (1010) - 1010, 1010

ἵπποδρομίας. ἀπὸ δ' αὐτὸν ἐγὼ Μοῖσαισι δώσω 120
καὶ τὸ πάγχρυσον νάκος κριοῦ· μετὰ γὰρ [φύτευθεν.
κεῖνο πλευσάντων Μινυᾶν, θεάπομποί σφισιν τιμαὶ
Στρ. δ'.

10 τίς γὰρ ἀρχὰ δέξατο ναυτιλίας; [ἦν Πελλίαν 125
τίς δὲ κίνδυνος κρατεροῖς ἀδάμαντος δῆσεν ἄλλοις; θέσφατον
ἐξ ἀγαυῶν Αἰολιδᾶν θανέμεν χεῖρεσσιν ἢ βουλαῖς
ἀκάμπτοις.

ἦλθε δέ φοι κρυῖεν πυκινῷ μάντευμα θυμῷ, 130
πὰρ μέσσην ὀμφαλὸν εὐδένδροιο ρῆθ' ἐν ματέρος·

15 τὸν μρνοκρήπιδα παντῶς ἐν φυλακᾷ σχεθέμεν μεγάλα,
εὐτ' ἂν αἰπεινῶν ἀπὸ σταθμῶν ἐς εὐδείελον 135
χθόνα μόλη κλειτᾶς Ἰωλκοῦ,

Ἄντ. δ'.

ξείνος αἴτ' ὦν ἀστός. ὁ δ' ἀρὰ χρόνον

'Αμφικτυόνων was read till Böckh altered it. Cf. N. 6. 40, 11. 19, I. 8. 26. τὰ Couples two closely associated ideas, cf. O. 5. 15. κύδος...ἵπποδρομίας. 'Glory from horse-racing' (i.e. 'chariot-racing'). ἔπορεν For sing. cf. O. 5. 15.

67 ἀπὸ...δώσω Tmesis. 'I will render as their due.' Render αὐτὸν 'Euphēmos himself.'

69 σφισιν Euphēmos and his house, who were Minyans. φύτευθεν Cf. δαίμων φυτεύει δόξαν ἐπὶ ἥρατον, I. 5. 12.

70 δέξατο Lat. *exceptit eos*. For suppression of object cf. O. 1. 28, P. 2. 17, N. 4. 11. 'What origin of their seafaring befell?'

71 The idea of necessity is imported by the Schol. The true interpretation is 'What was the peril to which they were immovably devoted, on which their hearts were fixed?' Render 'What perilous quest held them fast with stout nails of adamant?' Cf. δέδεμαι γὰρ ἀναιδέϊ | ἐλπίδι γυῖα, N. 11. 45. The bolts or nails of hardest iron are

not intended to suggest any definite idea, but are generally appropriate as an emphatic strengthening of the metaphorical δῆσεν. For gen. of material cf. P. 1. 21, I. 1. 20, v. 206 *ἱεῖα*.

72 ἐ For ἐκ introducing the author of Soph. *Antig.* 210, 294, Thuk. i. 20. 8 (and Shilleto's note). Αἰολιδᾶν Both Iāson's parents were grandchildren of Aeolos.

73 πυκινῷ 'Wary.' In most cases in Hom. πυκινός applies to one who has dangers to avoid.

74 πὰρ μέσσην ὀμφ. Cf. O. 11. 101.

75 ἐν φυλ. σχεθ. Equiv. to φυλάσσεσθαι, 'to be on one's guard against,' though Eur., *Med.* 820, uses the act in much the same sense, γυνὴ γὰρ ἀξέθνημος, ὥς δ' αὖτως ἀνὴρ, | ῥέων· φυλάσσειν ἢ σιωπηλὸς σοφός.

76 σταθμῶν On Mt Pélion, from 6 to 12 miles off.

78 ξείνος For absence of αἴτε cf. Soph. O. R. 517 λήγουσιν αἴτε ἔργουσι, and compare the absence

- ἵκετ' αἰχμαῖσιν διδύμαισιν ἀνὴρ ἑκπαγλος· ἐσθὰς δ'
 ἀμφότερόν μιν ἔχεν, 140
 80 ἃ τε Μαγνήτων ἐπιχώριδς ἀρμόζοισα θαητοῖσι γυίοις,
 ἀμφὶ δὲ παρδαλέα στέγετο φρίσσοντας δμβρους·
 οὐδὲ κομᾶν πλήκαμοι κερθέντες ῥχοντ' ἀγλαοί, 145
 ἀλλ' ἅπαν νῶτον καταΐθυσσον. τάχα δ' εὐθὺς ἰδὼν σφετέρως
 ἐστάρθη γυνώμας ἀταρμύκτοιρ πειρώμενος 150
 85 ἐν ἀγορᾷ πλήθοντος ὄχλου.

Ἐπ. δ.

τὸν μὲν οὐ γίνωσκον· ὀπιζομένων δ' ἔμπας τις εἶπεν καὶ τῶδε·
 οὗ τί που οὗτος Ἀπόλλων, οὐδὲ μὰν χαλκάρματός
 ἐστὶ πρόσις 155

of the first *οὔτε*, cf. P. 6. 48, 10. 29, 41. ὁ δ', κ.τ.λ. 'He came accordingly at last, a hero to marvel at for his twin spears, and raiment in two fashions covered him, both that of the Magnesians land close fitting to his admirable limbs, while by a leopard's skin over all he was made proof against chilling showers.' As in P. 6. 10—12 P. compares *δμβρος* to an army, he may here intend a metaph. from serried ranks of spears.

79 διδύμαισιν Cf. *Il.* iii. 18 αὐτὰρ ὁ [Ἀλέξανδρος] δοῦρε δύο κεκορυθμένα χαλκῷ | πᾶλλων Ἀργείων προκαλίζετο πάντας ἀρίστους. The dat. should be taken with *ἑκπαγλος*. In art we find warriors represented with two spears, sometimes of unequal size.

81 So Paris, *Il.* iii. 17. For δὲ after *τε* cf. *τί δ' ἔρδων φίλος | σοὶ τε, ... Κρονίδα, φίλος δὲ Μοῖσαις, | Εὐθυμῖα τε μέλων εἶην, | τοῦτ' αἰτημί σε*, Fr. 132, P. 11. 30. φρίσσοντας A Schol. explains φρίσσειν ποιοῦντας, and quotes *μαινομένοιο Διωνύσοιο*, *Il.* vi. 132, i.e. *μανιοποιοῦ Δ.*, so *χλωρόν δέος*, *Il.* vii. 479; *καθαροῦ λέβητος*, O. 1. 26; *αἰδοία... Χάρις*, 6. 76; *χερὶ κούφα*, P. 9. 11; and v. 216 *ἡγήρα*. Cf. Milton *Comus* 814 "a

cold shuddering dew | Dips me all o'er."

83 καταίθ. 'Fell waving down all his back.' For constr. cf. P. 5. 10. His long hair indicates that he was a Greek in spite of his strange attire, and so *καρηκομῶν*. On the dedication of the hair to river-gods, Mother Earth, or Apollo, see Paley's note on Aesch. *Choeph.* 6, *Il.* xxiii. 144—146.

84 ἀταρμ. mss. generally ἀταρβάκτ., one however ἀταρβύκτ., and *μ* and *β* are easily confused (cf. O. 9. 8, *Il.* xxiv. 81 *ἐμβεβαυῖα*, cited by Plat. *Ion* 538 c, where the reading is *ἐμμεμαυῖα*, Sandys *Eur. Bacch.* 25, 678). Hēsych. gives *ταρμύξασθαι· φοβηθῆναι*.

85 πλήθοντος ὄχλου Indicates the time of day, midway between sunrise and noon, i.e. 9 or 10 o'clock. Cf. Hērod. iv. 181 *τυγχάνει δὲ καὶ ἄλλο σφι ὕδωρ κρηναῖον ἓν, τὸ τὸν μὲν ὀρθρον γίνεται χλιαρόν, ἀγορῆς δὲ πληθουούσης ψυχρότερον· μεσαμβρίῃ τε ἐστί καὶ τὸ κάρτα γίνεται ψυχρόν*, Xen. *Anab.* i. 8. 1 καὶ ἤδη τε ἦν ἀμφὶ ἀγορὰν πλήθουσιν.

86 ὀπιζομ. Part. used as noun, gen. after *τις*.

87 τί που Cf. *l.* 2. 24.

needs explanation, so skilfully is it introduced, and so clearly is the bearing of the Minyan expedition on the founding of Kyrênê kept in view. It has been suggested that the relations between Pelias and Iâson are intended to suggest an analogy between those of Arkesilas and Dâmophilos: but if so, Pindar must have felt confident that Arkesilas' vanity would keep him blind to such an insulting comparison. Rather, let us consider that the interview between Pelias and Iâson, brought in without any motive beyond that of artistic propriety, chanced to afford an example for Arkesilas' imitation, and gave occasion for a general sentiment applicable to the enmity which had subsisted between Arkesilas and Dâmophilos (vv. 145, 146).

This poem of thirteen triads is divided into three parts which approximate to the proportions 2.9.2, or more accurately about $2\frac{1}{2}.8\frac{1}{2}.1\frac{1}{2}$. The introduction touches on the Pythian victory of Arkesilas and gives a Lyric narrative of Mèdeia's account of the gift of the sod by which Triton conferred the land of Kyrênê on Euphêmos, and her prophecy of the colonisation of Thêra and Kyrênê, thus leading up to the story of the Argonauts. The central portion (vv. 59—262 inclusive) opens with mention of Battos and Arkesilas, but quickly passes to the story of the Argonauts. The conclusion (vv. 263—end) opens with the allegory of the lopped oak and is chiefly devoted to Dâmophilos. The core of the poem is the central (seventh) system occupied by Iâson's address to Pelias, which overflows into the eighth strophe, vv. 138—167.

It is obvious that vv. 249—262 which close the central portion of the ode, refer back to vv. 50—68 which close the prelude and open the centre. The subjects common to the two passages are—The Lemnian women, vv. 50, 51; 251—256. The γένος of Euphêmos, vv. 51; 256. Thêra (vâson), vv. 52; 258, 259. Lybian plains, vv. 52; 259. χρυσο-, vv. 53; 260. Phoebos and Delphi, vv. 53, 55, 60—63; 259. Delay (χρόνῳ), vv. 55; 258. Mèdeia, vv. 57; 250. Kyrênê, vv. 62; 260, 261. This rhetorical reiteration is reinforced by the recurrence of many words and phrases;—tautomeric, vâson and πεδιο-, vv. 52, 259, supported by σὺν τιμᾷ θεῶν, v. 51, immediately preceding vâson; and σὺν θεῶν τιμαῖς, v. 260, just below vâson; Κυπάρις, v. 62; Κυπάρις, v. 261 (in a prominent position as the last word of a stanza, which is perfectly natural);—heterometric, χρόνῳ, vv. 55, 258; ὄρθο-, vv. 60, 262; μήτιν, vv. 58, 262; ἀλλοδαπα-, vv. 50, 254. Also the long syllables of μελισσας Δελφίδος, v. 60, are tautomeric with Ααρτίδας, v. 259. The tautomeric correspondence of Πελλία-, vv. 71, 94, and ὀρθο- (ὠρθ-), vv. 60, 267, may be unconnected. Curious is the tautomeric correspondence of Φρίξος ἰλθόντας, v. 160, with

οἴκαδ', ἀρχαίαν κομίζων πατρὸς ἐμοῦ, βασιλευμέναν
οὐ κατ' αἶσαν, τάν ποτε Ζεὺς ὤπασεν λαγέτα 190
Αἰόλῳ καὶ παισὶ, τιμάν.

Ἐπ. ε'.

πεύθουμαι γάρ νιν Περίαν ἄθεμιν λευκαῖς πιθήσαντα φρασί·
0 ἀμετέρων ἀποσυλᾶσαι βιαίως ἀρχεδίκαν τρέων· 195
τοί μ', ἐπεὶ πάμπρωτον εἶδον φέγγος, ὑπερφιάλου
ἀγεμόνος δείσαντες ὕβριν, κᾶδος ὡσεῖτε φθιμένου δνοφερὸν
ἐν δώμασι θηκάμενοι, μίγα κωκυτῷ γυναικῶν 202
κρύβδα πέμπον σπαργάνοις ἐν πορφυρέοις,
5 νυκτὶ κοινάσαντες ὁδόν, Κρονίδα δὲ τράφεν Χείρωνι δῶκαν. 205

Στρ. ε'.

ἀλλὰ τούτων μὲν κεφάλαια λόγων [σατέ μοι σαφέως·
ἴστε. λευκίππων δὲ δόμους πατέρων, κεδνοὶ πολῖται, φράσ-
Αἴσωνος γὰρ παῖς ἐπιχώριος οὐ ξείναν ἰκαίμαν γαίαν ἄλλων.

ma—'having neither (wrought) a (deceitful) deed nor spoken a deceitful word.'

106 ἀρχ. κομ. Chaeris needlessly altered to ἀρχὰν ἀγομίζων. The distance to τιμάν is bridged by βασιλευμέναν and τάν. κομίζων For pres. part. in fut. sense cf. P. 1. 52, and for act. instead of mid. cf. Soph. O. R. 480 ἀπονοσφίζων, and Jebb's note, also O. 13. 59.

109 'For I hear that lawless Pelias in obedience to mad thoughts forcibly despoiled thereof my parents the owners by prime right.' λευκάς Clearly connected with λύσσα, Att. λύττα for λυγα. This Pindaric use is all that is wanted to confirm this explanation of λύσσα. Hésych. gives λευκῶν πραιδῶν κακῶν φρενῶν. Herm. thinks P. imitates φρεσὶ λευγαλέσσι πιθήσας, Il. ix. 119. πιθήσαντα φρ. Cf. P. 3. 28.

110 ἀρχ. Cf. ἀρχέπλουτος, Soph. El. 72. Perhaps it means 'possessed of ancient jurisdiction' as δικασπόλοι. The other rendering

assumes an unusual meaning for δίκη.

113 μίγα Cf. μίγδ' ἄλλοισι θεοῖσι, Il. viii. 437.

114 πέμπον Verbs, the action of which spreads over some extent of time, are often found in the imperf. where the aor. might be expected. Cf. Thuk. i. 26. 1, Soph. El. 680 κάπεμπόμην πρὸς ταῦτα καὶ τὸ πᾶν φράσω, v. 178 infra.

115 νυκτὶ Cf. sua narret Utizes, quae sine teste gerit, quorum nox conscia sola est, Ov. Met. xiii. 15; nox conscia sacris, vi. 588. 'Having made the journey under cover of night.' τράφεν Doric pres. inf. For inf. cf. O. 6. 33.

118 ἰκαίμαν By some regarded as potential. The opt. with ἄν can express a mental conception relating to future time unemphatically, without ἄν emphatically. The expression of an imagined case as opposed to an actual case does not necessarily involve the imagination of the case as the result of conditions; so that though every inde-

- 67—256. Episode of the Argonauts, consisting of a succession of elaborately finished scenes closely connected by narrative, viz.—The appearance of Iāson at Iolkos *vv.* 78—123. The interview between Pelias and Iāson *vv.* 132—168. The starting of the Argo *vv.* 188—202. The ploughing with the brazen bulls *vv.* 224—241.
- 256—262. Of the colonisation of Thēra and Kyrēnē by Euphēmos' descendants.
- 263—269. Allegory of the lopped oak.
- 270—276. Praise of Arkesilas' rule.
- 277—287. Praise of Dāmophilos introduced by Homer's dictum on the value of a good messenger.
- 287—299. Of Dāmophilos' exile and hopes of return.

Στρ. α'.

Σάμερον μὲν χρή σε παρ' ἀνδρὶ φίλῳ [Ἀρκεσίλα,
 σταῖμεν, εὐίππου βασιλῆι Κυράνας, ὄφρα κωμάζοντι σὺν
 Μοῖσα, Λατοῖδαισιν ῥφειλόμενον Πυθῶνι τ' αὖξῃς οὖρον
 ἔνθα ποτὲ χρυσέων Διὸς αἰητῶν πάρεδρος [ὕμνων, 5
 5 οὐκ ἀπρδάμου Ἀπόλλωνος τυχόντος ἱέρα
 χρῆσεν οἰκιστῆρα Βάττον καρπεφόρου Λιβύας, ἱερὰν 10

3 Λατοῖδ. Cf. N. 9. 4 διδύμοις παίδεσσιν [Λατοῖς]...Πυθῶνος αἰπεινὰς ὁμοκλάρους ἐπόπταις. Apollo and Artemis, who, with their mother, presided over the Pythian games. Πυθῶνι τ' Cf. v. 66 *infra*, N. 4. 9 Κρονίδα τε Διὶ καὶ Νεμέα. αὖξῃς 'Freshen the gale of songs.' οὖρον Cf. εἶθον' ἐπὶ τοῦτον ἐπέων, ὦ Μοῖσ', ἀγ' οὖρον | εὐκλεῖα, N. 6. 29 (where εὐκλεῖα is for εὐκλεῖα, acc. sing.); see also O. 9. 47.

4 αἰητῶν So one ms.; the rest αἰετῶν. These were representations of the eagles said to have been sent from east and west to determine by their meeting the centre of the earth, which adorned the ὁμφαλός or white hemispherical stone in the adyton at Delphi, cf. Eur. *Orest.* 381. Remember that

Apollo was the interpreter of the will of Zeus, cf. Aesch. *Eum.* 19 Διὸς προφήτης δ' ἐστὶ Λοξίας πατρός. The golden eagles and omphalos are represented on a statère of Kyzikos (Middleton *Temple of Apollo at Delphi*, p. 14).

5 Cf. P. 3. 27. It appears that the responses delivered at Delphi varied in correctness according as the god was supposed to be present or absent, for instance, at his other special haunts Délos and Patara. ἱέρα Scans as a trisyllable. Best mss. give this Æolic form; others *ιέρια*. Cf. *Βασιλεία*, N. 1. 39 (mss. *Βασιλεια*). Christ gives *ιέρα*.

6 χρῆσεν 'Declared Battos colonist of fruitful Libya, that leaving the sacred isle he should at length found a city famed for goodly cha-

νᾶσον ὥς ἤδη ληπὼν κτίσσειν εὐάρματον
πόλιν ἐν ἀργινέντι μαστῶ,

Ἀντ. α'.

καὶ τὸ Μηδείας ἔπος ἀγκομίσαιθ'

15

- 10 ἐβδόμα καὶ σὺν δεκάτῃ γενεᾷ Θήραιον, Αἰήτα τό ποτε ζαμενῆς
παῖς ἀπέπνευσ' ἀθανάτου στόματος, δέσποινα Κόλχων. εἶπε
ἡμιθέοισιν Ἰάσονος αἰχματᾶρ ναύταις. [δ' οὕτως 19]
κέκλυτε, παῖδες ὑπερθύμων τε φωτῶν καὶ θεῶν.
φαμὶ γὰρ τᾶσδ' ἐξ ἀλιπλάκτου πρτὲ γᾶς Ἐπάφοιο κόραν 15
15 ἀστέων ρίζαν φυτεύσεσθαι μελησίμβροτον

riots,' &c. *ἱερὰν νᾶσον* Théra. The epithet refers to the number of deities there worshipped.

7 ὥς κτίσ. Dissen and Paley take this phrase as final. 'That he should found' should after a *verbum declarandi* of course be ὥς κτίσοι. For constr. cf. ὥς ἄν...κτίσαιεν, O. 7. 42. The poet seems to have wavered between the senses of 'declaring' and 'ordering' in *χρησεν*. ἤδη is explained by vv. 9, 10. Paley renders 'at once'; but he did not obey 'at once' according to Hêrodotos, iv. 155, 157. For the words of the oracle cf. v. 61.

8 ἀργινέντι. So most mss. This is defended by the proper names Ἀργῖνον, Ἀργινούσαι. Herm., Böckh, Don. read ἀργέντι for the Triclinian ἀργέντι. μαστῶ Cf. P. 9. 55 ὄχθος ἀμφίπεδος, of Kyrênê.

9 'And should revive by fulfilment for Théra in the seventeenth generation the utterance of Mèdeia.' Her prophecy was delivered at Théra (v. 42) on the way from Lake Tritônis to Lémnos. ἀγκομίσαιθ' mss. ἀγκομίσαι | θ'. The mid., to which the mss. point, is appropriate in this place; but ἀγκομίσαι is satisfactory. However the mid. voice of the compound seems to be more common than the mid. of κομίζω, which is not found in P.

10 σὺν The position of the prep. is eccentric, but causes no perplexity.

Θήραιον The position requires that it should be taken as extension of predicate. Battos or Aristotelês was the 17th in descent from Euphêmos, and he made Théra μεγαλὰν πόλιν | ματρόπολιν (v. 20). ζαμενῆς 'Inspired.' Cf. P. 9. 38 Κένταυρος ζαμενῆς, where the context suits the metaphysical meaning, N. 3. 63 ἀνεψιὸς ζαμενῆς Ἑλένοιο Μένων, Fr. 133. In the Homeric hymn in Merc. Apollo is ζαμενέσται. In the only early instance of the application of ζαμενῆς to a person not characterised by prophetic powers, namely to Memnon, he is closely associated with a seer.

13 κέκλυτε This speech is 44 verses in length. More than a quarter of the ode (90 verses) is taken up by speeches.

14 Ἐπάφοιο κόραν Note confusion between the thing personified and the personification; see *Essay on Style*.

15 ἀστέων ρίζαν Cf. P. 9. 8 ὄχθος | ρίζαν ἀείρου. The cities were Apollônia, Barka, Hesperides against which Arkésilas was organising an expedition, and Tenchira. φυτεύσ. 'Shall have planted in her.'

ἄμμες αὖ κείνων φυτευθέντες σθένος ἀγλίου χρύσεον
15 λεύσσομεν. Μοῖραι δ' ἀφίσταντ', εἴ τις ἐχθρα πέλει
ὁμογόνους, αἰδῶ καλύψαι.

260

'Αντ. ζ.

οὐ πρέπει νῦν χαλκροτόροις ξίφεσιν [γάρ τοι ἐγὼ
οὐδ' ἀκόντεσσιν μεγάλαν προγόνων τιμὰν δάσασθαι. μῆλ' αὖτε
καὶ βρῶν ξανθὰς ἀγέλας ἀφίημι] ἀγρούς τε πάντας, τοὺς
ἀπουράις

265

50 ἀμετέρων τρέων νέμει, πλοῦτον πιαίνων·
κοῦ με πονεῖ τερὸν οἶκον ταῦτα πορσύνοντ' ἄγαν·
ἀλλὰ καὶ σκάπτον μόναρχον καὶ θρόνος, ᾧ ποτε Κρηθεΐδας
ἐγκαθίζων ἱππότηις εὐθυνη λαοῖς δίκας.
τὰ μὲν ἄνευ ξυνᾶς ἀνίας

273

'Επ. ζ'.

55 λῦσρην ἄμμιν, μή τι νεώτερον ἐξ αὐτῶν ἀναστήη κακόν. 275
ὥς ἄρ' ἔειπεν· ἄκᾳ δ' ἀνταγόρευσεν καὶ Πελίας. ἔσομαι
τοῖος· ἀλλ' ἤδη με γηραιὸν μέρος ἀλγικίας
ἀμφιπολεῖ· σὸν δ' ἄνθος ἤβας ἄρτι κυμαίνει· δύνασαι δ' ἀφελεῖν

280

144 κείνων The gen. is as if
φυτευθέντες were πεφυκότες. Cf.
v. 256 *infra*, Εὐφάμου φυτευθέν,
Soph. O. R. 1062 ἐὰν τρίτης ἐγὼ |
μητρὸς φανῶ τρίβουλος ἐκφανεῖ κακῇ.
χρύσεον By hypallage for gen.
For phrase cf. Aesch. Eum. 746
φάος βλέπειν = 'to live.'

146 καλύψαι Disсен rightly
renders *Parcae secedunt...ad pu-
dorem suum occultandum*. For inf.
cf. v. 187 *infra*, O. 1. 9, P. 10. 17,
18.

148, 149 τε...καὶ...τε καὶ
couples the herds with the flocks,
and τε...τε couple the fields with
the live stock. See O. 8. 8, P. 1.
42.

151 'And it grieves me not that
these provide thy house beyond
measure.' πονεῖ For this rare
trans. sense cf. *Anacreontea*, 38
[40]. 14 εἰ τὸ κέντρον | πονεῖ τὸ
τᾶς μελλτάς. For ταῦτα πορσύν-

νοντα = τὰ ταῦτα πορσύνειν cf. O. 9.
108, P. 6. 82.

152 σκάπτον...θρ. Disсен ex-
plains the nom. as abs. used for
emphasis, and compares Plat.
Theaet. 178 D, but it is easy to
supply the verb from the former
clause, and τὰ μὲν, v. 154, does
not seem to be resumptive. Cf.
P. 11. 46. I therefore place a full
stop after δίκας. Κρηθεΐδας Iä-
son's father Aeson son of Krêtheus.
See the pedigree, v. 148, note.

153 εὐθυνη...δίκας Cf. Solon
Fr. 4 [18]. 87 εὐθύνει δὲ δίκας σκο-
λιάς ὑπερήφανά τ' ἔργα | πρᾶννει,
παύει δ' ἔργα διχοστασίης.

155 μὴ For final μὴ cf. O. 9.
60, P. 5. 110, 8. 82. νεώτερον
Cf. *Fr.* 84. 6 ἐλᾶν τι νεώτερον ἢ
πάρος. ἀναστήη Most mss. read
-στήη; Kayser suggests -στή σοι.
Schol. recognises -σταῖα and -στήη.
156 ἀμφιν. For form cf. ex-

καί νυν ἐν τᾷδ' ἀφθιτον νάσῃ κέχνηται Λιβύας 75
 εὐρυγέροντος σπέρμα πρὶν ὥρας. εἰ γὰρ οἴκοι νιν βάλῃ παρ
 χθόνιον

Ἄρδα στήμα, Ταίναρρον εἰς ἱερὰν Εὐφάμος ἐλθών, 79
 15 υἱὸς ἱππάρχου Προσειδάωνος ἄναξ, [δχθαις·
 τὸν ποτ' Εὐρώπα Τιτυοῦ θυγάτηρ τίκτε Καφισοῦ παρ'
 Στρ. γ·.

τετράτων παίδων κ' ἐπιγεινομένων [γὰρ μεγάλας 85
 αἰμά φοι κείναν λάβε σὺν Δαναοῖς εὐρεῖαν ἄπειρον. τότε
 ἐξανίστανται Λακεδαιμόνης Ἀργεῖου τε κόλπου καὶ
 Μυκηνῶν.

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

Ἀντ. γ·.

55 Πύθιον ναὸν καταβάντα χρόνῳ

the word of. v. 287. The dat. is natural after ὄτρυνον in the rare sense 'urgently commanded.' Médeia is the subject to ὄτρυνον.

43 πρὶν ὥρας 'Before the full time.' Its final disposition ought to have been later and at Taenaros.

46 This verse gives a reason for P. being glad to celebrate Euphemos and his descendants. τίκτε Cf. O. 6. 41, 85.

47 'The blood of the fourth generation descended from him' is the fifth generation, during which the Dorian migration might be supposed to have happened. P. seems to mean that Kyrênê would have been founded at the same time as the Dorian Hexapolis.

49 ἐξανίστ. Praesens. propheticum. Cf. O. 8. 42 Πέργαμος... ἀλίσκεται. Render 'there will be migrations from.'

50 νῦν 'As it is.' γε μὲν Equiv.

to Attic γε μήν, cf. O. 12. 5, N. 10. 33. ἄλλοδ. Lemnian. κριτὸν Cf. I. 7. 65. εὐρήσει For acc. = 'win' cf. O. 7. 89, P. 2. 64. The subject is Euphemos.

51 κεν...τίκων. Homeric subj. of solemn prediction, cf. Π. xlii. 505 νῦν δ' ἂν πολλὰ πάθῃσι. σὺν τιμᾷ Cf. v. 280 *infra*. For this use of τιμᾷ = 'help,' 'favor,' 'influence' cf. I. 4. 6 διὰ τῶν, ὧ' ἄρσασα, τιμᾶν.

52 νᾶσθον For simple acc. of. I. 8. 70, vv. 118, 134 *infra*. φέτα Battos. κελαινεφ. For κελαινονεφέων, cf. Cart. 520, note.

54 ἀμνάσει For ἀναμν-. Θέμισσιν Cf. Δελφοὶ θεμιστῶν [δμνων] μέντιες | Ἀπολλωνίαι, Fr. 174. For plur. cf. O. 8. 28.

55 καταβ. 'Stepping down from the threshold into'; cf. κατ' οὐδοῦ βάντα, Hom. Od. iv. 680.

ύστέρω νάεσσι πρλεῖς ἀγαγὲν Νεῖλοιρ πρὸς πίον τέμενος
Κρονίδα.

ἦ ῥα Μηδείας ἐπέων στίχες· ἔπταξαν δ' ἀκίνητοι σιωπᾷ 100
ἥρως ἀντίθροι πυκινὰν μῆτιν κλύοντες.

ὦ μάκαρ υἱὲ Πολυμνάστου, σὲ δ' ἐν τούτῳ λόγῳ 105

60 χρησμός ὠρθωσεν μελίσσας Δελφίδος αὐτρημάτῳ κελεύδῳ·
ἃ σε χαίρειν ἐς τρὶς αὐδάσαισα πεπρωμένον
Βασιλῆ' ἄμφανευ Κυράνα, 110

Ἐπ. γ'.

δυσθρόου φωνᾶς ἀνακρινόμενον ποιναὶ τίς ἔσται πρὸς θεῶν.

ἦ μάλα δὴ μετὰ καὶ νῦν, ὥτε φοινικανθέμῳ ἦρος ἀκμᾷ,

65 παισὶ τούτοισ' ὄγδρον θάλλει μέρος Ἀρκεσίλας· 115

τῷ μὲν Ἀπόλλων ἃ τε Πυθῶ κύδος ἐξ ἀμφικτιόνων ἔπορεν

56 ἀγαγὲν So most mss. Doric inf. Others ἀγαγεῖν. 'To lead numbers in ships to the rich precinct near the Nile of the Son of Kronos.' Νεῖλοιο The Schol. takes N. with Κρονίδα, quoting Αἰγύπτιοι, διπτετός ποταμοῖο, Od. iv. 581, and Αἰγύπτιε Ζεῦ Νεῖλε, Parmenon. The first quotation proves nothing, as διπτετός is a general epithet of rivers, and the other, Herm. rightly explains to mean *qui Aegyptiis Iupiter es*. For Νεῖλοιο...τέμενος cf. οἶκμα ποταμοῦ, O. 2. 9.

57 ἔπταξαν Cf. σιγῇ πτήξειαν ἀφωνοι, Soph. Aj. 171.

59 υἱὲ Βάττος. ἐν Cf. βουλαῖς ἐν ὀρθαῖσι Ῥαδαμάνθυνος, O. 2. 75; Ἰλλίδος στάθμας Ἰέρων ἐν νόμοις ἔκτισσε, P. 1. 62; ἐν Ἀδραστείῳ νόμῳ, N. 10. 28; ἐν τοῖς ὁμοίοις νόμοις ποιήσαντες τὰς κρίσεις, Thuk. 1. 77; τὰ ψηφίσματα, ἐν οἷς ἀτελεῖς εἰσὶν οὗτοι, Dēm. 496 *ad fin.* 'Thee in accordance with this rede did the oracular answer of the Delphic bee with cry unsought glorify. For she, after a thrice-muttered salutation, revealed thee as the destined king of Kyrênê when thou wast asking what release from

stuttering speech shall there be from the gods.' Hêrod. omits the salutation (iv. 155), but gives the oracle, Βάττ', ἐπὶ φωνῇ ἦλθες· ἀναξ δέ σε Φοῖβος Ἀπόλλων | ἐς Λιβύην πέμπει μηλοτρόφον οἰκιστήρα.

60 ὠρθωσεν Cf. τὸν τε Θεμιστίου ὀρθώσαντες οἶκον τάνδε πόλιν | θεοφιλῇ ναλοῖσι, I. 5. 65. μάλ. 'The prophetess is so named because honey was the special food of inspired persons. The Schol. quotes ταῖς ἱεραῖς μελίσσαις τέρεται. Cf. O. 6. 47.

63 ποινα Scholl. ἀμοιβὴ ἡ λύσις...ἡ ποινὴ ἀπολύσεως ἐνεκεν γίνεται. However 'compensation' may be intended. Cf. P. 2. 17. For the story of Hêrod. iv. 155.

64 ἦ μάλα δὴ Homeric, 'yea verily.' μετὰ Adverbial. καὶ 'That is to say.' φοινικ. Cf. I. 3. 36 μετὰ χειμέριον τοικίλων μινῶν ἔδρον χθῶν ὥτε φοινικέοισιν ἀνθήσεν ῥόδοις.

65 ὄγδ...μέρ. The 7th in descent from Battos, the 8th Cyrenæan descendant of Euphêmos. Cf. τρίτον...κασσιγνήτῳ μέρος, P. 12. 11.

66 As the Amphictyons founded and presided at the Pythian games,

* ΤΟΥΤΟΙ' (2010) (well no) - nothing, for 2000

ἵπποδρομίας. ἀπὸ δ' αὐτὸν ἐγὼ Μοῖσαισι δώσω 120
καὶ τὸ πάγχρυσον νάκος κριοῦ· μετὰ γὰρ [φύτευθεν.
κείνο πλευσάντων Μινυῶν, θεόπομποί σφισιν τιμαὶ
Στρ. δ.

70 τίς γὰρ ἀρχὰ δέξατο ναυτιλίας; [ἦν Πελλίαν 125
τίς δὲ κίνδυνος κρατεροῖς ἀδάμαντος δῆσεν ἄλλοις; θέσφατον
ἐξ ἀγαθῶν Αἰολιδᾶν θανέμεν χεῖρεσσιν ἢ βουλαῖς
ἀκάμπτοις.

ἦλθε δέ φοι κρυφὸν πυκινῷ μάντευμα θυμῷ, 130
πᾶρ μέσον ὁμφαλὸν εὐδένδροιο ρῆθεν ματέρος·

75 τὸν μρνοκρήπιδά παντῶς ἐν φυλακᾷ σχεθήμεν μεγάλα,
εὖτ' ἦν αἰπεινῶν ἀπὸ σταθμῶν ἐς εὐδείελον 135
χθόνα μόλη κλειτᾶς Ἰωλκοῦ,

Ἀντ. δ.

ξεῖνος αἴτ' ὦν ἀστός. ὁ δ' ἄρα χρόνῳ

Ἀμφικτύων was read till Böckh altered it. Cf. N. 6. 40, 11. 19, I. 3. 26. τὰ Couples two closely associated ideas, cf. O. 5. 15. κύδος...ἵπποδρομίας. 'Glory from horse-racing' (i.e. 'chariot-racing'). ἔπορεν For sing. cf. O. 5. 15.

67 ἀπὸ...δῶσω Tmesis. 'I will render as their due.' Render αὐτὸν 'Euphēmos himself.'

69 σφισιν Euphēmos and his house, who were Minyans. φύτευθεν Cf. δαίμων φυτεύει δόξαν ἐτήρατον, I. 5. 12.

70 δέξατο Lat. *except eos*. For suppression of object cf. O. 1. 28, P. 2. 17, N. 4. 11. 'What origin of their seafaring befell?'

71 The idea of necessity is imported by the Schol. The true interpretation is 'What was the peril to which they were immovably devoted, on which their hearts were fixed?' Render 'What perilous quest held them fast with stout nails of adamant?' Cf. δάδεται γὰρ ἀναιδέι | ἐλπίδι γυῖα, N. 11. 45. The bolts or nails of hardest iron are

not intended to suggest any definite idea, but are generally appropriate as an emphatic strengthening of the metaphorical δῆσεν. For gen. of material cf. P. 1. 21, I. 1. 20, v. 206 infra.

72 ἐκ For ἐκ introducing the author cf. Soph. *Antig.* 210, 294, Thuk. i. 20. 3 (and Shilleto's note). Αἰολιδᾶν Both Iāson's parents were grandchildren of Aeolos.

73 πυκινῷ 'Wary.' In most cases in Hom. πυκνός applies to one who has dangers to avoid.

74 πᾶρ μέσ. ὁμφ. Cf. O. 11. 101.

75 ἐν φυλ. σχεθ. Equiv. to φυλάσσεσθαι, 'to be on one's guard against,' though Eur., *Med.* 320, uses the act in much the same sense, γυνὴ γὰρ δέουθμος, ὡς δ' αἰτῶι ἀνὴρ, | ῥῆων· φυλάσσειν ἢ σιωπηλὸς σοφός.

76 σταθμῶν On Mt Pélion, from 6 to 12 miles off.

78 ἔστω· For absence of αἵρε cf. Soph. *Q. R.* 517 λόγουσιν αἵτε ἔργουσιν, and compare the absence

215 ἐν ἰλύτῳ ζεύξαισα κύκλῳ

Ἄντ. ι.

μαινάδ' ὄρνιν Κυπρογένεια φέρεν [Αἰσρινίδαν· 383
πρῶτον ἀνθρώποισι, λιτάς τ' ἐπαριδὰς ἐκδιδάσκησεν σοφὸν
ὄφρα Μηδείας τρέων ἀφέλοιτ' αἰδῶ, πρθευνὰ δ' Ἑλλὰς αὐτὰν
ἐν φρασὶ καιρῶν δονέοι μᾶστιγι Πειθοῦς. 390

220 καὶ τάχα πείρατ' ἀέθλων δείκνυνεν πατρῶϊων·
σὺν δ' ἐλαίῳ φαρμακώσασ' ἀντίτομα στερεᾶν ῥδυνᾶν
δῶκε χρίεσθαι. καταίνησάν τε κοινὸν γάμον 395
γλυκὺν ἐν ἀλλάλοισι μῖξαι.

Ἐπ. ι.

