The original of this book is in the Cornell University Library.

There are no known copyright restrictions in the United States on the use of the text.

http://www.archive.org/details/cu31924074825963
HARPER'S CLASSICAL SERIES
FOR
SCHOOLS AND COLLEGES
UNDER THE EDITORIAL SUPERVISION OF
HENRY DRISLER, LL.D.
JAY PROFESSOR OF GREEK IN COLUMBIA COLLEGE

Copyright, 1881, by HARPER & BROTHERS
PINDAR

THE OLYMPIAN AND PYTHIAN ODES

WITH

AN INTRODUCTORY ESSAY, NOTES, AND INDEXES

BY BASIL L. GILDERSLEEVE

PROFESSOR OF GREEK IN THE JOHNS HOPKINS UNIVERSITY, BALTIMORE

NEW YORK • CINCINNATI • CHICAGO

AMERICAN BOOK COMPANY
PREFACE.

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 of his unpublished Pindar.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

Basil L. Gildersleeve.

Johns Hopkins University, Baltimore,
January 1, 1886.

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

B. L. G.

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

I.

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

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

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

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

Pindar was twenty years old when he composed the tenth Pythian in honor of Hippokleas of Thessaly. This poem, as the firstling of Pindar's genius, has a special interest; but it requires determined criticism to find in it abundant evidence of the crudeness of youth. If Pindar was twenty years old at the time when he composed the tenth Pythian, and the tenth Pythian was written in honor of a victory gained Pyth. 22 (Ol. 69, 3 = 502 B.C.), Pindar must have been born in 522 B.C. A close contempo-
rary of Aischylos (born 525 B.C.), Pindar suggests a comparison with the great Athenian; but no matter how many external resemblances may be found, nay, no matter how many fine sentiments and exemplary reflections they may have in common, the inner dissidence remains.\footnote{1} One question always arises when the Μαραθώνιομάχης and Pindar are compared, and that is the attitude of the Theban poet during the Persian war. Was Pindar in thorough sympathy with the party of the Theban nobility to which he belonged by birth, by training, by temperament, or was he a friend of the national cause—as it is safe to call a cause after it has been successful? Within the state there seems to be no question that Pindar was a thoroughly-paced aristocrat, and those who think they have noticed greater liberality in the middle of his life have to acknowledge that he became more rigid towards the close. Without the state his imagination must have been fired by the splendid achievements of the Hellenes, and his religious sense must have been stirred by the visible working of the divine power in setting up and putting down. He could not but be proud of the very victories that told against his own country, and yet there is no note in all his poems that shows the kinship that reveals itself in Simonides. The story that the famous fragment in praise of Athens brought upon him the displeasure of his countrymen, which they manifested by the imposition of a heavy fine, reimbursed twofold by the Athenians—this story, with all its variations, the statue, the προξένια, has not escaped the cavi's of the critics, and does not, in any case, prove anything more than a generous recognition of the prowess of an alien state, if, after all, anything Greek could be alien to a man so fully in sympathy with all

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

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

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

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

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

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

II.

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

---

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

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

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

8. The dithyramb (διθύραμβος)—a half-dozen etymologies might be given, each absurder than the other—is a hymn to Iakehos (Bakchos), the mystic god, whose more mundane side is expressed by the name Dionysos. It is a fragment of one of Pindar’s dithyrambs that preserves to us the memorable encomium of Athens:

δ οἱ ταὶ λιπαραὶ καὶ λοιστέφανοι καὶ ἀοίδιμοι,
'Ελλάδος ἑρεισμα, κλειναὶ Ἀθηναί, δαιμόνιον πτολεθρον.

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

III.

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

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

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

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

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

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

The origin of the great games of Greece is to be sought in the religion of Greece,¹ and the influence of Delphi,—centre of the religious life of the people,—was felt in every regulation that controlled these famous contests. The times of the performance were in the hands of the priests, the cycle was a religious as well as an astronomical cycle. Eight years, the great year of expiation, the great λυξάσας, the hecatomb of months, the period of the great πομπή from Tempe to Delphi, was subdivided into shorter periods for the performance of the games.

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

---

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

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

Of these festivals the greatest was the Olympian, "the sun in the void ether," that makes the lesser lights pale into nothingness, the fire that shines in the blackness of night, and makes night look blacker by its brilliancy. The establishment of it, or the re-establishment of it, marks the union of the Doric island of Pelops, and it speedily rose to national importance. The first recorded victory is that of Koroibos (σταδίῳ νυκτας), 776 B.C. The Olympic games were celebrated at the end of every four years, beginning, according to the older view, with the first full moon following the first new moon after the summer solstice, according to the recent investigations of Unger, with the second full moon after the same. The Pythian festival, celebrated in the third year of each Olympiad, was revived and put on a firmer footing in 586 B.C., and the establishment or revival of the Nemean is assigned to 578 B.C., of the Isthmian to 582 B.C., and it is no mere coincidence that the rise of this
new life belongs to the same century that witnessed the downfall of the ambitious houses that had acquired despotic power in Corinth and Sikyon.