ἀλλ' ὅτ' Αἰήτας ἀδαμάντινον ἐν μέσσοις ἄροτρον σκίμψατο
225 καὶ βόας, οἳ φλόγ' ἀπὸ ξανθᾶν γενύων πνέον καιρῶν
πυρός, 400
χαλκείαις δ' ὀπλαῖς ἀράσσεσκον χθρὸν ἀμειβόμενοι·
τοὺς ἀγαγὼν ζεύγλα πέλασεν μούνης. ὀρθὰς δ' αὐλακας
ἐντανύσαις 405
ἤλαυν', ἀνὰ βωλακίας δ' ὀρόγυιαν σχίζε νῶτον

216 μαινάδ' 'Maddening,' cf. v. 81.

217 λιτάς Adj., cf. O. 6. 78.
σοφόν Proleptic.

218 ποθ. δ' Ἑλλάς 'And yearning for Hellas with persuasion's lash might goad her heart-afire. So she quickly revealed the ways of performing the feats set by her father, and she compounded with oil antidotes against severe pains, and gave him to anoint himself withal, and they plighted troth to each other to tie the mutual bond of sweet wedlock.'

219 καιόμεναν Cf. Soph. *El.* 888 ἐς τί μοι | βλέψασα θάλπει τῷδ' ἀνηκέστῳ πυρὶ; Cf. also *ἑνδαιεν*, v. 184 *supra*. The fire is internal. I cannot agree with the following explanation—"The metaphor of the αἷλος κύκλος lingers. She is a wheel of fire, lashed by Peitho." μᾶστιγι Cf. Tib. 1. 5. 3 namque *agor*, ut *per plana citus sola uerberare*

turben | quem *celer assueta uersat ab arte puer*, Hor. *Od.* iii. 26. 11 *regina*, *sublimi flagello* | *tange Chloë* *semel arrogantem*, Tib. 1. 8. 6. Παθοῦς Alkæos made

Peitho the daughter of Aphroditê.

220 πείρατ' Here must mean 'means of accomplishing.' For P.'s free use of this word see P. 1. 81.

221 ἀντίτομα Cf. Aesch. *Ag.* 17 ὕπνου τόδ' ἀντίμολπον ἐν τέμνῳ (the late Prof. Kennedy's emend. for ἐντέμνων) ἀκος.

222 καταίνησαν καταινέω, 'I be-troth,' is used of the parent, Eur. *Iph.* in *Aul.* 695, cf. *Orest.* 1092. For κοινόν...μῖξαι cf. P. 9. 18.

223 μῖξαι Most old mss. μίξαι.

225 γενύων scans as a dissyllable, πνέον as a monosyllable. Cf. *Hes. Scut. Herc.* 3 Ἠλεκτρύωνος for the synzesis.

228 ἀνὰ...σχίζε Tmesis. νῶ-τον Cf. v. 28 *supra*.

- γᾶς. ξειπεν δ' ὦδε· τοῦτ' ἔργον βασιλεύς, 408
 30 ὅστις ἄρχει ναός, ἐμοὶ τελέσαις ἀφθιτον στρωμνὰν ἀγέσθω,
 Στρ. ια'.
 κῶας αἰγλᾶεν χρυσέφ' θυσάνφ. [πίσυνος
 ὥς ἄρ' αὐδάσαντος ἀπὸ κρόκεον ῥίψαις Ἰάσων εἶμα θεῶ
 εἶχετ' ἔργου· πῦρ δέ νιν οὐκ ἐδλεῖ παμφαρμάκου ξείνας
 ἐφетμαῖς, 415
 σπασσάμενος δ' ἄροτρον, βοέους δήσαις ἀνάγκας
 35 ἔντεσιν αὐχένas ἐμβάλλων τ' ἐριπλεύρφ φυᾶ
 κέντρον αἰανὲς βιατὰς ἐξεπόνas' ἐπιτακτὸν ἀνὴρ 420
 μέτρον. ἴυξεν δ' ἀφωνήτφ περ ἔμπας ἄχει
 δύνασιν Αἰήτας ὠγασθεῖς. 424
 Ἄντ. ια'.
 πρὸς δ' ἐταῖροι καρτερόν ἄνδρα φίλας [τε λόγοις
 40 ὄρεγον χεῖρας, στεφάνοισί τέ μιν ποίας ἔρεπτον, μελιχίοις
 ἀγαπάζοντ'. αὐτίκα δ' Ἀελίου θαυμαστοῦ νιὸς δέρμα λαμπρὸν
 ἔννεπεν, ἔνθα νιν ἐκτάνυσαν Φρίξου μάχαιραι· 430
 ἥλπετο δ' οὐκέτι φοι κεινόν γε πράξασθαι πόνον.
 κείτο γὰρ λόχμα, δράκοντος δ' εἶχετο λαβροτατᾶν γενύων,
 45 ὃς πάχει μάκει τε πεντηκόντορον ναῦν κράτει, 437
 τέλεσαν ἂν πλαγαὶ σιδάρου.

232 αὐδάσαντος Gen. abs. with subst. Αἰήτα suppressed.

233 ἴδλα Pluperf. of √φελ whence εἶλω, 'press.' mss. read αἰδλεῖ against metre. 'For the fire had not forced him back.'

234 ἀνάγκας Most mss. read βοέοις, a few ἀνάγκαις, both of which Mommsen adopts, taking ἔντεσι as dat. termini. The reading in the text is simplest. For gen. cf. ἀνάγκας χειρσί, N. 8. 8; δόμου ἀβρότατος, P. 11. 34; στολῖδα τρυφᾶς, Eur. Phoen. 1491.

237 'And Aëtēs cried out, though his agony choked speech in amazement at his power.' Note dat. of attendant circumstances.

242 ἐνθα, κ.τ.λ. Poetic for

'where Phrixos had flayed and hung it out.'

243 κείνον Cf. v. 125 supra. πράξασθαι Herm. πράξασθαι used passively, needlessly, for φοι means 'at Pelias' bidding,' but the accomplishment was decidedly for Iāson's benefit, and therefore the mid. is appropriate, and πόνον = 'difficult task.' Note that -ετι has the effect of 'at last,' 'at any rate.' Note the change of subject to Iāson.

244 δράκοντος, κ.τ.λ. Lit. 'it was clinging to the most ravening jaws of a dragon.'

245 πεντηκόντορον Of this description was the ship Argo, so that the comparison is full of point.

Ἐπ. ια'.

μακρά μοι νείσθαι κατ' ἀμαξιτόν· ὦρα γὰρ συνάπτει·
καί τινα 440

οἶμον ἴσαμι βραχύν· πολλοῖσι δ' ἄγῃμαι σοφίας ἐτέροις.
κτεῖνε μὲν γλαυκῶπα τέχναις ποικιλόνωντον ὄφιν, 444
250 ὦ ῥκεσίλα, κλέψεν τε Μήδειαν σὺν αὐτῇ, τὰν Πελῖας φόνον·
ἔν τ' Ὀκεανοῦ πελάγεσσι μίγην πόντῳ τ' ἐρυθρῷ
Λαμνιᾷν τ' ἔθνει γυναικῶν ἀνδροφόνων·

ἔνθα καὶ γυνίων ἀέθλοις ἐπέδειξαν κρίσιν ἐσθᾶτος ἀμφίς, 450
Στρ. ιβ'.

καὶ συνείνασθεν. καὶ ἐν ἀλλοδαπαῖς [μοιριδίων
255 σπέρμ' ἀρούραις τουτάκις ὑμετέρας ἀκτῖνας δλβου δέξατο
ἄμαρ ἢ νύκτες· τόθι γὰρ γένος Εὐφάμου φυτευθὲν λοιπὸν
αἰεὶ 455

247 μακρά For plur. cf. O. 1. 52, P. 1. 34, N. 4. 71, Soph. *Aj.* 887—889 σχέτλια γὰρ | ἐμέ γε τὸν μακρῶν ἀλάταν πόνων | οὐρίῳ μὴ πελάσαι δρόμῳ. ὦρα γὰρ συν. '(Yet return I must) for the time is drawing in.' I follow Böckh. Herm. renders *iam tempus est*. But cf. Eur. *Suppl.* 566 βούλει συνάψω μῦθον ἐν βραχεὶ σθένει;

248 ἄγῃμαι 'I am a (recognised) leader in minstrelsy.'

250 σὺν αὐτῇ 'With her own assistance,' cf. *Il.* xvii. 407 ἐκπέρσειν πολλέθρον ἄνευ ἔθεν, οὐδὲ σὺν αὐτῇ. There is slight *ms.* authority for αὐτῇ, i.e. δέρματι. φόνον Cf. *φόνον ἔμμεναι ἠρώεσσιν*, *Il.* xvi. 144.

252 The poet skips the passage of Africa which he had already told of, and takes up the Argonauts at Lémnos whither they were attracted by the Games instituted by Hypsipylē to celebrate the funeral of Thoas her father.

253 *ms.* ἐπεδείξαντο κρίσιν. Pauw -αν κρίσιν γ', but the γ' is unnecessary as -ιν may be scanned long perhaps, cf. P. 3. 6, v. 184 *supra*. The Pindaric evidence as

to the use of act. or mid. is exactly balanced. It is not certain whether γυνίων κρίσιν go together, 'means of judging of their limbs,' or γυνίων ἀέθλοις, 'athletic games.' The latter constr. is well supported by P. 9. 115 σὺν δ' ἀέθλοις ἐκέλευσεν διακρῖναι ποδῶν. Cf. also O. 7. 80. Of course the Argonauts would not be able to take part in horse-races. ἀμφίς Buttman (*Lexil.* ii. 216) renders 'without raiment.' However ἀμφί takes the gen. of the prize, P. 9. 105, though the dat. O. 9. 90. ἀμφίς: ἀμφί :: ἐν :: ἐξ :: ἐκ. These Lémnian games are mentioned O. 4. 20—24, where the wreath is mentioned, but no other prize. For a garment as prize cf. O. 9. 97. Thuk., i. 6, is against early stripping at Games as far as the *διδύμια* is concerned.

254 καὶ συν. Note prominent position.

255 σπέρμ' Herm.; *ms.* περ. ὑμετέρας For hypallage cf. O. 11. 6. μοιριδίων Generally taken with σπέρμα, but it clearly goes with ἄμαρ, 'fatalis dies, au noctes.'

256 νύκτες For plur. cf. I. 7. 44

τέλλετο· καὶ Λακεδαιμονίων μυχθέντες ἀνδρῶν
 ἦθεσιν ἐν ποτε Καλλίσταν ἀπφίκησαν χρόνῳ 460
 νᾶσον· ἐνθεν δ' ὕμνι Λατοίδας ἔπορεν Λιβύας πεδίων
 80 σὺν θεῶν τιμαῖς ὀφέλλειν, ἄστυ χρυσοθρόνου
 διανέμειν θείον Κυράνας 465

Ἄντ. ιβ'.

ὀρθόβουλον μῆτιν ἐφευρομένοις. [πελέκει
 γνῶθι νῦν τὰν Οἰδιπόδα σοφίαν. εἰ γὰρ τις δζους ὀξύτομφ

ἐν διχομνηίδεσσιν δὲ ἐσπέραις ἐρατὸν |
 λύοι κεν χαλὼν ὄφ' ἤρωι παρθενίας.

257 Cf. Hērod. iv. 145.

258 ἐν For ἐι, but Friese and Mezger wrongly take the prep. with ἦθεσιν. Cf. (the Dorian) Fr. 96 ἐν δὲ Ῥόδον...κατάκισθον. Καλλίσταν Thēra, whither the descendants of Euphēmos and Malakē emigrated from Lakōnia.

260 τιμαῖς Cf. v. 51 *supra*. ἄστυ, κ.τ.λ. Epexegetic of the previous clause.

261 Κυράνας For her mythic history cf. P. 9.

262 'Having found out an upright policy for it'; i.e. for the government of Kyrēnē.

263—end 'Learn now the wisdom of Oedipus. If one were haply to lop off the branches of a mighty oak and mar its admirable form, even though its fruit fail, yet it gives proof of itself if ever at last it come to a winter fire, or (if), having left bare its own place, together with upright pillars in a master's house, supported thereon, it bears an irksome burden within alien walls. But thou art a most timely healer and Paeon honoreth the light thou sheddest. Needs must apply a gentle hand when tending an ulcerous wound. For to shake a state is easy even for men of little worth, but to settle it again on its base is right hard unless God suddenly prove a guide to the rulers. Now for this service webs of song are woven in thine honor. Deign then to give

all earnest care to happy Kyrēnē. Of the sayings of Homer this too lay to heart and cherish—he said that a good messenger conferreth the greatest honor on every affair. So the Muse is glorified by correct delivery of an ode. Further know Kyrēnē and the most renowned palace of Battos the just heart of Dāmophilos. For he, as a youth amongst boys, but in counsels as an elder when he hath attained a life of a hundred years, deprives the evil tongue of loud speech and hath learnt to loathe an insolent, not quarrelling with the well-born nor delaying the accomplishment of any purpose. For opportunity, so far as men command it, hath a brief limit. Well hath he discerned it and is attentive to it as a willing servant, not as a drudge. Now they say that this is most distressing, when knowing good to abide perforce away therefrom. Even so yon Atlas struggles against heaven's weight now afar from fatherland and treasures: but the Titans deathless Zeus set free. In course of time as the breeze falls there are shiftings of sails. Well, he is confident that somewhere, his baneful malady exhausted, he will see his home, and near Apollo's fount applying himself to boon companionship will oft times give up his heart to youthful mirth, and fingering his daintily-wrought cithern amongst song-loving fellow-townsmen will attain unto peace, bringing woe to no man while

ἐξερείψαι κεν μεγάλας δρυός, αἰσχῦνοι δέ φοι θαπτὸν εἶδος,
 265 καὶ φθινόκαρπος εὐῖσα διδοῖ ψᾶφον περ' αὐτᾶς, 471
 εἴ ποτε χειμέριον πῦρ ἐξίξηται λοίσθιον,
 ἥ σὺν ὀρθαῖς κίονεσσιν δεσποσύναισιν ἐρειδομένα 475
 μόχθον ἄλλοις ἀμφέπει δύστανον ἐν τείχεσιν,
 ἐὼν ἐρημῶσαισα χῶρον.

himself unharmed by the citizens. So would he tell how fair a source of immortal verse he discovered for Arkesilas when lately entertained at Thebes.'

264—269 The construction is somewhat confused by the running together of two hypothetical clauses (the second being subordinate) with a common apodosis. Observe *κεν* in protasis; see Goodw. *M. and T.* 458, 461, 506; also *εἰ* with subj., see Goodw. *M. and T.* 468, 469. This is Doric as well as Homeric, and is found, though rarely, in Attic. For ind. *ἀμφέπει* see Goodw. *M. and T.* 402. The variation may denote that a particular danger of subjugation by Persia was in the poet's mind. The allegory has been far too elaborately interpreted thus;—the oak is the state of Kyrênê; the lopped branches are banished nobles; the fire is insurrection; the master's house is the Persian empire.

I now take a much simpler view of the passage. The wisdom of Oedipus is the old Theban apologue which follows. The oak is merely set forth as a type of the steadfast display of innate virtues under the most trying circumstances, even at the point of death or in dependence and exile. Of course the suggestion of exile makes the apologue apply at once to the virtue of Dâmphilos, but Arkesilas could without any strain apply it to his steadfast virtue or to the virtues of his dynasty or to those of the state of Kyrênê. In short the apologue ought not to be pressed too closely. The style of

Oedipus is oracular, and the persistent characteristic of oracles was that each should be susceptible of more than one interpretation. So again the simile of the oak recalls the steadfast virtues of Iâson who is a prototype of Dâmphilos as regards character, but not as regards career or circumstances, and who is none the less also a prototype of Arkesilas. In fact, as the mythical portion of the ode is concerned with one of Arkesilas' ancestors, the companion of Iâson, Arkesilas might be excused for regarding the parallel between Iâson and himself as clearer and stronger than the parallel between Iâson and Dâmphilos. According to my interpretation the apologue is easy to understand. The leaves and branches of the oak are items of meritorious conduct which adverse circumstances render impossible, thus marring the outward signs of worth. Contrast *εὐανθεῖ ἐν ὀργῇ παρμένων*, P. 1. 89. Otherwise Gild.

264 αἰσχῦνοι MSS. αἰσχύνη, Bergk and others change *ἐξερείψαι* to *ἐξερείψη* (some altering *κεν* to *μέν*), but for opt. with present in apodosis cf. O. 10. 4 (altered by Christ), P. 1. 81, 8. 14, I. 2. 34, 4. 15. *ἀμφέπει*, v. 268, has been altered by unsympathetic editors who spoil the increase of vividness as the simile is developed, *ἐξερείψαι κεν... ἐξίξηται... ἀμφέπει*, forgetting that variation of construction is Pindaria.

268 ἀμφέπει Cf. *ἐκόντι δ' ἐγὼ νῶτω μεθέπων διδυμον ἄχθος ἀγγέλοι βᾶν*, N. 6. 59; *καλλίστον δλβω | ἀμφέπων*, I. 3. 77.

Ἐπ. ιβ'.

Ὁ ἐσσι δ' ἰατὴρ ἐπικαιρότατος, Παιάν τέ σοι τιμῇ φάος. 480
 χρη· μαλακὰν χέρα προσβάλλοντα τρώμαν ἑλκεος
 ἀμφιπολεῖν.

ῥάδιον μὲν γὰρ πόλιν σείσαι καὶ ἀφαιροτέροις· 485
 ἀλλ' ἐπὶ χώρας αὐτῆς ἔσσαι δυσπαλὲς δὴ γίνεται, ἑξαπίνας
 εἰ μὴ θεὸς ἀγεμόνεσσι κυβερνατὴρ γένηται.

Ἵ5 τὴν δὲ τούτων ἐξυφαίνονται χάριτες. 490
 τλᾶθι τᾶς εὐδαίμονος ἀμφὶ Κυράνας θέμεν σπουδὰν ἅπασαν.
 Στρ. υγ'.

τῶν δ' Ὀμήρου καὶ τόδε συνθέμενος
 ῥῆμα πόρσυν· ἄγγελον ἐσλὸν ἔφα τιμὰν μεγίσταν πράγματι
 παντὶ φέρειν· 495
 αὖξεται καὶ Μοῖσα δι' ἀγγελίας ὀρθᾶς. ἐπέγνω μὲν Κυράνα
 30 καὶ τὸ κλειννότατον μέγαρον Βάττου δικαίᾳν
 Δαμοφίλου πραιπιδῶν. κείνος γὰρ ἐν παισὶν νέος, 500
 ἐν δὲ βουλαῖς πρέσβυς ἐγκύρσαις ἑκατονταετεί βιοτᾷ,
 ὀρφανίζει μὲν κακὰν γλῶσσαν φαεννᾶς ὁπός, 505
 ἔμαθε δ' ὑβρίζοντα μισεῖν,

Ἀντ. υγ'.

85 οὐκ ἐρίζων ἀντία τοῖς ἀγαθοῖς, [βραχὺ μέτρον ἔχει.
 οὐδὲ μακύνων τέλος οὐδέν. ὁ γὰρ καιρὸς πρὸς ἀνθρώπων
 εὖ νιν ἔγνωκεν· θεράπων δέ φοι, οὐ δράστας ὁπαδεῖ· φαντὶ
 δ' ἔμμεν 510
 τοῦτ' ἀνιάρωτατον, καλὰ γινώσκοντ' ἀνάγκη
 ἐκτός ἔχειν πόδα. καὶ μὲν κείνος Ἄτλας οὐρανῷ 515
 190 προσπαλαίει νῦν γε πατρώας ἀπὸ γᾶς ἀπὸ τε κτεάνων·

271 μαλ. χέρα Cf. N. 8. 55 τὴν
 φαρμάκων διδάξε μαλακόχειρα νόμον.

278 χάριτες Cf. I. 8. 8.

278 The nearest correspondence
 is ἐσθλὸν καὶ τὸ τέτυκται, δτ' ἄγγελος
 αἰσῖμα εἰδῆ, Π. xv. 207.

279 Before the days of writing
 for literary purposes of course every-
 thing depended on the accuracy of
 the messenger who was sent to train

the chorus. See Essay on Pindar
 and his Poetry. δι' ἀγγελίας ὀρθᾶς
 Cf. O. 6. 90.

280 πρὸς 'Favorable to.' Wrong-
 ly rendered 'among.'

289 ἐκτός Sc. καλῶν, cf. δστις
 τημάτων ἔξω πόδα ἔχει, Aesch.
 Prom. 268. Ἄτλας Gild. notes a
 reference to v. 287.

λῦσε δὲ Ζεὺς ἄφθιτος Τιτᾶνας. ἐν δὲ χρόνῳ
μεταβολαὶ λήξαντος οὔρου

520

Ἐπ. υγ'.

ἰστίων. ἀλλ' εὔχεται οὐλομέναν νοῦσον διαντλήσαις ποτὲ
οἶκον ἰδεῖν, ἐπ' Ἀπόλλωνός τε κράνα συμποσίας ἐφέπων
295 θυμὸν ἐκδόσθαι πρὸς ἦβαν πολλάκις, ἔν τε σοφοῖς 525
δαίδαλέαν φόρμιγγα βαστάζων πολίταις ἀσυχία θυγέμεν,
μήτ' ὦν τινι πῆμα πορών, ἀπαθῆς δ' αὐτὸς πρὸς ἀστῶν 530
καὶ κε μυθήσαιτο ποίαν Ἀρκεσίλα
εὔρε παγὰν ἀμβροσίων ἐπέων, πρόσφατον Θήβα ξενωθείς.

292, 293 Note close connexion of words beginning consecutive lines.

293 νοῦσον This metaphoric use is Hesiodic.

294 κράνα Kyrē the fountain of Kyréné.

295 Cf. τίς ἐρασμῆν | τρέψας θυμὸν ἐς ἦβην τερένων ἡμιόπων ὑπ' αὐλῶν ὀρχείται; Anakr. 20 [18], P.

6. 48. Hence we may read ψυχῇ δίδόντες ἦδονῃ, Aesch. Pers. 841.

296 θυγέμεν Takes dat. P. 8. 24, 9. 42, N. 4. 35 νεομηνία θυγέμεν, 'to touch upon the day of the new moon.'

297 μήτ'...δ' For δὲ after τε cf. P. 8. 85, I. 2. 44, 45.

298 καὶ 'So.'

PYTHIA V.

ON THE VICTORY OF ARKESILAS IV, KING OF KYRÉNĒ,
WITH THE FOUR-HORSE CHARIOT.

INTRODUCTION.

THIS ode commemorates the same victory as P. 4, won B.C. 466. It was probably composed after P. 4, but soon after the victory, to be sung on the public reception of the horses and charioteer Karrhōtos (vv. 40, 41), in the great Paved Street of Kyréné (vv. 84—87), probably at the time of the Karneia (vv. 73—76). This Karrhōtos was brother to Arkesilas' wife. Mommsen thinks Pindar was present at Kyréné; but the end of P. 4 is against the supposition.

The ode is probably a Kastoreion (v. 9), see also P. 2. 67.

The central portion of the ode, devoted to the ancestors of Arkesilas, is encroached upon by the overflow of the opening (devoted to Arkesilas vv. 1—23, and his charioteer vv. 24—49) into the first two stanzas of the second system, and in turn encroaches on the

fourth (the last) system as far as the last verse (v. 97) of the strophe. The conclusion is devoted to the victor. Apollo is celebrated not merely as the divine patron of the Pythian games, but as the author of the rise and prosperity of Kyrênâ.

The theme of the ode is that the blessings brought by wealth to its possessor are due to God and to ἀρετή given by God.

Vv. 88—97, Στρ. δ', echo vv. 18—20, Ἀντ. α', with remarkable insistence;—vv. 14, 15 τὸ μὲν, ὅτι βασιλεὺς | ἐσσι μεγάλαν πολίων—tautometric with vv. 91, 92 βασιλεὺς ἱεροὶ | ἐντὶ, μεγάλαν δ' ἀρετάν—; φρενί, v. 18, with φρενί, v. 95; while ἐνδικον, v. 97, recalls ἐν δίκῃ, v. 18; μάκαρ, beginning v. 88, recalls μάκαρ, beginning v. 19; δλβον, v. 96, recalls δλβος, v. 18; κῶμων, v. 94, recalls κῶμον, v. 20. Again -άγῃ | πολύφιλον, vv. 3, 4, tautometric with δγεν' | πολέθυτον, vv. 71, 72, may be meant to indicate a relation of cause and effect between the religious rites introduced among the Cyrenæans by the poet's ancestors and the wealth and honor enjoyed by Arkesilas. Other tautometric responsions are ἐν-, vv. 20, 10; καθ-, κατ-, vv. 39, 10; ἤδη, 49, 20; ἔχοντα, v. 98, ἐκέρτι, v. 40.

The apparently fresh compounds are ἀγακτιμένη, ἀλεξιμβροτος, ἀρισθάρματος, ἀρματηλάτας, βαρόκομπος, εὐθότομος, θεμισκρεόντων, ἱππόκροτος, καταπνοά, λαοσεβής, μονόδροπος, πολύφιλος, σκυρωτός, υπερπόντιος (Aesch.), φθινοπωρίς, χαλκοχάρμας, χειράρας.

The mode is Æolian. The rhythm (logæædic and pæonic) is more complex than that of any other extant ode, the measures being exceptionally varied and capricious. Phrases of solemn chant in pæonic measure with single dochmii, vv. 4 and 6, are interspersed with less intense but more lively logæædic rhythms in the strophe. The epode is in logæædic rhythms of the most emotional kind, though it opens with two pæonic verses and there are returns to the chant, as in the last verse but one.

STROPHE.

- (1) 2 pae. ∪ : — ∪ — | — ∪ —]
- (2) 1 pae. 4 ch. ∪ : — ∪ ∞ || — ∪ | — ∪ | — ∪ | — ∪]
- (3) 5 pae. ∪ : — ∪ ∪ ∪ | — ∪ — | ∪ ∪ — ∪ | — ∪ ∪ ∪ | — ∪ ∪]
- (4) dochm. ∪ : ∪ ∪ ∪ ∪ ∪ | — ∪]
- (5) 1 pae. 2 ch. — ∪ ∞ || — ∪ | — ∪]
- (6) dochm. ∪ : — — ∪ | — ∪]
- (7) 1 pae. 3 ch. — : — ∪ — || — ∪ | — ∪ | — ∪]
- (8) 1 pae. 3 ch. ∪ : — — ∪ || — ∪ | — ∪ | — ∪]
- (9) 3 pae. ∪ : — ∪ — | — ∪ — | — ∪ —]
- (10) 1 pae. 6 ch. — ∪ — || — ∪ | — ∪ | ∪ ∪ ∪ | — ∪ | — ∪ | — ∪]
- (11) 1 pae. 4 ch. ∪ : — — || — ∪ | — ∪ | — ∪ | — ∪]

EPODE.

- (1) 2 pae. 2 ch. ∪ : -- ∪ | ∪ ∪ - ∪ || - ∪ | ~ ∪ | - Λ]
 (2) 3.3. 3 ch. ∪ : L | ~ ∪ | - ∪ || - ∪ | - ∪ | L || - ∪ | ~ ∪ | L]
 (3) 3. 3 ch. - ∪ | ~ ∪ | L || ∪ ∪ ∪ | ~ ∪ | - Λ]
 (4) 1 pae. 3 ch. ∪ : - ∪ - || - ∪ | ~ ∪ | --]
 (5) 3. 2 ch. ∪ : L | ~ ∪ | L || ∪ ∪ ∪ | L]
 (6) 2.2. 3 ch. ~ ∪ | L || ∪ ∪ ∪ | ~ ∪ || L | - ∪ | - Λ]
 (7) 1 pae. 3 ch. ∪ : - ∞ ∪ || - ∪ | ∞ ∪ | --]
 (8) 2 pae. - ∪ - | - ∪ -]
 (9) 3.3.2. 2 ch. ∞ ∪ | ~ ∪ | - ∪ || L | ~ ∪ | - ∪ || ∞ ∪ | L ||
 - ∪ | - Λ]

It is possible to take this epode as purely logacædic, but its structure is more likely to bear some relation to that of the strophe.

ANALYSIS.

vv.

- 1—4. Wealth combined with merit availeth much.
 5—10. Arkesilas attains to wealth and fame by Kastor's aid.
 11, 12. The noble bear heaven-sent power better than others.
 13. Arkesilas walketh in justice, attended by prosperity;
 14—18. In that he is king of mighty cities,
 19—21. And has just now won the chariot-race at Pytho.
 21—23. Exhortation to give God the glory,
 24—39. And to love Karrhôtos the charioteer who kept the chariot safe, and dedicated it at Pytho.
 40, 41. It is right to give a hearty welcome to your benefactor.
 42—49. Karrhôtos is blessed by being the theme of song for his skill in keeping his chariot safe during a general upset.
 50. No one is, nor will be, free from trouble;
 51—53. But the ancient prosperity of Battos attends his family in varying degree.
 53—58. From him lions were made to flee by Apollo,
 59—65. God of healing, music, poetry, and the Delphic oracle.
 65—68. By means of which he settled the Herakleids and Dorians in Peloponnêsos.

- 68—76. The poet claims descent from Aegidae who won renown at Sparta and went to Théra whence they received the Karneia, which festival connects the poet with Kyréné.
 77—82. There the Anténoridae are worshipped, having been adopted as heroes by the followers of Aristotelés.
 83—89. He beautified Kyréné in honor of the exiles, and after death became a revered hero.
 90—97. Arkesilas' ancestry though dead hear his song of victory.
 97—100. His chorus ought to laud Apollo for the victory.
 100—109. Praise of Arkesilas for sense, eloquence, courage, strength, and success in Games and musical competitions.
 109—116. Prayer that his prosperity may be lasting and that he may win at Olympia.

Στρ. α'.

Ὁ πλοῦτος εὐρυσθενής,
 ὅταν τις ἀρετᾷ κεκραμένον καθαρᾷ
 βροτήσις ἀνὴρ πότμου παραδόντες αὐτὸν ἀνάγῃ
 πολυφίλων ἐπέταν.

5

1 'Far-reaching is the potency of wealth, whene'er a mortal man on destiny bestowing it combined with honest merit may have led it home as a right welcome henchman. O Arkesilas, whose lot hath come from God, thou verily from the first steps of thy renowned life pursuest it, and good fame withal, by the help of Kastor of the golden car, who after a wintry storm shed-deth beams of calm upon thy happy hearth.' The leading motive of the ode is stated in the first four verses and at once applied to Arkesilas.

2 ἀρετᾷ As we find elsewhere -- instead of ---, Herm. proposed ἀργᾷ. But O. 2. 10, 53, and the quotation of the Schol. (Kallimachos' hymn to Zeus, 95, 96 οὐτ' ἀρετῆς ἀπὲρ δαβος ἐπίσταται ἀνδρας ἀείψαι, | οὐτ' ἀρετῇ ἀφέναι, Sappho Fr. 81 [45] ὁ πλοῦτος ἀνευ ἀρετᾶς οὐκ ἀλγίης πάροικος) support the text. The epithet καθαρᾷ is

illustrated by O. 4. 16. In P. ἀρετᾷ often = 'excellence,' 'distinction'; so that it is not necessarily 'pure,' 'disinterested.' ^{κεκρ.} Not 'wedded to.' The idea here is "made efficacious for good by the admixture of," cf. O. 11. 104.

3, 4 Echoed by vv. 71, 72 as though the poet intended to attribute the high fortune of Arkesilas to the introduction of the Karneia by the Aegidae into Théra and Kyréné.

5 ἀνάγῃ This vb. is used of 'bringing home' a mistress or guest, *Il.* iii. 48, *Od.* iii. 272, iv. 534. For metaph. cf. *I.* 3. 6 δαβος... *πλαγίαις φέρουσιν* | *οὐχ ὁμοῖς πάντα χρόνον βάλλων ὁμηλεῖ*. For personification of wealth see Paley's note on Aesch. *Ag.* 1308.

4 πολέ. Scholl. interpret also 'making' or 'bringing many friends' which is certainly analogous to the use of πολύενοι, O. 1. 98.

- 5 ὦ θεόμορ' Ἀρκεσίλα,
 σύ τοί νιν κλητᾶς
 αἰῶνος ἀκρᾶν βραμνίδων ἄπο
 σὺν εὐδοξίᾳ μετανίσσει 10
 ἔκατι χρυσαρμάτου Κάστρρος. [μάκαιραν ἐστῖαν.
 10 εὐδίαν δς μετὰ χιμέριον δμβρον τᾶν | καταθύσσει
 Ἄντ. α'.
 σοφοὶ δέ τοι κάλλιον 15
 φέροντι καὶ τὰν θεόσδοτον δύναμιν.
 σὲ δ' ἐρχόμενον ἐν δίκᾳ πολλὺς ὀλβος ἀμφινέμεται
 τὸ μὲν, ὅτι βασιλεὺς

15 ἐσσὶ μεγαλᾶν πολλίων.

20

* ἔχει συγγενῆς

ἔπει

5 θεόμ. ms. θεόμοιρ' may be right as it might scan —, cf. P. 1. 56. θεο- is Πότμος, cf. O. 1. 106.

6 νιν I.e. πλοῦτον ἀρετῇ κεκραμένον καθαρῶ.

7 ἀκρ. βαθ. ἄπο Metaph. appropriate to a dweller in a grand palace or on an acropolis, who would begin a journey by descending steps. Life is here regarded as a journey as in v. 13. The metaph. in Lucr. II. 1123 *gradus aetatis scandere adultae*, is quite different.

8 σὺν 'With good fame attending thee.'

9 This refers partly to success in chariot-races, partly to commerce, Kastor being the god of mariners as well as a charioteer. Cf. Homer's hymn in *Iovis Pueros* 6 σωτήρας τέκε παῖδας ἐπιχθονίων ἀνθρώπων | ὠκυπόρων τε νεῶν, and Theokritos xxi. 6 Λακεδαιμονίους δὲ ἀδελφούς, | ἀνθρώπων σωτήρας ἐπὶ ξυροῦ ἤδη ἔοντων. There was a temple of the Dioskuroi on the Σκυρωτὴ πλατεῖα at Kyréné. Arkasilas derived great wealth from the *silphium* trade.

10 Here an allusion to recent seditions at Kyréné is introduced.

The idea of motion towards in *καταθύσσει* explains the acc. *ἐστῖαν*. In P. 4. 83 the acc. of motion over is found with *καταθύσσειν*. δς For position cf. O. 2. 8. μάκ. ἐστῖαν Cf. O. 1. 11. There are several echoes of μάκαιραν, as of ὀλβος, v. 13, e.g. μάκαρ, v. 19; μακάριοι, v. 43; ὀλβος, v. 51; μάκαρ, v. 88; σφόν ὀλβον, v. 96; μάκαρες, v. 110. So again πότμος παραδούς πλοῦτον ἀρετῇ κεκραμένον pervades the ode with the special deities who work out the eternal decrees; e.g. vv. 9, 12, 16 and 17, 23, 42, 56—68, 71, 97—100, 109—115, 116.

11 σοφοὶ Is here used in the sense of 'noble' as by Theognis, cf. P. 2. 88.

12 καὶ τὰν θεόσδ. The καὶ shows that the poet considers prosperity harder to bear becomingly than adversity. The τὰν refers to θεόμορ', v. 5. It almost means 'such as yours.'

13 ἐρχ. Cf. O. 1. 115. ἐν δίκᾳ Cf. O. 2. 16.

15 I.e. of the pentapolis of Kyréné.

16—18 This is a parenthesis. 'It is the eye which regardeth thy

- ὀφθαλμὸς αἰδοιότατον γέρας
 τεῶ τοῦτο μὲν γινόμενον φρενί·
 μάκαρ δὲ καὶ νῦν, κλεονῶς ὅτι [κῶμον ἀνέρων,
 20 εὖχος ἤδη παρὰ Πυθιάδος ἱπποῖς ἐλὼν | δέδεξαι τόνδε
 'Επ. α'.
 Ἀπολλώνιον ἄθυρμα. τῷ σε μὴ λαβέτω
 Κυράνα γλυκὺν ἀμφὶ κᾶπον Ἀφροδίτας αἰεδόμενον,
 παντὶ μὲν θεῶν αἴτιον ὑπερτιθέμεν,
 φιλεῖν δὲ Κάρρωτον ἔξοχ' ἑταίρων.
 25 ὃς οὐ τὰν Ἐπιμαθέος ἄγων
 ὀψιγούρου θυγατέρα Πρόφασιν Βαττιδᾶν
 ἀφίκετο δόμους θεμισκρεόντων.
 ἀλλ' ἀρισθάρματον
 ὕδατι Κασταλίας ξενωθείς γέρας ἀμφέβαλε τεαῖσιν κόμαις
 39

family that keeps this most majestic honor associated with thy wisdom.' As below *δμμα* = 'protection' (cf. Aesch. *Pers.* 169); so here *ὁ συγγενὴς πότμος* is called *ὀφθαλμός*, cf. P. 8. 85, I. 1. 39, O. 7. 11. *τεῶ... φρενί* = *τὴν φρονίμω δυνι*. Paley renders 'in your mind,' saying "μὲν γινόμενον seems to represent κεκραμένον ἀρετῇ."

17 *ὀφθαλμός*. For metaphorical use in the sense of 'protection,' 'comfort' cf. Soph. O. R. 987 *καὶ μὴν μέγας γ' ὀφθαλμός* ὁ πατρὸς τάφοι, but here we must not forget that with P. deities are *σκοποί*, cf. O. 1. 54.

18 *μὲν γινόμενον* Cf. O. 1. 22.

20 For *εὖχος... ἐλὼν* cf. O. 11. 68.

21 Ἀπολλ. δῖο. 'Apollo's delight.' Cf. I. 3. 57 *κατὰ ῥάβδον ἔφρασαν | θεσπεσίῳ ἐπέων λοιποῖς ἀθύρειν*. So Anakreon calls the rose Ἀφροδίσιον ἄθυρμα. P. calls roses *ῥοδαί* Ἀφροδίσιον, N. 7. 53. It is on account of the rose gardens of the district of Kyréné that it is called Aphrodité's garden. *τῷ*, κ.τ.λ. 'Wherefore, let there not

escape thee when thou art hymned at Kyréné in the sweet garden of Aphrodité, the maxim 'set a god o'er everything as the author.' I.e. give Apollo the glory. Cf. Soph. O. R. 511 *τῷ ἀπ' ἐμῆς | φρενὸς οὐ ποτ' ὀφλήσει κακίαν*, II. iv. 410 *τῷ μὴ μοι πατέρας ποδ' ὁμοῖη ἐνθεο τιμῇ*.

22 Κυράναν mss. Κυράνα, text Hartung.

25 ἄγων, κ.τ.λ. 'Bringing Excuse, daughter of Afterthought, that is wise too late'—means of course getting defeated, and trying to explain away the failure. There is a touch of quiet humor about the phrase. For the personification cf. O. 7. 44.

26 Πρόφ. Cf. Fr. 218 *τιθεμένων ἀγώνων | πρόφασιν ἀρετὰν ἐς αἰπὸν ἔβαλε σκότον*.

27 *θεμισκ.* For *θεμιστοκρεόντων*.

28 ἀρισθάρματον Cf. N. 10. 38 *εὐάγων τιμά*, Soph. O. R. 26 *ἀγέλαις βουνόμοις*, *El.* 861 *χαλαργοῖς ἐν ἀμύλλαις*, Eur. *Hippol.* 68 *ναίεις εὐπατέρεϊαν αὐλάν*.

29 γέρας Echoes γέρας ending v. 17.

Στρ. β'.

30 ἀκηράτοις ἀνίαις

πρδαρκέων δὴ δώδεκ' ἂν δρόμων τέμενος.

45

κατέκλασε γὰρ ἐντέων σθένης οὐδέν· ἀλλὰ κρέμαται,

ὅποσα χεριαρᾶν

τεκτόνων δαίδαλ' ἄγων

35 Κρισαῖον λόφον

ἄμειψεν ἐν κοιλόπεδον νάπος

50

θεοῦ· τό σφ' ἔχει κυπαρίσσινον.

μέλαθρον ἄμφ' ἀνδριάντι σχεδόν, [δροπον, φυτόν. 55

Κρήτες δὲ τοξοφόροι τέγεϊ Παρνασίῳ | καθέσσαν ^{ἐν} μόνῳ·
Αντ. β'.

40 ἐκόντι τοῖνυν πρέπει

νόφ τῶν εὐεργέταν ὑπαντίσσαι.

80 Dat. of attendant circumstances.

31 πρδαρκ. Gen. plur. adj. Scholl. and Mommsen take it for a part. and read δώδεκα δρόμων (δωδεκαδρόμων) taking τέμενος as acc. of motion over. For the adj. cf. O. 13. 38, Soph. El. 699 ἱππικῶν...ὠκύπους ἀγῶν.

32 'For he got no damage at all to his strong equipage; but there is hung up (ἀνέκειται) all the dainty handiwork of skilled craftsmen with which he passed the Krissæan hill into the level in the valley of the god.' I.e. which he brought from Krisa to the course in the valley between this hill and Delphi.

34 δαίδαλ' mss. give δαίδαλματ', probably from a gloss, but whether for δαίδαλ' or some less obvious word we cannot be sure.

36 ἐν For ἐς, cf. P. 2. 11. κοιλόπεδον Refers to the natural amphitheatre.

37 τό, κ.τ.λ. 'Wherefore there doth possess it the shrine of cypress wood hard by the figure which bow-bearing Cretans dedicated in the

fane on Parnâsos, that one cut in a single piece, a block of natural growth,' Text Herm. mss. καθέσσαντο, μονόδροπον φυτόν, which gives a simpler constr., but does not scan. The art. makes the phrase impressive which it should be. No doubt it was a compliment to have given the Cyrenaic shrine a place near the sacred monument of the Cretan foundation of the oracle, and for this reason the poet mentions it. Some take φυτόν as an adj. For τό cf. Nem. 4. 9 τό μοι θέμεν...ὅμνου προκάμειν εἰς, Soph. Phil. 142 τό μοι ἐννεπε, Il. xvii. 404 τό μιν οὐ ποτε ἔλπετο θυμῷ | τεθνέμεν.

41 The application of the principle is primarily to Karrhôtos as the juxtaposition of his patronymis shows. We have in fact a variation on the theme φῖλει δὲ Κάρρωνος, κ.τ.λ. L. Schmidt considers the benefactor to be Apollo (Why not Kastor? see v. 9); but this makes a weak variation on v. 28, which has disposed of Arkesilas' attitude towards deities in respect to Karrhôtos' driving and in parthen.

- Ἀλεξιβιάδα, σὲ δ' ἡνύκομοι φλέγοντι Χάριτες. 60
μακάριος, ὅς ἔχεις
καὶ πεδὰ μέγαν κάματος
15 λόγων φερτάτων
μναμήϊον· ἐν τεσσαρέκοντα γὰρ 65
πετόντεσσιν ἀνύχοις ὄλον
δίφρον κομίξαις ἀταρβεῖ φρενί, [πόλιν. 70
ἤλθες ἤδη Λιβύας πεδίον ἐξ ἀγλαῶν | ἀέθλων καὶ πατρῶϊαν
Ἑπ. β'.
50 πόνων δ' οὐ τις ἀπόκλαρός ἐστιν οὐτ' ἔσεται·
ὁ Βάττου δ' ἔπεται παλαιῶς ὄλβος ἔμπαν τὰ καὶ τὰ
νέμων,
πύργος ἄστερος ὄμμα τε φρεννότατον 75
ξένοισι. κεύθον γε καὶ βαρύκομποι
λέοντες περὶ δαίματι φύγον,

larised v. 97. ἐπαντίσσει This vb. is used absolutely P. 4. 135, and with dat. P. 8. 11 where the sense is 'advancing to oppose.' The pron. *σε* is omitted, cf. P. 1. 29, and τὸν *εὐεργ.* = 'your benefactor.' For sentiment cf. P. 2. 69.

42 Ἀλεξ. Karrhōtos the charioteer, brother-in-law to Arkesilas. φλέγ. Cf. O. 9. 22, I. 6. 28 φλέγεται δ' ἰσθμοστρόχοισι Μόλαις. φλέγειν is intrans. O. 7. 23, N. 6. 89, 10. 2. Cf. also Soph. O. R. 186 παῖδαν δὲ λάμπει στονόςσά τε γήρην δμῆντος, 478 ἐλαμψε γὰρ τοῦ νιφθότος ἀρτίως φανείσα | φάμα Παρνασοῦ.

43 'For with undaunted mind didst thou bring in thy ear unhurt among (those of) forty fallen charioteers.' The prep. *ἐν* goes closely with ὄλον, not with κομίξαις. Cf. πᾶν δ' ἐπίπλετο | ναυαγίων Κρισαίων ἰπτικῶν πέδον, Soph. El. 730.

49 ἤλθες For ἦ. with acc. cf. P. 4. 52. ἀγλαῶν So Moschopoulos for ἀγαθῶν. Mommsen ἀγαθῶν, an epithet of Pytho, not used 'de

Pythiis.'

50 This statement is slightly at variance with that of O. 11. 22, if πόνων means the troubles attending competition in Games.

51 'But it is Battos' ancient prosperity that is in attendance bringing albeit chequered fortune.' For sentiment cf. O. 2. 53 sqq. For τὰ καὶ τὰ cf. O. 2. 58, P. 7. 22.

52 πύργος Lit. 'a wall,' cf. O. 8. 38. For metaph. cf. O. 2. 6 ἔρεισμι' Ἀκράγαντος; of Thêron; Kallinos Fr. 1. 20 ὥσπερ γὰρ μιν πύργον ἐν ὀφθαλμοῖσιν ὀρώσιν. ὄμμα Disson renders 'light,' cf. κοινὸν | φέγγος, 'a light (i.e. safety) to all,' of Aegina, N. 4. 12. It seems a mistake to suppose a metaph. within a metaph. needless. Again φαεινός is a Homeric epithet of 'eyes.' Cf. v. 17 *supra*.

54 περὶ. Equals Lat. *prae*, cf. Aesch. Pers. 696 σέβομαι δ' ἀπὶα λέξαι | σέθεν, ἀρχαίῳ περὶ τάρβει, Choeph. 85 περὶ φόβῳ. Paley *εωπαρετα* ἀμφὶ τάρβει, Choeph. 541; ἀμφὶ θυμῷ, *prae* tra, Soph. Fr. 147; ἀμφὶ

55 γλώσσαν ἐπεὶ σφιν ἀπένεικεν ὑπερποντήαν·
 ὃ δ' ἀρχαγέτας ἔδωκ' Ἀπόλλων 80
 θήρας αἰνῷ φόβῳ,
 ὄφρα μὴ ταμία Κυράνας ἀτελὴς γένοιτο μαντεύμασιν.
 Στρ. γ.

ῥ καὶ βαρειᾶν νόσων 85
 60 ἀκέσματ' ἀνδρεσσιν καὶ γυναιξὶ νέμει,
 πόρεν τε κίθαριν, δίδωσίν τε Μοῖσαν οἷς ἂν ἐθέλῃ,
 ἀπόλεμον ἀγαγὼν
 ἐς πραπίδας εὐνομίαν, ὃ δὲ δὴν οὐκ ἔστιν
 μυχόν τ' ἀμφέπει 90

65 μαντήην· τῷ καὶ Λακεδαιμόνι
 ἐν Ἀργεὶ τε καὶ ζαθέῃ Πύλῳ 94
 ἔνασσευ ἀλκάζοντας Ἡρακλῆος [ἐπήρατον κλέος,
 ἐκγόνους Αἰγίμιου τε. τὸ δ' ἐμὸν γάρυσεν] ἀπὸ Σπάρτας

φόβῳ, Eur. *Orest.* 825. P. seems here to be playing the courtier amusingly by telling half a tale of which we get the other half from Paus. (x. 15); namely that Battos suddenly saw a lion, and that his fright forced him to cry out distinctly and loudly, and thus the impediment in his speech was cured.

55 ἔδωκ' Cf. *Il.* v. 397 ἐν Πύλῳ ἐν νεκύεσσι βαλὼν δδύνησιν ἔδωκεν.

58 μαντ. For dat. after ἀτελὴς γένοιτο (not after ἀτελὴς) cf. Aesch. *Eum.* 861 θεῶν δ' ἀτέλειαν ἐμαῖσι λισταῖς ἐπικραίνειν.

60 Under the general statement the particular blessings vouchsafed to Kyréné and the Battiaidae are implied. The healing alludes to Battos' cure, and to the silphium of Kyréné.

61 For the cultivation of music and poetry at Kyréné cf. P. 4. 295—end.

65 μαντήιον So all mss. If rightly, the *i* is not scanned. Herm., Don., and others read μαντείων as mss. give *Καρνεῖ*, v. 75, while v.

46 best mss. give *μ(η)αμῖον*, which I preserve, reading v. 75 *Καρνῆ*, with Böckh, though not accepting *τεῖ*, for *τεῖ*. Surely it is better to alter mss. once where they are certainly wrong somehow than twice where they may be right. The third syllables of this verse and v. 94 are long, all the other corresponding syllables are short. Forms in *-eio-* for *-eio-* are quite analogous to the Pindaric *βασιλῆα*, *-ῆ*, *-ῆς*. τῷ καὶ 'Wherefore also,' cf. v. 21 *supra*.

66 ἐν For position cf. O. 7. 12.

68 τὸ δ' ἐμὸν 'Now they say that the renown of my family right dear to me is from Sparta, sprung from whence Aegidae, my forefathers, went to Thera (not without the sanction of gods, but some divine appointment was bringing a festive gathering for many sacrifices); thence having received, Apollo, thy Karneia, we honor in the banquet the nobly built city of Kyréné.' The usual rendering of τὸ ἐμὸν ἐπῆρατον κλέος is 'my glorious descent (race)'. This is a forced interpreta-

* EL (ΕΤΑΛ) proper - to be read

Ἄντ. γ'.

ὄθεν γεγενναμένοι

10 Ἰκοντο Θήρανδε φῶτες Αἰγεῖδαι, 100

ἔμοι πατέρες, οὐ θεῶν ἄτερ, ἀλλὰ μοῖρά τις ἦγεν·

πρὸ λυθντον ἔρανον

ἐνθεν ἀναδεξάμενοι,

Ἀπολλον, τεῶ

105

15 Καρνήϊ, ἐν δαιτὶ σεβίζομεν

Κυράνας ἀγακτιμέναν πόλιν·

ἔχοντι τὰν χαλκοχάρμαι ξένοι

Τρῶες Ἀνταυροῖδαι. σὺν Ἑλένῃ γὰρ μόλον, | καπνω-

θεῖσαν πᾶτραν ἔπει εἶδον

110

Ἐπ. γ'.

ἐν Ἀρεῖ· τὸ δ' ἐλάσιππον ἔθνος ἐνδυκῆως

30 δέκονται θυσίαισιν ἄνδρες οἰχνεόντες σφε δωροφόροι, 115

τοὺς Ἀριστοτέλης ἄγαγε ναυσὶ θοαῖς

tation of κλέος. That the chief renown of the Aegidae was connected with Sparta is shown by I. 6. 14, 15 *ἔλον δ' Ἀμύκλας | Αἰγεῖδαι σέθεν [Θήβας] ἔκγονοι μαρτυρήμασι Πυθίοις*, and again they were the diffusers of the Karneia. P. here implies that his forefathers were Aegidae who returned to Thebes by way of Théra from Sparta. From vv. 73—76 they seem to have introduced Karneia at Thebes. Hêrodot., iv. 149, tells us that Aegidae joined in the colonisation of Théra, and, *ib.* 147, that the colonists found Cadmeians in the island. γάρουοντ' mss. γάρουε'.

71, 72 Echo vv. 2, 3 *supra*.

72 ἔρανον The Karneia was a sort of religious camp-meeting or prolonged picnic, towards the banquets of which each participator contributed. Hence ἔρανος is peculiarly appropriate.

77 ἔχοντι *i.e.* possess, as δαίμονες ἐγγύωροι. Cf. N. 4. 48 *Ἄϊας Σαλαμῖν' ἔχει πατρίαν*.

73 Ἄντα. Glaukos, Akamas, Hippolochos. Note occurrence of two names which belong also to the Lycian Æolids, cf. O. 18. 60. The meaning of the legend is that the western Greeks found eastern Greeks already established in Libya. From v. 79 it seems likely that Karrhôtos claimed descent from these Antenoridae, or that they were connected in some way with the breeding of horses at Kyrênê.

79 τὸ δ' 'That chariot-driving race was religiously welcomed and entertained with sacrifices by the gift-bearing men whom Aristotélês (Battos) had brought, opening up a path o'er the deep sea with swift ships.' The word ἐλάσιππος explains the mention of the Antenoridae.

80 δέκ. Lit. 'adopted,' 'admitted'; *i.e.* as heroes of the colony. The pres. is historic as in P. 4. 49, 168, O. 2. 23. εἰχ. Cf. O. 8. 40, P. 6. 4.

ἄλδος βαθείαν κέλευθον ἀνοίγων.

κτίσεν δ' ἄλσέα μέλζονα θεῶν,

120

εὐθύτομόν τε κατέθηκεν Ἀπολλωνίαις

85 ἀλεξιμβρότοις πεδιάδα πομπαῖς

ἔμμεν ἱππόκροτον

123

σκυρωτὰν ὁδόν, ἔνθα πρυμνοῖς ἀγορᾶς ἐπι δόχα κείται θανάων.

Στρ. δ.

μάκαρ μὲν ἀνδρῶν μέτα

ἔναιεν, ἥρως δ' ἔπειτα λαρσεβής.

90 ἄτερθε δὲ πρὸ δωμάτων ἕτεροι λαχόντες αἶδαν

130

βασιλέες ἱεροὶ

ἐντί, μεγάλην δ' ἀρετὰν

δρόσφ μαλθακά

ῥανθεῖσαν κώμων ὑπὸ χεύμασιν

135

υλων

82 βαθείαν Cf. P. 3. 76, of the high seas. For hypallage of. O. 11. 5, 6.

83 'And he made the groves of the god greater than before, and laid down a straight-cut paved road that the plain might resound with the tramp of horses in procession to Apollo for averting ills from mortals.' Beware of taking *πεδιάδα* closely with *σκυρωτὰν ὁδόν*, neglecting the order of the words. I have been informed that traces of polygonal pavement have been seen on rock-hewn roads. *κτίσεν* Cf. O. 13. 88 *κτίσω* for this general sense of *κτίζω*, also Aesch. *Eum.* 17 *τέχνης δὲ νιν Ζεὺς ἐνθεον κτίσας φρένα | ἵζει τέταρτον τόνδε μάντιν ἐν θρόνῳ*.

84—86 Note close connexion of words beginning verses separated by two intervening verses.

84 Böckh quotes a description of the remains of a splendid street at Kyrénê cut out of solid rock, with tombs cut out of the rock on each side. This led from the ἀγορὰ to Apollo's temple.

87 For Battos' tomb cf. Catull.

vii. 6 *Battis ueteris sacrum sepulcrum*.

90—97 Echo vv. 18—20. See Introd.

90 πρὸ δωμ. 'Before the royal palace.' Perhaps in the ἀγορὰ, for the phrase is not opposed to ἀγορᾶ, but to πρυμνοῖς ἀγορᾶς.

92 μεγάλην Some mss. and Edd. read *μεγαλῶν ἀρετῶν, ῥανθεῖσαν*. Böckh read nominatives, making *ῥανθεῖσα* a predicate, which is wrong; Dissen *μεγαλῶν ἀρετῶν ῥανθεῖσαν ὑπὸ χεύμασιν*. For constr. cf. O. 8. 77, 9. 108. Render 'but the besprinkling of a great victory with the soft dew of the outpourings of kómos' songs they hear, I ween, with such faculty as the dead possess—a happiness to them and a glory common to them and their son Arkesilas and his rightful possession.' For sentiment cf. O. 8. 78, 14. 18.

94 For metaphorical use of *ῥαίνω* cf. P. 8. 57, I. 5. 21 *ῥαίνων εὐλογίαις*. Mommsen reads *ὕμνων ὑπὸ χεύμασιν, κ.τ.λ.* *ὑπὸ χεύμασιν* Cf. O. 5. 6 *ὑπὸ βουβωνία*.

15 ἀκούοντί ποι χθονίᾳ φρενί,
σφὲρ δλβον υἱῷ τε κοινὰν χάριν
ἐνδικόν τ' Ἀρκεσίλᾳ· τὸν ἐν αἰοιδᾷ νέων | πρέπει χρυσᾶρα
Φοῖβον ἀπύειν, 140

Ἄντ. δ'.

ἔχοντα Πυθωνόθεν
τὸ καλλίνικον λυτήριον δαπανᾶν
10 μέλος χαρίεν. ἄνδρα κείνον ἐπαινέοντι συνετοί.
λεγόμενον ἐρέω· 145

κρέσσονα μὲν ἀλικίας
νόον φέρβεται
γλῶσσάν τε· θάρσος δὲ τανύπτερος
15 ἐν ὀρνιξιν αἰετὸς ἐπλετο· 150
ἀγωνίας δ', ἔρκος οἶον, σθένος·
ἐν τε Μοίσαισι ποτανὸς ἀπὸ μητρὸς φίλας, | πέφανται
θ' ἀρματηλάτας σοφός·

Ἐπ. δ'.

ῥσαι τ' εἰσὶν ἐπιχωρίων καλῶν ἕσοδοι, 155

96 σφόν Epic form, only found here in P.'s extant works. *κοινὴν* 'Of interest to,' cf. P. 6. 15, l. 6. 24.

97 τὸν ἐν αἰοιδᾷ, κ.τ.λ. Recalls vv. 21—23, and particularises the general maxim conveyed in v. 23 *παντὶ μὲν θεῷ αἶψα ἐπαινεῖται*. Apollo is to be praised with hymns as the author of Arkesilas' victory.

99 'The recompense for cost that glorious victory gives, a dainty song.' Cf. l. 7. 1 *λέγων εὐθεῖαν... καμάτων*.

101 'I will utter common talk. He cherishes wisdom beyond his years, and speech, and in daring is as a broad-winged eagle amongst birds, while his might in athletic contest is as a rampart, and among the Muses he learnt to soar from

his mother dear, and he hath shown himself a skilful charioteer, and (to speak generally) he hath essayed all the competitions in noble accomplishments of the neighbourhood.' The qualifications for a statesman are given vv. 102—108, cf. P. 1. 42, those of an accomplished citizen vv. 109—109. Commentators generally consider v. 106 to concern war, but *θάρος* sufficiently disposes of this topic, and it is hard on P. to suppose that he coupled war and policy with an adversative particle, war and poetry with a connective. For *gen. cf. θάρσει δεινὸν πολέμῳ*, P. 2. 64. The metaphor is most appropriate to boxing and wrestling. For λεγόμενος cf. R. 8. 64 λεγόμενος δὲ τοῦτο πρὸς τὸν | ἐπαινεῖται. 106 *ἔρκος* Cf. P. 8. 100.

- τετόλμακε. θεός τέ φοι τὸ νῦν τε πρόφρων τελεῖ δύνασιν,
 110 καὶ τὸ λοιπὸν *^{ὅσαν} κέ*, Κρονίδαι μάκαρες,
 διδοῖτ' ἐπ' ἔργοισιν ἀμφὶ τε βουλαῖς
 ἔχειν, μὴ φθινοπωρὶς ἀνέμων
 χειμερία καταπνοῶ δαμαλίζοι χρόνον.
 Διὸς τοι νόος μέγας κυβερνᾷ
 115 δαίμον' ἀνδρῶν φίλων.
 εὐχομαι νιν Ὀλυμπίᾳ τοῦτο δόμεν γέρας ἐπὶ Βάττου γένει.

109 θεός 'God now giveth successful effect to his capabilities. So in all time to come, whatever (capabilities) ye, blessed Kronidae, grant him to possess for deeds or counsels, may an autumnal stormy blast of wind not make havoc of his life.' I suggest τὸ νῦν γε, a comma after τετόλμακε, and a colon after δύνασιν. As the text stands neither τε is wanted. With τε, το before it and τε-λεῖ after it, γε would stand a good chance of becoming τε, and the change of punctuation would inevitably follow.

110 ὅσαν κε mss. give ὧ, which will not scan at all. Moschopoulos ὧ πλείστα. Böckh ὅπισθε. Mommsen ὅποια in text, ὅς' ὧν κε in notes. Hartung ὁμοῖα. With a relative, which is wanted, χρόνον is a secondary acc. Böckh has to make δύνασιν the object to διδοῖτε ἔχειν, and regard μὴ δαμαλίζοι as a final clause. For final μὴ without ὅφρα, ὅπως, or ὡς (P. only uses ὡς = 'where') cf. O. 9. 60, P. 4. 155, 8. 82. The final opt. would stand here as an attraction, but it is far better to take δαμαλίζοι as a true opt. I read ὅσαν because ἐπ' ἔργουσιν, κ.τ.λ. does not go well with

an indef. relative. The loss of κε before κρ is explicable and would involve the unsettlement of the previous word.

111 ἀμφὶ Cf. N. 1. 29, 6. 14, I. 4. 55.

112 The metaph. of a blighting wind is peculiarly appropriate to the locality of Kyréné, which would be subject to the sirocco, but the adj. χειμερία suits rather the climate of Boeötia. χρόνον We have χρόνον, 'lifetime,' O. 1. 115; but the sense we have to give here is only supported by the analogy of θέρος, ὅπώρα, ὥρα, 'crops,' 'fruits,' and perhaps by αἰών... μέρσιμος, O. 2. 10. I suggest φθινοπωρὶς (so that it lose its fruit) ἀνέμων χειμερία καταπνοῶ δαμαλίζοι χρόνος. Cf. N. 4. 41—43.

114 κυβερνᾷ 'Doth pilot.' For metaph. cf. O. 12. 3—5, P. 10. 72.

115 τοῦτο... γέρας Victory in the chariot-race. Cf. O. 4. 24, 8. 57, P. 6. 26, N. 6. 86 for this use of the demonstr. pron. ἔτι 'In addition,' i.e. to this Pythian victory. For the position cf. P. 9. 124.

160
 (1) *μονοτονία*
Jan 110

PYTHIA VI.

ON THE VICTORY OF XENOKRATÉS OF AKRAGAS IN THE
CHARIOT-RACE.

INTRODUCTION.

XENOKRATÉS, son of Aenesidámos, brother of Théron the tyrant, won this victory B.C. 494. I infer from the exordium that this ode was not the first composed to commemorate the victory; but it was probably made for recitation at or before a banquet at Delphi in honor of Thrasybulos, Xenokratés' son and charioteer. It is, therefore, of the same date as P. 12, only P. 10 being earlier than these two odes. This victory is mentioned I. 2. 18, O. 2. 49. The ode is a very fine specimen of Pindar's art. Thrasybulos may have stayed some time in Greece before the Games, as is suggested by *vv.* 22, 23, training his father's horses.

Mr Bury in Appendix B to his edition of the Isthmians comes to the conclusion that Nikomachos, not Thrasybulos, was charioteer on this occasion. But as one of his points rests on the insertion of *τ*, I. 2. 19, he cannot be said to have proved his case. Seeing that Nikomachos had gained an Olympian victory as charioteer, Thrasybulos' driving could not be mentioned in I. 2 without making him play second fiddle. On the other hand the assumption that Thrasybulos was charioteer in this Pythian race, offers far the simplest explanation of the stress laid upon his filial piety in this ode. He must have had some connexion with either the victory or the ode, and if it was merely that he had paid for one or the other, the poet's language must be regarded as wildly extravagant. The moral of the ode is to honor parents and deities (*vv.* 25—27).

*There are two apparently fresh compounds—*βασιβας, ἐπαμπερον.

- 5 ὦ θεόμορ' Ἀρκεσίλα,
 σύ τοι νιν κλητᾶς
 αἰῶνος ἀκρᾶν βαθμῶδων ἄπο
 σὺν εὐδοξίᾳ μετανίσειαι
 ἔκατι χρυσαρμάτων Κάστρος. [μάκαιραν ἔστιαν.
 10 εὐδίαν δς μετὰ χειμέριον ὄμβρον τῶν | καταθύσσει
 Ἄντ. α'.
 σοφοὶ δέ τοι κάλλιον
 φέρουντι καὶ τὰν θεόσδοτον δύναμιν.
 σέ δ' ἐρχόμενον ἐν δίκᾳ πολλὺς ὄλβος ἀμφινέμεται·
 τὸ μὲν, ὅτι βασιλεύς
 15 ἔσσι μεγάλαν πόλιν·

* ἔχει συγγενῆς

ἔπει

5 θεόμ. ms. θεόμοιρ' may be right as it might scan —, cf. P. 1. 56. θεο- is Πότμος, cf. O. 1. 106.

6 νιν i.e. πλούτον ἀρετῇ κεκραμένον καθαρῇ.

7 ἀκρ. βαθ. ἄπο Metaph. appropriate to a dweller in a grand palace or on an acropolis, who would begin a journey by descending steps. Life is here regarded as a journey as in v. 13. The metaph. in Lucr. II. 1123 *gradus aetatis scandere adultae*, is quite different.

8 σύν 'With good fame attending thee.'

9 This refers partly to success in chariot-races, partly to commerce, Kastor being the god of mariners as well as a charioteer. Cf. Homer's hymn in *Iovis Pueros* 6 σωτήρας τέκε παῖδας ἐπιχρυσίῳ ἀνθρώπων | ὠκυπόρων τε νεῶν, and Theokritos XIII. 6 Λακεδαιμονίου δὺ' ἀδελφούς, | ἀνθρώπων σωτήρας ἐπὶ ξυροῦ ἤδη ἔδντων. There was a temple of the Dioskuroi on the Σκυρωτὴ πλατεία at Kyréné. Arkesilas derived great wealth from the silphium trade.

10 Here an allusion to recent seditions at Kyréné is introduced.

The idea of motion towards in *καταθύσσει* explains the acc. *ἔστιαν*. In P. 4. 83 the acc. of motion over is found with *καταθύσσει*. 8 For position cf. O. 2. 8. μάκ. ἔστιαν Cf. O. 1. 11. There are several echoes of *μάκαιραν*, as of *ὄλβος*, v. 13, e.g. *μάκαρ*, v. 19; *μακάριος*, v. 43; *ὄλβος*, v. 51; *μάκαρ*, v. 88; *σφόν ὄλβον*, v. 96; *μάκαρες*, v. 110. So again *πότμος παραδούς πλούτον ἀρετῇ κεκραμένον* pervades the ode with the special deities who work out the eternal decrees; e.g. vv. 9, 12, 16 and 17, 23, 42, 56—68, 71, 97—100, 109—115, 116.

11 σοφοὶ Is here used in the sense of 'noble' as by Theognis, cf. P. 2. 88.

12 καὶ τὰν θεόσδ. The καὶ shows that the poet considers prosperity harder to bear becomingly than adversity. The τὰν refers to *θεόμορ'*, v. 5. It almost means 'such as yours.'

13 ἐρχ. Cf. O. 1. 115. ἐν δίκᾳ Cf. O. 2. 16.

15 i.e. of the pentapolis of Kyréné.

16—18 This is a parenthesis. 'It is the eye which regardeth thy

ANALYSIS.

vv.

- 1—18. The poet announces that he is engaged on a theme patronised by Aphroditē and the Graces, in honor of Pytho, where there stands an indestructible treasure-house of song for the victor, to proclaim the victory in the chariot-race won for his father by Thrasybulos.
- 19—27. Thrasybulos regards the behest of Cheiron to reverence Zeus and one's parents.
- 28—42. Myth of Antilochos' devotion for his father, the highest example of filial piety.
- 43—45. Thrasybulos comes nearest to this standard,
- 46—54. And is generous, prudent, accomplished, devoted to horse-training and driving, and a delightful companion.

Ἀκούσατ' ἡ γὰρ ἐλικώπιδος Ἀφροδίτας
 ἄρουραν ἡ Χαρίτων
 ἀναπολιζόμεν, ὀμφαλὸν ἐριβρόμου
 χθονὸς [ἐς νάον] προσοιχόμενοι

Στρ. α',
 ἀναπολιζόμεν
 ἐς νάον

2 ἄρουραν Cf. O. 9. 27, N. 6.
 33 Περιίδων ἄρτους, i.e. 'poets,' 10.
 26 Μοῖσαι τ' ἔδνα' ἄρται, where, as perhaps here, the ἄρουρα is a theme of song. In O. 9. 27 Χαρίτων...κάπων means poetry generally. Cf. also, for the connexion of the Graces and Epinician poetry, O. 14. 12—14, N. 9. 54, 10. 1. Aphroditē might be introduced from her early association with the Graces; but Disson may perhaps be right in referring the mention of the patroness of Erotic poetry to the youth of Thrasybulos. Aphroditē and the Graces are brought into connexion with Pytho in Fr. 67 πρὸς Ὀλυμπίον Διὸς σε, | χροῖα κλυτόμαντι Πιεσὶ, | Μοῖσαι Χαρίτεσσι τε καὶ σὺν Ἀφροδίτῃ | ἐν ἱερῷ με δέξαι χαρῇ | δαΐμον Πιερίδων προφάταν, and with Apollo P. 2. 16, 17.

3 δῖαν. From this word it may be inferred that P. had perhaps already composed an ode in honor of Xenokratēs. ὀμφαλόν Here not the oracular stone, for which cf. P. 4. 4, but Delphi. ἐριβρ. χθ. Recalls δαλίζθων (see also v. 50) and so gives us the centre of the whole earth, the whole expanse of land and water.

4 ἐς νάον So Herm., he having disposed of his former conjecture δέναν (Don.). *ναῖ* is *ναῖν*, which I suspect is an incorporated gloss. If so, it is misplaced ingenuity to attempt emendation. Comparing O. 3. 40, P. 2. 24, 5. 80, I think προσοιχόμενοι means 'honoring' rather than 'taking an imaginary journey to,' so that I object to the retention of *ἐς*, and conclude that a quadrisyllabic adj., or a substantive phrase in apposition with ὀμφαλόν, is lost.

- 5 Πυθιόνικος ἔνθ' ὀλβίοισιν Ἑμμενίδαις
 ποταμία τ' Ἀκράγαντι καὶ μὲν Ξενοκράτει
 ἑτοῖμος ὕμνον
 θησαυρὸς ἐν πολυχρύσῳ
 Ἀπολλωνία τετείχισται νῆπα.

5
 of Homer
 in an earlier
 work

Στρ. β.

- 0 τὸν οὔτε χειμέριος δμβρος ἑπακτὸς ἐλθὼν,
 ἐριβρόμου νεφέλας
 στρατὸς ἀμείλιχος, οὔτ' ἄνεμος ἐς μυχούς
 ἀλὸς ἄξιοι παμφόρῳ χερσὶ

10

5—8 Note the connexion of the words which begin vv. 5, 7, 8, and the emphatic position of Πυθιόνικος.

6 'And for the river-nymph Akragas and especially for Xenokratēs.' The city was situated just above the junction of two streams, the Akragas and Hypsas, by which it was enclosed on three sides. The tutelary nymph or goddess of the town (cf. P. 12. 2) being synonymous with the river could hardly fail to be regarded as a companion of or a phase of Artemis Potamia, cf. P. 2. 7. Else the form Ἀκράγας would, as applied to a river, be masculine before the rise of the city. For -as, -αντα as a fem. termination (in compounds) cf. N. 9. 16, I. 5. 73. *Ælian Var. Hist.* ii. 33, tells us that the Agrigentines dedicated at Delphi an ivory statue of the river in the form of a youth. καὶ μὲν Introduces the culmination of the list, cf. P. 4. 90.

7 ἑτοῖμος Cf. O. 6. 12.

8 θησαυρὸς For such a treasure-house or shrine, which in the case of a Pythian victor would be in the temple at Delphi or its precinct, cf. P. 5. 37—39. πολυχρύσῳ The temple and treasury at Delphi were pre-eminently rich in costly votive offerings and in treasures

of money and precious metal. Cf. Soph. O. R. 151 τὰς πολυχρύσους | Πυθῶνος, Eur. Ion 54 Δεῖλοί σφ' ἔθετο χρυσοφύλακα τοῦ θεοῦ | ταμίαν τε πάντων πιστὸν, Andr. 1093, Thuk. i. 121. 3.

9 τετείχισται Cf. Fr. 176, P. 3. 113, O. 6. 1—4 for metaphor. νῆπα. The whole valley between Parnáсос and the Crissæan hill, including the flat plain at the bottom of the valley where the victory had been won and the temple high above where a memorial had doubtless been consecrated.

10 'Which neither the wintry rain-storm, coming as an invading foe, the ruthless host of the deep-roaring cloud, nor the wind carries to the hollows of the sea, battered by the all-sweeping débris' (borne on the flood-water). Any building that was carried away and knocked to pieces by the flood-water of a mountain-stream might be said to be carried to the sea, even if it were situated far inland. The Crissæan bay from its configuration might well be called ἀλλε μυχὸς, as it contains at least four smaller bays.

12 ἄνεμος Four mss. and Bækh give ἀνεμοί. So also the Schol.

13 ἄξιοι So best mss. Critics altered it to ἔξαι or ἔξαι. But sing. nouns coupled by disjunctive con-

- τυπτόμενον. φάει δὲ πρόσωπον ἐν καθάρῳ
 15 πατρὶ τεῷ, Θρασύβουλε, κοινὸν τε γένεῖ
 λόγοισι θνατῶν
 εὐδοξὸν ἄρματι νίκαν
 Κρισαίαισιν ἐν πτυχαῖς ἀπαγγελεῖ

15

Στρ. γ.

- σύ τοι σχέθων νιν ἐπιδέξια χεῖρὸς ὀρθάν
 20 ἄγεις ἐφημοσύναν,
 τά ποτ' ἐν οὖρεσι φαντὶ μεγαλοσθενεῖ
 Φιλύρας υἱὸν ὀρφανίζομένῳ

20

junctions, especially when the copula *τε* forms part of the disjunctive, sometimes govern a plur. vñ. in Greek poets. Cf. Eur. *Alc.* 360 καὶ μ' οὐδ' ὁ Πλαστῦνος κίω | οὐδ' αὖτις κώτῃ ψυχοπομπὴς ἐν Χάρων | ἐσχῶ. Render 'nor the wind withal.' For sentiment of this passage cf. Hor. *Od.* III. 30. 1—5. *χερσὶν* Schol. *χερσὶν δὲ ὁ μετὰ Διὸς καὶ Λήϊον σφαιροφότος*. It is rather wood and floating wreckage generally. It is possible that *χερσὶν* should be read.

14 τυττ. So Dawes; mss. τυττόμενος. φάει 'But its façade in clear light shall proclaim afar, Thrasylbulos, a chariot-victory in Krisa's vale, honorably spoken of by men, (a) common (glory) to thy father and his race.' In the region of poetic fame there are no storms, according to the suggestion of the poet. For *πρόσωπον* cf. O. 6. 3. *κοινόν* is the epithet of the idea conveyed by *λόγοισι θνατῶν* | *εὐδοξόν ἄρματι νίκαν* | *Κρ. ἐν πτυχαῖς*. Thus it comes to qualify *εὐδοξόν* as if it were an adv. Here we have a most striking instance of P.'s habit of making dat. cases and preposition phrases dependent on nouns. Cf. I. 2. 13, 3. 16. φάει ἐν καθ. may be an adverbial phrase, 'with pure splendor,' cf. O. 2. 63, 7. 69. I do not believe it can be taken as equiv.

to an adj., such as *φαιδρὸν*, *λαμπρὸν*. For suppression of *ἐν*, if it be thought that my version requires it, cf. O. 4. 10.

15 κοινόν Cf. O. 2. 50, P. 5. 96.