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

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

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

The great national heroes of Greece share in the honor.

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

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

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

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

IV.

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

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

---

1 Bippart, Pindar's Leben, Weltanschauung, und Kunst, Jena, 1848.
Buchholz, Die sittliche Weltanschauung des Pindaros und Aeschylos, Leipzig, 1869.

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

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

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

It is true that the first Olympian would not be the best place to look for Pindar’s views of government. The ode from beginning to end has to do with the summits of things, not the foundations. But when in another Hieronic ode (P. The State, 1, 61) he comes to the basis of the state, we find that Hieron founded Aitna in honor of Zeus, “with god-built freedom in the use and wont (νόμος) of Hyllid standard.” In these few words we have everything. We have the dedi-
PINDAR'S THOUGHT.

...xxxi

cation to the Supreme, we have liberty based on God's will, we have a life directed by hereditary usage. The word νόμος is a concession to the times—for Homer knows nothing of νόμος—but we still feel the "use and wont;" νόμος is not "law" to Pindar, it is "way." So in his earliest poem he says, P. 10, 70: ὑψοῦ φέροντι νόμον Θεσσαλῶν, and a high and mighty way was the way of the Thessalians. How Pindar felt when the spirit of Tranquillity was violated we see by P. 8—the truest expression of the aristocrat alarmed and grieved for his order.

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

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

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

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

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

V.

Pindar was classed by the ancient rhetoricians as an exemplar of the αὐστηρὰ ἀρμονία, as belonging to the same class with Aischylos in tragedy, with Thukydides in history, Antiphon in oratory.² This classification is based on grounds which do not all justify themselves at once to the modern reader, although they have their warrant in the formal system of rhetoric, with its close analysis of figures of speech and figures of thought, its minute study of the artistic effect of the sequence of sounds. But “downright,” “unstudied,” are hardly adjectives that we should apply to Pindar without much modification.³

---

¹ See note on v. 62.
² Dionys. Hal., De compos. verborum, p. 150 (R.).
³ In the treatise just cited Dionysios gives an analysis of one of Pindar’s dithyrambs (fr. IV. 8), but his comments turn on phonetics. Another characteristic of Pindar may be found in his Veterum scriptorum censura, p. 224, which, though not free from professional cant, is worth quoting: ζηλωτός δὲ καὶ Πίνδαρος ὄνομάτων καὶ νοημάτων εἶνεκα καὶ μεγαλοπρεπείας καὶ τόνου καὶ περιουσίας καὶ κατασκευῆς καὶ δυνάμεως καὶ περίκρατος καὶ ὀδονής καὶ πυκνότητος καὶ σεμνότητος καὶ γνωμολογίας καὶ ἐνεργείας καὶ σχηματισμῶν καὶ θοποιῶν καὶ αὐξήσεως καὶ δεινώσεως· μάλιστα δὲ τῶν εἰς σωφροσύνην καὶ εὐσέβειαν καὶ μεγαλοπρεπείαν ἄθων.
The famous characteristic of Horace\(^1\) emphasizes the opulence of Pindar, the wealth and movement of his poetry. But in many respects Pindar does not in the least resemble a mountain-torrent, and if we accept the views of those who systematize his course of thought into the minutest channels, we should sooner think of comparing the Pindaric poems with the σεμνοὶ ὀχτεοὶ of the Hipparis (O. 5, 12), than with the headlong course of the Aupidus, which Horace evidently has in mind. Pindar's peculiar accumulation of para-tactic sentences, clause following clause with reinforcing weight, may indeed be compared with the ever-increasing volume of the mountain-stream as it is fed from hillside and gorge, and there are many passages in which the current runs strong and fast, and needs the large utterance of the profundum os, but the other figure of the Dirkaian swan rising above the din of the torrent of poetry, his wings filled with the strong inspiration of the Muse,\(^2\) yet serene and majestic in his flight, is not to be forgotten. Quintilian (10, 1, 61) echoes Horace, as usual: *Novem lyricorum longe Pindarus princeps spiritus magnificentia, sententiis, figuris, beatissima rerum verborumque copia.*

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

---

\(^1\) Od. 4, 2: *Monte decurrens velut annis imbræ quam super notas aluee ripas, fervet immensusque ruit profundh Pindarus ore.*

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

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

1 It will be observed by those who know Pindar already, that I have taken no notice of the various interpretations and readings that have been suggested for this passage (0.13, 114). In an edition like the present, one has the right to choose what would be useful for beginners, or needful for self-vindication. Those who cannot believe that Pindar is speaking of his own feet may compare the metaphor in N. 5, 20: μακρά μοι | αυτόθεν ἀλμαθ’ ὑποσκάπτοι τις· ἐχω γονάτων ἐλαφρὸν ὑμάιν. For the comic side of the swimming singer, comp. Ar. Ran. 244: χαίροντες ὅδες πολυκολόμβωσι μέλεσιν. How any one can consider ἄνα to mean “Lord,” in this passage, is to me as yet a mystery.
violet-tressed, thou for whom the step, the dancer's step, listeneth.” “Obeyeth” seems too faint. We see the foot poised, tremulously listening for the notes of the phorminx, as if it had a hearing of its own. A few verses further down, “snowy Aitna, nursing the livelong year the biting snow,” not “her snow,” as it has been rendered. It is not hers. It has come down to her from Heaven. It is the child of Zeus, and only rests on her cold bosom, the pillar of the sky. Yet again the couch on which the fettered giant lies goads him and galls him, as if it too had a spite against him, as well as the weight of continent and island that pinches his hairy breast. And so it is everywhere; and while this vividness in some instances is faint to us, because our language uses the same personifications familiarly, we must remember that to the Greek they were new, or, at all events, had not entirely lost their saliency by frequent attrition.

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

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

Matthew Arnold's is not unfamiliar:

And the eagle at the beck
Of the appeasing, gracious harmony
Droops all his sheeny, brown, deep-feather'd neck,
INTRODUCTORY ESSAY.

Nestling nearer to Jove's feet,
While o'er his sovereign eye
The curtains of the blue films slowly meet.

But to begin to cite is never to stop.

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

---

2. Hor. Od. 4, 2, 10. 11: Seu per audaces nova dithyrambos | verba devolvit.
Lions acquire something of a human ostentation by βαρύκομπον (P. 5, 57). The majestic chambers of Zeus are μεγαλοκενθεὶς (P. 2, 33), and hide awful shapes of doom to punish the intruder. ὅπιθόμβροσον αὐχήμα (P. 1, 92) resounds as if the words of themselves echoed down the corridors of Time. There are no ῥήματα γομφοπαγῆ, the rivets are hidden. We have festal splendor here also, not fateful sublimity.

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

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

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

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

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

---

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

2 Yet see Ar. Ran. 936: εἰτ' ἐν τραγῳδίαις ἰχρῆν κάλεκτρωνα ποίησαι;

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

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

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

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

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

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

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

\[
\begin{align*}
\text{I.} & \quad 3.2.3. \\
\text{II.} & \quad 4.4.2.4.4. \\
\text{III.} & \quad 4.3.3.3.4. \\
\text{4 epod.}
\end{align*}
\]

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

\[
\begin{align*}
\text{I.} & \quad 3.2.3. \\
\text{II.} & \quad 4.2.4. \\
\text{III.} & \quad 4.4.4.3 \ \text{ir.} \\
\text{IV.} & \quad 3.3.3.3. \\
\text{V.} & \quad 4.4.
\end{align*}
\]

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

\[
A \quad 6.4.4.6 = 20. \quad B \quad 4.4.4.4 = 16. \quad A' \quad 6.6.4.4 = 20.
\]

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

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

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

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

I. προοίμιον.
II. ἈΡΧΑ.
III. κατατροπά.
IV. ΟΜΦΑΛΟΣ.
V. μετακατατροπά.
VI. ΣΦΡΑΓΙΣ.
VII. ἐπίλογος or ἐξόδιον.

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

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

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

1 Phaidr. 264 c: ἀλλὰ τόδε γε οἴμαι σε φάναι ἂν, δεῖν πάντα λόγον ὡσπερ ζῷον συνεστάναι σώμα τι ἔχοντα αὐτῶν αὐτοῦ ὅστε μήτε ἀκέφαλον εἶναι μήτε ἀπόνοι ἀλλὰ μέσα τε ἔχειν καὶ ἀκρα, πρέποντι ἀλλήλους καὶ τῷ ὄλῳ γεγραμμέναι.

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

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

O. I.: \(7(\pi.) + 16(\dot{\alpha}.) + 4(\kappa.) + 69(\dot{\delta}.) + 7(\mu.) + 11(\sigma.) + 6(\varepsilon).\) (p. 95.)
O. III.: \(5(\pi.) + 8(\dot{\alpha}.) + 2(\kappa.) + 18(\dot{\delta}.) + 4(\mu.) + 4(\sigma.) + 4(\dot{\iota}).\) (p. 175.)
O. XIII.: \(23(\pi.) + 6(\dot{\epsilon}.) + 17(\dot{\alpha}.) + 6(\kappa.) + 40(\dot{\delta}.) + 5(\mu.) + 16(\sigma.) + 2(\dot{\iota}).\) (p. 459.)
P. I.: \(28(\pi.) + 14(\dot{\alpha}.) + 3(\kappa.) + (12 + 3 + 20)(\dot{\delta}.) + 4(\mu.) + 14(\sigma.) + 2(\dot{\iota}).\) (p. 83.)