19 'Thou verily holding him on thy right hand (i.e. by incurring risk for thy father) dost keep unswervingly the behest which they say that once in the mountain Cheiron uttered in exhortation to mighty Achilles.' Heimaesoth approved by Schn. refers *νιν* to *ἐφημοσύναν*. On the right hand a Greek would keep one who required protection in battle, and the instance of Antiloehos suggests that the metaph. here is from a battle-field. The metaph. of *ὀρθάν ἄγεις* is as Paley says "from leading a person by the hand so as to prevent him from falling. Conversely, *χαμὰ πίπτειν* is said of things which come to nought, as in v. 37." *ἐπιδέξια* Cf. Theok. xiv. 18 *τετὴν ἐπιδέξια χερσίν*.

20 *ἐφημοσύναν* Cf. *Χείρωνος ἐντολαί*, Fr. 155.

21 *τά ποτ'* Cf. O. 1. 16.

22 *Φιλύρας υἱόν* i.e. Cheiron. ὀρφαν. 'When separated from his parents,' i.e. when Pélous went on the Argonautic expedition with Apollón. Rhod. Argon. 1. 557. Pélous survived Achilles.

Ἄντ. γ'.

ὄθεν γεγενναμένοι

70 Ἴκοντο Θήρανδε φῶτες Αἰγεῖδαι, 100
 ἔμοι πατέρες, οὐ θεῶν ἄτερ, ἀλλὰ μοῖρά τις ἄγεν·
 πολύθνητον ἔρανον
 ἔνθεν ἀναδεξάμενοι,

Ἄπολλον, τεῶν 105

75 Καρνήϊ, ἐν δαιτὶ σεβίζομεν
 Κυράνας ἀγακτιμέναν πρόλιν·

ἔχοντι τὰν χαλκοχάρμαι ξένοι

Τρῶες Ἀνταυροῖδαι. σὺν Ἑλένῃ γὰρ μόλον, | καπνω- 110
 θεῖσαν πάτραν ἐπεὶ εἶδον

Ἐπ. γ'.

ἐν Ἀρεὶ· τὸ δ' ἐλάσιππον ἔθνος ἐνδυκῆως

80 δέκονται θυγαίαισιν ἄνδρες οἰχυέοντες σφεῖ δωροφόροι, 115
 τοὺς Ἀριστοτέλῃς ἄγαγε ναυσὶ θοαῖς

tation of κλέος. That the chief renown of the Aegidae was connected with Sparta is shown by I. 6. 14, 15 *ἔλον δ' Ἀμύκλας | Αἰγεῖδαι σέθεν* [Θήβας] *ἐκγονοὶ μαρτυμασι Πυθλοῖς*, and again they were the diffusers of the Karneia. P. here implies that his forefathers were Aegidae who returned to Thebes by way of Théra from Sparta. From vv. 73—76 they seem to have introduced Karneia at Thebes. Hérod., iv. 149, tells us that Aegidae joined in the colonisation of Théra, and, *ib.* 147, that the colonists found Cadmeians in the island. γάρουσι mss. γάρουσι.

71, 72 Echo vv. 2, 3 *supra*.

72 *ἔρανον* The Karneia was a sort of religious camp-meeting or prolonged picnic, towards the banquets of which each participator contributed. Hence *ἔρανος* is peculiarly appropriate.

77 *ἔχοντι* i.e. possess, as *δαίμονες ἐγχώριοι*. Cf. N. 4. 48 *Ἄϊας Σαλαμῖν' ἔχει πατρίαν*.

73 Ἄντ. Glaukos, Akamas, Hippolochos. Note occurrence of two names which belong also to the Lycian Æolids, cf. O. 13. 60. The meaning of the legend is that the western Greeks found eastern Greeks already established in Libya. From v. 79 it seems likely that Karrhôtos claimed descent from these Antenorides, or that they were connected in some way with the breeding of horses at Kyrênê.

79 τὸ δ' 'That chariot-driving race was religiously welcomed and entertained with sacrifices by the gift-bearing men whom Aristotélēs (Battos) had brought, opening up a path o'er the deep sea with swift ships.' The word *ἐλάσιππον* explains the mention of the Antenorides.

80 *ἔκκ.* Lit. 'adopted,' 'admitted'; i.e. as heroes of the colony. The pres. is historic as in P. 4. 49, 168, O. 2. 23. *οἰχ.* Cf. O. 3. 40, P. 6. 4.

50 τίν τ', Ἐλέλιχθον, *--~ ὅς ἱππείαν ἐσόδων
 μάλα φadόντι νόφ, Προσειδάν, προσέχεται.
 γλυκεῖα δὲ φρήν
 καὶ συμπόταισιν ὁμιλεῖν
 μελισσᾶν ἀμείβεται τρητὸν πόνον.

these two long syllables. Herm. would read *δύδαν* which he thinks gave rise to *ἀπάσαν* foisted in before *νόφ* in the best mss. From the Schol.'s *ὑπερήφανον* Mommsen suggests *ὑπεράφανον ἀκμάν*. For the meaning given to *ἤβαν* cf. P. 4. 295.

50 *ἔσοδον* 'Contest,' cf. P. 5. 108. Best mss. τίν τ' Ἐ, *ὄργαις πάσαις* δὲ *ἱππείαν ἔσοδον*. Moschopulos *εὐρές* θ' δὲ *ἱππείαν ἔσοδον*, Böckh, from a Schol., δὲ θ' *εὐρές ἱππίας ἐσόδους*. To support his view Don. says "With *μάλα δδόντι νόφ*, we may compare P. 5. 40, 41: *ἐκόντι νόφ*." Gild. is right as to *δδών* never meaning *ἐκών*, but may not a gloss-writer have made the same mistake as Don.? Christ reads *ὄργαις* δὲ *ἱππείαν ἐσόδων*, which is almost as close to the mss. as Bergk's *ὄργαις* δὲ *ἱππείαν ἐς ὁδόν*, but

the constr. is not supported, nor are there early examples of such an use of *ὄργαν*. Most probably *ὄργαις πάσαις* is a gloss or part of a gloss, so that no restoration is trustworthy. The clause connects either Thrasybulos or Poseidon with horse-races.

52 'And his disposition is sweet, yea, in companionship with fellow-revellers it surpasseth honey-comb wrought by toil of bees.' γλυκεῖα Its position enables it to go with *ὁμιλεῖν* and *ἀμείβεται*.

53 *ὁμιλεῖν* For determinant inf. specifying the sphere of the action of the main vb. cf. I. 2. 37 *αἰδοῖσθαι μὲν ἦν ἀστοῖς ὁμιλεῖν*, 3. 69 *συμπρεσεῖν δ' ἀκμῇ βαρύς*, Simón. Fr. 149 [206]. 3 *ἀθλεῖν δ' οὐ χεῖρονα μορφήν*. Perfectly analogous cases are not very common, as those discussed O. 7. 25 are not quite similar.

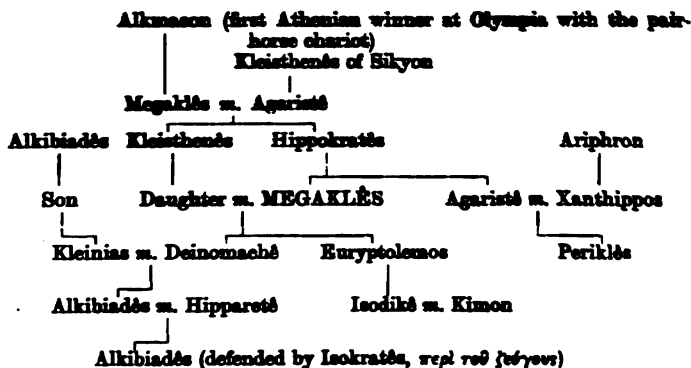
PYTHIA VII.

ON THE VICTORY OF MEGAKLÈS OF ATHENS WITH THE FOUR-HORSE CHARIOT.

INTRODUCTION.

MEGAKLÈS the Alcmaeonid, for whose Pythian victory B.C. 490 this ode was written, was son of Hippokratès, and nephew and son-in-law to Kleisthenès the Athenian reformer. Hêrodotos (vi. 131) mentions a Megaklès, son of Hippokratès, and grandson of Megaklès, the successful suitor for the hand of Agaristê, daughter of Kleisthenès, tyrant of Sikyon. He also mentions Kleisthenès the reformer, and could scarcely have omitted to mention it if he too had had a son Megaklès who had been of sufficient importance to be twice men-

cised (*Lysias*, *or.* 'Αλκιβιάδης p. 143). The only reason for supposing that Kleisthenes had a son Megaklés is the statement of Isokratés (*επι τοῖς γένεσι* p. 251) that Kleisthenes was *εὐφρανέτης* to Alkibiadés, which he was if Alkibiadés' maternal grandfather Megaklés married his cousin, a daughter of Kleisthenes. It may then be regarded as certain that our Megaklés had not a cousin of the same name. Again if Alkibiadés' maternal grandfather were son of Kleisthenes he would be second cousin once removed to his guardian Periklés, while it is more likely that Periklés should have been guardian to his cousin's son than to a more distant relative. I therefore give the following interesting pedigree :—



Our Megaklés was ostracised B.C. 487, cf. 'Αθήν. *well*. ch. 22.

Curtius says—*History of Greece* (Ward's Trans.) Bk. III. ch. i. p. 264—"Such a man as Pindar, and could shortly after the battle of Marathon sing the glories of an Athenian without giving one word to that great day." Now Pindar did take part in the enthusiasm in question, cf. P. l. 75—78, Fr. 54. As to his not mentioning the battle of Marathon—the ode is very short; moreover in the next place Hérodotos (vi. 115) tells us that the Alkmaeonidae were accused of signalling to the Persians by a bright shield to sail round Sunion, and seize the city before the army got back from Marathon*;

* Hérodotos' arguments against the truth of the charge are not conclusive. The fact of their having freed Athens from the Peisistratidae does not preclude the possibility of their welcoming the Persians as allies against the democratic party and Themistoklés. Their close connexion with the Mésising Delphians is collateral evidence against their loyalty.

and again the priesthood at Delphi was inclined to Medism. We should not then expect any mention of Marathon in an ode composed for recitation at Delphi in honor of an Alcmaeonid. It is not likely that Pindar's personal feelings with respect to the victory of Athens and Plataeae, whose alliance was based on enmity to Thebes and Theban institutions, were very sympathetic. The spirit of national combination against the empire of the Mede was kindled only by the preparations of Xerxes for the invasion of Hellas, and then only into a wavering flame, which would have been ignominiously extinguished but for Athenian intrigue. Nothing that could be called national enthusiasm arose until after the battle of Salamis.

It is by no means certain that this ode was not composed before the battle of Marathon, which took place about the middle of the month Metageitnion or the beginning of August, so that even if the Pythian games were celebrated in Metageitnion rather than Munychion, they might have fallen some days before the battle.

The mode is Æolian, the rhythms logaædic with three recurrent phrases;—

A is a tetrapody with syncope of the first foot.

B = — ∪ | ~ ∪ | — ∪ ||
or — ∪ | ~ ∪ | — ^ or L ||

C is a tripod with syncope of the middle foot and of the third (or catalexis) when at the end of a verse.

STROPHE.

- (1) *A.C.* L | — ∪ | — ∪ | ∪ ∪ ∪ || ∪ ∪ ∪ | L | — ^]
 (2) *4.B.* ∪ : ~ ∪ | L | — ∪ | — ∪ || — ∪ | ~ ∪ | L]
 (3) *2.A.* L | — ∪ || L | — — | ~ ∪ | — —]
 (4) *A.A.* ∪ : L | ∪ ∪ ∪ | ~ ∪ | — — || L | ~ ∪ | — ∪ | L]
 (5) *3.* ∪ ∪ ∪ | — ∪ | — ^]
 (6) *C.* ∪ : ∪ ∪ ∪ | L | L]

EPODE.

- (1) *B.B.* — ∪ | ~ ∪ | L || — ∪ | ~ ∪ | — ^]
 (2) *3.3.* ∪ : — — | — ∪ | — — || ~ ∪ | — ∪ | L]
 (3) *3.C.* ∪ ∪ ∪ | ~ ∪ | L || ∪ ∪ ∪ | L | L]
 (4) *3.B.* ~ ∪ | — — | — ∪ || — ∪ | ~ ∪ | — ^]
 (5) *C.B.* — : — ∪ | L | ~ ∪ || — ∪ \ ~ ∪ \ — ∪ \]

ANALYSIS.

xx.

- 1—4. The mention of Athens is a noble beginning for an ode on horses for the Alkmaeonidae.
 5—8. No city, no family in Hellas is more distinguished.
 9—12. All Hellas knows how splendidly the Alkmaeonidae built Apollo's temple at Pytha.
 13—17. Enumeration of the victories of the family.
 18, 19. The poet's pleasure at the new victory is alloyed by the victor's undeserved unpopularity.
 20—22. Vicissitude over chequers lasting prosperity.

Στρ.

Κάλλιστον αἱ μεγατόλεις Ἀθῆναι
 προοίμιον Ἀλκμαειδῶν εὐρυσθενεῖ γενεᾷ
 κρητιδ' αἰοιδᾶν
 ἵπποισι βαλέσθαι.

5 ἐπεὶ τίνα πάτραν, τίνα τ' οἶκον
 ναίων οὐνυμάζομαι
 ἐπιφανέστερον

5

1 'Athens with her mighty acropolis is the fairest opening theme for the widely influential race of Alkmaeonidae to lay as a foundation of odes for their horses.' *μεγαλ.* Cf. P. 2. 1.

2 γενεᾷ. This dat. is generally taken with βαλέσθαι. The double dat. is quite admissible, cf. πάντα ... δὲ ἀγῶνισι Έρμῆς | Ἡρόδω ἐπαρ- | ἵπποις, L. 1. 60—62; but the order of the words favors my rendering.

3 κρητιδ' Cf. Fr. quoted O. 1. 16.

4 βαλέσθαι Cf. P. 4. 128 βάλλετο κρητιδα σφῶν ἐπέω, Fr. 55 80: παῖδες Ἀθαναίων ἐβάλλοντο φαεινῶν | κρητιδ' Δαυθερίας, and for literal use Fr. 78. 3 καὶ μυχαὶ διδάσσατο βαλλόμενοι κρητιδαὶ Ἀλ- | εῶν. For inf. cf. O. 7. 25.

5 'For what fatherland and what family, though they be my own, shall I name as more illustrious for Hellas to hear tell off' τίνα τ' So best mss. For elision before initial / cf. O. 4. 9.

6 ναίων So best mss. Böckh and Don. *ναίων'*, Mommsen *αἰών*, Schn. *λαών* or *θανών*. The text is generally condemned; but I think it is defensible, without taking *οὐνυμάζομαι* passively, as Mommsen suggests. If the poet had said *οὐνυμάζετο* *τις* there would be no difficulty; but by substituting the first person for the indefinite third he perplexed critics. He speaks not as a Theban and an Ægid, but as a representative Greek, who can imagine himself to belong to any state and family. Thus he can artificially express by the text,

Ἑλλάδι πυθέσθαι;

Ἀπ.

πάσαισι γὰρ πολίεσι λόγος ὁμιλεῖ
0 Ἐρεχθέος ἀστῶν, Ἀπολλων, οἳ τεόν γε δόμον
Πυθῶνι δία
θαητὸν ἔτευξαν.

10

ἄγοντι δέ με πέντε μὲν Ἴσθμοῖ
νῖκαι, μία δ' ἐκπρεπῆς

5 Διὸς Ὀλυμπιάς,
δύο δ' ἀπὸ Κίρρας,

Ἐπ.

ὦ Μεγάκλεες, ὑμαί τε καὶ προγόνων.
νέα δ' εὐπραγία χαίρω τι· τὸ δ' ἄχθυμαι,
φθόνον ἀμειβόμενον τὰ καλὰ ἔργα.

15

ἦντινα πάτρην, ἦντινὰ τε οἶκον ναλεῖ,
οὐκ ὀνυμάζεται τις, κ.τ.λ.; cf. Goodw.
M. and T. 534.

8 πυθέσθαι For inf. cf. O. 7.
26 δ τι νῦν ἐν καὶ τελευτᾷ φέρτατον
ἀνδρὶ τυχεῖν, P. 6. 53, and v. 4
εὐπρᾶ, βαλέσθαι.

9 ὁμιλεῖ 'Is familiar.'

10 Ἐρεχθέος The name of the hero king might well stand for the city, but it is peculiarly appropriate to this context, as to him was ascribed the invention of driving with four horses. The rebuilding of the temple at Delphi here mentioned began B.C. 548, and was executed by the Alkmaeonidae, then in exile at Delphi, with splendid liberality, the cost far exceeding the sum for which they had contracted with the Amphictyonic Council to do the work.

12 θαητὸν Extension of predicate.

13 ἄγοντι Turn, 'I am led on (to sing) by,' &c.

14 ἐκπρεπῆς 'Paramount.' This was Alkmaeon's victory, according to Herodotos, with four horses; to Isokratēs with a pair.

P., who ought to have had thorough knowledge on the subject, here contradicts the statement of the Schol. on Aristoph. *Nubes* 71, that Megaklēs the contemporary of Peisistratos gained three Olympian victories.

17 ὑμαί 'Gained by thee and thy coëvals,' cf. P. 8. 66.

18 τι The qualification indicated is very slight. The joy is very great but not absolutely unalloyed.

19 ἀμειβόμενον 'That envy requiteth your noble deeds.' Cf. I. 1. 52 ἄμμι δ' εἶκε Κρόνον ἐπισίχθον' υἱὸν | γελτόν' ἀμειβομένους εὐεργέταν | ἀρμάτων ἱπποδρόμων κελαδῆσαι. However, καλὰ ἔργα may be 'noble achievements' referring to the victories just enumerated (cf. O. 9. 85), ἀμειβόμενον meaning 'rivaling' (cf. P. 6. 54), with almost the same sentiment as that of P. 11. 29 ἰσχει τε γὰρ δλβες ὁ μέλονα φθόνον.

20 'They say however that as in your case if happiness should be flourishing abidingly for a man it would meet with varied fortune.' Paley rightly draws attention to

Ἰο φαντί γε μὰν οὔτω κεν ἀνδρὶ παρμονίμῳ
 θάλλοισαν εὐδαιμονίαν
 τὰ καὶ τὰ φέρεσθαι.

91

the voice, which Dissen ignores, cf. Eur. *Andr.* 796 καὶ φέρομαι βιστόν. There is a preponderance of ms. authority in favor of τὰρ παρμονίμῳ, with which reading οὔτω must mean 'on such conditions,' and τὰ καὶ τὰ be the subject to

φέρεσθαι (passive). τὰ καὶ τὰ Cf. O. 2. 53. In Aristotle's *Rhet.* iii. 17 *mid.*, ἡ τὰ καὶ τὰ seems to mean 'or what not.' Here, as in I. 2. 51, it is clearly euphemistic for 'bad as well as good.'

PYTHIA VIII.

ON THE VICTORY OF ARISTOMENÊS OF AEGINA IN THE
 WRESTLING MATCH.

INTRODUCTION.

ARISTOMENÊS, son of Xenarchês, was one of the noble family of the Midylidae. The Schol. says (wrongly, cf. v. 98) that he won in the thirty-fifth (λϵ') Pythiad, i.e. B.C. 450, after Aegina had been subjugated by Athens. Müller (*Aeginetica* p. 177) proposed λβ', and referred the allusions to the downfall of Ὑβρις to a supposed success of the Aeginetans over the Athenians (supported only by a doubtful passage of Stephanos of Byzantium) at the battle of Kekryphaleia. Müller took the old reckoning of the Pythiads, and should have read with Böckh λγ' as he meant B.C. 458. The allusions are not applicable to the battle of Kekryphaleia, but rather to democracy with a glance at the general aggressiveness of Athens. Hermann suggested as the date the twenty-eighth Pythiad (κγ'), B.C. 478. He thought the Göttingen ms. gave λη', but Mommsen is positive it gives λϵ'. The emendation λβ', B.C. 462, is better; for then apprehensions of Athenian aggression had been roused by the recent reduction of Thasos. The ode was sung in Aegina, v. 64, after the dedication of Aristomenês' wreath, in a temple of Apollo, vv. 18—20.

This poem is in three divisions as usual, but the middle division—as in O. 8—is a mere core of myth only occupying one triad out of five, while part of the myth is applied directly to the victor. The fourth triad and the strophe of the fifth develop the close of the first triad, the rest of the fifth and last triad being mainly concerned with a pessimistic foil to present brightness, but winding up with an

5 Πυθιόνικος ἐνθ' ὀλβίοισιν Ἑμμενίδαις
ποταμία τ' Ἀκράγαντι καὶ μὲν Ξενοκράτει
ἐτοῖμος ὕμνων
θησαυρὸς ἐν πολυχρύσῳ
Ἀπολλωνία τετείχισται νῆπα·

5
y. Hovine,
on an un...

Στρ. β'.

10 τὸν οὐτε χειμέριος ὄμβρος ἐπακτὸς ἐλθὼν,
ἐριβρόμου νεφέλας
στρατὸς ἀμείλιχος, οὐτ' ἄνεμος ἐς μυχοὺς
ἄλως ἄξιοισι παμφόρῳ χερᾷδι

5—3 Note the connexion of the words which begin vv. 5, 7, 8, and the emphatic position of Πυθικός.

6 'And for the river-nymph Akragas and especially for Xenokratēs.' The city was situated just above the junction of two streams, the Akragas and Hypeas, by which it was enclosed on three sides. The tutelary nymph or goddess of the town (cf. P. 12. 2) being synonymous with the river could hardly fail to be regarded as a companion of or a phase of Artemis Potamia, cf. P. 2. 7. Else the form 'Ακράγας would, as applied to a river, be masculine before the rise of the city. For -ας, -ατα as a fem. termination (in compounds) cf. N. 9. 16, I. 5. 73. *Ælian Var. Hist.* II. 33, tells us that the Agrigentines dedicated at Delphi an ivory statue of the river in the form of a youth. καὶ μὲν introduces the culmination of the list, cf. P. 4. 90.

7 ἔτοιμος Cf. O. 6. 12.

ἡ θησαυρός For such a treasure-house or shrine, which in the case of a Pythian victor would be in the temple at Delphi or its precinct, cf. P. 5.37—89. **πολυχρῆσσι** The temple and treasury at Delphi were pre-eminently rich in costly votive offerings and in treasures

of money and precious metal. Cf. Soph. O. R. 151 τὰς πολυχρόσους | Πυθῖνος, Eur. Ion 54 Δεῦλ' αὖ σφ' ἔθω-
το χρυσοφύλακα τοῦ θεοῦ | ταμίαν τε
πάντων πιστόν, Andr. 1098, Thuk.
1. 121. 3.

● τεραχυστα Cf. Fr. 176, P. 8. 118, O. 8. 1—4 for metaphor. *ὑπὸν* The whole valley between Parnāsos and the Crisean hill, including the flat plain at the bottom of the valley where the victory had been won and the temple high above where a memorial had doubtless been consecrated.

10 'Which neither the wintry rain-storm, coming as an invading foe, the ruthless host of the deep-roaring cloud, nor the wind carries to the hollows of the sea, battered by the all-sweeping debris' (borne on the flood-water). Any building that was carried away and knocked to pieces by the flood-water of a mountain-stream might be said to be carried to the sea, even if it were situated far inland. The Crissæan bay from its configuration might well be called ἀπὸ μυχῶν, as it contains at least four smaller bays.

12 δνemos Four mss. and Böckh
give δνemoι. So also the Schol.

13 *dfour*. So best mss. Critics altered it to *dfai* or *dfei*. But sing. nouns coupled by disjunctive con-

١٢

τυπτόμενον. φάει δὲ πρόσωπον ἐν καθαρῷ
 15 πατρὶ τεῷ, Θρασύβουλε, κοινάν τε γενεᾷ
 λόγοισι θνατῶν
 εὐδοξον ἄρματι νίκαν
 Κρισαλαῖσιν ἐν πτυχαῖς ἀπαγγελεῖ.

15

Στρ. γ'.

σύ τοι σχέθων νιν ἐπιδέξια χειρὸς ὀρθάν
 20 ἄγεις ἐφημοσύναν,
 τά ποτ' ἐν οὔρεσι φαντὶ μεγαλοσθενεῖ
 Φιλύρας υἱὸν ὀρφανίζομένῳ

20

junctions, especially when the copula *τε* forms part of the disjunctive, sometimes govern a plur. vb. in Greek poets. Cf. Eur. *Alc.* 360 καὶ μ' οὐθ' ὁ Πλούτωνος κύων | οὐθ' οὐπὶ κῶπῃ ψυχοπομπὸς ἂν Χάρων | ἔσχον. Render 'nor the wind withal.' For sentiment of this passage cf. Hor. *Od.* III. 80. 1—5. *χεράδει* Schol. *χεράς δὲ ὁ μετὰ ἑλὸς καὶ λίθων συρφετός*. It is rather wood and floating wreckage generally. It is possible that *χεράδει* should be read.

14 τυπτ. So Dawes; mss. τυπτόμενος. φάει 'But its façade in clear light shall proclaim afar, Thrasybulos, a chariot-victory in Krissa's vale, honorably spoken of by men, (a) common (glory) to thy father and his race.' In the region of poetic fame there are no storms, according to the suggestion of the poet. For *πρόσωπον* cf. O. 6. 3. *κοινάν* is the epithet of the idea conveyed by *λόγοισι θνατῶν* | *εὐδοξον ἄρματι νίκαν* | *Κρ. ἐν πτυχαῖς*. Thus it comes to qualify *εὐδοξον* as if it were an adv. Here we have a most striking instance of P.'s habit of making dat. cases and preposition phrases dependent on nouns. Cf. I. 2. 13, 3. 16. φάει ἐν καθ. may be an adverbial phrase, 'with pure splendor,' cf. O. 2. 63, 7. 69. I do not believe it can be taken as equiv.

to an adj., such as *φαιδρόν*, *λαμπρόν*. For suppression of *ἐόν*, if it be thought that my version requires it, cf. O. 4. 10.

15 κοινάν Cf. O. 2. 50, P. 5. 96.

19 'Thou verily holding him on thy right hand (i.e. by incurring risk for thy father) dost keep unswervingly the behest which they say that once in the mountain Cheiron uttered in exhortation to mighty Achillea.' Heimsoeth approved by Schn. refers *νν* to *ἐφημοσύναν*. On the right hand a Greek would keep one who required protection in battle, and the instance of Antilochos suggests that the metaph. here is from a battle-field. The metaph. of *ὀρθάν ἄγεις* is as Paley says "from leading a person by the hand so as to prevent him from falling. Conversely, *χαμαί πίπτειν* is said of things which come to nought, as in v. 37." *ἐπιδέξια* Cf. Theok. xxv. 18 *τεῆς ἐπιδέξια χειρός*.

20 ἐφημοσύναν Cf. *Χείρωνος ἐντολαί*, Fr. 155.

21 τά ποτ' Cf. O. 1. 16.

22 Φιλύρας υἱόν I.e. Cheiron. ὀρφαν. 'When separated from his parents,' i.e. when Pêleus went on the Argonautic expedition see Apollôn. Rhod. Argon. I. 557. Pêleus survived Achillea.

- Πηλεΐδα παραινεῖν· μάλιστα μὲν Κρρνίδαν,
 βαρρῳ̄παν στερερρῳ̄παν κεραυνῶν τε πρῳ̄τανιν,
 25 θεῶν σέβεσθαι.
 ταύτας δὲ μὴ ποτε τιμᾶς
 ἀμείρειν γονέων βίον πεπρωμένον.

Στρ. δ.

- ἔγεντο καὶ πρότερον Ἀντίλοχος βιατὰς
 νόημα τοῦτο φέρων,
 30 ὃς ὑπερέφθιτο πατρός, ἐναρῳ̄μβροτον ?
 ἀναμείναις στράταρχον Αἰθιοῖπων
 Μέμνονα. Νεστῳ̄ρειον γὰρ ἵππος ἄρμ' ἐπέδα ?
 Πάριος ἐκ βελέων δαΐχθεις. ὃ δ' ἔφεπεν
 κραταιὸν ἔγχος.

30

- 35 Μεσσανίου δὲ γέροντος
 δογηθείσα φρὴν βῳ̄ασε παῖδα ρόν·

Diomedes in
Homer's

23 μάλ. I.e. as the All-father.

25 θεῶν Governed by μάλιστα σέβεσθαι.

26, 27 Veneration for parents is one of the three precepts attributed to Triptolemos, Drakon, and Pythagoras, γονεῖς τιμᾶν, θεοὺς καρποῖς ἀγάλλειν, ἥφα μὴ σίνεσθαι. Cf. Aesch. Suppl. 707—709 τὸ γὰρ τεκόντων σέβας | τρίτον τόδ' ἐν θεσμίαις | δίκας γέγραπται μεγιστοσίμου, and Paley's note (687). P. glances at the third precept vv. 47, 48, but probably was not thinking of the Attic triple precept, but only of the two precepts which he attributes to Cheiron.

26 ταύτας Cf. O. 4. 24, 8. 57, P. 5. 116, N. 6. 36. It here = τῆς τοῦ μάλιστα σέβεσθαι.

27 γονέων βῳ̄ον περρ. 'Parents' allotted time of life.' This injunction seems to mean 'deem it a sacred duty to defend your parents' life by pious devotion from dangers which human aid can avert.' As Xenokratēs lived very nearly twenty years after this victory, he cannot have been very old at the time

this victory was won; so that the parallel given in the following myth is not close. Dr Postgate would take this as an instance of the predicative use of a noun, "your parents while they live." This is a possible way of rendering the Greek in English, but adds nothing to the significance of the phrase, and in this case is clumsy, and throws πεπρωμένον into the background.

28 Cf. Il. viii. 90, etc., where Diomédēs saves Nestor from Hector. This episode was given in the Aethiopis of Arktinos, Od. iv. 188 Ἀντίλοχοιο, | τὸν ῥ' ἦθος ἔκτανε φαινήης ἀγλαῶς υἱός. ἔγεντο... φέρων 'Proved himself a warrior who cherished this principle.'

29 νόημα τ. φ. Cf. I. 1. 40 ὁ ποτήσας νόον καὶ προμάθειαν φέρε. The part. goes with βιατὰς.

32 ἔφωτο... δαΐχθεις For constr. cf. O. 3. 6, 9. 2, 108, P. 4. 151, 11. 22. For ἐκ with passive cf. P. 4. 72.

33 ἔφεπεν 'Wielded against him,' an immediate derivative from sense of 'handling,' not in Homer.

35, 36 A bold inversion of Mes-

Στρ. ε'.

- χαμαιπετὲς δ' ἄρ' ἔπος οὐκ ἀπέριψεν· αὐτοῦ
 μένων δ' ὁ θεὸς ἀνὴρ
 πρίετο μὲν θανάτοιο κομίδαν πατρός,
 40 ἐδόκησέν[†] τε τῶν πάλαι γενεᾶ 40
 ὀπλῥέροισιν, ἔργον πελώριον τελέσαις,
 ὑπατος ἀμφὶ τοκεύσιν ἔμμεν πρὸς ἀρετάν.
 τὰ μὲν παρίκει·
 τῶν νῦν δὲ καὶ Θρασύβουλος
 45 πατρώαν μάλιστα πρὸς στάθμαν ἔβα, 45

Στρ. σ'.

πάτρῳ τ' ἐπερχόμενος ἀγλαΐαν ἔδειξεν,
 νόφ δὲ πλούτον ἄγει
 ἄδικον οὐθ' ὑπέροπλον ἤβαν δρέπων,
 σοφίαν δ' ἐν μυχοῖσι Πιερίδων·

σάνιοι γέρον δονηθείσας φρενὸς
 βάσσε, suggested by such ordinary
 constructions as Οἰνομάου βίαν, O.
 1. 88.

37 χαμ. Extension of predicate.
 For metaph. cf. O. 9. 12 χαμαι-
 πετῶν λόγων.

40 ἐδόκησεν Cf. O. 18. 56. In
 these passages Don. (on N. 7. 11)
 takes δοκέω = εὐδοκέω, comparing
 τυχεῖν for εὐτυχεῖν, δοκόντα for
 εὐδοξον, N. 7. 81, but this view is in
 neither case at all certain. For τε
 after μὲν cf. O. 4. 15.

42 'To be supreme as regards
 virtue towards parents.'

45 'Came nearest to our fathers'
 standard.' We need not assume
 that Thrasylbulos had ever risked
 his life for his father's sake except-
 ing in the chariot-race. To com-
 pare him to Antilochos is only a
 forcible way of calling him φιλο-
 πάτωρ. Cf. Xen. de Venatione 1.
 14 Ἀντιλόχοι δὲ τοῦ πατρὸς ὑπερα-
 ποθανὼν τῶσαύτης ἔτυχεν εὐκλείας
 ὥστε μόνος φιλοπάτωρ παρὰ τοῖς
 Ἕλλησι ἀναγορευθῆναι. στάθμαν

Cf. N. 6. 7 δραμεῖν ποτὶ στάθμαν,
 where however στάθμαν is used in a
 different sense.

46 'And in imitation of his
 uncle (Théron) he is wont to dis-
 play splendid hospitality; but with
 judgment doth he manage his
 wealth, not enjoying the pleasures
 of youth unjustly or in excess, but
 cultivating minstrelsy in the Pieri-
 des' retired haunts.' ἀγλαΐαν
 Generally rendered 'glory,' 'love
 of glory,' and explained as refer-
 ring to the victory in the chariot-
 race; but the topic of driving comes
 vv. 50, 51, and there is no reason
 to believe that Théron had gained
 a victory in any great Games before
 this success of Xenokratēs, while
 his hospitality is lauded O. 2 ad
 fin. Then again νόφ δέ, κ.τ.λ.,
 comes in much better as qualifying
 indulgence in hospitality, explain-
 ing that though lavish he showed
 judgment and refinement.

48 οὐθ' For omission of first
 negative cf. P. 10. 29, 41. ἄλλω
 Elsewhere - - - correspond to

50 τίν τ', Ἐλέλιχθον, *--

δ5 ἰππείαν ἐσόδων
 ἰππείαν ἔσρδον*

50

μάλα φadόντι νόψ, Προσειδάν, προσέχεται.

γλυκεῖα δὲ φρήν

καὶ συμπόταισιν ὁμιλεῖν

μελισσῶν ἀμείβεται τρητὸν πόνον.

these two long syllables. Herm. would read *ἀδάταν* which he thinks gave rise to *ἀπάσαν* foisted in before νόψ in the best mss. From the Schol.'s *ὑπερήφανον* Mommsen suggests *ὑπεράφανον ἀκμάν*. For the meaning given to ἦσαν cf. P. 4. 295.

50 ἔσρδον 'Contest,' cf. P. 5. 108. Best mss. τίν τ' Ἐ., ὄργαις πάσαις δς ἰππείαν ἐσόδον. Moschopulos εὔρετ θ' δς ἰππείαν ἐσόδον, Böckh, from a Schol., δς θ' εὔρετ ἰππείας ἐσόδους. To support his view Don. says "With μάλα δδόντι νόψ, we may compare P. 5. 40, 41: ἐκόντι νόψ." Gild. is right as to δδών never meaning ἐκών, but may not a gloss-writer have made the same mistake as Don.? Christ reads *ὄργαις δς ἰππείαν ἐσόδων*, which is almost as close to the mss. as Bergk's *ὄργαις δς ἰππείαν ἐς ὁδόν*, but

the constr. is not supported, nor are there early examples of such an use of ὄργαν. Most probably ὄργαις πάσαις is a gloss or part of a gloss, so that no restoration is trustworthy. The clause connects either Thrasybulos or Poseidon with horse-races.

52 'And his disposition is sweet, yea, in companionship with fellow-revellers it surpasseth honey-comb wrought by toil of bees.' γλυκεῖα Its position enables it to go with ὁμιλεῖν and ἀμείβεται.

53 ὁμιλεῖν For determinative inf. specifying the sphere of the action of the main vb. cf. I. 2. 37 αἰδοῖς μὲν ἦν ἀστοῖς ὁμιλεῖν, 3. 69 συμπεσεῖν δ' ἀκμῇ βαρύς, Simón. Fr. 149 [206]. 3 ἀθλεῖν δ' οὐ χεῖρονα μορφῇ. Perfectly analogous cases are not very common, as those discussed O. 7. 25 are not quite similar.

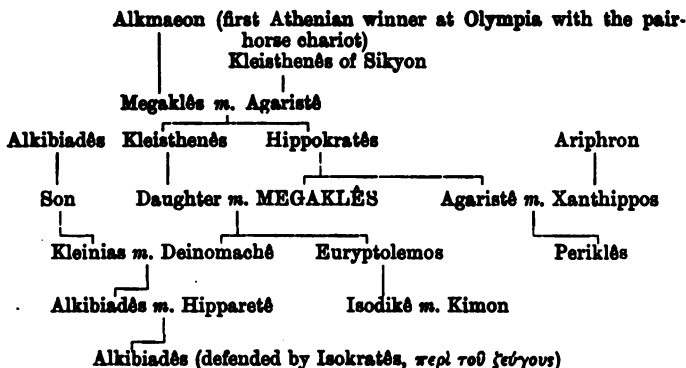
PYTHIA VII.

ON THE VICTORY OF MEGAKLÊS OF ATHENS WITH THE FOUR-HORSE CHARIOT.

INTRODUCTION.

MEGAKLÊS the Alcmaeonid, for whose Pythian victory B.C. 490 this ode was written, was son of Hippokratês, and nephew and son-in-law to Kleisthenês the Athenian reformer. Hêrodotos (VI. 131) mentions a Megaklês, son of Hippokratês, and grandson of Megaklês, the successful suitor for the hand of Agarietê, daughter of Kleisthenês, tyrant of Sikyon. He also mentions Kleisthenês the reformer, and could scarcely have omitted to mention it if he too had had a son *Megaklês* who had been of sufficient importance to be twice ostracized.

cised (Lysias, κατ' Ἀλκιβιάδου p. 143). The only reason for supposing that Kleisthenēs had a son Megaklēs is the statement of Isokratēs (περὶ τοῦ ζεύγους p. 351) that Kleisthenēs was πρῶτος πατὴρ to Alkibiadēs, which he was if Alkibiadēs' maternal grandfather Megaklēs married his cousin, a daughter of Kleisthenēs. It may then be regarded as certain that our Megaklēs had not a cousin of the same name. Again if Alkibiadēs' maternal grandfather were son of Kleisthenēs he would be second cousin once removed to his guardian Periklēs, while it is more likely that Periklēs should have been guardian to his cousin's son than to a more distant relative. I therefore give the following interesting pedigree :—



Our Megaklēs was ostracised B.C. 487, cf. Ἀθην. πολ. ch. 22.

Curtius says—*History of Greece* (Ward's Trans.) Bk. III. ch. i. p. 264—"Such a man as Pindar could take no part in the enthusiasm of the Wars of Liberation, and could shortly after the battle of Marathon sing the glories of an Athenian without giving one word to that great day." Now Pindar did take part in the enthusiasm in question, cf. P. 1. 75—78, Fr. 54. As to his not mentioning the battle of Marathon—the ode is very short; moreover in the next place Hērodotos (VI. 115) tells us that the Alkmaeonidae were accused of signalling to the Persians by a bright shield to sail round Sunion, and seize the city before the army got back from Marathon*;

* Hērodotos' arguments against the truth of the charge are not conclusive. The fact of their having freed Athens from the Peisistratidae does not preclude the possibility of their welcoming the Persians as allies against the democratic party and Themistoklēs. Their close connexion with the Mēdising Delphians is collateral evidence against their loyalty.

and again the priesthood at Delphi was inclined to Medism. We should not then expect any mention of Marathon in an ode composed for recitation at Delphi in honor of an Alcmaeonid. It is not likely that Pindar's personal feelings with respect to the victory of Athens and Plataeae, whose alliance was based on enmity to Thebes and Theban institutions, were very sympathetic. The spirit of national combination against the empire of the Mede was kindled only by the preparations of Xerxes for the invasion of Hellas, and then only into a wavering flame, which would have been ignominiously extinguished but for Athenian intrigue. Nothing that could be called national enthusiasm arose until after the battle of Salamis.

It is by no means certain that this ode was not composed before the battle of Marathon, which took place about the middle of the month Metageitnion or the beginning of August, so that even if the Pythian games were celebrated in Metageitnion rather than Munychion, they might have fallen some days before the battle.

The mode is Æolian, the rhythms logaædic with three recurrent phrases;—

A is a tetrapody with syncope of the first foot.

B = — ∪ | ∩ ∪ | — ∪ ||
or — ∪ | ∩ ∪ | — ^ or L ||

C is a tripody with syncope of the middle foot and of the third (or catalexis) when at the end of a verse.

STROPHE.

- (1) *A.C.* L | — ∪ | — ∪ | ∪ ∪ ∪ || ∪ ∪ ∪ | L | — ^]
 (2) *4.B.* ∪ : ∩ ∪ | L | — ∪ | — ∪ || — ∪ | ∩ ∪ | L]
 (3) *2.A.* L | — ∪ || L | — — | ∩ ∪ | — —]
 (4) *A.A.* ∪ : L | ∪ ∪ ∪ | ∩ ∪ | — — || L | ∩ ∪ | — ∪ | L]
 (5) *3.* ∪ ∪ ∪ | — ∪ | — ^]
 (6) *C.* ∪ : ∪ ∪ ∪ | L | L]

EPODE.

- (1) *B.B.* — ∪ | ∩ ∪ | L || — ∪ | ∩ ∪ | — ^]
 (2) *3.3.* ∪ : — — | — ∪ | — — || ∩ ∪ | — ∪ | L]
 (3) *3.C.* ∪ ∪ ∪ | ∩ ∪ | L || ∪ ∪ ∪ | L | L]
 (4) *3.B.* ∩ ∪ | — — | — ∪ || — ∪ | ∩ ∪ | — ^]
 (5) *C.B.* — : — ∪ | L | ∩ ∪ || — ∪ \ ∩ ∪ \ — ∪]

ANALYSIS.

vv.

- 1—4. The mention of Athens is a noble beginning for an ode on horses for the Alkmaeonidae.
 5—8. No city, no family in Hellas is more distinguished.
 9—12. All Hellas knows how splendidly the Alkmaeonidae built Apollo's temple at Pytho.
 13—17. Enumeration of the victories of the family.
 18, 19. The poet's pleasure at the new victory is alloyed by the victor's undeserved unpopularity.
 20—22. Vicissitude ever chequers lasting prosperity.

Στρ.

Κάλλιστον αἱ μεγαλοπόλεις Ἀθῆναι
 προοίμιον Ἀλκμανιδᾶν εὐρυσθενεῖ γενεᾷ
 κρηπῖδ' αἰοιδᾶν
 ἵπποισι βαλέσθαι.
 5 ἐπεὶ τίνα πάτρην, τίνα τ' οἶκον
 ναίων ὀνυμάξομαι
 ἐπιφανέστερον

5

1 'Athens with her mighty acropolis is the fairest opening theme for the widely influential race of Alkmaeonidae to lay as a foundation of odes for their horses.' *μεγὰλ.* Cf. P. 2. 1.

2 γενεᾷ This dat. is generally taken with *βαλέσθαι*. The double dat. is quite admissible, cf. *πάντα ... δὲ ἀγῶνος Ἐριῶς* | *Ἡρόδοτος ἔπαρ-εν* | *ἱπποῖς*, I. 1. 60—62; but the order of the words favors my rendering.

3 κρηπῖδ' Cf. Fr. quoted O. 1. 16.

4 βαλέσθαι Cf. P. 4. 138 *βάλλετε κρηπῖδα σοφῶν ἐπέων*, Fr. 55 *80: παῖδες Ἀθαναίων ἐβάλλοντο φαεινὰν* | *κρηπῖδ' Δευθερίας*, and for literal use Fr. 78. 3 *καὶ μυχῶς δυνάσσεσθε βαλλόμενοι κρηπῖδας ἀλ-έτω*. For inf. cf. O. 7. 25.

5 'For what fatherland and what family, though they be my own, shall I name as more illustrious for Hellas to hear tell of?' *τίνα τ'* So best mss. For elision before initial *τ* cf. O. 4. 9.

6 ναίων So best mss. Böckh and Don. *ναίων'*, Mommsen *αἰῶν*, Schn. *λαῶν* or *θανῶν*. The text is generally condemned; but I think it is defensible, without taking *ὀνυμάξομαι* passively, as Mommsen suggests. If the poet had said *ὀνυμάζεσθαι* *τις* there would be no difficulty; but by substituting the first person for the indefinite third he perplexed critics. He speaks not as a Theban and an *Ægid*, but as a representative Greek, who can imagine himself to belong to any state and family. Thus he can artificially express by the text.

Ἑλλάδι πυθέσθαι;

Ἄντ.

- πάσαισι γὰρ πολίεσι λόγος ὀμιλεῖ
 10 Ἐρεχθέος ἀστῶν, Ἄπολλον, οἷ τεόν γε δόμον
 Πυθῶνι δία
 θαητὸν ἔτευξαν.
 ἄγοντι δέ με πέντε μὲν Ἴσθμοι
 νίκαι, μία δ' ἐκπρεπής
 15 Διὸς Ὀλυμπίας,
 δύο δ' ἀπὸ Κίρρας,

10

Ἐπ.

ὦ Μεγάκλεες, ὑμαί τε καὶ προγόνων.
 νέε δ' εὐπραγία χαίρω τι· τὸ δ' ἄχυνμαι,
 φθόνον ἀμειβόμενον τὰ καλὰ φέργα.

15

ἦντινα πάτραν, ἦντινὰ τε οἶκον ναίει,
 οὐκ ὀνυμάζεται τις, κ.τ.λ.; cf. Goodw.
M. and T. 534.

8 πυθέσθαι For inf. cf. O. 7.
 26 ὃ τι νῦν ἐν καὶ τελευτῇ φέρτατον
 ἀνδρὶ τυχεῖν, P. 6. 53, and v. 4
supra, βαλέσθαι.

9 ὀμιλεῖ 'Is familiar.'

10 Ἐρεχθέος The name of the hero king might well stand for the city, but it is peculiarly appropriate to this context, as to him was ascribed the invention of driving with four horses. The rebuilding of the temple at Delphi here mentioned began B.C. 548, and was executed by the Alkmaeonidae, then in exile at Delphi, with splendid liberality, the cost far exceeding the sum for which they had contracted with the Amphictyonic Council to do the work.

12 θαητόν Extension of predicate.

13 ἄγοντι Turn, 'I am led on (to sing) by,' &c.

14 ἐκπρεπής 'Paramount.' This was Alkmaeon's victory, according to Herodotos, with four horses; to Isokratēs with a pair.

P., who ought to have had thorough knowledge on the subject, here contradicts the statement of the Schol. on Aristoph. *Nubes* 71, that Megaklēs the contemporary of Peisistratos gained three Olympic victories.

17 ὑμαί 'Gained by thee and thy coëvals,' cf. P. 8. 66.

18 τι The qualification indicated is very slight. The joy is very great but not absolutely unalloyed.

19 ἀμειβόμενον 'That envy requiteth your noble deeds.' Cf. I. 1. 52 ἄμμι δ' εἴκε Κρόνου σείσιν | γέρον' ἀμειβομένους εὐεργέταν | ἀρμάτων ἵπποδρόμων κελαδῆσαι. However, καλὰ ἔργα may be 'noble achievements' referring to the victories just enumerated (cf. O. 9. 85), ἀμειβόμενον meaning 'rivalling' (cf. P. 6. 54), with almost the same sentiment as that of P. 11. 29 ἴσχει τε γὰρ δλβος εὐμεῖνα φθόνον.

20 'They say however that as in your case if happiness should be flourishing abidingly for a man it would meet with varied fortune.' Paley rightly draws attention to

20 φαντί γε μὰν οὕτω κεν ἀνδρὶ παρμονίμαν
 βάλλοισαν εὐδαιμονίαν
 τὰ καὶ τὰ φέρεσθαι.

21

the voice, which Dissen ignores, cf. Eur. *Andr.* 786 καὶ φέρομαι βιοτάν. There is a preponderance of ms. authority in favor of τὰρ μονίμαν, with which reading οὕτω must mean 'on such conditions,' and τὰ καὶ τὰ be the subject to

φέρεσθαι (passive). τὰ καὶ τὰ Cf. O. 2. 58. In Aristotle's *Rhet.* iii. 17 *mid.*, ἢ τὰ καὶ τὰ seems to mean 'or what not.' Here, as in I. 8. 51, it is clearly euphemistic for 'bad as well as good.'

PYTHIA VIII. ✓

ON THE VICTORY OF ARISTOMENÊS OF AEGINA IN THE
 WRESTLING MATCH.

INTRODUCTION.

ARISTOMENÊS, son of Xenarchês, was one of the noble family of the Midylidae. The Schol. says (wrongly, cf. v. 98) that he won in the thirty-fifth (λϵ') Pythiad, i.e. B.C. 450, after Aegina had been subjugated by Athens. Müller (*Aeginetica* p. 177) proposed λβ', and referred the allusions to the downfall of γβρις to a supposed success of the Aeginetans over the Athenians (supported only by a doubtful passage of Stephanos of Byzantium) at the battle of Kekryphaleia. Müller took the old reckoning of the Pythiads, and should have read with Böckh λγ' as he meant B.C. 458. The allusions are not applicable to the battle of Kekryphaleia, but rather to democracy with a glance at the general aggressiveness of Athens. Hermann suggested as the date the twenty-eighth Pythiad (κγ'), B.C. 478. He thought the Göttingen ms. gave λη', but Mommsen is positive it gives λϵ'. The emendation λβ', B.C. 462, is better; for then apprehensions of Athenian aggression had been roused by the recent reduction of Thasos. The ode was sung in Aegina, v. 64, after the dedication of Aristomenês' wreath, in a temple of Apollo, vv. 18—20.

This poem is in three divisions as usual, but the middle division—as in O. 8—is a mere core of myth only occupying one triad out of five, while part of the myth is applied directly to the victor. The fourth triad and the strophe of the fifth develop the close of the first triad, the rest of the fifth and last triad being mainly concerned with a pessimistic foil to present brightness, but winding up with an

admission of the possibility of happiness and a prayer to Aegina. Thus the opening is divided in *v.* 18 and the conclusion in *v.* 78.

There is much sharp contrast in this ode. The idea of justice is prominent *vv.* 1; 13, 14; 22; 71, as is natural in a poem treating of an Æacid. But the central thought of the poem is the mantic utterance in the myth *φύῃ τὸ γενναῖον ἐπιπρέπει | ἐκ πατέρων παῖσι λῆμα*. Justice, like *ἀρετή* in general, is hereditary and derived from the gods. It promotes peace in the state which brightened by renown won in Games may by the favor of the gods bring about permanent happiness as an exception to the common lot. Such is the general impression conveyed directly and by examples of the evil which visits *ὑβρις* and *βία*. Even Adrastus with victory in war brought sorrow and desolation on his house.

Tautometric correspondences occur *vv.* 2, 22; 8, 61; 9, 49; 15, 75; 16, 36; 20, 40; 21, 81 (nearly); 48, 88; while *καλὸν τι νέον*, *v.* 88, recalls *νεώτατον καλῶν*, *v.* 33.

The apparently fresh compounds are *ἐκατόγκρανος*, *ἐξερεθίζων*, *μακρογρία*, *μεγάλαυχος* (Aesch.), *μεγιστόπολις*.

The mode is Æolian, the rhythms logæædic.

The recurrent systems are—*A*, tetrapodies with syncope of the first foot; *B*, tetrapodies of the form — ∪ | — ∪ | — ∪ | — ∪ ||; *C*, tripodies with cyclic dactyl in the second foot.

STROPHE.

- (1) *C.1.* ∪ ∪ ∪ | — ∪ ∪ | — ∪ || —]
 (2) *C.1.* — ∪ | — ∪ ∪ | ∪ ∪ ∪ || — ∪]
 (3) *A.* — | — ∪ | — ∪ ∪ | — ∪ ||
 (4) *1.C.1.* ∪ : — ∪ || — | — ∪ ∪ | — ∪ || —]
 (5) *3.B.* — ∪ ∪ | — — | — || — ∪ | — ∪ ∪ | — ∪ | — ∪ ||
 (6) *C.4.* ∪ : — ∪ | — ∪ ∪ | — || — * ∪ | — ∪ | — ∪ | — ∪ ||
 (7) *3.2.* ∪ : — ∪ | — ∪ | — ∪ || — ∪ | —]

ÉPODE.

- (1) *C.A.* ∪ : — ∪ | — ∪ ∪ | — ∪ || — | — ∪ | — ∪ | — ∪ ||
 (2) *C.C.* ∪ : — ∪ | — ∪ ∪ | — || — ∪ | — ∪ ∪ | — —]
 (3) *C.A.* — ∪ | — ∪ ∪ | — ∪ || — | — * — | — ∪ ∪ | — —]
 (4) *A.B.* — | — ∪ ∪ | — ∪ | — || — ∪ | — ∪ ∪ | — ∪ | — ∪ ||
 (5) *A.B.* ∪ : — | — ∪ ∪ | — ∪ | — || — ∪ | — ∪ ∪ | — ∪ | — ∪ ||
 (6) *2.C.2.* — : — ∪ | — || — | — ∪ ∪ | — ∪ || — ∪ | — —]

* Caesura.

ANALYSIS.

vv.

- 1—5. Invocation of Hēsychia to accept Aristomenēs' victory.
- 6—12. She is gentle to the gentle, but overwhelms insolence when roused to wrath.
- 12, 13. Porphyryon had to learn this by experience.
- 13—15. [Parenthetical.] Gain is best when got from the willing, but violence in the end makes even the haughtiest to fall.
- 16—18. Typhos and Porphyryon escaped not Hēsychia, the former being slain by Zeus, the latter by Apollo,
- 18—20. Who welcomed the victor Xenarkēs' son and his kōmos of Dorians, when he dedicated his wreath.
- 21—28. Praise of Aegina for justice, excellence in Games, and valor.
- 29—34. The poet must without prolixity perform his task of praising Aristomenēs.
- 35—43. For following his uncle's example he has won the praise which Amphiaraos uttered when he beheld the Epigoni fighting at Troy;
- 44, 45. 'The sires' nobleness is seen in their sons.'
- 45—56. Amphiaraos' mention of Alkmaeon and prophecy of Adrastus' return to Argos.
- 56—60. The poet's indebtedness to Alkmaeon is expressed.
- 61—66. Apollo gave Aristomenēs victory at Pytho and at home.
- 67—72. Prayer that the poet's ode may be appropriate, just, and acceptable to the gods.
- 73—75. Reputation for wisdom attends success,
- 76—78. But 'tis not in mortals to command it. God gives it, sending men up and letting them drop like a player at ball.
- 78—80. Mention of Aristomenēs' victories.
- 81—87. His Pythian victory and glorious return.
- 88—97. Reflections on the advantage of youthful success and the fleeting character of human blessings and affairs generally.
- 98—100. Prayer to Aegina to keep the city free in conjunction with the national heroes.

Στρ. α'.

Φιλόφρον Ἀσυχία, Δίκας
ὦ μεγιστόπολι θύγατερ,
βουλᾶν τε καὶ πολέμων
ἔχοισα κλαῖδας ὑπερτάτας,

5 Πυθιόνικον τιμὰν Ἀριστομένει δέκευ.

καὶ μοι

τὴ γὰρ τὸ μαλθακὸν ἔρξαι τε καὶ παθεῖν ὁμῶς
ἐπίστασαι καιρῷ σὺν ἀτρεκεῖ.

Ἀντ. α'.

τὴ δ', ὁπότεν τις ἀμείλιχον
καρδίᾳ κότον ἐνελάσῃ,

10

10 τραχεῖα δυσμενέων

ὑπαντιάξαισα κρύτει τιθεῖς

1 Ἀσυχία We must not identify mythologically Hēsychia with Eirēnē, who is the sister of Dikē, O. 13. 7. The term ἡσυχία is more general and less formal than εἰρήνη, cf. N. 9. 48.

2 μεγιστ. 'Who dost abide in mightiest cities'—and art the cause of their greatness is implied.

3, 4 'Holding the master keys of choice between counsels and wars.' This means that the attainment or preservation of tranquillity is the ultimate object and paramount motive of just counsels and just wars, and is therefore mistress of the supreme decisions as to peace or war. For metaphorical use of κλαῖδες cf. P. 9. 39. The manner of its application is illustrated by Aesch. *Eum.* 827, 828, where Athēnē says καὶ κληῖδας οἶδα δαμάτων μόνῃ θεῶν, | ἐν ᾧ κεραυνὸς ἐστὶν ἐσφραγισμένος.

5 δέκευ For δέκευ with dat. cf. O. 13. 29, P. 4. 23.

6 τὸ μαλθακὸν 'To render and accept alike the gentle treatment natural to you.' Note the force of the article. For sentiment cf. P. 4. 296, 297.

7 καιρῷ σὺν ἀτρ. 'Whenever it is strictly seasonable.'

8 'Thou again whensoever relentless resentment is forced into thy heart dost sternly confront the might of foes and plunge insolence in the brine.' The strong metaphor in ἐνελάσῃ from driving in a nail or bolt expresses reluctance to resort to violence and determination when once forced to resort thereto.

9 ἐνελάσῃ Cf. N. 3. 62 ἐν φρεσὶ πᾶσαι.

11 ὑπαντιάξαισα The force of ὑπό may be here almost 'calmly,' or even 'reluctantly,' which suits P. 4. 135; but not P. 5. 41, nor ὑπάντασεν, v. 59 *infra*. Is the force the same as in ὑπακείν? The literal meaning of the compounds would then be 'to take the initiative in advancing to meet,' as a superior would in welcoming an inferior who had come into his presence, or as confident defenders might, to the surprise of arrogant invaders, at the outset of an engagement. See my note on *Dém. Meidias* 580 D, ὑποβάλλων.

ὑβριν ἐν ἀντλῳ. τὰν οὐδὲ Πορφυρίων[†] μάθεν
παρ' αἶσαν ἐξερεθίζων. κέρδος δὲ φίλτατον,
ἐκόντος εἴ τις ἐκ δόμων φέροι.

15

Ἐπ. α'.

- 15 βία δὲ καὶ μεγάλαυχον ἔσφαλεν ἐν χρόνῳ.
Τυφῶς Κίλιξ ἐκατόγκρανος οὐ μὲν ἄλυσεν,
οὐδὲ μὰν βασιλεὺς Γυγάντων· δμᾶθεν δὲ κεραυνῷ
τόξοισί τ' Ἀπόλλωνος· ὃς εὐμενεῖ νόφ
Ξενάρκειον ἔδεκτο Κίρραθεν ἐστεφανωμένον
30 υἱὸν ποίᾳ Παρνασίδι Δωριεῖ τε κῶμφ.

20

25

Στρ. β'.

30

ἔπεσε δ' οὐ Χαρίτων ἐκάς
ἀ δίκαιόπρῳτς ἀρεταῖς
κλειναῖσιν Αἰακιδᾶν

* VIV

12 ὑβριν Probably hints at democratic attacks on oligarchy. See O. 18. 6—10. ἀντλῳ Used metaphorically for the sea in its baneful aspect. Cf. O. 9. 58, Eur. Hec. 1025 ἀλμυρὸν τις ὡς εἰς ἀντλὸν πεσὼν | λέχριος ἐκπεσεῖ φίλας καρδίας, | ἀμέσας βίον, Hom. Od. xv. 477 τὴν μὲν ἔπειτα γυναῖκα βάλ' Ἀρτεμὶς ἰοχέαιρα, | ἀντλῳ δ' ἐνδοῦπρησε πεσοῦς ὡς εἰναλὴ κήξ. τὰν 'Her character even Porphyry had not learnt when he was provoking her beyond measure.' μάθεν So mss.; Matthiae λάθεν.

18 κέρδος... φέροι For opt. compare O. 10. 4 εἰ... τις εὖ πρῶστοι... τέλλεται, 18, 105, P. 1. 81, I. 4. 14 πάντ' ἔχει, | εἰ σε τοῦτων μοῖρ' ἐφίκοιτο καλῶς, and supply ἐστὶ. For μὲν see O. 6. 11. Render 'for gain is most welcome whenever one gets it from the home of a willing giver.' The simple explanation—'The gains of commerce are more blessed than the spoils of war'—applies too well to the Æginetans and to the context to be set aside.

18 μεγάλ. Probably glances at Athenians. ἔσφαλεν Gnomiac aor.

16 μὲν Either βίαν, the result of βία on his part, or better, Hēsychia, taking κέρδος... χρόνῳ as a parenthesis.

17 βασιλεὺς I.e. Porphyryion. κεραυνῷ Sc. Διός. Apollo slew Porphyryion. He then is the ally and avenger of Hēsychia.

18 ὃς A fine example of Pindaric volte face by means of a relative.

19 Ξενάρκ... υἱὸν Cf. P. 2. 18. Note close connexion of words beginning consecutive verses.

20 Παρν. So Böckh; mss. παρνασί. The 3rd and 5th syllables of the last verse of the epodes may be long or short, and it is doubtful whether τὰς is an iambic or a spondee. Δωριεῖ τε κῶμφ 'And escorted by a triumphal procession of Dorians.' The part. is taken with κῶμφ by zeugma, which is made easier by the poet regarding his ode as a crown. Cf. P. 9. 4, note.

21 'Your island of cities where justice dwells, from having experienced the glorious virtues of the Aeakidae, is wont to be cast full near to the Graces'; i.e. to meet with praise in song.

* King of giant who fought against the gods
as slain by Zeus and Hera. The word is
... ..

θῆγοῖσα νᾶσος· τέλειαν δ' ἔχει

- 25 δόξαν ἀπ' ἀρχᾶς. πολλοῖσι μὲν γὰρ φεῖδεται
νικαφόροις ἐν ἀέθλοις θρέψαισα καὶ θραῖς
ὑπερτάτους ἥρωας ἐν μάχαις·

Ἀντ. β.

τὰ δὲ καὶ ἀνδράσιν ἐμπρέπει.

εἰμὶ δ' ἄσχυρος, ἀναθέμεν

40

- 30 πᾶσαν μακραγορίαν

λύρα τε καὶ φθέγματι μαλθακῶ,

μὴ κόρος ἐλθὼν κνίσῃ. τὸ δ' ἐν προσί μοι τράχον 45

ἴτω τέον χρέος, ὦ παῖ, νεώτατον κελῶν,

ἐμᾶ ποτανὸν ἀμφὶ μαχανᾶ.

Ἐπ. β.

- 35 παλαισμάτεσσι γὰρ ἰχνεύων ματραδελφεοὺς

᾽Ολυμπία τε Θεόγνητον οὐ κατελέγχεις,

50

οὐδὲ Κλειτομάχοιο νίκαν ᾽Ισθμοῖ θρασύγυιον·

αὔξων δὲ πάτραν Μίδυλιδᾶν λόγον φέρεις,

τὸν ὄνπερ ποτ' ᾽Οϊκλέος παῖς ἐν ἐπταπύλοις ἰδὼν 55

27 ἥρωας *E.g.* Aeakos, Pæleus, Telamon, Aias, Achillæus.

28 τὰ δὲ καὶ *Cf.* O. 9. 95. ἀνδράσιν 'For her men,' opposed to ἥρωας.

31 φθέγματι μαλθακῶ 'Genial vocal melody.' The epithet is appropriate to the Æolian style.

32 μὴ For final μὴ *cf.* O. 9. 60, P. 4. 155, 5. 110. The constr. is elliptical. *Sc.* 'and should fear to do so if I had leisure.' κνίσῃ So best mss., though most *Edd.* read κνίσῃ. But the 6th syllable of this and the corresponding verses is according to the best mss. as often short as long. τὸ δ'...μαχανᾶ 'But let that which is at my feet go forward speedily, the debt forsooth due to thee, my son, the freshest of thy glories, being endowed with wings by my art.' τὸ δ' ἐν προσί μοι is in our idiom 'what I have in hand'; *cf.* *φροντίδα τὸν*

πὰρ ποδός, P. 10. 62; τὸ πὰρ ποδός, P. 3. 60; τὸ πρὸ ποδός...*χορήμα*, I. 7. 13; τὰν ποσὶν κακὰ, *Soph. Antig.* 1327. For ποτανὸν *cf.* N. 7. 23, explained on P. 1. 41; for ἀμφὶ *cf.* P. 1. 12, 80.

36 Θεόγνητον His victory is celebrated by Simónidēs *Fr.* 149 [206] Γνωθὶ Θεόγνητον προσιδὼν τὸν ᾽Ολυμπιονίκαν | παῖδα, παλαισμοσύναις δεξιὸν ἥνιοχον, | κάλλιστον μὲν ἰδεῖν, ἀθλεῖν δ' οὐ χεῖρονα μορφῆς, | δὲ πατέρων ἀγαθῶν ἐστεφάνωσε πόλιν.

37 θρασύγυιον Specially appropriate to the wrestling match and pankration.

38 Μίδυλιδᾶν *Cf.* *Fr.* 171 ἰ Μιδύλου δ' αὐτῷ γυνεῖ. φέρεις The praise is won for the clan, hence the act. is best; *cf.* *ἐστεφάνωσε*, O. 14. 22.

39 ἐν 'Near'; *cf.* O. 6. 16, 9. 16. The son of Oiklēs was the dead Amphiarēos, who had an

40 υἱὸς Θήβαις αἰνίξατο παρμένοντας αἰχμᾶ,

Στρ. γ'.

ῥπρὶτ' ῥπ' Ἀργεὺς ἤλυθον

δευτέραν ὁδὸν, Ἐπίγονοι.

60

ὦδ' εἶπε μαρναμένων·

φῦγὰ τὸ γενναῖον ἐπιπρέπει

45 ἐκ πατέρων παισὶ λῆμα. θαέρμαι σαφεῖς

65

δράκοντα ποικίλον αἰθᾶς Ἀλκμᾶν' ἐπ' ἀσπίδος

νωμῶντα πρῶτον ἐν Κᾶδμου πύλαις.

Ἀντ. γ'.

ῥ δὲ καμὼν προτέρᾳ πάθῃ

νῦν ἀρείωνος, ἐνέχεται

70

50 ὄρνιχος ἀγγελία

Ἀδραστος ἦρως· τὸ δὲ φοίκεσθαι

ἀντίᾳ πράξει. μόνος γὰρ ἐκ Δαναῶν στρατοῦ

θανόντος ὁστῆα λέξαις υἱοῦ, τῆχα θεῶν

75

oracle at Orôpos and another at Potniae, from one of which he is supposed to see and speak.

40 υἱός I.e. his own son Alkmaeon and the sons of his (Amphiaraus) six fellow-warriors. παρμένοντας αἰχμᾶ 'Standing their ground in battle.'

41 ῥπρ' Cf. O. 1. 87, P. 8. 91.

43 μαρναμένων Used absolutely without a subst.; cf. μολόντων, v. 85 infra; θνασκόντων, O. 9. 85; P. 4. 25; and ἴδαι δὲ μάσσων ὁλοῖς ἐπιζόμεναι, I. 8. 5.

44 φῦγὰ Dat. of cause, cf. O. 9. 88. 'By nature doth the noble spirit descended from sires to sons display itself.'

45 ταις So best mss. Two interpolated mss. ταῖς. Herm. ταῖς, col, because in all the corresponding verses the fifth syllable ends a word. But except in v. 5 the eighth syllable ends a word. For scansion cf. v. 82, note on κλισίῃ. The text gives far the best sense.

46, 47 The serpent was emblem-

matic of the power of prophecy. Schol. tells us that it indicated his descent from Melampus, whose ears two serpents opened with their tongues so that he could hear the speech of animals and birds. Cf. O. 6. 46, 47.

48 'And he that formerly suffered from disaster, hero Adrastus, now hath his lot determined by the declaration of a more favorable augury. But as to his own household he shall fare contrariwise.' Alkmaeon is the instance of the general principle stated vv. 44, 45 & *propos* of Aristomenês, see vv. 88, 89. Adrastus is introduced to illustrate the opening of the ode by showing that βία even when triumphant entails suffering. His lot also illustrates the mixed and fleeting nature of human success and is therefore consonant with the latter part of the ode.

52 μένος So best mss. Herm. (Don.) μένος.

53 υἱός I.e. Aegialos.

in 1100/daughter married Pelasgus & Thales (tried to marry)

ἰφίξεται λαῶ σὺν ἀβλαβεῖ

Ἐπ. 7.

- 55 Ἀβαντος εὐρυχόρους ἀργυῖας. τοιαῦτα μὲν
ἔφθέξατ' Ἀμφιάρηος. χαίρων δὲ καὶ αὐτὸς
Ἀλκμᾶνα στεφάνοισι βάλλω, ραίνω δὲ καὶ ὕμνῳ, 80
γείτων ὅτι μοι καὶ κτεάνων φύλαξ ἐμῶν
ὑπάντασεν ἰόντι γᾶς ὀμφαλὸν παρ' αἰοίδιμον, 85
60 μαντευμάτων τ' ἐφάψατο συγγόνιοισι τέχναις.*

Στρ. 8.

- τὴ δ', ἑκαταβόλῃ, πάνδοκον
ναὸν εὐκλέα διανέμων 90
Πυθῶνος ἐν γυάλοισι,
τὴ μὲν μέγιστον τῷ χαρμάτων
65 ὤπασας, οἴκοι δὲ πρόσθεν ἀρπαλέαν δόσιν
πενταεθλίου σὺν ἑορταῖς ὑμαῖς ἐπάγαγες, 95
ὄναξ, ἐκόντι δ' εὐχομαι νόφ

Ἀντ. 8.

κατὰ τιν' ἀρμονίαν βλέπειν

θεῶν 'By the aid of the gods,' of. N. 4. 7 σὺν Χαρίτων τύχα, 5. 48 Μενάνδρου σὺν τύχα, 6. 25 σὺν θεοῦ δὲ τύχα.

55 Ἀβαντος I.e. of Argos. Abas was said to have been the 12th king of Argos.

57 στεφ. βάλλω Cf. P. 9. 123, 124 πολλὰ μὲν κείνοι δίκον | φύλλ' ἐπι καὶ στεφάνους. ραίνω Cf. P. 5. 93, 94.

58—60 There seems to have been a shrine of Alkmaeon near Thebes on the road to Delphi which the poet was wont to visit as he passed. Aorists frequentative. The treasures of temples were much used by private individuals for keeping their wealth in security.

60 ἐφάψατο Cf. O. 1. 86, 9. 12.

61 πάνδοκον Where a panegyris is held.

62 διανέμων Cf. P. 4. 261.

66 ὑμαῖς I.e. of Apollo and

Artemis. The feast was the Delphinia at Aegina. Cf. P. 7. 17.

67 'O king! with willing mind I pray that I may be regarding due proportion according to any one's merits in respect to all that I sing about each victor.' 8' For δ' after the voc. cf. O. 1. 26. Bergk has proposed δὴ εὐχομαι, quite unnecessarily. Two old mss. read ἀναξ which some Edd. adopt.

68 κατὰ τιν' So mss. Patw altered to κατὰ τὴν which Böckh and Dissen take as dat.; Herm. and Don. as acc. = εἰς as in Korinna and Theokritos. Gild. renders "'It is my heart's desire to keep my eyes fixed on agreement with thee at every step of my whole path' (of song)." But καταβλέπειν is apparently late, and there is no authority for the meaning given to it. Verbs of seeing compounded with κατα- mean either

920 1 2122-2222-2222-2222

αμφ' ἕκαστον ὄρα νέομαι.

70 κώμῳ μὲν ἀδυνμελεῖ

Δίκα παρέστακε· θεῶν δ' ἔπειν

100

ἀφθιτον αἰτέω, Ξέναρκες, ὑμετέραις τύχαις.

εἰ γὰρ τις ἐσλὰ πέπαται μὴ σὺν μακρῷ πόνῳ,

πολλοῖς σφδὸς δοκεῖ πεδ' ἀφρόνων

105

Ἐπ. δ.

75 βίον κορυσέμεν ὀρθοβούλοισι μαχαναῖς·

τὰ δ' οὐκ ἐπ' ἀνδράσι κεῖται· δαίμων δὲ παρίσχει,

ἄλλοτ' ἄλλον ὑπερθε βάλλον, ἄλλον δ' ὑπὸ χειρῶν. 110

μέτρῳ καταβαίνει. Ἐ. Μεγάροις δ' ἔχεις γέρας,

μυχῷ τ' ἐν Μαραθῶνι, ἥρας τ' ἀγῶν' ἐπιχώριον

80 νίκαις τρισσαῖς, ὧ ριστόμενες, δάμασσας ἔργῳ.

115

'to look down upon' (literally) or 'to espy' (some object which has been previously secret or unseen).

69 ἀμφ' Cf. κελαδέοντι ἀμφὶ Κυνόραν, P. 2. 15. νέομαι Cf. ἀναδραμεῖν, O. 8. 54; διελθεῖν, N. 4. 72; ὁδοὺ λόγων, O. 1. 110, and the use of the words αἶμος, ἀμῃ. So Ov. Fast. 1. 15 *admus conanti per laudes ire tuorum*.

71 Δίκα Cf. v. 1, 22 *supra*. παρέστακε Cf. O. 8. 4 Μόισα...παρέστα μοι. ἔπειν Cf. O. 2. 6.

72 ἀφθιτον αἰτέω For constr. cf. N. 5. 9, 10 τὰν ποτ' εὐανδρὲν τε καί ναυσικλυτὰν | θέσαντο, 'they erst prayed that it (Aegina) might be both blessed with warriors and famed for ships.' ὑμετέραις 'Of you and yours.'

73 ἐσλὰ For this use cf. N. 9. 6 τετελεσμένον ἐσλὸν | μὴ χαμαὶ σιγῇ καλύψαι.

74 'To many he seems to be a wise man amongst fools, and to be arming his life by powers of right counsel.'

75 κορυσέμεν Cf. I. 7. 54. μαχαναῖς Cf. P. 1. 41.

76 τὰ δ' 'But this,' the lot described in the three previous verses.

κατα Cf. P. 10. 71. παρίσχει Sc. αὐτά, cf. P. 2. 17, O. 1. 29, 37.

77, 78 'Now tossing one up now another, now bringing one now another below the level of the hands.' Dissen rightly explains the passage as a metaph. from playing at ball, quoting Pallad. Alexandr. in Brunek, *Analect. T.* II. p. 481, Jacobs, *Anthol. Gr. T.* III. p. 188: Παιγνίον ἐστὶ Τύχης μερόπων βίος.—καὶ τοὺς μὲν κατέγουσα πάλιν σφαιρηδὸν αἰερεῖ, τοὺς δ' ἀπὸ τῶν νεφελῶν εἰς Αἴθρην κατέγει. This is well illustrated by a coin of Terina, showing a winged Nike sitting with a ball balanced on the back of her hand and another in the air above.

78 mss. insert *ἐν* before Μεγάροις, and Bergk has proposed κατέβαιν'. *ἐν* μεγάρῳ δ' with a full stop at the end of v. 77, and since μέτρῳ καταβαίνειν' M., in both cases reading *ἐν* τοῦ χειρῶν. For βαλῶν...καταβαίνει cf. O. 1. 14.

79, 80 ἀγῶν...δάμασσας Cf. O. 9. 84, 85 *ἐν* ἀμφότεροι κἀντασσάμιαν ἔργῳ δὲ ἀμείνων. *supra* Cf. N. 1. 26.

Στρ. ε'.

τέτρασι δ' ἔμπετες ὑψόθεν
σωμάτεσσι κακὰ φρονέων·
τοῖς οὔτε νόστος ὁμῶς
ἔπαλπνος ἐν Πυθιάδι κρίζη,

120

85 οὐδὲ μολόντων παρ' ματέρ' ἀμφὶ γέλως γλυκὺς
ᾤρσεν χάριν· κατὰ λαύρας δ' ἐχθρῶν ἀπάροισι
πτώσσοντι, συμφορᾷ δεδαγμένοι.

125

'Αντ. ε'.