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

<table>
<thead>
<tr>
<th>I. § 1-2</th>
<th>II. 3-4</th>
<th>III. 5-6</th>
<th>IV. 7-8</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.2 2.3 3.3</td>
<td>4.4 3.5 5.3</td>
<td>2.4 4 4.2</td>
<td>2.2.2.2 2.2.2.2</td>
</tr>
<tr>
<td>16</td>
<td>24</td>
<td>24</td>
<td>8 8</td>
</tr>
</tbody>
</table>

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

---

1 Only a few examples can be cited: O. 7, 20 (Τλαπολίμον), 77 (Τλαπολίμφ), 18 (τρίπτολων); 19, 35 (τρίγα δασσάμενοι); P. 1, 43 (ἐλπομαι), 83 (ἐλπίδας). The exact position is not always insisted on, as O. 1, 23, 96 (κλίος . . . Πιλοποσ). Nothing so evident as the threefold stelle of Dante, at the end of Inferno, Purgatorio, and Paradiso.

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

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

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

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

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

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

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

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

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

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

Most of them are in triads:

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

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

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

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

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

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

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

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

---

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

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

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

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

VI.

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

The life of Pindar gives scarcely any clue to his development. After his encounter with Korinna there is almost a dead silence from without. Those who have ears to hear—and every modern critic is a Fine-ear—may detect the sound of growth from within. Besides, we have the advantage of a certain number of fixed points. We know the dates of a fair proportion of Pindar’s forty-four odes, and we may construct the curve of his rise, and, if it must be said, of his decline. The department, too, seems to favor such a study, for Pindar was a lyric poet; and a lyric poet, it is thought, would be the first to show the traces of personal experience. But antique lyric is not modern lyric. Even Roman lyric is not Greek lyric. The Horace of the Odes is not the same as the Horace of the
INTRODUCTORY ESSAY.

Epodes; but it does not follow irresistibly that we can as easily distinguish between the Pindar of the tenth Pythian and the Pindar of the fourth Olympian. It may be going too far to say that the law of the department, the lyric τεθμοτ, was so much stronger than the individual that the personal development does not count. The personal development does count, and it is a legitimate and fascinating study, but the danger of importing into the result a priori conclusions is manifest. Once fix in the mind the characteristic stages, and the inevitable tendency is to force the phenomena, no matter how stubborn they may be, into the places which they are supposed to fit. Of youth we expect exuberance of language, unassimilated wealth of thought, rashness of imagery, a technic that betrays, both by its mechanical adherence to rule and by its violation of principle, the recent influence of the school, and the rebellion against it. Of matured power we expect a balance of forces; the imagination is steadier, the thought deeper, the interpenetration of form and matter is more complete, the plan is organic, the poem grows symmetrically up to its full height; there are fewer surprises, and the technic has become a second nature without the dulness of routine. The man is at his best. The closing stage shows perfect mastery of form still, but the effects are produced with less expenditure of power, there is not the same joy of surplus vitality, the word "dexterity" comes in too often when we applaud, the plan is a scheme. Now while some such course may be laid down in general for the track of lyric genius, the very essence of genius, which is the unforeseen, disappoints calculation at every turn. There are some minds in which there is no trace of crudeness at any age. There are revivals of youth in poetry as in life, revivals that scandalize critics of art as well as critics of morals. Of all students of Pindar, Leopold Schmidt¹ has bestowed most attention on this sub-

¹ LEOPOLD SCHMIDT, Pindar's Leben und Dichtung, Bonn, 1862. Period I. (Ol. 69, 3 to Ol. 74, 2) embraces in the following order: P. 10, 6, 12, 7; 0.10, 11; N. 5. Period II. (Ol. 74, 3 to Ol. 80), I. 5, 4, 7; P. 9, 11, 2; O. 14, 3, 2; P. 3; N. 9; P. 1; O. 1, 12; I. 2; O. 6; P. 4, 5; O. 7, 13.
ject, but in spite of his thoughtful study and his sympathetic
discernment, the results reached are not satisfactory. The pe-
riod of immaturity is too long, and the evidence of
immaturity too slight. The great poets of the world
do not wait until the Suabian age of discretion—which is for-
ty—before they reach their prime. Of the seven dated poems
assigned to this period three are on the border of Pindar's
perfect art, so that we are practically left to make up our
characteristics of this stadium from P. 10, 6, 12, and 7. We
are told that Pindar's first commissions came from Thebes.
Nothing would seem to be more likely. But the odes give
no evidence of it. The Thebans may have employed him at
their local games, but the victors of the earlier odes are from
Thessaly, Akragas, Athens, Epizephyrian Lokris, and Aigina.
We are told that Pindar must have known Aigina from his
youth up, and no one questions his intimate knowledge of the
island, his deep interest in its fortunes. One fourth of all the
odes celebrate Aiginetans, but the first Aiginetan ode is the last
of this period of immaturity. True, not without significance is
the close connection with Delphi and the consequent predom-
inance of Pythian odes at this period, and it was doubtless a
proud moment in the poet's life when he received his first
Olympian commission, and if the longer ode on Agesidamos,
O. 10 (11), is the fulfilment of that commission, it may be par-
donable to see a certain jubilation in its tone; but it is extrav-
agant to attempt the reconciliation between the joyous tone
and the long delay by the supposition that the poet was too
much overcome by his emotion to do the theme immediate
justice. The distinction between the earlier poems and the
poems of the period of maturity, as marked by the prominence
given to the grace of a special god in the latter, seems to be
shadowy, and to have less in its favor than the criticism that
there is a lack of unity in the composition of the earlier poems.

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

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

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

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

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

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

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

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

VII.

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

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

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

¹These metrical schemes are due to the kindness of Dr. J. H. H. Schmidt, and give a revision of those that appear in the first volume of his Kunstillformen. For his system, see the Introduction to the Rhythmic and Metric of the Classical Languages, translated by Professor John Williams White. Boston: Ginn & Heath, 1878. A brief and lucid account of
Lyric poetry meant among the Greeks what the words mean. It was meant to be sung to the lyre, κιθάρα, φόρμιγξ, to be sung and not simply recited. Instead of the lyre, the flute, or rather clarionet, sometimes served to accompany the voice; sometimes both instruments were used. The rhythmical movement of the body, the dance, completed the trinity, which could not be dissociated without loss. The Shield of Achilles in Homer,¹ Ili. 18, 569–572, shows the rudimentary union of voice, instrument, and dance, which survives, still rudimentary, among the people of our stock. In Greece the popular became the artistic, and passed through a long development, which cannot be exhibited here. The great musicians of the eighth century ²—Olympos, Terpandros, Thaletas—were followed in the seventh by Alkman, the Lydian, the sweet singer of Sparta, Stesichoros of Himera, “who bore upon the lyre the weight of the epos,” and these were succeeded by Simonides of Keos and Pindar, who represent the third great stage of lyric poetry proper. The Lesbian school is called melic rather than lyric, and Sappho and Alkaios are not the artistic ancestors of Pindar. Their poetry, full of passion and fire as it was, had not the sustained flight of the choral ode. It was from the poems of Stesichoros that Pindar learned how to build the fourth Pythian. The dithyramb is a thing apart.

Common to poetry, music, and dance is rhythm, which means “regular flow.” Regular flow can be recognized only by interruptions; time unbroken is eternity; we must have groups, and these groups must be of such dimensions as to be comprehensible. Hence the definition it is given in the Introduction to Jebb’s Oedipus Tyrannus. The summary presented here rests chiefly on what I have learned from Westphal, and especially from Schmidt, and the phraseology is adapted from my Latin Grammar.

¹ τοῖνε δ᾿ ἐν μέσοισι πάις φόρμιγγι λυγεῖγι
ἲμερόν κιθάριζε· λίνον δ᾿ ὑπὸ καλὸν ἀείδεν
λεπτολεκὴ φωνὴ· τοὶ δὲ ῥήσοντες ἀμαρτῇ
μολῇ τ᾿ ἵνα μὴ τοὺς σκαίρωστες ἔποντο.

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

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

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

Rhythm when represented in language is embodied in metre. A metre is a system of syllables that stand in a determined order. Of course only those metres are of importance that embody the principal rhythms. The unit of measure is the short syllable, — (χρόνος, mora) \(=\) \(\text{J} (\frac{1}{3} \text{ note})\). The long, —, is double the short and \(=\) \(\text{J} (\frac{1}{4} \text{ note})\).

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

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

The dactyl
\[ - - \text{ or } - - \]

\[ \text{J} \text{ J} \]

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

The trochee — —

or by resolution, the tribrach — — —

III. Quinquepartite or Sescuple or Five-eighths Class (γένος ἕμιώλιον), in which the arsis is to the thesis as 3 : 2 (1¾ : 1).