ὁ δὲ καλὸν τι νέον λαχὼν
ἀβρότατος ἔτι μεγάλας

81 'And (at Pytho) didst thou fall uppermost on the bodies of four (youths) with fell intent, to whom neither was a cheerful return like thine adjudged at the Pythian festival nor indeed when they came to their mothers did pleasant laughter of bystanders rouse delight; but by back ways aloof from their foes they skulk racked by their disgrace.' With this passage cf. O. 8. 67. With *vv.* 81, 82, cf. Aesch. *Ag.* 1174, 1175 καὶ τίς σε κακοφρονῶν τίθησι δαίμων, ὑπερθε βαρὺς ἐμπίπτων. The similarity of diction suggests indebtedness on one part or the other. Now as the Pythian games fell in the third year of the Olympiad, while the Oresteia was exhibited in the second, and as this diction would come more naturally to the composer of this ode than to the dramatist, this resemblance is a small item of evidence against the date of this ode being so late as the 33rd Pythiad, *b.c.* 458, and in favor of *b.c.* 462. *ἔμπετες* The form avoids two sigmas. Contrast *ἔπεσε* in the first verse of the second strophe, *v.* 21.

82 κακὰ φρ. Cf. N. 4. 95 μα-
λακά μὲν φρονέων ἐσλοῖς, | τραχὺς δὲ
παλιγκότοις ἐφείδρος, *Il.* xxii. 319 ὡς
αἰχμῆς ἀπέλαμπ' ἐνέηκος, ἦν δρ

'Ἀχιλλεύς | πάλιν δεξιτερῇ φρονέων
κακὸν ἔκτορι δῖω.

83 ὁμῶς 'As unto thee,' cf. I. 3. 6.

85 For οὐδέ after οὔτε cf. I. 2. 44, 45. μολόντων Gen. abs., cf. O. 9. 35, P. 1. 26, 4. 25. ἀμφὶ Adverbial.

86 ἀπώροισι I follow Paley who quotes *Od.* xii. 435 ἀπώροισι δ' ἔσαν δῖοι 'the boughs hung far out of reach.' Don. renders 'in anxious suspense or fear, on account of their enemies.'

87 δεδαγμένοι *ms.* δεδαγμένοι. Text Bergk, from Schol. The miserable plight of the defeated on their return is noticed in *Fr.* 314 νικώμενοι γὰρ ἄνδρες ἀγρυγία δέδω-
ται | οὐ φίλων ἐναντίον ἐλθεῖν.

88 'While he who hath won some fresh honor in his green youth from his high hopes is borne up as on wings of manly ardor cherishing ambition loftier than the pursuit of wealth.' The elastic gait of the exultant and hopeful is contrasted with the dejected mien of the vanquished just described. καλὸν τι νέον Echoes νεώτερον καλῶν, *v.* 33.

89 μεγ. ἐξ Ὀπ. Schol. spoils the passage by taking μεγ. with ἄβρ. For order cf. ἀρεταῖα | κλέος.

- 10 ἐξ ἐλπίδος πέταται
ἵποπτέροις ἀνδράσιν, ἔχων 130
κρέσσονα πλούτου μέριμναν. ἐν δ' ὀλβίῳ βροτῶν
τὸ τερπνὸν αὖξεται· οὕτω δὲ καὶ πιτνεῖ χαμαί,
ἀποτρόφῃ γυνώμα σεσεισμένον.
Ἐπ. ε'.
35 ἐπάμεροι· τί δέ τις; τί δ' οὐ τις; σκῆψ' ὄναρ 135
ἄνθρωπος. ἀλλ' ὅταν αἶγλα διόσδοτος ἔλθῃ,
λαμπρὴν φέγγος ἔπεστιν ἀνδρῶν καὶ μείλιχος αἰών.
Αἶγινα φίλα μᾶτερ, ἐλευθέρῃ στόλῳ 140
πῶλιν τάνδε κόμιζε Διὶ καὶ κρέοντι σὺν Αἰακῷ
00 Πηλεῖ τε κἀγαθῷ Τελαμῶνι σὺν τ' Ἀχιλλεῖ. 145

vv. 22, 23 *supra*, and for prep. between adj. and subst. O. 1. 41, P. 11. 54, &c.

92 *μέριμναν* So mss. except two interpolated mss. which give *τέρψιν πλούσιο*. Herm. reads *μέριμναν* not elsewhere found in P. For text cf. O. 1. 108, 2. 54, Bakchyl. Fr. 27. 5 *ἀνδράσι δ' ὑποτάτω πέμ- πει μερίμνας*. For sentiment cf. N. 9. 32 *ἐντὶ τοι φίλιπποι τ' αὐτόθι καὶ κτεάνων ψυχὰς ἔχοντες κρέσ- σονας* | *ἄνδρες*.

93 *τερπνόν* For connexion of this word with song in P. cf. O. 14. 3, I. 6. 40. *αὖξεται* Metaph. from growth of a tree.

94 'Shaken by a reversal of judgment' i.e. on the part of the gods. Cf. P. 10. 21.

95 'We are creatures of a day. What is a man? What is he not? Mankind is a dream of a shadow.' We may paraphrase: 'A man is nothing. A man is anything. Mankind is unreal as a dream, variable as a shadow.' The second question implies that so sudden and wild are the freaks of fortune that nothing is too improbable to be predicated of that nonentity, a

man.

96 *αἶγλα* Cf. O. 18. 86.

97 *ἀνδρῶν* Gen. after *φέγγος* and *αἰών* especially the latter, and *ἐπεστιν* = 'is present.'

98 *ἐλευθέρῃ στόλῳ* 'Conduct this commonwealth on its voyage in freedom's cause.' I.e. 'support the independence and freedom to maintaining which the policy of Aegina is ever directed.' We know that early in B.C. 478 the Æginetans and Corinthians were disturbed at the rebuilding of the walls of Athens. After the reduction of Naxos and Thasos, Athenian ambition must have afforded much stronger cause for apprehension.

99 *Διὶ Ζεὺς Πανελλήνιος* of Aegina. *σὺν* For position of that prep. cf. O. 7. 12, 8. 47, P. 2. 11, 59. Note that the heroes are coupled to Zeus by *καὶ*, the Æacids of the first and second generations are coupled to Aeakos by *τε...τε*, the brothers of the first generation are coupled by *καὶ*. Cf. O. 8. 8, P. 1. 42.

100 *κἀγαθῷ* So Moschopoulos and Böckh, mss. *καὶ ἀγαθῷ*.

PYTHIA IX. ^v

ON THE VICTORY OF TELESIKRATĒS OF KYRĒNĒ IN THE ARMED FOOT-RACE.

INTRODUCTION.

TELESIKRATĒS, son of Karneiadēs (which name suggests that he was an Ægid—cf. P. 5. 68—76), won as *ἐπλιτοδρόμος* B.C. 478, which success this ode celebrates. He also won in the stadium at Delphi B.C. 470. It has been inferred from *v.* 73 that the victor had not returned to Kyrēnē, where this ode was recited, but see my note on that verse and *vv.* 90, 91. From the digression about Iolāos, *vv.* 79 sqq., I infer that Telesikratēs may have trained partly at Thebes. He seems to have made some stay in Greece, as he won three prizes, both at Aegina and Megara.

The greater part of this fine poem is, as in P. 4, devoted to lyric narrative. The introduction occupies the first triad of the five, and after a brief announcement of the victory, gives a sketch of the myth of Apollo and Kyrēnē. This myth is developed in the second and third systems, the story working round to the victor who owns about half the third epode. There is a fresh start in the fourth triad and another fresh start, though connected with what precedes, in the third verse of the last triad.

Mezger's notion that the ode is "Das Hohelied vom *Καῖρός*" is scarcely happy. The maxim of Nēreus, *αἰεὶν καὶ τὸν ἐχθρὸν | παρὶ θυμῷ σὺν τε δίκῃ καλὰ ρέζουτ'*, is at least as important as the maxim of the fourth triad. As for the alleged illustrations of *καῖρός*, most displays of *ἀρετή* involve *καῖρός*, while all deserve praise. The conduct of Apollo gives rise to the reflection *ὥκεῖα δ' ἐπειγομένων ἦδη θεῶν | πρᾶξις ὁδοὶ τε βραχεΐαι*, *vv.* 67, 68, which is not applicable to the *καῖρός* of human affairs. The topic of love and marriage is far more prominent than either of the *gnōmae*. The main theme of the poem is simply *the victor*, and the treatment is determined by his circumstances, by his being of Kyrēnē, by his winning at Pytho, by his

relations with the poet, by his descent from Alexidámon, by his being—at any rate—admired by the maidens of Kyrênê.

The tautometric echoes of single words seem to be accidental, *-σεγκαῖν*, *v.* 36, *ἐνείκαι*, *v.* 53; *ἀγείρας*, *v.* 54, *ἐγείραι*, *v.* 104; *ἀμφ.*, *v.* 70, *ἀμφ.*, *v.* 120; nearly *ἄριστ.*, *v.* 65, *ἀριστ.*, *v.* 107. But *vv.* 36, 37 clearly echo *vv.* 12, 13 (*Ἄστ.* α' 4, 5); *v.* 110 echoes *v.* 37; not quite so clearly *vv.* 84, 85 (*Ἄστ.* δ' 1, 2) echo *vv.* 59, 60 (*Ἄστ.* γ' 1, 2). *V.* 41 (*Ἄστ.* β' 8) echoes *v.* 12 (*Ἄστ.* α' 4). There are several other recurrences of words.

The apparently fresh compounds are *ἀνεμοσφάραχος*, *ἀρχέτολις*, *διόξικτος*, *ἐπιγονίδιος*, *ἐρρυλείμων*, ? *ἐρρυφαρέτρας*, *εὐθαλής*, *κρατησίμαχος*, *παλίμβαμος*, *σῆγκαιτος*.

The mode is Dorian with a mixture of Lydian. The rhythms are dactylo-epitritic. Recurrent phrases as in P. 1.

STROPHE.

- | | |
|----------------------------------|-------------------------|
| (1) $\cup \cup : - \asymp A^1$. | (6) $A^1.A^2$. |
| (2) $B^1.B^1.1$. | (7) $- : A^1$. |
| (3) $\cup \cup : - \cup A^1$. | (8) $A^2.B^1.B^2$. |
| (4) $A^1.A^1$. | (9) $B^1.B^1.B^1.B^1$. |
| (5) $B^1.A^1.B^1.A^2$. | |

EPODE.

- | | |
|-------------------------|-------------------------------|
| (1) $- : A^1.B^2$. | (6) $B^1.A^2$. |
| (2) $A^1.B^1.B^1.A^2$. | (7) $B^1.A^2.B^1.B^2$. |
| (3) $B^1.A^1.B^1$. | (8) A^2 . |
| (4) $B^1.B^1$. | (9) $\infty \cup - - A^1$. |
| (5) $B^1.A^1.B^2$. | |

ANALYSIS.

vv.

- 1—4. Proclamation of the victory of Telesikratês of Kyrênê.
- 5—8. Apollo carries off Kyrênê to Libya.
- 9—13. Aphroditê presides over their marriage.
- 14—18. Kyrênê's parentage.
- 18—25. Her hardy habits.
- 26—28. Apollo sees her wrestling with a lion.
- 29—37. He calls Cheiron to see, expresses his admiration, and asks his advice as to a union with her.
- 38, 39. Cheiron is amused and makes answer,
- 39—41. 'That neither gods nor men like to acknowledge an incipient passion.

- 42—49. 'So even thou, the omniscient god of truth, art dissembling and asking my advice.'
- 50—65. Cheiron foretells the marriage of Apollo and Kyrênê, the eventual foundation of the Cyrenaic cities, the welcoming of the bride by Libya, and the birth of the offspring of the union, Aristaeos.
- 66—70. The poet tells of the marriage in Libya, where Kyrênê frequents a city renowned in Games.
- 71—75. Even now Karneiadês' son has won in her honor at Pytho.
- 76—78. Great achievements afford an inexhaustible theme, but it is best to say much in a few words;
- 78, 79. For a sense of proportion is of the first importance,
- 79, 80. As Thebes learnt by Iolâos' conduct,
- 80—83. Who, after the slaughter of Eurystheus, was buried in the tomb of Amphitryon, the Cadmeians' guest,
- 84—86. To whom and to Zeus Alkmêna bare twins.
- 87, 88. About them it is natural to speak, and about Dirke.
- 88—90. They fulfilled the poet's prayer that Telesikratês might furnish him with another theme;
- 90—92. In addition to victories at Aegina and Megara.
- 93—96. According to Nêreus' maxim, heartily praise even a foe when he has wrought nobly for the public good.
- 97—103. Telesikratês has won the admiration of maidens in the local contests at Kyrênê.
- 103—125. In conclusion, the poet tells how Telesikratês' ancestor, Alexidâmos, won the daughter of Antaeos, when her suitors' claims were decided by a foot-race.

Στρ. α'.

Ἐθέλω χαλκάσπιδα Πυθιονίκαν

σὺν βαθυζώνοισιν ἀγγέλλων

Τελεσικράτη Χαρίτεσσι γεγωνεῖν,

1 χαλκ. I. e. ὀπλιτοδρόμον. The *χάλκεα ἔντευ*, cf. O. 4. 22, at first consisted of shield, helmet, and greaves (Paus. vi. 10), afterwards of the shield, the heaviest and most important item. The oblong shield of the *ὀπλίτης* was technically *ὄπλον*, but *σπίς* often stands

for it, as here, and *φερόσπιδες* σάγαι, of the equipment of *ὀπλίται*, Aesch. Pers. 240, so *δοσιδοσίποισιν ὀπλίταις δρόμοις*, I. 1. 23.

2 βαθυζώνοισιν Cf. P. 1. 12. ἀγγέλλων Metaph. from the heralds' office, cf. P. 1. 32.

3 Χαρίτεσσι Cf. P. 6. 2.

δλβιον ἄνδρα, δρεξίππου στεφάνωμα Κυρέας. 5
 5 τὰν ὃ χαιτάεις ἀπρεσφάρειαν ἐκ Παλίου κώπων
 πρὲς Λατοῖδας
 ἄρπασ', ἐναιέ τε χρυσῶν παρθένου ὀγροτέρην δίφρῳ,
 τῷθι νῦν προλυμήλου 10
 καὶ προλυκαρπυγιάτας θῆκε δέσποιναν χθονὸς
 ῥίζαν ἀπείρου τρίταν εὐήρατον βάλλουσιν οἰκῆν. 15
 'Αντ. α'.

ὑπέδεκτο δ' ἀργυρόρπες Ἀφροδίτα
 10 Δάλιον ξείνον θεοδμάτων
 ὀχέων ἐφαπτομένα χερὶ κούφα·
 καὶ σφιν ἐπὶ γλυκεραῖς εὐναῖς ἔρατὰν βάλεν αἰδῶ, 20
 ξυνὴν ἀρμόζουσα θεῷ τε γάμον μυχθέντα κούρῃ θ'
 'Τψέος εὐρυβία·

4 στεφάνωμα Either 'a crowned honor to Kyrenê' in apposition with ἄνδρα, or with the notion of the previous clause, cf. O. 2. 4 ἀκρόθυνα, 7. 16 πυγμᾶς ἄποινα. P. likens his Epinician song to a wreath, O. 6. 86, 87, N. 7. 77—79, I. 3. 45.

8 'That she might have for home a lovely vigorous root of a third mainland'; i.e. a root of cities (cf. P. 4. 15) on a third mainland. For hypallage cf. O. 8. 68, 11. 6, P. 5. 82. Here perhaps, as generally, of two coordinate adjectives with no conjunction or pause one adj. is definitive—i.e. βάλλουσιν, 'full of vigorous life', the other descriptive. Perhaps εὐήρατον is proleptic. In P.'s time Kyrenê was called Aphrodité's garden, but the beauty of its vegetation was also legendary. For the two adjectives cf. I. 1. 23 quoted on v. 1 *supra*, O. 1. 59, 2. 54, 3. 19, 9. 91, 10. 2, 3, 13. 88, P. 4. 214, 10. 6, 72, N. 7. 46, I. 2. 3, 7, 7. 25.

9 ὑπέδεκτο For force of 'prep., implying something more than a passive reception, cf. P. 8. 11.

11 ὀχέων Gen. of motion from,

cf. *Madn.* § 60, Rem. 4, *Soph.* *El.* 324, with ὑπέδεκτο, 'welcomed by taking.' ἔφαπτ., κ.τ.λ. 'Reaching out to him lightly with her hand.' Perhaps this rendering best expresses the gesture of welcome with which the goddess seemed to hand the pair from the car without giving them any substantial assistance; but on the other hand to take the adj. causatively gives us a closer description of the gesture without committing us to the idea that the lovers required or that Aphrodité gave them any real assistance in alighting. For κούφα = κουφισμένη cf. ὀρθῇ χερὶ, O. 11. 4, P. 4. 81, v. 86 *infra*, κλυτὰν χίρῃ, *Soph.* *Antig.* 974 ἔλκος... ἄλαον ἀλαστόροισιν ὀμμάτων κύκλοις. There does not seem much significance in Aphrodité touching the chariot, and as P. mixes up chariots and horses freely, those who make ὀχέων dependent on ἐφαπτομένα should say whether or no they intend to suggest that the goddess stood at the horses' heads.

12 ἐρατῶν... αἰδῶ 'Bewitching coyness.'

13 'Making mutually blushing

δς Λαπιθᾶν ὑπερόπλων τουτάκις ἦν βασιλεύς, ἐξ
 Ὀκεανοῦ γένος ἥρωσ 25

15 δεύτερος· ὃν ποτὲ Πίνδου κλεσυναῖς ἐν πτυχαῖς
 Ναῖς εὐφρανθεῖσα Πηνειοῦ λέχει Κρέοισ' ἔτικτεν, 30
 Ἐπ. α'.

Γαίας θυγάτηρ. ὃ δὲ τὰν εὐώλενον
 θρέψατο παῖδα Κηράναν· ἃ μὲν οὐθ' ἰστών παλιμβάμους
 ἐφίλησεν ῥδούς,

οὔτε δειπνων οἰκουριᾶν μεθ' ἑταιρᾶν τέρψιας, 35

20 ἀλλ' ἀκόντεσσίν τε χαλκέοις
 φασγάνῳ τε μαρναμένα κεραίῃζεν ἀγρίους
 θήρας, ἣ πολλὰν τε καὶ ἀσύχιον 40
 βουσίην εἰράναν παρέχοισα πατρώαις, τὸν δὲ σύγκοιτον
 παῦρον ἐπὶ γλεφάροις [γλυκύν

25 ὕπνον ἀναλίσκοισα ῥέποντα πρὸς αἶω.

Στρ. β'.

κίχῃ νιν λέοντί ποτ' εὐργαρέτρας 45
 ὀβριμῷ μούναν παλαίοισαν

on the god and the daughter of widely-ruling Hypseus the union entered into by them.' ἀρμόζουσα. Often used of parents arranging a formal marriage for their children. The poet gives to this amour as much solemnity and dignity as possible. *μυθόντα* Cf. P. 4. 222, 223. So Schol.; mss. *μυθόντι*.

16 Κρέοισ' So old mss. Some Edd. alter to Κρείοισ' to suit the metre of the corresponding verses, but the short syllable is permissible. *ἔτικτεν* Cf. O. 6. 41.

18 ἰστ. παλ.... ῥδούς 'Pacing to and fro at the loom.' Schol. quotes Il. i. 31 ἰστὸν ἐπαυρομένην.

19 οἰκουριᾶν So Moschopoulos for οἰκουριᾶν (ὦν), 'nor merry junketings with stay-at-home maidens of her own age.' The full form would be οἰκοφριᾶν. Bergk and Mommsen

read οὔτε δειπνων τέρψιας οὐθ' ἐταρῶν οἰκουριᾶν from Schol. who apparently has repeated οὔτε by mistake for μετά.

23 'But, as for the (universal) bed-fellow, sweet sleep, enjoying it as it sinks for a little while on her eyelids towards dawn.' παῦρον must be taken with ἐπὶ γλεφάροις and therefore with ῥέποντα, though were ῥέποντα, κ.τ.λ., absent it would be a secondary predicate. There seems to be a confused metaph. from weighing out money to spend. τὸν δὲ σύγκοιτον Cf. P. 4. 1. 134 τὸν δὲ παμπειθῇ γλυκύν ἡμιθέοισιν πόθον ἐνδαιεν' Ἡρα.

25 ὕπνον So most old mss.; but some transpose ὕπνον and παῦρον. πρὸς αἶω Cf. O. 1. 67.

26 There are several notices of the early existence of lions in Europe. Cf. N. 3. 48.

ἔπειτα - ἔπειτα

ἄτερ ἐγχείων ἐκέργης Ἀπόλλων.
 αὐτίκα δ' ἐκ μεγάρων Χείρωνά προσένεπε φωνή·
 30 σεμνὸν ἄντρον, Φιληρίδα, πρῶλιν πὺν θυμὸν γυναικὸς καὶ
 μεγάλαν δύνανσιν 50
 θαύμασεν, οἷον ἄταρ βεῖ νεῖκος ἄγει· κεφαλῇ, μόχθου
 καρβύνερε θεᾶνις 55
 ἦτορ ἔχουσα· φόβῳ δ' οὐ κεχέιμανται φρένες.
 τίς κεν ἀνθρώπων τέκεν; ποίας δ' ἀποσπασθεῖσα φύτλας
 Ἄντ. β.

ὀρέων κευθμῶνας ἔχει σκιόεντων; 60
 35 γέγεται δ' ἀλκᾶς ἀπειράντου.
 ὅσια κλυτὰν χεῖρά φοι προσενεγκεῖν,

29 προσένεπε 'Addressed him and called him out from his hall.'

31 οἷον... κεφ. Schol. and Mommsen explain ἐπέγει τῇ ἐαυτῆς κεφαλῇ, dat. termini; but she had already invited the struggle, as the tense disposes of this interpretation. But 'with undaunted head' is a natural remark for a spectator to make pointing out her mien and attitude. Beware of rendering κεφαλῇ 'soul,' 'spirit,' 'courage,' &c.

32 κεχέιμανται For a different application of the metaph. cf. O. 12. 6, if this is from χειμαίνειν, but the form cannot be plur. in this case, and the sing. involves a violent use of the so-called *scheme Pindaricum*. I now refer the word to χειμάω, which Hésychios gives and explains by μέγαν which I regard as a mistake, χειμάω being equiv. to μέγαν, and χειμάω being causative = 'to make to shudder,' 'to chill.' Of course it is easy to alter φρένες to φρένας with Bergk.

33 δρωσιν. Apollo affects to think that her situation cannot be of her own choice.

35 γέγεται A favorite word with, always (six times) found in metaphorical sense. Cf. P. 10. 7.

36, 37 The reading ἄρα must

be wrong, as καὶ, 'even,' makes the marriage seem less proper or desirable than concubinage. Best ms. read ἄρα and three have a following comma. Cheiron's playful rebuke does not refer to a suggestion of illicit intercourse, but to Apollo's pretending to ask advice when he knew what would happen. In v. 41 ἐνός only means 'betrothal,' as in O. 7. 6. The ensuing remarks of Cheiron show that vv. 39—41 mean 'lovers do not like to avow their attachment when they first feel the influence of passion.' Render vv. 36, 37 then 'Is it lawful to make her renowned by laying my hand on her and in marriage bed to cull the honey-sweet flower?' For κλυτάν, 'ennobling,' 'glorifying,' cf. v. 11 *supra*, κοφῆ. For ἄρα cf. Soph. *Aj.* 172, 177, I. 6. 3.

36 δόλια The interrogation allows us to cite the formula οὐχ δόλη in support of the text, though we might well question the affirmative δόλια (*terris*). Mommsen, with Triclinian mss., reads δόλια (cf. O. 1. 52). With respect to Apollo δόλια has nothing to do with divine law, but refers to acquiescence in the ordinances of fate. The question is not one of moral or legal right.

ἦ ῥα; καὶ ἐκ λεχέων κείραι μελγαδέα ποίαν;
 τὸν δὲ Κένταυρος ζαμενής, ἀγανῇ χλαρὸν[†] γελάσσαις
 ὀφρύι, μῆτιν ἐάν
 εὐθύς ἀμείβετο· κρυπταὶ κλαῖδες ἐντὶ σοφᾶς Πειθοῦς
 ἱερᾶν φιλοτάτων,
 40 Φοῖβε, καὶ ἐν τε θεοῖς τοῦτο κἀνθρώποις ὁμῶς
 αἰδέοντ', ἀμφανδρὸν ἀδείας τυχεῖν τοπρῶτον εὐνᾶς.

Ἐπ. β.

καὶ γὰρ σέ, τὸν οὐ θεμιτὸν ψεύδει θυγεῖν,
 ἔτραπε μείλιχος ὄργα παρφάμεν τοῦτον λόγον. κούρας δ',
 ὀπόθεν, γενεᾶν
 ἐξερωτᾷς, ὦ ῥῆνα; κύριον δὲ πάντων τέλος
 45 οἶσθα καὶ πάσας κελεύθους·
 ὅσσα τε χθὼν ἡρινὰ φύλλ' ἀναπέμπει, χῶπρόσαι
 ἐν θαλάσῃ καὶ ποταμοῖς ψάμαθοι
 κύμασιν ῥιπαῖς τ' ἀνέμων κλονέονται, χῶ τι μέλλει,
 ἔσσεται, εὐ καθορᾷς. [χῶπρόθεν 85
 50 εἰ δὲ χρῆ καὶ παρ σοφὸν ἀντιφερίξαι,

Στρ. γ.

ἔρέω· ταῦτα πόσις ἔκειο βᾶσαν
 τάνδε, καὶ μέλλεις ὑπὲρ πόντου

90

but of acquiescence in what is to be. Such obedience of course recognises a law higher than all laws and all legality.

37 ἦ ῥα; So Gild., after a good ms. ἐκ Due to the notion of the vb.; we must say 'in.'

38 τόν Note double accusative after ἀμείβετο. [αμ. 'Inspired,' cf. P. 4. 10.

39 κλαῖδες Cf. P. 8. 4. The meaning is 'secret are first dawns of hallowed passion over which Persuasion has control.' For the two genitives cf. P. 2. 56, N. 8. 1 κἀρυξ Ἀφροδίτας ἀμυροσίαν φιλοτάτων. This is copied Aristoph. *Thesm.* 976 Ἦσαν... ἡ πᾶσι τοῖς χοροῖσιν ἐμπαίζει τε καὶ | κλῆδας γάμου φυλάττει.

42 For sentiment cf. P. 3. 29; for dat. P. 4. 296, 8. 24, N. 4. 35. θεμιτὸν Impers. as in Soph. O. R. 993 ἡ ῥήτων; ἡ οὐχὶ θεμιτὸν ἄλλον εἰδέναι;

43 μελ. ὄργα 'Your melting mood,' 'tender passion.' παρφ. 'To make this misleading speech'

48 κλονέονται Cf. cf. δ' ἐν θαλάσῃ λαλαπει κλονέμενοι | καὶ κύμασιν πολλοῖσι πορφύρης ἄλκι | θοῆσκουσιν, Simón. Amorg. Fr. 1. 15—18.

49 καθορᾷς The prep. has the common force of discovery, detection, or revelation.

50 'But if one must measure oneself even with the all-knowing
 51 ἔκειο βᾶσαν Cf. P. 4. 62, 1

Χαροῦν - χαροῦν - χαροῦν
 καὶ χαροῦν

Διὸς ἔσχατον πῶτ' ἐπέφθον ἐνεύκται·
 ἐνθα πρὸς ἀρχέπαιον θήσεις, ἐπὶ λαὸν ἀγείρεις
 15 νασιόεσσαν ὄχθον ἐς ἀμφίπεδον· νῦν δ' εὐρυλείμων πότις
 σοὶ Λιβύη
 25 δέξεται εὐκλέη νύμφαν δώμασιν ἐν χρυσεῖς πρόφρων·
 ἵνα φοι χθονὸς αἴσαν
 αὐτίκα συντελέθειν ἔννομον δωρήσεται,
 100 οὔτε παγκάρπων φυτῶν νήποιον, οὔτ' ὀρνῶτα θηρῶν.
 Ἄντ. γ.
 τρῶι παῖδα τέξεται, δὲ κλυτὸς Ἑρμᾶς
 εὐθρόνοισι Πρᾶισι καὶ Γαίᾳ
 105 ἀνελὼν φίλας ὑπὸ ματέρὸς οἴσει.
 ταὶ δ' ἐπιγουνίδιον θαψάμεναι βρέφος αὐταῖς,
 νέκταρ ἐν χεῖλεσσι καὶ ἀμβροσίαν στάβοισι, θήσονται
 110 τέ νιν ἀθάνατον,

58 Libya is called the 'special garden of Zeus' from the oasis of Zeus Ammon. Cf. Shakespeare *Hen. V*, final chorus, "Fortune made his sword; | By which the world's best garden he achieved."

54 θήσους The fut. is remote.
ἐπὶ...ἀγείρας Timesis. λαόν The
Germans.

55 5x0. 4s dup. Cf. P. 4. 8.
5v 5' 'But for the present.' Of
he two epithets here, one qualifies
he district, the other the personifica-
tion thereof. Cf. O. 1. 10, 11. The
hird adj. in the next verse goes
with the predicate.

56 δῶμασιν Cf. vv. 68, 69. The poet imagines that the temple of Tyrene which existed in his time dated back to the mythical period referred to. *Ἰνα...δωρ. I.e. ἐν ἱερέῳ Λιβύᾳ δωρ.* The confusion of place and person is complete.

57 συντελ. ἐνομον 'To be a
int-possession for her to occupy.'
venture to think that Paley is
rtly right in quoting Aesch.
appl. 565 where ἐνομοι means

'inhabitants.' Here it seems to mean 'inhabited.' It is also rendered 'by legal right.'

58 φυτόν Especially silphium.
 νήθειον Cf. P. 2. 17. ἀγῶνα
 For active cf. Soph. O. R. 677
 παρέρχεται. | σοὶ μὲν τυχὼν ἀγῶνας,
 ἐν δὲ τοῖσδ' ἔτος.

60 Gal. Cf. v. 102 *infra*.

61 ⁶rwó 'From under,' cf. O. 6. 48.

62 **παρ.** So Bergk for **μας**.
θητάμεναι or **θηκόμεναι**. **Schol.** ἐν
τοῖς γράσει | θείσαι τὸν Ἀριστοῦ
καὶ θαυμάσασαι τὸ βιβλίον. Two
interpolated **μας**. give **καθηκόμεναι**
(**Don.**). **αὐταῖς** To be taken
with **ἐπερωσίδιον**.

68 to Join with $\sigma\alpha\phi\alpha\iota$. Cf. $\sigma\alpha\phi\alpha\iota$ 'Shall adopt him as an immortal.' Cf. O. 9. 62 $\sigma\alpha\phi\alpha\iota$ $\omega\delta\alpha$.

64, 65 Show clearly that this son of Apollo was really a phase of Apollo himself, probably derived from the earlier Chthonian cult. Aristaeos connects Kyrênê with Thebes, as according to Hesiod he married a daughter of Kadmos.

Ζῆνα καὶ ἀνγὸν Ἀπόλλων', ἀνδράσι χάρμα φίλοις,
 ἄγχιστον, ὀπάρονα μήλων,

65 Ἀγρέα καὶ Νόμιον, τοῖς δ' Ἀρισταῖον καλεῖν. 115

ὥς ἄρ' εἰπὼν ἔντυεν τερπνὰν γάμου κραίνειν τελευτάν.
 Ἐπ. γ.

ὥκεια δ' ἐπειγομένων ἤδη θεῶν
 πρᾶξις ὁδοί τε βραχεῖαι· κεῖνο κεῖν' ἄμαρ διαίτασεν·
 θαλάμῳ δὲ μίγεν 120

ἐν πρηνυχρύσῳ Λιβύας· ἵνα καλλίσταν πόλιν
 70 ἀμφέπει κλεινὰν τ' ἀέθλοισι. 125

καὶ νυν ἐν Πυθωνί νιν ἀγαθέα Καρνειάδα
 υἱὸς εὐθαλεῖ συνέμιξε τύχα·
 ἔνθα νικάσαις ἀνέφανε Κυράναν, ἧ νιν εὐφρῶν δέξεται
 καλλυγύναικι πάτρα 131

75 δόξαν ἱμερτὰν ἀγαγόντ' ἀπὸ Δελφῶν.

Στρ. δ

ἀρεταὶ δ' αἰεὶ μεγάλαι πολύμυθοι·
 βαιὰ δ' ἐν μακροῖσι ποικίλλειν,
 ἀκοὰ σφοδρῶς· ὁ δὲ καιρὸς ὁμοίως 131

64 χάρμα... ἄγχι. Cf. P. 1. 59.

65 καὶ Nearly = 'or.' τοῖς δ' Dat. *Ethicus* answering to τοῖς μὲν implied before Ἀγρεύς. καλεῖν 'By name.' Lit. 'so that they called him.' Expletory inf., cf. P. 12. 22. He is called Zeus and Apollo as a delight, &c.; as a tender of sheep, Agreus, &c.

72 συνέμιξε Cf. O. 1. 22.

73 ἀνέφανε Lit. 'brought into notice,' i.e. by having it proclaimed as his city by the herald. Cf. ἐξένευε, O. 8. 20. δέξεται For tense cf. v. 89.

77 'That one makes an exquisite poem short when the theme is vast is said of true poets. For a sense of proportion constitutes supreme excellence in everything.'

78 ὁ δὲ καιρὸς, κ.τ.λ. Cf. N. 1. 18, *Theognis* 401 καιρὸς δ' ἐπὶ πάντων

ἀριστος | ἐργασίαν ἀνθρώπων.

79—81 Two stories are told about Iolāos (here 'Iólaos' probably began with *I*) slaughter of Eurytheus: one that he obtained a brief renewal of vigor just before his death from old age for the purpose of delivering the Hērakleids from their oppressor, the other that he got leave to return for short time from Hades. Any way at a critical moment he gave up expected aid to Thebes, thus showing that he deserved the praise bestowed on Dāmophilos, P. 286, 287. P. passed from one kind of καιρός, 'the right time stop;' to the more general meaning 'the right time to act,' unless meant that the conquest of Eurytheus was a great matter and Iolāos made short work of it.

... - ...
 ...

παντὸς ἔχει κορυφάν. ἔγνον ποτὲ καὶ Ἰόλαον³
 Ο οὐκ ἔτιμάσαντά νιν ἐπτάπυλοι Θῆβαι. τόν, Εὐρυσθέης
 ἐπεὶ κεφαλὰν 140
 ἔπραθε φασγάνου ἀκμῇ, κρύψαν ἔνερθ' ὑπὸ γὰρ διφρη-
 λάτα Ἀμφιτρύωνος
 σάματι, πατροπάτωρ ἔνθα φοι Σπαρτῶν ξένος* 145
 κείτο, λευκίπποισι Καδμείων μετοικήσαις ἀγυαῖς.
 Ἄντ. δ'.

τέκε φοῖ καὶ Ζηνὶ μιγεῖσα δαίφρων⁴
 ἐν μύλαις ὠδῖσιν Ἀλκμήνα
 διδύμων κρατησίμαχον σθένος υἱῶν. 150
 κωφὸς ἀνὴρ τις, ὃς Ἡρακλεῖ στῆμα μὴ παραβάλλει,
 κηδὲ Διρκαίων ὑδάτων ἀεὶ μέμνεται, τὰ νιν θρέψαντο
 καὶ Ἰφικλέα. 155
 τοῖσι τέλειον ἐπ' εὐχῇ κωμάσομαι τι παθὼν ἐσλόν.
 Χαρίτων κελαδενῶν

79 ἔγνον For this form cf. P. 4. 20; MSS. ἔγνον.

82 πατροπάτωρ...φοι For rare nasal-possessive dat. cf. O. 9. 15, I. 7. 22.

83 ἀγυαῖς Locative.

84 φοι Refers to subject of the 1st clause.

86 Cf. O. 6. 22. The compound adjectives κρατησίμαχοι, κρασίπποι do not follow the usual analogy of such forms.

87 παραβάλλει The prep. means 'from the immediate subject,' and its reading is preferable to περιβάλλει, which most of the best MSS. give. Bullard the man whose doth not turn aside his voice to Hēraklēs. φέροις δοτει γλώσσαν, O. 9. 41.

88 δέ MSS. δέι against metre. δειν and anon' suits the context very well, but ἐνι, ἀνα-, ἀμα have been proposed as corrections.

89 'For them shall I cause them to utter in kōmos song somewhat on my own account as I have received a certain

3) *grandmother* & *Alphes* blessing granted in full in answer to a prayer may the clear light of the tuneful Graces not desert me.' τοῖσι For constr. cf. N. 2. 24 κωμάσατε Τιμοδήμῳ, I. 6. 20, 21 κωμάσατε...Στρεψιδῶς. ἐπ' εὐχῇ Cf. ἐπὶ φελιδέσσει, P. 2. 49. κωμάσομαι The middle force is literally 'I shall cause to be sung for me.' Cf. I. 8. 90. τι It is generally thought that this is the object of παθὼν, its position being changed by hyperbaton: but my rendering gives at least as good sense and the constr. proposed is more straightforward. The fut. refers to the time of performance, not of composition, as there is nothing more said about the Theban heroes; so probably does the fut. δέξεται, v. 73 *supra*. There is therefore no need to suppose that Telesikratēs was not at Kyrênē at the time of recitation. With these futures cf. κελαδηνόμεθα, ἀντιδίδει, O. 11. 79, 84, P. 11. 10, N. 9. 1. Χαρίτων...φῆρες The very words of the εὐχῇ.

Alphes *Timodemus* & *Stichon*

90 μὴ με λίποι καθάρων φέγγος. Αἰγίνα τε γὰρ 160
 φαμί Νίσου τ' ἐν λόφῳ τρίς δὴ πόλιν τάνδ' εὐκλείξει,
 'Ἐπ. δ'.

συγαλὸν ἀμαχανίαν ἔργῳ φυγῶν.

οὐνεκεν, εἰ φίλος ἀστῶν, εἰ τις ἀντάεις, τό γ' ἐν ξυνῷ
 πεπρωμένον εὖ 165

μὴ λόγον βλάπτων ἀλλοιοῖ γέροντος κρυπτέτω.