Represented in Pindar by the various forms of the paionian measure.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Notation</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Cretic</td>
<td>— — — —</td>
</tr>
<tr>
<td>First Paeon</td>
<td>— — — —</td>
</tr>
<tr>
<td>Fourth Paeon</td>
<td>— — — —</td>
</tr>
<tr>
<td>Resolved Cretic</td>
<td>— — — —</td>
</tr>
<tr>
<td>Bacchius</td>
<td>— — — —</td>
</tr>
</tbody>
</table>

or — — — — =

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

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

The final syllable of a verse is usually considered indifferent, and is marked in the schemes here employed according to the metrical requirements. Within the verse a long syllable which takes the place of a short, or a short which takes the place of a long, is called irrational, and is designated by >.
INTRODUCTORY ESSAY.

An irrational or two-time trochee is one in which the value is not that of three eighth-notes, but two, and it is represented by ——\(\frac{3}{8}\), the proportions being not 2 + 1 eighth-notes, but \(1\frac{1}{2} + \frac{1}{2}\). So the irrational dactyl is one in which the values are \(1\frac{1}{2} + \frac{1}{2} + 1\) eighth-notes. It is written — or \(\frac{3}{8}\).

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

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

\[
\hat{\text{A}}, \text{denote a pause of one eighth-note} \quad \hat{\text{V}},
\]

\[
\overline{\text{A}}, \text{two eighth-notes} \quad \overline{\text{V}},
\]

\[
\overline{\overline{\text{A}}}, \text{three} \quad \overline{\overline{\text{V}}},
\]

\[
\overline{\overline{\overline{\text{A}}}}, \text{four} \quad \overline{\overline{\overline{\text{V}}}}.
\]

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

O. 12, 1: \(\Lambda\iota\sigmaσ\sigma\sigma- | \muαι \piαi\i | \Z\eta\nu\nu\oe\dot{\sigma}- | \lambdaευθερι- | \sigmaν.

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

\[
\quad - - - - - - - - - - - - - -
\]

Measured by this system, we have

\[
\quad - - - - - - - - - - - - - - - -\overline{\text{A}}
\]

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

O. 10 (11), 6: \(\epsilon\nu\pi\tau\acute{\alpha}ν \alphaλιτοξευνον\).

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

\[
\quad - - - - - - - - - - - - -
\]

with utter disregard of rhythm. It is now read

\[
\quad - - - - - - - - - - - - - - - -\overline{\text{A}}
\]

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

| — — | — — | — > | — — | — — |
or | — — | — — | — > | — — | — — |
or | — — | — > | — > | — > | — ∧ |

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

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

We have πρῳδικά in the following:

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

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

O. 13, Str. I. 3. πρ. 6.5.5.6.
Ep. I. 3. πρ. 3.2.2.3.

O. 14, I. 3. πρ. 6.6.

P. 5, Str. I. 2. πρ. 3.2.3.

ἐπωδικά are far more common in Pindar.

O. 2, Str. I. 3.3.2 ἵπ.  ἵπ.

II. 3.3.2 ἵπ. ἵπ.

Ep. II. ἵπ. ἵπ. ἵπ. ἵπ. 4 ἵπ.

O. 4, Str. I. ἵπ. ἵπ. ἵπ. ἵπ. ἵπ. 5 ἵπ.

Ep. I. ἵπ. ἵπ. ἵπ. ἵπ. 4 ἵπ.

O. 5, Ep. ἵπ. ἵπ. ἵπ. ἵπ. 4 ἵπ.

O. 6, Ep. ἵπ. ἵπ. ἵπ. ἵπ. 3 ἵπ.

O. 7, Ep. Δ. ἵπ. ἵπ. ἵπ. 4 ἵπ. ἵπ. 3 ἵπ. 4 ἵπ.


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

So O. 4, Str. IV., 4.4.

Stichic periods.

O. 6, Str. V., 4.4.

O. 7, Str. I. 3.3, Str. VI. 3.3.

O. 10 (11), Str. II. 6.6, III. 4.4.

It is palinodic when a group is repeated, as

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

**Antithetic.**

1. \(a b b a\).
2. \(a b c c b a\).

1. O. 3, Ep. II. 3 5 5 3.
2. O. 8, Ep. I. 5 3 3 5 3 \(\text{et al.}\).
3. O. 13, Str. I. 3 \(\pi\rho\). 6 5 5 6.

2. O. 6, Str. III. 4 2 3 3 2 4.

P. 10, Ep. II. 3 4 5 5 4 3.

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

**Palinodic-antithetic.**

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

**Mesodic.**

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

1. O. 1, Str. II. 4 3 4; Ep. I. 4 2 4.
O. 5, Str. I. 3 2 3.
O. 6, Ep. I. 3 2 3; II. 4 2 4.
O. 7, Str. II. 2 4 2; V. 3 2 3; Ep. III. 3 2 3.
2. O. 3, Str. I. 5 3 5 3 5; Ep. I. 4 3 2 3 4.
O 8, Str. II. 2 3 3 3 2.
P. 5, Ep. II. 6 5 2 5 6 4 ἐπ.
P. 7, Str. I. 6 2 3 2 6.