95 κείνης αἰνεῖν καὶ τὸν ἐχθρόν

παντὶ θυμῷ σὺν τε δίκῃ καλὰ ρέζοντ' ἔννεπεν. 170

πλείστα νικάσαντά σε καὶ τελεταῖς

ώραιοις ἐν Παλλάδος εἶδον, ᾤφωνοί θ' ὡς ἐκάστα φίλτατοι

91 Νίσου τ' ἐν λόφῳ At Megara.
 πόλιν τάνδ' Kyrênê. The above
 explanation of the tense of δέξεται
 does away with the awkwardness
 of having to refer these words and
 ἀστῶν (v. 93) to Thebes. So Aegina
 is called τάνδ' ἀλιερκία χώραν, O.
 8. 25, when the victor and the poet
 are at Olympia. Render 'For I
 affirm that both at Aegina and at
 the hill of Nisos I have thrice al-
 ready glorified this city, having es-
 caped lack of power that brings
 silence by means of her achieve-
 ment.' From v. 97 we learn that
 these six victories were gained by
 Telesikratês, who thus furnished
 the poet with six themes and shed
 over him Χαρίτων κελαδενῶν καθα-
 ρὸν φέγγος, for the duration of
 which (i.e. for the supply of an-
 other theme) he professes to have
 prayed before these Pythian games.
 The ode of an Epiniician poet is
 ἔργον, and so is the theme which
 causes the ode, and without a theme
 he suffers from ἀμαχανία, μάχανα
 being two or three times used of
 poetic power by P.; so that though
 we should naturally expect ἔργῳ to
 mean something done by the φυγῶν,
 yet this is not necessary, cf. N. 8.

49. The general sense is the same
 if we translate ἔργῳ 'by employ-

ment,' i.e. the employment fur-
 nished by the victories.

93 ἐν ξυνῷ P. several times in-
 sists on the common interest
 which a state has in the victory
 of a citizen, cf. O. 7. 92—95, P. 11.
 54, I. 5. 69 ξυνὸν ἀσπεύει κόσμον ἐκ
 προσάγων.

94 'Disparage not, violating the
 maxim of the old man of the sea.
 i.e. of Nêreus. For sentiment cf.
 N. 9. 6. κρυπτέτω Cf. O. 2. 97
 7. 92.

96 σὺν τε δίκῃ So mss.; Böckh
 Don. σὺν γε.

97, 98 Dissen infers from the
 use of τελεταί, which are festivals
 of gods, that the victories at Aegina
 and Megara were won in Games
 dedicated to heroes, of which there
 were Aeakeia at Aegina and Alkai-
 thoia and Diokleia at Megara. The
 yearly festivals of Pallas and the
 Olympian and Gaian games.
 vv. 101, 102 must all have been
 at Kyrênê, as is shown by the
 πλείστα of v. 97, the καὶ πᾶσαν
 v. 102, and by the presence of
 women. 'Very often too at the
 yearly rites of Pallas maidens have
 seen thee a winner, and in silence
 each according to her state pray
 to have a most dear husband.
 son such as thou Telesikratês.'

* mythical king of Megara
 Nisos

παρθενικαὶ πόσιν ἦ
 10 υἱὸν εὐχοντ', ὦ Τελεσίκρατες, ἔμμεν,]

175

Στρ. ε'.

ἐν Ὀλυμπίοισι τε καὶ βαθυκόλπου
 Γᾶς ἀέθλοισι ἐν τε καὶ πᾶσιν
 ἐπιχωρίοις. ἐμὲ δ' ὦν τιν' αἰοιδᾶς
 δίψαν ἀκείόμενον πράσσει χρέος, αὐτὶς ἐγείραι 180
 15 καὶ παλαιὰ δόξα τῶν προγόνων· οἳοι Λιβύσσας ἀμφὶ
 γυναικὸς ἔβαν

Ἰρασα πρὸς πρόλιν, Ἀνταίου μετὰ καλλίκομον μναστήρης
 ὄγκαλλεα κούραν· 185

τὰν μάλα πολλοὶ ἀριστῆες ἀνδρῶν αἵτεον
 σύγγονοι, πολλοὶ δὲ καὶ ξείνων. ἐπεὶ θαητὸν εἶδος 190
 Ἀντ. ε'.

ἐπλετο· χρυσοστεφάνου δέ φρι Ἦβας
 10 καρπὸν ἀνθήσαντ' ἀποδρέψαι

ἔθελον. πατὴρ δὲ θυγατρὶ φυτεῶν
 κλεινότερον γάμον, ἄκουσεν Δαναόν ποτ' ἐν Ἀργεῖ 195

those who had no lovers wished for a husband like him, those who had, wished for a son like him. For ἔμμεν cf. Goodw. *M. and T.* 118. The absence of 'such as thou' from the Greek is not harsh. If the sight of Telesikratēs inspired a wish for a husband or a son, the implication is that one or other should be like him. It need not be understood with πόσιν, so by suppressing *olos ἐσσι* with υἱόν P. delicately makes it doubtful whether he actually meant *εὐχοντό σε ἔμμεν πόσιν* or the less florid compliment.

99 παρθενικαί For late position of subject cf. O. 11. 25, 13. 14—17, P. 12. 17.

103 τιν' αἰοιδᾶς MSS. τις αἰοιδᾶν, and v. 105 the best give παλαιὰν δόξαν τῶν against metre. Now the transposition of the last letters of my text would be facilitated by the -tis in the next verse, and the nom.

form τις when established would cause the change of the real subject into the accusative. Render 'Well, I am eager to slake a kind of thirst for song, and a right ancient tale told of your forefathers demands that I should revive its due currency.' Scholl. διψῶσιν τῇ ψῶγῃ, κ.τ.λ., ἢ διψῶσαν ψῶγην τῷ θελειν ὑμνεῖν ὑμᾶς, κ.τ.λ., support αἰοιδᾶς. For a very similar use of τιν' cf. O. 6. 82.

104 πράσσει Cf. O. 3. 7.

106 ἀγκαλλεα P. several times has two adjectives without a conjunction when one is a distinctive epithet, e.g. πότνια, εὐάνυμος. The daughter was Alkēis or Barkē.

110 ἀνθήσαντ' Cf. N. 7. 53. The phrases ἦβας καρπός, ἦβας ἀνθος are found in early elegiac poets passim.

112 Δαναόν Cf. O. 14. 20.

οἶον εὖρεν τεσσαράκοντα καὶ ὀκτὼ παρθένοισι, πρὶν μέσῃν
ἄμαρ ἐλεῖν,

ὠκύτατον γάμον· ἔστασεν γὰρ ἅπαντα χορὸν ἐν τέρμασιν
αὐτίκ' ἀγῶνος· 200

115 σὺν δ' ἀέθλοισι ἐκέλευσεν διακρίναι ποδῶν,
ἄντινα σχήσοι τις ἡρώων, ὅσοι γαμβροὶ σφιν ἦλθον. 205
Ἐπ. ε'.

οὕτω δ' ἐδίδου Λίβυς ἀρμόζων κόρα
νυμφίον ἄνδρα· ποτὶ γραμμᾷ μὲν αὐτὰν στᾶσε κοσμήσας,
τέλος ἔμμεν ἄκρον. 210

εἶπε δ' ἐν μέσσοις ἀπάγεσθαι, δς ἂν πρῶτος θορῶν
120 ἀμφὶ φοι ψαύσειε πέπλοις.
ἐνθ' Ἀλεξίδαμος, ἐπεὶ φύγε λαιψηρὸν δρόμον, 215
παρθένον κεδνὰν χερὶ χειρὸς ἐλῶν
ἀγεν ἱππευτῶν Νομάδων δι' ὁμίλον. πολλὰ μὲν κείνοι δίκον
φύλλ' ἐπὶ καὶ στεφάνους·

125 πολλὰ δὲ πρόσθεν πτερὰ δέξατο Νίκας. 220

113 The original fifty Danaides were reduced to forty-eight by the defection of Hypermnēstra and Amymonē. ἐλάν 'came upon him' (or 'them').

114 χορὸν For irrational lengthening of a short syllable cf. O. 6. 103, P. 3. 6, 4. 253, N. 1. 52, 69.

116 σχήσοι Goodw. *M. and T.* 129 "The future optative occurs first in Pindar, in an indirect question."

117 ἀρμόζων Cf. v. 13 *supra*.

118 γραμμᾷ The line that marked the end of the race. Cf. N. 6. 7. τέλος...ἄκρον 'The first prize.' Cf. O. 11. 67. For the phrase in another sense, 'the extreme end,' cf. Theognis 593 μήτε

κακοῖσιν ἀσῶ τι λίην φρένα, μήτ' ἀγαθοῖσιν | τερφθῆς ἐξαπίνης, πρὶν τέλος ἄκρον ἰδεῖν.

119 ἄν Cf. Goodw. *M. and T.* 692, 702.

120 πέπλοις For dat. cf. P. 10. 28, I. 3. 30, ἀμφὶ being either adverbial or to be taken with ψαύσειε as a case of tmesis.

121 φύγε 'When he had sped lightly over the course.'

123 Νομάδων The tribes in the neighbourhood of Barkē.

124 This sportive ceremony of congratulation was called φυλλοβολία. Hence the metaph. P. 8. 57. Join ἐπι-δίκον, cf. P. 5. 116.

125 πτερὰ 'Leaves,' cf. O. 14. 22.

PYTHIA X. ✓

ON THE VICTORY OF HIPPOKLÊS OF THESSALY IN THE
BOYS' ΔΙΑΤΑΟZ ΑΡΟΜΟZ.

INTRODUCTION.

HIPPOKLÊS or Hippokleas, who won the victory celebrated in this ode B.C. 502, was a member of the dynastic family of the Aleuadae, one of the three Thessalian families which claimed to be Hêracleidae, the others being the Skopadae of Krannon (formerly Ephyra) and the Kreondae of the same place [if they were really distinct, as Theokritos makes them (xvi. 36—39)]. The Thessalian Hêracleidae appear to have united in doing honor to their young kinsman; for though Hippoklê is said to have been of Pelinna or Pelinnaeon the ode was sung at Larissa (v. 56), and the poet was commissioned by Thôrax, the head of the Aleuad family, while the Skopadae seem to have furnished the chorus for the κῶμος (vv. 55, 56). The general designation Thessalos in the inscription of the ode, instead of an adjective indicating the victor's native town or city, is peculiar. The suppression of the names Pelinna and Larissa in the ode, as in the inscription, would give the celebration of the victory a national rather than a local character, as would be natural if the victor did not belong to Larissa and if Thôrax was his patron and had borne the expenses of the contest as well as of its celebration. The introduction of the myth of Perseus may have been suggested by Larissa, where Perseus was said to have slain Akrisios. This myth may have been especially popular among the Hêracleidae of Thessaly at this time (Perseus being great-grandfather to Hêraklê), since Makedonia was nominally subject to Dareios at this time, and the Thessalian dynasts may well have been ready to assert their kinship to Perseus' eastern descendants, the Persian Achaemenidae. The Persians themselves accepted this mythological connexion with Hellenic dynasties (Hêrod. vii. 150), at least when it suited their policy. The ode (Pindar's earliest extant work) was probably sung in a triumphal procession (v. 6), and possibly the feasting of Hyperboreans is mentioned in reference to the celebration of the victories with εὐχαίαι, for which cf. P. 4.

The ode falls into four divisions corresponding roughly to the four triads, it being *ἄρμα Περιδων τετράορον* (v. 65). The first division ends with v. 16, the second with v. 30, the third and longest (containing the myth of Perseus and the Hyperboreans) in the middle of v. 48, in which begins the introduction to the conclusion, the conclusion proper occupying the fourth and last triad. It is doubtful whether if the ode had been undated its style would have enabled critics to decide that it was our earliest specimen of Pindar's work. The excess of reciprocative phrases, v. 54 *ἐπ' ἄλλοι' ἄλλον*, v. 60 *ἐτέρους ἐτέρων*, v. 66 *φίλων φίλοντι*, is not in itself conclusive.

The tautometric responsions are *ἐκ*, *ἐξ*, vv. 20, 2; *γεν*, vv. 42, 12; *ἄγων*, *ἀγῶν*, vv. 66, 30; *ποιπνύων*, *ποικίλον*, vv. 64, 46; nearly tautometric is *παι*, vv. 45, 9; *θαυμα*, vv. 48, 30. The beginning of v. 58 recalls v. 40. There are other repetitions.

The apparently fresh compounds are *βαθυλαίμων*, *εὐφασία*, *κρατησίπουν*, *μετατροπία*, *ὀπέρδικος* (Aesch.). [*διαυλοδρόμας* is probably an old athletic term.]

The mode is a mixture of Æolian and Lydian. The rhythms are logaædic. The recurrent phrases are *A*, tripodies with the second foot a cyclic dactyl; *B*, tripodies with the first foot a cyclic dactyl; and *C*, dipodies with the first foot a choree.

STROPHE.

- (1) *A*. $\text{—} \cup \mid \sim \cup \mid \text{—} \text{—} \mid$
 (2) *A.A.C*. $\cup \text{ : } \text{—} \cup \mid \sim \cup \mid \sim \cup \parallel \text{—} \cup \mid \sim \cup \mid \text{—} \cup \parallel \text{—} \cup \mid \text{—} \wedge \mid$
 (3) *2.A*. $\cup \text{ : } \sim \cup \mid \sim \cup \parallel \text{—} \cup \mid \sim \cup \mid \text{—} \text{—} \mid$
 (4) *2.A.A.3*. $\cup \text{ : } \text{—} \cup \mid \sim \cup \parallel \text{—} \cup \mid \sim \cup \mid \text{—} \cup \parallel \sim \cup \mid \sim \cup \mid \text{—} \cup \parallel \sim \cup \mid \sim \cup \mid \text{—} \wedge \mid$
 (5) *3.B*. $\cup \text{ : } \text{—} \cup \mid \sim \cup \mid \sim \cup \parallel \sim \cup \mid \sim \cup \mid \text{—} \cup \mid$
 (6) *B.3*. $\omega \text{ : } \sim \cup \mid \sim \cup \mid \text{—} \cup \parallel \sim \cup \mid \sim \cup \mid \text{—} \cup \mid$

EPODE.

- (1) *B.B*. $\cup \text{ : } \sim \cup \mid \text{—} \cup \mid \text{—} \cup \parallel \sim \cup \mid \sim \cup \mid \text{—} \cup \mid$
 (2) *2*. $\sim \cup \mid \text{—} \cup \mid$
 (3) *A.2.C*. $\text{—} \text{ : } \sim \cup \mid \sim \cup \mid \text{—} \cup \parallel \sim \cup \mid \text{—} \cup \parallel \sim \cup \mid \text{—} \wedge \mid$
 (4) *A.C*. $\text{—} \text{ : } \sim \cup \mid \sim \cup \mid \text{—} \cup \parallel \sim \cup \mid \text{—} \wedge \mid$
 (5) *A.2*. $\cup \text{ : } \sim \cup \mid \sim \cup \mid \sim \cup \parallel \text{—} \cup \mid \text{—} \wedge \mid$
 (6) *C.B.C*. $\cup \text{ : } \sim \mid \sim \cup \parallel \sim \cup \mid \sim \cup \mid \text{—} \cup \parallel \sim \cup \mid \text{—} \cup \mid$

* Caesura.

ANALYSIS.

vv.

- 1—3. Lakedaemon and Thessaly enjoy a Heracleid dynasty.
- 4—6. Pytho and τὸ Πελλῖναιον and the Aleuadae call for this boast in their desire to honor Hippoklēs with a κῶμος of men ;
- 7—9. For he has won at Pytho in the διαυλος δρόμος of boys.
- 10, 11. Apollo has managed this,
- 12—16. While Hippoklēs has emulated his father's victories.
- 17—21. Prayer for continuance of their prosperity.
- 21—26. Only a god is free from care, but for a man Hippoklēs' father is to be highly congratulated on his lot.
- 27—30. He has gone as far towards bliss as man can go ; but none can reach the Hyperboreans.
- 31—48. Perseus visited them and witnessed their feasting and happiness by Athēnē's aid, and slew the Gorgon and turned the Seriphians to stone.
- 48—50. Nothing is incredible if the gods work for it.
- 51—54. The poet terminates and excuses his digression.
- 55—59. The poet hopes that the kōmos will have to sing yet other epinikia by him in honor of Hippoklēs, and that the victor may find favor with maidens.
- 59—63. Men's desires vary. Attainment thereof brings delight, but no one can tell what a year will bring forth.
- 64—68. Thōrax' liberality in providing the kōmos is set forth.
- 67; 68. Gold and rectitude are proved by trial.
- 69—72. Praise of Thōrax' brothers and of their destiny.

Στρ. α'.

Ὀλβία Λακεδαῖμον·

μάκαιρα Θεσσαλία· πατρὸς δ' ἀμφοτέραις ἐξ ἑνὸς
ἀριστομάχου γένος Ἡρακλέος βασιλεύει.

τί; κομπέω ^{κατὰ} ~~κατὰ~~ καιρὸν; ἀλλὰ με Πυθῶ τε καὶ τὸ
Πελλῖναιον ἀπύει

5

1 To associate the Aleuadae with Sparta was a high compliment.
4 τί; So Mommsen, with

much improvement to the sense.
ἀλλὰ. 'Nay for.'

ἦ ῥα; καὶ ἐκ λεχέων κείραι μελμαδέα ποίαν;
 τὸν δὲ Κένταυρος ζαμενής, ἀγανῇ χλαρὸν⁴ γελάσσαις
 ὀφρύι, μῆτιν ἐὰν
 εὐθύς ἀμείβετο· κρυπταὶ κλαῖδες ἐντὶ σοφᾶς Πειθούς
 ἱερὰν φιλοτάτων,
 70

40 Φοῖβε, καὶ ἔν τε θεοῖς τοῦτο κἀνθρώποις ὁμῶς
 αἰδέοντ', ἀμφανδὸν ἀδείας τυχεῖν τοπρῶτον εὖνᾶς.

Ἐπ. β'.

καὶ γὰρ σέ, τὸν οὐ θεμιτὸν ψεύδει θιγεῖν,
 ἔτραπε μείλιχος ὄργα παρφάμεν τοῦτον λόγον. κούρας δ',
 ὀπόθεν, γενεὰν

ἐξερωτᾶς, ὦ φᾶνα; κύριον δὲ πάντων τέλος
 80

45 οἶσθα καὶ πάσας κηλεύθους·

ὅσσα τε χθὼν ἥρινά φύλλ' ἀναπέμπει, χῶπρόσαι

ἐν θαλάσσῃ καὶ ποταμοῖς ψάμαθοι

κύμασιν ῥιπαῖς τ' ἀνέμων κλονέονται, χῶ τι μέλλει,

ἔσσεται, εὖ καθορᾶς.

[χῶπόθεν 85]

50 εἰ δὲ χρή καὶ παρ σοφὸν ἀντιφερίξαι,

Στρ. γ'.

ἔρέω· ταῦτα πρόσις ἔκει βᾶσαν

τάνδε, καὶ μέλλεις ὑπὲρ πόντου
 90

but of acquiescence in what is to be. Such obedience of course recognises a law higher than all laws and all legality.

37 ἦ ῥα; So Gild., after a good ms. ἐκ Due to the notion of the vb.; we must say 'in.'

38 τόν Note double accusative after ἀμείβετο. ἱερ. 'Inspired,' cf. P. 4. 10.

39 κλαῖδες Cf. P. 8. 4. The meaning is 'secret are first dawnings of hallowed passion over which Persuasion has control.' For the two genitives cf. P. 2. 56, N. 8. 1 κᾶρυξ Ἀφροδίτας ἀμβροσιᾶν φιλοτάτων. This is copied Aristoph. *Thesm.* 976 Ἦσαν... ἡ πᾶσι τοῖς χοροῖσιν ἐμπαῖζετε καὶ | κληῖδας γάμου φυλάττει.

42 For sentiment of. P. 3. 29; for dat. P. 4. 296, 8. 24, N. 4. 35. θεμιτὸν Impers. as in Soph. O. R. 993 ἦ ῥητόν; ἡ οὐχὶ θεμιτὸν ἄλλον εἶδέναι;

43 μελ. ὄργα 'Your melting mood,' 'tender passion.' παρφ. 'To make this misleading speech.'

44 κλονέονται Cf. οἱ δ' ἐν θαλάσσῃ λαίλαπι κλονεῖσθαι καὶ κύμασιν πολλοῖσι πορφυρῇ; ἀλός | θηήσκουσιν, Simón. *Amorg. Fr.* 1. 15—18.

45 καθορᾶς The prep. has its common force of discovery, detection, or revelation.

50 'But if one must measure oneself even with the all-knowing

51 ἔκει βάσαν Cf. P. 4. 52, 1

Χαροον = χαροον - λυμνωσαν
 καὶ καὶ καὶ καὶ

ἐν ἀμέραις ἀγάνορα πλούτον ἀνθεῖν σφίσιν·

Στρ. β'.

τῶν δ' ἐν Ἑλλάδι τερπνῶν

1) λαχόντες οὐκ ὀλίγαν δόσιν, μὴ φθονεραῖς ἐκ θεῶν 30
μετατροπῆαις ἐπικύρσαιεν. θεὸς εἴη

ἀπήμων κέαρ. εὐδαίμων δὲ καὶ ὑμνητὸς οὗτος ἀνὴρ
γίνεται σοφοῖς, 35

ὅς ἂν χερσὶν ἢ ποδῶν ἀρετᾷ κρατήσῃς

τὰ μέγιστ' αἰθλῶν ἔλῃ τόλμα τε καὶ σθένει,

Ἄντ. β'.

καὶ ζῶων ἔτι νεαρὸν

κατ' αἶσαν υἱὸν ἴδῃ τυχόντα στεφάνων Πυθίων. 40

ὁ χάλκεος οὐρανὸς οὐ ποτ' ἀμβατὸς αὐτοῖς·

δοῖς δὲ βροτὸν ἔθνος ἀγλαταῖς ἀπτόμεσθα, περαίνει
πρὸς ἔσχατον 45

πλόον. ναυσὶ δ' οὔτε πεζὸς ἰὼν τάχ' εὖροις

ἐς Ἑπερβορέων ἀγῶνα θαυματὰν ὁδόν.

1. 32 εἰ μὴ οἱ τύχη ἐπίσπευτο πάντα
καλὰ ἔχοντα τελευτῆσαι εὐ τὸν βίον.
Schol. explains ὥστε ἀνθεῖν but
I doubt μοῖρα standing by itself for
'good luck.'

18 ἀγάν. πλοῦτ. Cf. O. 1. 2.

19—21 For sentiment cf. P. 8.
93, 94, I. 6. 89.

19 τερπνῶν Cf. O. 14. 3.

20 μὴ κ.τ.λ. 'May they meet
with no envious reverses from the
gods.'

21 θεὸς εἴη For absence of
1 cf. P. 4. 118. I render 'A god
would of course be free from care,'
Mommson and Bergk 'One free
from care would surely be a god,'
or sentiment cf. P. 5. 50. The
following passage of course refers
to the victor's father.

28 ποδῶν ἀρετᾷ Cf. Tyrtaeos
r. 13 [8]. 2 οὔτε ποδῶν ἀρετῆς οὔτε
κλειμοσύνης.

26 κατ' αἶσαν To be taken

with τυχόντα.

27 χάλκ. οὐ. Cf. N. 6. 3, I.
6. 44.

28 For dat. cf. P. 9. 120,
I. 8. 80, also the dat. with θεῶν.
For βροτ. ἔθν. ... ἀπτ. cf. N. 8.
74. ἔσχατον πλόον Cf. ἔσχα-
ταῖς ἤδη πρὸς ὀλβου | βάλλει' ἀγ-
κυραν θεότιμος ἔων, I. 5. 12, O. 8.
43.

29 For omission of first οὔτε
cf. P. 6. 48, v. 41 infra; cf. also
P. 4. 78 ξείνος αἶψ' ὦν δατός. τῶν
So Bergk, suggested by Schol. who
interprets εὐμαρῶς, others δν. Cf.
O. 8. 45.

30 ἀγῶνα 'Concourse' or
'place of assembly.' This last is
the original meaning of the word,
lit. 'place of bringings' as Πυθῶν,
'place of enquiries,' or 'of putre-
factions.' According to Hesychius
it is Boeotian for ἀγορά.

Ζῆνα καὶ ἀγνὸν Ἀπόλλων', ἀνδράσι χάρμα φίλοις,
 ἄγχιστον, ὀπάονα μῆλων,

65 Ἀγρέα καὶ Νόμιον, τοῖς δ' Ἀρισταῖον καλεῖν. 115

ὥς ἄρ' εἰπὼν ἔντυεν τερπνὰν γάμου κραίνειν τελευτάν.
 Ἐπ. γ.

ὠκεῖα δ' ἐπειγομένων ἤδη θεῶν

πρᾶξις ὁδοὶ τε βραχεῖαι· κείνῳ κείν' ἄμαρ διαίτασεν·

θαλάμῳ δὲ μέγαν 120

ἐν πολυχρύσῳ Λιβύας· ἵνα καλλίσταν πόλιν

70 ἀμφέπει κλεινὰν τ' αἰέθλοισι. 125

καὶ νῦν ἐν Πυθῶνί νιν ἀγαθῆα Καρνειάδα

υἱὸς εὐθαλεῖ συνέμιξε τύχα·

ἔνθα νικάσαις ἀνέφανε Κυράναν, ἃ νιν εὐφρων δέξεται

καλλιγύναικι πάτρα 131

75 δόξαν ἱμερτὰν ἀγαγόντ' ἀπὸ Δελφῶν.

Στρ. δ

ἀρεταὶ δ' αἰεὶ μεγάλαι πολύμυθοι·

βαίᾳ δ' ἐν μακροῖσι ποικίλλειν,

ἀκοὰ σαρφοῖς· ὁ δὲ καιρὸς ὁμοίως 131

64 χάρμα... ἄγχι. Cf. P. 1. 59.

65 καὶ Nearly = 'or.' τοῖς δ' Dat. Ethicus answering to τοῖς μὲν implied before Ἀγρέα. καλεῖν 'By name.' Lit. 'so that they called him.' Expletory inf., cf. P. 12. 22. He is called Zeus and Apollo as a delight, &c.; as a tender of sheep, Agreus, &c.

72 συνέμιξε Cf. O. 1. 22.

73 ἀνέφανε Lit. 'brought into notice,' i.e. by having it proclaimed as his city by the herald. Cf. ἐξένεπε, O. 8. 20. δέξεται Fortense cf. v. 89.

77 'That one makes an exquisite poem short when the theme is vast is said of true poets. For a sense of proportion constitutes supreme excellence in everything.'

78 ὁ δὲ καιρὸς, κ.τ.λ. Cf. N. 1. 18, Theognis 401 καιρὸς δ' ἐπὶ πάντων

ἄριστος | ἐργασίαν ἀνθρώπων.

79—81 Two stories are told about Iolâos (here 'Ιόλαος probably began with I) slaughter of Euryteus: one that he obtained a bribe renewal of vigor just before his death from old age for the purpose of delivering the Hērakleids from their oppressor, the other that he got leave to return for short time from Hades. Any way at a critical moment he gave up expected aid to Thebes, thus showing that he deserved the praise bestowed on Dāmophilos, P. 286, 287. P. passed from one kind of καιρὸς, 'the right time stop,' to the more general meaning 'the right time to act,' unless meant that the conquest of Euryteus was a great matter and Iolâos made short work of it.

... - ... φησὶ
 ...

λίθινον θάνατον φέρων. ἐμοὶ δὲ θαυμάσαι

Ἐπ. γ'.

θεῶν τελεσάντων οὐδὲν ποτε φαίνεται

ἢ ἔμμεν ἀπιστον.

κάπαν σχάσον, ταχὺ δ' ἄγκυραν ἔρεισον χθονὶ

80

πρῶραθε, χοιράδος ἀλκαρ πέτρας.

ἐγκωμίων γὰρ ἄωτος ὕμνων

ἐπ' ἄλλοι' ἄλλον ὥτε μέλισσα θύνει λόγον.

Στρ. δ'.

ἔλπομαι δ' Ἐφυραίων

85

ὅπ' ἀμφὶ Πηνεῖον γλυκεῖαν προχεόντων ἐμῶν

τὸν Ἴπποκλέαν ἔτι καὶ μᾶλλον σὺν αἰοιδαῖς

ἕκατι στεφάνων θαητὸν ἐν ἄλιξι θησέμεν ἐν καὶ παλαι-
τέροις,

90

νέαισιν τε παρθένοισι μέλημα. καὶ γὰρ

ἐτέροις ἐτέρων ἔρως ὑπέκνισε φρένας·

Ἄντ. δ'.

τῶν δ' ἕκαστος ὁρούει,

95

τυχὼν κεν ἀρπαλέαν σχέθαι φροντίδα τὰν παρ ποδός·

τὰ δ' εἰς ἐνιαυτὸν ἀτέκμαρτον προνοῆσαι.

48 θαυμάσαι On θαυμάσιος and πιστος cf. P. 1. 26. 'No statement seems to me to be incredible so as to wonder at it if gods have wrought the event about.' For inf. of result cf. O. 1. 9. For sentiment cf. O. 18. 88.

49, 50 The poet recurs to the sentiment of v. 10.

51 ταχέ, κ.τ.λ. 'And quickly over an anchor from the prow and et it get hold of the bottom.'

52 ἄωτος Cf. O. 1. 15, 2. 7, 5. 1. n his maturity P. would scarcely ave made ἄωτος flit like a bee.

54 θύνει Intrans. L. and S. mistaken.

55 Ἐφυρ. Men of Krannon, armerly called Ephyra.

56 ὅπ' Here means 'song' or 'music.' ἀμφὶ Πην. I. e. at Larissa.

58 θησέμεν Cf. v. 15 supra.

61 τῶν Relative. For gen. cf. Π. xix. 142 ἐπιμεινον ἐπειγόμενός περ Ἄρμος.

62 τυχὼν κεν...σχέθαι I. e. ei τύχοι...σχέθαι κε. Cf. Goodw. M. and T. 224, 472. ἀρπαλ. Cf. P. 8. 64 where the sense might be passive, but the act. is found in elegiac poetry. τὰν παρ ποδός Cf. P. 1. 76, 8. 60, I. 7. 13. 'He would find his anticipation of the immediate future ravishingly delightful.'

63 For sentiment cf. O. 12. 7—9.

πέποιθα ξενία προσανέι Θώρακος, ὅσπερ ἐμὸν πομπινύων
 χάριν 100

65 τόδ' ἔξευξεν ἄρμα Πιερίδων τετράορον,
 φιλέων φιλέοντ', ἄγων ἀγοντα προφρόνως.

Ἐπ. δ'.

πειρῶντι δὲ καὶ χρυσὸς ἐν βασάνῳ πρέπει
 καὶ νόος ὀρθός. 105

ἀδελφεοὺς νυν ἐπαινήσομεν ἐσλούς, ὅτι

70 ὑψοῦ φέροντι νόμον Θεσσαλῶν
 αὖξοντες· ἐν δ' ἀγαθοῖσι κείται
 πατρώϊαι κεδναὶ πολίων κυβερνάσιες. 110

64 This confidence that he will be employed again shows that ἐμὸν (v. 56) is emphatic, as its position suggests. ἐμὸν πομπινύων χάριν 'Displaying zeal in my behoof.' That is giving my poem every chance of success by liberality in providing for its proper performance.

65 Cf. O. 6. 22. τετράορον
 The ode is in four divisions.

66 The strained phraseology seems due to a juvenile over-eagerness for effect.

67 'As gold sheweth its nature by the touchstone so doth an upright mind (on trial).' For the parathetic simile cf. O. 1. 1.

68 ἀδελφεοὺς Thōrax of Larissa with his brothers Eurypylos and Thrasydaios were in attendance on Mardonios before the battle of Plataea, Hērod. ix. 58. The text is nearer the mss. ἀδελφεοὺς τ' ἐπαιν. than Hermann's κἀδελφεοὺς μὲν ἐπαιν. or Mommsen's ἀδελφεοὺς τε ποταίν.

71 ἀγαθ. 'The noble,' cf. P. 2. 81, 8. 88. κείται This is an instance of the schema Pindaricūm, cf. O. 10. 6, Fr. 58. 15 τότε βάλ-
 λεται, τότε ἐπ' ἀμβρόταν χθὸν' ἐρα-
 ται | ἰὼν φόβαι, ῥόδα τε κόμαισι μίγ-
 νυται, | ἀχείται τ' ὀμφαὶ μελέων σὺν
 ἀδλοῖς, | ἀχείται Σεμέλαν ἐδικάμπυκα
 χοροί. Cf. Dr Thompson's note
 on Plato Gorg. 500 D, Paley on
 Eur. Ion 1146 ἐν ᾧ δ' ὕφανται
 γράμμασιν τοιαῦδ' ὕφαι, Eur. Bacch.
 1850 ἀλαῖ, δέδοκται, πρέσβυ, τλή-
 μονες φονγαί, Jebb on Soph. Trach.
 520 ἦν δ' ἀμφίπλεκτοι κλίμακες. The
 sing. vb. precedes the plur. (or
 dual) noun which I believe rarely
 expresses living agents as in Aesch.
 Pers. 49 στεῦται (some mss. στευν-
 ται)...πελάται. For this use ο
 κείσθαι cf. P. 8. 76.

72 'The good hereditary go-
 vernment of the cities.' For
 metaph. cf. P. 1. 86 νόμα δικαί-
 τηδ' ἀλλήσιν σπατόν. For the two ad-
 jectives cf. v. 6 supra.

PYTHIA XL

ON THE VICTORY OF THRASYDAEOS OF THEBES IN THE
SHORT FOOT-RACE OF BOYS.

INTRODUCTION.

THIS victory was won and this ode in its honor composed B.C. 478, not two years after the battle of Plataea, and the downfall of the Medising tyrants of Thebes, Attaginos and Timagenidas (Thuk. III. 62, Hêrod. IX. 15, 86—88). In the myth of Orestês, a Delphic hero, Pindar is merely illustrating by anticipation his dictum *μῦθον' αἶσαν τυραννίδων* (v. 53). Priamos, Agamemnon, Aegisthos, and Orestês form a compact group of signal examples of most unenviable misery in connexion with the highest rank. The suggestion that Klytaemnestra was calumniated aptly introduces some general reflections on the evil that most unceasingly besets the great, and is therefore in harmony with the general spirit of the ode. It is therefore wasted ingenuity to guess at special reasons for its insertion. The last twenty lines of the ode suggest that Thrasydaeos' family had been enjoying uninterrupted prosperity in a modest station, keeping aloof from political turmoil. There are not sufficient grounds for Böckh's inference that this ode was sung on the way to the temple of Apollo Ismênios, and that another was sung in the temple.

The first triad is an invocation to Theban heroines to celebrate Thrasydaeos' victory. The second triad and third strophe are devoted to myth; the rest of the third triad turns off to the victor and his family. The conclusion from the middle of v. 50 is gnomic and ends off with mention of Hêrklês' associates Iolâos and the Dioskuroi.

The apparently fresh compounds are *ἀμεισίπορος*, *ἀριστόγονος*, *βαρυπάλαιμος*, *ἐπίνομος*, *εὐσκιος*, *κακολόγος*, *δημοθάλαμος*, *ὀρθοδίκας*, *πολύφατος*, *ὕπάργυρος*.

The mode is Æolian, the rhythms logæædic. There are two recurrent phrases;—

Δ, a tetrapody with syncope of first foot;

οἶον εὖρεν τεσσαράκοντα καὶ ὀκτὼ παρθένοισι, πρὶν μέσῃν
ἄμαρ ἐλεῖν,

ὠκύτατον γάμον· ἔστασεν γὰρ ἅπαντα χορὸν ἐν τέρμασιν
αὐτίκ' ἀγῶνος· 100

115 σὺν δ' ἀέθλοις ἐκέλευσεν διακρίναι ποδῶν,
ἄντινα σχήσοι τις ἡρώων, ὅσοι γαμβροὶ σφιν ἦλθον. 105
Ἐπ. ε'.

οὕτω δ' ἐδίδου Λίβυς ἀρμόζων κόρα
νυμφίῳ ἀνδρα· ποτὶ γραμμᾷ μὲν αὐτὰν στᾶσε κοσμήσας,
τέλος ἔμμεν ἄκρον. 110

εἶπε δ' ἐν μέσσοις ἀπώγεσθαι, ὃς ἂν πρῶτος θορῶν
120 ἀμφὶ φοι ψαύσειε πέπλοις.
ἔνθ' Ἀλεξίδαμος, ἐπεὶ φύγε λαιψηρὸν δρόμον, 115
παρθένον κεδνὰν χερὶ χειρὸς ἔλawn
ἀγεν ἱππευτῶν Νομάδων δι' ὁμίλον. πολλὰ μὲν κείνοι δίκον
φύλλ' ἐπὶ καὶ στεφάνους·

125 πολλὰ δὲ πρόσθεν πτερὰ δέξατο Νίκας. 120

118 The original fifty Danaides were reduced to forty-eight by the defection of Hypermnēstra and Amymonē. ἔλawn 'came upon him' (or 'them').

114 χορὸν For irrational lengthening of a short syllable cf. O. 6. 108, P. 3. 6, 4. 253, N. 1. 52, 69.

116 σχήσοι Goodw. *M. and T.* 129 'The future optative occurs first in Pindar, in an indirect question.'

117 ἀρμόζων Cf. v. 13 *supra*.

118 γραμμᾷ The line that marked the end of the race. Cf. N. 6. 7. τέλος...ἄκρον 'The first prize.' Cf. O. 11. 67. For the phrase in another sense, 'the extreme end,' cf. Theognis 593 μήτε

κακοῖσιν ἀσῶ τι λίην φρένα, μήτ' ἀγαθοῖσιν | τερφθῆς ἐξαπίνης, πρὶν τέλος ἄκρον ἰδεῖν.

119 ἄν Cf. Goodw. *M. and T.* 692, 702.

120 πέπλοις For dat. cf. P. 10. 28, I. 8. 80, ἀμφὶ being either adverbial or to be taken with ψαύσειε as a case of tmesis.

121 φύγε 'When he had sped lightly over the course.'

122 Νομάδων The tribes in the neighbourhood of Barkē.

124 This sportive ceremony of congratulation was called φουλοβόλια. Hence the metaph. P. 8. 57. Join ἐπι-δίκον, cf. P. 5. 116.

125 πτερὰ 'Leaves,' cf. O. 14. 22.

PYTHIA X. ✓

ON THE VICTORY OF HIPPOKLÊS OF THESSALY IN THE
BOYS' ΔΙΑΤΑΟZ ΑΠΟΜΟZ.

INTRODUCTION.

HIPPOKLÊS or Hippokleas, who won the victory celebrated in this ode B.C. 502, was a member of the dynastic family of the Aleuadae, one of the three Thessalian families which claimed to be Hêracleidae, the others being the Skopadae of Krannon (formerly Ephyra) and the Kreondae of the same place [if they were really distinct, as Theokritos makes them (xvi. 36—39)]. The Thessalian Hêracleidae appear to have united in doing honor to their young kinsman; for though Hippoklêas is said to have been of Pelinna or Pelinnaeon the ode was sung at Larissa (v. 56), and the poet was commissioned by Thôrax, the head of the Aleuad family, while the Skopadae seem to have furnished the chorus for the κῆμος (vv. 55, 56). The general designation Thessalos in the inscription of the ode, instead of an adjective indicating the victor's native town or city, is peculiar. The suppression of the names Pelinna and Larissa in the ode, as in the inscription, would give the celebration of the victory a national rather than a local character, as would be natural if the victor did not belong to Larissa and if Thôrax was his patron and had borne the expenses of the contest as well as of its celebration. The introduction of the myth of Perseus may have been suggested by Larissa, where Perseus was said to have slain Akrisios. This myth may have been especially popular among the Hêracleidae of Thessaly at this time (Perseus being great-grandfather to Hêraklêas), since Makedonia was nominally subject to Dareios at this time, and the Thessalian dynasts may well have been ready to assert their kinship to Perseus' eastern descendants, the Persian Achaemenidae. The Persians themselves accepted this mythological connexion with Hellenic dynasties (Hêrod. vii. 150), at least when it suited their policy. The ode (Pindar's earliest extant work) was probably sung in a triumphal procession (v. 6), and possibly the feasting of Hyperboreans is mentioned in reference to the celebration of the victories with εὐχῆαι, for which cf. P. 4.

* **Caesura.**

ANALYSIS.

vv.

- 1—3. Lakedaemon and Thessaly enjoy a Heraclid dynasty.
 4—6. Pytho and τὸ Πελοποννησίον and the Aleuadae call for this boast in their desire to honor Hippoklēs with a κῶμος of men;
 7—9. For he has won at Pytho in the διαύλος δρόμος of boys.
 10, 11. Apollo has managed this,
 12—16. While Hippoklēs has emulated his father's victories.
 17—21. Prayer for continuance of their prosperity.
 21—26. Only a god is free from care, but for a man Hippoklēs' father is to be highly congratulated on his lot.
 27—30. He has gone as far towards bliss as man can go; but none can reach the Hyperboreans.
 31—48. Perseus visited them and witnessed their feasting and happiness by Athênē's aid, and slew the Gorgon and turned the Seriphians to stone.
 48—50. Nothing is incredible if the gods work for it.
 51—54. The poet terminates and excuses his digression.
 55—59. The poet hopes that the κῶμος will have to sing yet other epinikia by him in honor of Hippoklēs, and that the victor may find favor with maidens.
 59—63. Men's desires vary. Attainment thereof brings delight, but no one can tell what a year will bring forth.
 64—66. Thōrax' liberality in providing the κῶμος is set forth.
 67, 68. Gold and rectitude are proved by trial.
 69—72. Praise of Thōrax' brothers and of their destiny.

Στρ. α'.

Ὀλβία Λακεδαιμόν'

μάκαιρα Θεσσαλία· πατρός δ' ἀμφοτέραις ἐξ ἑνὸς

ἀριστομάχου γένος Ἡρακλέος βασιλεύει.

τί; κομπῶ κατὰ καιρόν; ἀλλὰ με Πυθώ τε καὶ τὸ

Πελοποννησίον ἀπύει

5

1 To associate the Aleuadae with Sparta was a high compliment.

much improvement to the sense. ἄλλὰ 'Nay for.'

2 τί; So Mommsen, with

5 Ἀλεύα τε παῖδες, Ἴπποκλέα θέλοντες
ἀγαγεῖν ἐπικωμίαν ἀνδρῶν κλυτὰν ὄπα.

10

Ἀντ. α'.

γεύεται γὰρ ἀέθλων
στρατῶ τ' ἀμφικτιόνων ὁ Παρνάσιος αὐτὸν μυχὸς
διαυλοδρομῶν ὑπατον παίδων ἀνείπεν.

10 Ἀπολλων, γλυκὺ δ' ἀνθρώπων τέλος ἀρχά τε δαίμονος
ὀρνύντος αὔξεται.

15

ὁ μὲν που τεοῖς γε μῆδεσι τοῦτ' ἔπραξεν,
τὸ δὲ συγγενὲς ἐμβέβακεν ἵχνεσιν πατρὸς

20

Ἐπ. α'.

Ὀλυμπιονίκα δις ἐν πολεμαδόκοις
Ἄρεος ὄπλοις.

15 ἔθηκε καὶ βαθυλείμων ὑπὸ Κίρρας ἀγὼν
πέτραι κρητήσιποδα Φρικίαν.
ἔποιτο μοῖρα καὶ ὑστέραισιν

25

5 τε For τε after καὶ cf. O.
3. 8, P. 1. 42.

6 'To bring in honor of Hip-
poklés the loud voices of a kómos
of men.' The epithet ἐπικωμίαν is
definitive, κλυτὰν descriptive, cf.
O. 1. 59, P. 9. 8, v. 72 ἱστῶτα.

7 γεύεται Cf. γεύεται ἀλκᾶς, P.
9. 85; πόνων ἐγεύσαντο, N. 6. 25;
κέραι θυμῶν γεύεται, I. 4. 20.

8 ἀμφικτιόνων mss. ἀμφικτυό-
νων, cf. P. 4. 66. Herm. περικτιό-
νων, as the syllable corresponding
to ἀμφ- is elsewhere short.

10 'Since it is when a god
speeds it that men's start and end
alike grow to a pleasant whole.'
This is the reason for the state-
ment in the next verse. It is im-
material whether we call it a
parenthesis or not. For sentiment
cf. Fr. 85. τῶτος ἀρχά τε Make
up the πράξις, the most interesting
element being placed first. αὔξε-
ται Our use of 'wax' for 'be-
come' is exactly analogous, cf.
δίου ἔτυχεν ὁ υἱὸς εὐφύεστατος γενέ-

μενος εἰς ἀθλῶν, οὗτος δὲ ἐλλόγμος
ἠέξῃθῃ, οὗτος δὲ ἀφύης, ἀλκῆς, Plat.
Protag. 327 c, Rep. iv. 424 π.
For sing. cf. O. 5. 15.

11 τοῦτ' The good hap de-
scribed in the previous sentence,
= ταῦτα πράξω.

12 'His inborn genius hath
trodden in the footsteps of his
father.' Dissen makes τὸ συγγενὲς
acc. abs. For abstract instead of
concrete cf. O. 13. 15.

14 Cf. P. 9. 1.

15 ἔθηκε For factitive sense
cf. v. 58 ἱστῶτα. βαθυλείμων
'Rising from rich meadows.' Har-
tung alters to βαθυλείμων = 'in low-
lying meadows,' cf. P. 1. 24.

16 πέτραι Acc. of extension
under. Φρικίαν Undoubtedly the
victor's father.

17, 18 'May even in later days
the hap that their lordly wealth
bloom (with victory in a horse-race)
attend them.' Best mss. ἔσται.
ἀγῶν. πλ. ἀγῶν. is in apposition to
μοῖρα. Dissen compares Hérod.

ἐν ἀμέραις ἀγάνορα πλούτον ἀνθεῖν σφίσιν·

Στρ. β'.

τῶν δ' ἐν Ἑλλάδι τερπνῶν

ἰλαχόντες οὐκ ὀλίγαν δόσιν, μὴ φθονεραῖς ἐκ θεῶν 30

μετατροπῆαις ἐπικύρσαιεν. θεὸς εἴη

ἀπήμων κέαρ. εὐδαίμων δὲ καὶ ὑμνητὸς οὗτος ἀνὴρ

γίνεται σοφοῖς, 35

ὅς ἂν χερσὶν ἢ ποδῶν ἀρετᾶ κρατήσῃς

τὰ μέγιστ' ἀέθλων ἔλῃ τόλμα τε καὶ σθένει,

Ἄντ. β'.

καὶ ζῶων ἔτι νεαρὸν

κατ' αἶσαν υἱὸν ἴδῃ τυχόντα στεφάνων Πυθίων. 40

ὁ χάλκεος οὐρανὸς οὐ ποτ' ἀμβρατὸς αὐτοῖς·

δοῖς δὲ βροτὸν ἔθνος ἀγλαταῖς ἀπτόμεσθα, περαίνει

πρὸς ἔσχατον 45

πλόον. ναυσὶ δ' οὔτε πεζὸς ἰὼν τάχ' εὖροις

ἐς Ἑπερβορέων ἀγῶνα θαυματὰν ὁδόν.

1. 32 εἰ μὴ οἱ τύχῃ ἐπίσκειτο πάντα καλὰ ἔχοντα τελευτῆσαι εὐ τὸν βίον. Schol. explains ὥστε ἀνθεῖν but I doubt μοῖρα standing by itself for 'good luck.'

18 ἀγάν. πλοῦτ. Cf. O. 1. 2.

19—21 For sentiment cf. P. 8. 93, 94, I. 6. 89.

19 τερπνῶν Cf. O. 14. 8.

20 μὴ κ.τ.λ. 'May they meet with no envious reverses from the gods.'

21 θεὸς εἴη For absence of 1v cf. P. 4. 118. I render 'A god would of course be free from care,' Mommsen and Bergk 'One free from care would surely be a god,' or sentiment cf. P. 5. 50. The following passage of course refers to the victor's father.

22 ποδῶν ἀρετᾶ Cf. Tyrtaeos r. 13 [8] 2 οὐτε ποδῶν ἀρετῆς οὐτε κλειμοσύνης.

26 κατ' αἶσαν To be taken

with τυχόντα.

27 χάλκ. οὐ. Cf. N. 6. 8, I. 6. 44.

28 For dat. cf. P. 9. 120, I. 8. 80, also the dat. with θεγνῶν. For βροτ. ἔθν. ... ἀπτ. cf. N. 8. 74. ἔσχατον πλόον Cf. ἔσχαταις ἥδη πρὸς ὀλβου | βάλλετ' ἀγκυραν θεότιμος ἐών, I. 5. 12, O. 8. 48.

29 For omission of first οὐτε cf. P. 6. 48, v. 41 infra; cf. also P. 4. 78 ξείνος αἶτ' ὦν δότος. τέχ' So Bergk, suggested by Schol. who interprets εὐμαρῶς, others ἀν. Cf. O. 8. 45.

30 ἀγῶνα 'Concourse' or 'place of assembly.' This last is the original meaning of the word, lit. 'place of bringings' as Πυθῶν, 'place of enquiries,' or 'of putrefactions.' According to Eusebiana it is Boeotian for ἀγορά.

Ἐπ. β.

παρ' οἷς ποτε Περσεὺς ἐδαίσατο λαγέτας, 50
 δώματ' ἐσελθών,
 κλειτὰς ὄνων ἑκατόμβας ἐπιτόσσαις θεῷ
 ῥέζοντας· ὧν θαλίαις ἔμπεδον
 35 εὐφαιμίαις τε μάλιστ' Ἀπόλλων
 χαίρει, γελᾷ θ' ὄρων ὕβριν ὀρθίαν κνωδάλων. 55

Στρ. γ'.

Μοῖσα δ' οὐκ ἀποδαμεῖ
 τρόποις ἐπὶ σφετέροισι· παντᾷ δὲ χοροὶ παρθένων
 λυρᾶν τε βοαὶ καναχαί· τ' αὐλῶν δονέονται· 60
 40 δάφνη τε χρυσέα κόμας ἀναδήσαντες εἰλαπινάζουσιν
 εὐφρόνως.
 νόσοι δ' οὔτε γῆρας οὐλόμενον κέκραται. 65
 ἱερᾷ γενεᾷ· πόνων δὲ καὶ μαχᾶν ἄτερ

Ἀντ. γ'.

οἰκέοισι φυγόντες
 ὑπέρδικον Νέμεσιν. θρασεία δὲ πνέων καρδίᾳ
 45 μόλεν Δανάας ποτὲ παῖς, ἀγείτο δ' Ἀθᾶνα, 70
 ἐς ἀνδρῶν μακάρων ὕμιλον· ἐπεφνέν τε Γοργόνα, καὶ
 ποικίλον κᾶρα
 δρακόντων φόβαισιν ἤλυθε νασιώταις 75

33 ἐπιτόσσαις Cf. P. 4. 25,
 8. 27.

36 ὄρ. ὕβριν ὀρθίαν 'Rampant lewdness' (Paley). Asses were sacrificed at the Pythian festival.

37, 38 'And in consideration of their peculiar customs the Muse ever dwells among them.'

38 ἐπὶ Cf. O. 2. 11.

39 βοαὶ Cf. O. 8. 8.

40 χρυσέα Cf. O. 8. 1, 10. 18.

41 Cf. v. 29 *supra* for omission of the first negative. κέκραται 'Taints.' Cf. O. 11. 104. For sentiment cf. Fr. 120 κῆνοι γὰρ τ'

νόσοι καὶ ἀγήραι | πόνων τ' ἄταιροι, βαρυβόαι | πορθμὸν πεφηνόγτες 'Ἀχέροντοι. Here diseases are less nearly associated with age than are toils and troubles; diseases being special inflictions, age and trouble the natural lot of mankind.

44 ἐπέρδικον 'Exacting,' 'mercilessly severe.'

45 δ' Cf. N. 8. 78.

46 ποικίλον Used of the hue of a snake P. 8. 46. Render 'glistening with looks consisting of many hues snakes.'

47 δρακόντων Gen. of denition. Cf. O. 2. 81.

λίθινον θάνατον φέρων. ἐμοὶ δὲ θαυμάσαι

Ἐπ. γ'.

θεῶν τελεσάντων οὐδὲν ποτε φαίνεται
ἢ ἔμμεν ἀπιστον.

κόπαν σχάσον, ταχὺ δ' ἄγκυραν ἔρεισον χθονὶ 80

πρῆραθε, χοιράδος ἄλκαρ πέτρας.

ἐγκωμίων γὰρ ἄωτος ὕμνων

ἐπ' ἄλλοτ' ἄλλον ὥτε μέλισσα θύνει λόγον.

Στρ. δ'.

ἔλπομαι δ' Ἐφυραίων 85

ὅπ' ἀμφὶ Πηνεῖδον γλυκεῖαν προχεόντων ἐμὴν

τὸν Ἴπποκλέαν ἔτι καὶ μᾶλλον σὺν αἰοδαῖς

ἔκατι στεφάνων θαητὸν ἐν ἄλιξι θησέμεν ἐν καὶ παλαι-
τέροις, 90

νέαισιν τε παρθένοισι μέλημα. καὶ γὰρ

ἐτέροις ἐτέρων ἔρως ὑπέκνισε φρένας·

Ἄντ. δ'.

τῶν δ' ἕκαστος ὁρούει, 95

τυχὼν κεν ἀρπαλέαν σχέθαι φροντίδα τὰν παρ ποδός·

τὰ δ' εἰς ἐνιαυτὸν ἀτέκμαρτον προνοῆσαι.

48 θαυμάσαι On θαυμάσιος and πιστοί cf. P. 1. 26. 'No statement seems to me to be incredible so as to wonder at it if gods have wrought the event about.' For inf. of result cf. O. 1. 9. For sentiment cf. O. 18. 83.

49, 50 The poet recurs to the sentiment of v. 10.

51 ταχύ, κ.τ.λ. 'And quickly over an anchor from the prow and let it get hold of the bottom.'

52 ἄωτος Cf. O. 1. 15, 2. 7, 5. 1. n his maturity P. would scarcely have made ἄωτος flit like a bee.

54 θύνει Intrans. L. and S. mistaken.

55 Ἐφυρ. Men of Krannon, formerly called Ephyra.

56 ὅπ' Here means 'song' or 'music.' ἀμφὶ Πην. I.e. at Larissa.

58 θησέμεν Cf. v. 15 supra.

59 τῶν Relative. For gen. cf. Π. XIX. 142 ἐπιμεινον ἐπειγόμενός περ Ἄρηος.

62 τυχὼν κεν...σχέθαι I.e. εἰ τύχοι...σχέθαι κε. Cf. Goodw. M. and T. 224, 472. ἀρπαλ. Cf. P. 8. 64 where the sense might be passive, but the act. is found in elegiac poetry. τὰν παρ ποδός Cf. P. 1. 76, 8. 60, I. 7. 13. 'He would find his anticipation of the immediate future ravishingly delightful.'

63 For sentiment cf. O. 12. 7—9.

πέποιθα ξενία προσανέι Θώρακος, ὅσπερ ἐμὴν ποικιπνύων
 χάριν

100

65 τόδ' ἔξευξεν ἄρμα Πιερίδων τετράορον,
 φιλέων φιλέοντ', ἄγων ἄγοντα προφρόνως.

'Επ. δ.

πειρῶντι δὲ καὶ χρυσὸς ἐν βασάνῃ πρέπει
 καὶ νόος ὀρθός.

105

ἀδελφεοὺς νυν ἐπαινῆσομεν ἑσλούς, ὅτι

70 ὑψοῦ φέροντι νόμον Θεσσαλῶν
 αὔξοντες· ἐν δ' ἀγαθοῖσι κεῖται

110

πατρώϊαι κεδναὶ πολίων κυβερνάσιες.

64 This confidence that he will be employed again shows that ἐμὴν (v. 56) is emphatic, as its position suggests. ἐμὴν ποικιπνύων χάριν 'Displaying zeal in my behalf.' That is giving my poem every chance of success by liberality in providing for its proper performance.

65 Cf. O. 6. 22. τετράορον The ode is in four divisions.

66 The strained phraseology seems due to a juvenile over-eagerness for effect.

67 'As gold sheweth its nature by the touchstone so doth an upright mind (on trial).' For the parathetic simile cf. O. 1. 1.

68 ἀδελφεοὺς Thōrax of Larissa with his brothers Eurypylos and Thrasydæos were in attendance on Mardonios before the battle of Plataea, Hérod. ix. 58. The text is nearer the mss. ἀδελφεοὺς τ' ἔπειν. than Hermann's ἀδελφεοὺς μὲν ἔπειν. or Mommsen's ἀδελφεοὺς τε ποταίν.

71 ἀγαθ. 'The noble,' cf. P. 2. 81, 3. 88. κεῖται This is an instance of the *ischema Pindaricum*, cf. O. 10. 6, Fr. 58. 15 τότε βάλ-
 λεται, τότ' ἐπ' ἀμβρόταν χθόν' ἐρα-
 ται | ἰων φόβαι, ῥόδα τε κόμαισι μίγ-
 νυται, | ἀχείται τ' ὀμφαί μελέων σὺν
 αἰόλοις, | ἀχείται Σεμέλαν ἐλικάμπυκα
 χοροί. Cf. Dr Thompson's note on Plato *Gorg.* 500 D, Paley on Eur. *Ion* 1146 ἐν ᾗ δ' ὀφανταὶ
 γράμμασιν τοιαῖδ' ὄφαι, Eur. *Bacch.*
 1850 ἀλαῖ, δέδοκται, πρόσβη, τλή-
 μονες φονγαί, Jebb on Soph. *Trach.*
 520 ᾗ δ' ἀμφίπλεκτοι κλῖμακες. The
 sing. vb. precedes the plur. (or
 dual) noun which I believe rarely
 expresses living agents as in Aesch.
Pers. 49 στέδται (some mss. στέδ-
 ται)...πελάται. For this use of
 κείσθαι cf. P. 8. 76.

72 'The good hereditary go-
 vernment of the cities.' For
 metaph. cf. P. 1. 86 νόμα δικαί-
 πηδάλῳ στρατῶν. For the two ad-
 jectives cf. v. 6 *supra*.

ON THE VICTORY OF THRASYDAEOS OF THEBES IN THE
SHORT FOOT-RACE OF BOYS.

THIS victory was won and this ode in its honor composed B.C. 478, not twenty years after the battle of Plataea, and the downfall of the Medising tyrants of Thebes, Attaginæ and Timagenidas (Thuk. III. 62, Hærod. IX. 15, 86—88). In the myth of Orestes, a Delphic hero, Pindar is merely illustrating by anticipation his dictum *μυ- φος' αὖτε ρυπαρίδων* (v. 53). Priamos, Agamemnon, Aegisthos, and Orestes form a compact group of signal examples of most unenviable misery in connexion with the highest rank. The suggestion that Klytemnêstra was calumniated aptly introduces some general reflections on the evil that most unceasingly besets the great, and is therefore in harmony with the general spirit of the ode. It is therefore wasted ingenuity to guess at special reasons for its insertion. The last twenty lines of the ode suggest that Thrasydaeos' family had been enjoying uninterrupted prosperity in a modest station, keeping aloof from political turmoil. There are not sufficient grounds for Böckh's inference that this ode was sung on the way to the temple of Apollo Ismênios, and that another was sung in the temple.

The first triad is an invocation to Theban heroines to celebrate Thrasylaoes' victory. The second triad and third strophe are devoted to myth; the rest of the third triad turns off to the victor and his family. The conclusion from the middle of v. 50 is gnomic and ends off with mention of Hēraklēs' associates Iolāos and the Dioskuroi.

The apparently fresh compounds are ἀμεισίπορος, ἀριστόγονος, βαρυνάλαμος, ἐπίτομος, εὐσκίος, κακολόγος, ὁμοθάλαμος, ὀρθοδικας, πολύφατος, ὑπάδουρος.

The mode is *Æolian*, the rhythms *logæedic*. There are two recurrent phrases ;—

A, a tetrapody with syncope of first foot ;

$$B = \begin{array}{ccc|ccc} \cup & \cup & \cup & | & \sim & \cup \\ \cup & \cup & \cup & | & \sim & \cup \\ \cup & \cup & \cup & | & \sim & \cup \end{array}$$

οἶον εὖρεν τεσσαράκοντα καὶ ὀκτὼ παρθένοισι, πρὶν μέσσην
 ἄμαρ ἐλεῖν,
 ὠκύτατον γάμον· ἔστασεν γὰρ ἅπαντα χορὸν ἐν τέρμασιν
 αὐτίκ' ἀγῶνος· 200

115 σὺν δ' ἀέθλοισι ἐκέλευσεν διακρίναι ποδῶν,
 ἄντινα σχήσοι τις ἡρώων, ὅσοι γαμβροὶ σφιν ἦλθον. 205
 Ἐπ. ε'.

οὕτω δ' ἐδίδου Λίβυς ἀρμόζων κόρα
 νυμφίῳ ἀνδρᾷ· ποτὶ γραμμᾷ μὲν αὐτὰν στᾶσε κοσμήσας,
 τέλος ἔμμεν ἄκρον. 210

εἶπε δ' ἐν μέσσοις ἀπώγεσθαι, ὅς ἂν πρῶτος θορῶν
 120 ἀμφὶ φοι ψαύσεις πέπλοις.
 ἔνθ' Ἀλεξίδαμος, ἐπεὶ φύγε λαιψηρὸν δρόμον, 215
 παρθένον κεδνὰν χερὶ χειρὸς ἐλὼν
 ἀγεν ἱππευτῶν Νομάδων δι' ὁμίλον. πολλὰ μὲν κείνοι δίκον
 φύλλ' ἐπὶ καὶ στεφάνους·

125 πολλὰ δὲ πρόσθεν πτερὰ δέξατο Νίκας. 220

113 The original fifty Danaides were reduced to forty-eight by the defection of Hypermnēstra and Amymonē. ἐλάν 'came upon him' (or 'them').

114 χορὸν For irrational lengthening of a short syllable cf. O. 6. 108, P. 3. 6, 4. 253, N. 1. 52, 69.

116 σχήσοι Goodw. *M. and T.* 129 "The future optative occurs first in Pindar, in an indirect question."

117 ἀρμόζων Cf. v. 13 *supra*.

118 γραμμᾷ The line that marked the end of the race. Cf. N. 6. 7. τέλος...ἄκρον 'The first prize.' Cf. O. 11. 67. For the phrase in another sense, 'the extreme end,' cf. Theognis 593 μήτε

κακοῖσιν ἀσῶ τι λίην φρένα, μήτ' ἀγαθοῖσιν | τερψθῆς ἐξαπίνης, πρὶν τέλος ἄκρον ἰδεῖν.

119 ἄν Cf. Goodw. *M. and T.* 692, 702.

120 πέπλοις For dat. cf. P. 10. 28, I. 8. 80, ἀμφὶ being either adverbial or to be taken with ψαύσει as a case of tmesis.

121 φύγε 'When he had sped lightly over the course.'

123 Νομάδων The tribes in the neighbourhood of Barkē.

124 This sportive ceremony of congratulation was called φυλλεβολία. Hence the metaph. P. 8. 57. Join ἐπι-δίκον, cf. P. 5. 116.

125 πτερὰ 'Leaves,' cf. O. 14. 22.

PYTHIA X. ✓

ON THE VICTORY OF HIPPOKLÊS OF THESSALY IN THE
BOYS' ΔΙΑΤΑΟZ ΑΡΟΜΟZ.

INTRODUCTION.

HIPPOKLÊS or Hippokleas, who won the victory celebrated in this ode B.C. 502, was a member of the dynastic family of the Aleuadae, one of the three Thessalian families which claimed to be Hêracleidae, the others being the Skopadae of Krannon (formerly Ephyra) and the Kreondae of the same place [if they were really distinct, as Theokritos makes them (xvi. 36—39)]. The Thessalian Hêracleidae appear to have united in doing honor to their young kinsman; for though HippoklêS is said to have been of Pelinna or Pelinnaeon the ode was sung at Larissa (v. 56), and the poet was commissioned by Thôrax, the head of the Aleuad family, while the Skopadae seem to have furnished the chorus for the κῶμος (vv. 55, 56). The general designation Thessalos in the inscription of the ode, instead of an adjective indicating the victor's native town or city, is peculiar. The suppression of the names Pelinna and Larissa in the ode, as in the inscription, would give the celebration of the victory a national rather than a local character, as would be natural if the victor did not belong to Larissa and if Thôrax was his patron and had borne the expenses of the contest as well as of its celebration. The introduction of the myth of Perseus may have been suggested by Larissa, where Perseus was said to have slain Akrisios. This myth may have been especially popular among the Hêracleidae of Thessaly at this time (Perseus being great-grandfather to HêraklêS), since Makedonia was nominally subject to Dareios at this time, and the Thessalian dynasts may well have been ready to assert their kinship to Perseus' eastern descendants, the Persian Achaemenidae. The Persians themselves accepted this mythological connexion with Hellenic dynasties (Hêrod. vii. 150), at least when it suited their policy. The ode (Pindar's earliest extant work) was probably sung in a triumphal procession (v. 6), and possibly the feasting of Hyperboreans is mentioned in reference to the celebration of the victories with εὐχαίαι, for which cf. P. 4.

Ἐπ. α΄.

ἑπταπύλοισι Θήβαις

χάριν ἀγωνί τε Κίρρας, .

20

ἐν τῷ Θρασυδαῖος | ἔμνασεν ἐστίαν

τρίτον ἐπὶ στέφανον πατρῶαν βαλὼν,

15 ἐν ἀφνεαῖς ἀρούραισι Πυλάδα

νικῶν ξένου Λάκωνος Ὀρέστα.

Στρ. β΄.

τὸν δὲ φονευόμενον πατὴρ Ἀρσινόα Κλυταιμνήστρας 15

χειρῶν ὑπὸ κρατερᾶν | καὶ δόλου τροφὸς ἄνελε δυσπενθέος,

ὁπότε Δαρδανίδα κόραν Πριάμου

20 Κασσάνδραν πολὺ χαλκῷ σὺν Ἀγαμεμνονίᾳ

30

ψυχῇ πόρευσ' Ἀχέροντος ἀκτὰν παρ' εὐσκιον

Ἀντ. β΄.

νηλὴς γυνά. πότερόν νιν ἄρ' Ἴφιγένει' ἐπ' Εὐρίπῳ 35

σφαχθεῖσα τῇλε πάτρας | ἔκνισεν βαρυπάλαμον ὄρσαι

ἢ ἐτέρῳ λέχει δαμαζομέναν

[χόλον;

25 ἔννυχοι πάραγον κοῖται; τὸ δὲ νέαις ἀλόχοις

40

ἔχθιστον ἀμπλάκιον καλύψαι τ' ἀμάχανον

12 χάριν 'A song of victory.'
Acc. of general agreement, cf. O.
2. 4.

13 ἔμνασεν 'Brought to men's
minds his father's hearth by placing
on it a third crown.' ἐστίαν is to
be taken with both vb. and part.
but is probably governed κατὰ σύν-
εσιν by ἐπιβαλὼν στέφανον = στεφα-
νώσας. Note the interlacing order.
I take it that Thrasysdaeos' father
had won two out of the three
Pythian wreaths, cf. v. 43.

14 ἐπὶ Join to βαλὼν. We
might expect the fut. part., as at
the time of the ἀγὼν he would not
have been home, but the inevitable
ceremony might easily be spoken
of as performed, as soon as the
victory was won.

15 In Phókis.

16 νικῶν Cf. O. 9. 112 νικῶν
ἐπεστεφάνωσε βωμὸν.

18 ὑπὸ 'From under,' cf. O.
6. 48.

19 ὁπότε Cf. O. 1. 87.

22, 23 For constr. cf. O. 3. 6,
P. 4. 151, 6. 82, 'Did the slaughter
of Iphigenia,' &c.

22 νηλὴς γυνά Note position,
cf. O. 1. 23, and postponement of
subject, though Klytaemnéstra has
been already mentally supplied.

23 ὄρσαι For inf. of result
cf. O. 1. 9.

24, 25 'Or did nightly amours
lead her astray seduced by the bed
of another' (Paley).

26 Cf. P. 2. 35. Render τὸ δ'
'now this.'

26 καλύψαι Cf. O. 7. 25.

Ἐπ. β'.

ἀλλοτρίαισι γλώσσαις·

κακολόγοι δὲ πολῖται.

ἴσχει τε γὰρ ὄλβος | οὐ μείονα φθόνον·

45

ὁ δὲ χαμηλὰ πνέων ἄφαντον βρέμει.

θάνεν μὲν αὐτὸς ἥρως Ἀτρεΐδας

ἴκων χρόνῳ κλυταῖς ἐν Ἀμύκλαις,

Στρ. γ'.

μῖντιν τ' ὄλεσσε κόραν, ἐπεὶ ἰμφ' Ἑλένα πυρῳθέντων 50

Τρώων ἔλυσε δόμους | ἰβρότατος. ὁ δ' ἄρα γέροντα ξένον

Στρόφιον ἐξίκετο, νέα κεφαλῇ,

Παρνασοῦ πόδα ναίοιτ'· ἀλλὰ χρόνῳ σὺν Ἄρει 55

πέφνεν τε ματέρ'· Ἀῆκέ τ' Αἴγισθον ἐν φοναῖς.

Ἄντ. γ'.

27 Dat. of cause, cf. O. 9. 83.

29 Cf. P. 7. 19.

30—34 'For he whose spirit is grovelling grumbles in secret. The hero Atreus on his arrival after a long time was himself slain in renowned Amyklæ and brought to destruction the maiden prophetaess, when he had consumed the dainty dwellings of the Trojans, visited with fire for Helen's sake.'

30 For sentiment cf. P. 1. 84.

For δὲ after τε cf. P. 4. 81, Fr. 132. Elsewhere in P. πνέω means 'I form aspirations,' O. 11. 93 κενεὰ πνεύσαις, N. 3. 41 ψεφηνὸς ἀνὴρ ἄλλοτ' ἄλλα πνέων.

32 ἐν Ἀμύκλαις The ordinary tradition places the scene of the murder at Argos or Mykênæ; but Pausanias mentions tombs of Agamemnon and Kassandra at Amyklæ. The position is justified by the words applying to ὄλεσσε as well as to θάνεν with which ἴκων is brought into close connexion by their beginning consecutive verses, cf. O. 7. 15.

33 τ' For τε after μὲν cf. O.

3. 6—9, 4. 13—15.

34 ἰβρότατος Cf. P. 4. 234. Scholefield rendered 'stripped the houses of their pride,' which is certainly weaker than 'destroyed their luxurious homes' fully supported by στολίδα τρυφᾶς, Eur. *Phoen.* 1491. ὁ δὲ Orestes. The mention of Agamemnon has recalled *vv.* 16, 17.

35 νέα κεφαλᾷ So Heyne, *ms.* νέα κεφαλᾷ.

36 'But with Arès' help at last he slew his mother and laid Ægisthos' body in its gore. Verily my friends I had been whirled along at the meeting of three roads which causes change of route; though before I was going on the straight path. Or did some wind cast me out of my course, as when (it cast-eth) a barque upon the sea? My Muse, 'tis thine, at least if thou didst bargain to let out thy voice for silver fee, to stir it divers ways at different times—now at any rate either for Thrasydaeos or his father a winner at Pytho. For their hospitality and fame do shine with added lustre.'

ἡ ῥ', ὦ φίλοι, κατ' ἀμεισίπορον τρίοδον ἐδινάθην,
ὀρθὰν κέλευθον ἰὼν τοπρίν· ἡ μέ τις ἀνεμος ἔξω πλόου 60
40 ἔβαλεν, ὡς ὅτ' ἄκατον εἰναλλαν;

Μοῖσα, τὸ δὲ τεόν, εἰ μισθοῖο συνέθευ παρέχειν
φωνὰν ὑπάργυρον, ἄλλοτ' ἄλλα ταρασσέμεν

65

'Επ. γ'

ἡ πατρὶ Πυθονίκῃ

τό γέ νυν ἡ Θρασυδαίῃ,

45 τῶν εὐφροσύνα τε | καὶ δόξ' ἐπιφλέγει.

τὰ μὲν ἐν ἄρμασι καλλίνικοι πάλαι

70

'Ολυμπία ἀγώνων πολυφάτων

33 ἀμεισίπορον τρίοδον So mss. For the metre's sake Hermann reads the plur., but cf. P. 3. 6, 9. 114, N. 1. 51 (?), 69 (?), 6. 60, I. 7. 33 for lengthening of -ω before a vowel. Scholl. explains ἀμεισίπορον, ἢ ἀμειβόμεθα καὶ ἀνόμεν, Dissen *uias mutans*, s. *ubi uias se secant et mutantur*. It is rather *uiam mutans* where the road branches into two, so that if the wrong road be chosen the *πόρος* is changed. The being 'in a whirl' while passing the *trivium* would suffice to set the poet on the wrong route. For *τρίοδον* cf. Theognis 911 ἐν τριόδῳ δ' ἔστηκα· δὴ εἰς πρόσθεν ὁδοί μοι.

39 ὀρθάν 'Correct,' 'direct,' not physically 'straight' in this place.

41 τὸ δὲ τεόν mss. τὸ δ' ἐτεόν. Cf. τὸ δ' ἐμόν, P. 5. 72; τὸ μὲν ἐμόν, I. 7. 38. For δὲ after voc. cf. O. 1. 86. μισθῷ Schmid μισθῷ γε, Herm. μισθῷ παρέχμεν συνέθευ, Böckh μισθῷ συνετίθειν παρέχεν. Scholl. support the aor. Render 'if thou didst engage for a fee to render thy voice subject to silver,' i.e. 'to confine yourself to the subject set before you by your employer.' By ἄλλοτ' ἄλλα ταρασσέμεν is meant to accommodate the voice

to the requirements of different

occasions. After giving the particular celebration in the prooem he states the general duty before the particular duty in the apodosis. Cf. N. 4. 79—84. συνέθευ Cf. Fr. 188 ἀρχὰ μεγάλας ἀρετῆς, συνέθευ τραχεῖ ποτὶ ψεύδει.

43 Πυθονίκῃ Elsewhere Πυθιονικ. Some think it the father's proper name. If so, were his namers prophets, or did he adopt the name after a Pythian victory?

45 εὐφροσύνα τε καὶ δόξ' An analysis of *εὐλαία*, hospitable festive celebration of a victory. ἐπιφλέγει Note force of prep. For metaph. cf. I. 8. 60, 61, 6. 28, O. 9. 24, where it is transitive. So φλέγει is used both transitively and intransitively, cf. P. 5. 42. For sing. vb. cf. O. 5. 15.

46 'These indeed as glorious victors in chariot-races long ago at Olympia they won, glory (to wit) for speed with horses in the much-celebrated Games, and at Pytho having entered the course with naked runners they put to shame in swiftness the Hellenic concourse.' τὰ μὲν Cf. P. 4. 154.

47 'Ολυμπία So mss. with τ' added; but the hiatus is admissible. The change to 'Ολυμπίῃ is bad.



ACME
BOOKBINDING CO., INC.

AUG 22 1984

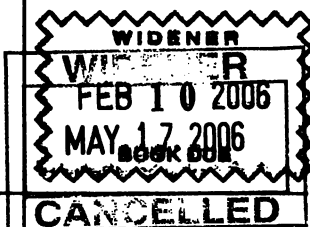
100 CAMBRIDGE STREET
CHARLESTOWN, MASS.



The borrower must return this item on or before the last date stamped below. If another user places a recall for this item, the borrower will be notified of the need for an earlier return.

Non-receipt of overdue notices does not exempt the borrower from overdue fines.

Harvard College Widener Library
Cambridge, MA 02138 617-495-2413



Please handle with care.
Thank you for helping to preserve
library collections at Harvard.