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

**Palinodic-mesodic.**

\[ a b \overline{a b} \text{ becomes } \overline{a b c a b}. \]

On this principle are constructed such periods as:

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

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

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

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

The model dactylo-epitrite rhythm is shown in O. 3. About half the extant odes of Pindar are composed in these rhythms, which are also called Dorian. They are elevated, well-balanced, equable, and present a marked contrast to the lively, lilting, excited logaoedic measures, and the still more stirring cretic. There is a thorough correspondence between the sense and the rhythm. The Dorian odes are much easier to follow, the development is, as a rule, much more regular, the forms are not so puzzling, even the tenses sympathize with the rhythm, and the leisurely unfolding of the imperfect is more common in the dactylo-epitrite than in the logaoedic.

2. The Logaoedic rhythm is a \( \frac{3}{8} \) rhythm, the basis of which is the trochee, but not the trochee with the ordinary ictus, \( \text{Logaoedic. } \frac{3}{8} \). This trochee has a stronger secondary ictus on the short, \( \frac{3}{8} \), admits irrationality, \( - \rightarrow \), and takes as a substitute the so-called cyclical or light dactyl, \( \rightarrow \rightarrow \), in which the proportions are, as we have seen, not \( 2 + 1 + 1 \) morae, but \( 1 \frac{1}{2} + \frac{1}{2} + 1 = 3 \). The apparent jumble of dactylic and trochees, as in prose, gave rise to the name logaoedic (from \( \lambda \alpha \gamma \omicron \omicron \) and \( \alpha \omicron \delta \omicron \eta \)). The logaoedics are much used in the lyric portion of the drama, and are familiar to all in the odes of Horace, nearly half of the Horatian varieties, and more than ninety per cent. of the odes, being logaoedic. The logaoedic rhythms are lighter, more airy, than the dactylo-epitrite. They have festal glitter rather than steady light, a rapid flitting rather than a compassed march. All fancy apart, no stronger contrasts can be felt than between the movements of the two odes on the victory of Agesidamos (O. 10 and 11). The shorter ode rocks gently through a series of antitheses. It is grave and stately, despite its short compass. Not a preliminary flourish, not an anacrusis, throughout. Contrast the dash and the whirl and the surprise of the longer ode. O. 3 and O. 1 will also serve to bring out the contrast, which does not rest on the imagination of the commentators, but on the universal feeling of our race.

3. Those who have read the Acharnians of Aristophanes are familiar with the passionate cretics that abound in that
INTRODUCTORY ESSAY.

young and lusty play. The Cretic or Paionian rhythm shows itself in two of our odes, O. 2 and P. 5, both of them counted among the more difficult Pindaric poems by reason of their extreme elasticity. But the rhythm of these odes reveals the secret of their soul, and instead of being the most difficult, they are among the most easily understood. The passionate movement betrays them. The keynote is struck at the very beginning. In O. 2, \( \theta \varepsilon \omega \zeta, \ \eta \rho \omega \zeta, \ \alpha \nu \eta \) recur with a persistency that cannot escape the most careless observer, and in P. 5 we have really nothing but a series of variations on \( \pi \lambda \omega \tau \zeta \alpha s, \ \alpha \rho \varepsilon \tau \alpha, \ \pi \tau \mu \omicron \omicron \omega \zeta \), another trinity. Passion comes out with its story; passion will not let its story rest.

In what relation do these rhythms stand to the “moods” made so familiar to us by our own poets—by Milton, who says, “Lap me in soft Lydian airs,” who speaks of the “Dorian mood of flutes and soft recorders;” by Gray, who cries, “Awake, Aeolian lyre, awake”? These three moods are all mentioned by Pindar himself.¹ O. 3 is designated as Dorian in v. 5: \( \Delta \omega \rho i \psi \phi w \nu \alpha \nu \alpha \rho \omicron \mu \xi \alpha i \pi \epsilon \delta \lambda \phi \). The Dorian harp of O. 1, 17 is generally understood to refer to the instrument and not to the mood of the poem, which is called Aiolian in v. 102: \( \epsilon m \epsilon \delta \varepsilon \sigma \tau e \varphi a \nu \omega \varepsilon i \nu \iota \pi \pi e i \gamma \nu \omicron \nu \nu \omicron \zeta \mid \Lambda \iota \omicron \lambda \eta \iota \delta i \mu \omicron \lambda \pi \alpha \chi \mid \chi \rho \eta \). “Aiolian chords” are mentioned in P. 2, 69, “the Aiolian breathings of flutes” in N. 3, 79. As these poems are logaoedic and O. 3 is dactylo-epitrite, it would seem natural to identify Dorian with dactylo-epitrite and Aiolian with logaoedic, but the Lydian mood introduces a disturbing element. Lydian measures appear in O. 5, 19: \( \Lambda \nu \delta \iota \omicron \iota \varepsilon \zeta \alpha \pi \tau \omicron \nu \iota \varepsilon \alpha \iota \omicron \iota \zeta, 14, 17: \Lambda \nu \delta i \psi \iota \nu \tau \rho \omicron \pi \psi, \) and N. 4, 45: \( \Lambda \nu \delta i \chi \sigma \nu \alpha \alpha \rho \omicron \nu i \zeta, \) three odes which are essentially logaoedic, and in N. 8, 15: \( \Lambda \nu \delta i \alpha \nu \mu \tau r \alpha \nu \kappa \alpha \chi \nu \delta \alpha \pi \epsilon \nu \omega \kappa \lambda \mu \epsilon \zeta \alpha n \), dactylo-epitrite. But the logaoedic odes that are composed in the Lydian mood are all of very simple construction and popular character, and the only Lydian dactylo-epitrite shows marked peculiarities of periodology, so that for Pindar

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

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

Dorian.

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

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

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

Lydian.

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

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

1 See Westphal, Metrik, I. p. 273, for the authorities.
2 See Westphal, Metrik, I. p. 264.
3 πρέπει τοι πᾶσιν ἀοιδολαβράκταις Αἰολίς ἀρμονία.—Pratinas.
INTRODUCTORY ESSAY.

The third element of the form is the dance; song, music, dance, being the trinity. This, of course, has perished for us beyond all recovery, and only the names στροφή, ἄντιστροφή, and ἐπιφέλος remain to remind us that the rhythmical movement of the chorus added to the charm of the performance. The strophic poems of Pindar are processional, not orchethic.

VIII.

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

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

---

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

2 Ahrens, Ueber die Mischung der Dialecete in der griechischen Lyrik. (Verh. der Gött. Phil.-versamml., 1882, p. 55 sq.)
it would be a contradiction of the subtile variety that Pindar
is always producing out of his material, and always producing
with as full consciousness as true poets ever have. Pindar
rejoices in his play with language; he rings changes on words,
he toys with synonyms, he loves the discord of the oxymoron,
and those who think that such artistic devices are too me-
chanical forget that before plastic art had developed its
finesse, song had served an apprenticeship of ages. While
awaiting, then, new light, it may be permissible to call Pindar's
language an artistic dialect, and to give a rapid summary of
the chief peculiarities that mark it.

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

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

Vowels.—ā for Epic η. So where η comes from an original a, as in the sing. of the A- declension, ἄρχᾳ, ἄρχας, ἄρχα, ἄρχάν: in fut., aor., perf. of verbs in -ῶ as αἰδήσομαι (O. 2, 101), ἐτόλμασαν (O. 2, 75), τετόλμακε (P. 5, 117). So also τεθνακότων. But forms from κτάμαι retain η as κτησάμεναι (N. 9, 52), Φιλοκτήσαο (P. 1, 50), and also those from χράω, χράμαι, as χρήσεν (P. 4, 6), χρησθέν (O. 2, 43), χρησμός (P. 4, 60). On ā in the augment see p. lxxvi. Derivatives of the A- declension and of verbs in -ω have ā, as νικαφορία (P. 1, 59), κυβερνάσιες (P. 10, 72), μυναμοσύναν (O. 8, 74). So in compounds of which the second part usually begins with η, as κακαγοριάν (P. 2, 53), εὔανορ (O. 1, 24). The personal endings -μην and -σθην (3 p. dual) are in Pindar -μαν and -σθαν, as ικόμαν (P. 4, 105), κτισσάσθαν (O. 9, 49). For -ηνη we find -ανα, as Κυλλάνας (O. 6, 77), Κυράνας (P. 4, 279). Whether we are to read εἰρήνα or εἰράνα (O. 13, 7), 'Αθήναι or 'Αθανάι (P. 7, 1), is disputed. In this ed. 'Αθαναίας has been preferred to 'Αθηναιας, and 'Αλκμήνα to 'Αλκμάνα. Feminine abstracts in -ης show a as ταχυτάς (O. 1, 95), εὐκότας (P. 2, 35). So adverbs in -η and in -δην, as κρυφά (O. 1, 47), κρύβειν (O. 3, 13). The others cannot be reduced to classes and must be watched. Doric is η for ā in 'Αμφιάρης (P. 8, 56), 'Αμφιάρης (O. 6, 13 al.).

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

1 The ensuing pages are abridged from the dissertation of W. A. Peter, De dialecto Pindari, Halle, 1866, with corrections and adaptations. Use has also been made of E. Mucke, De dialectis Stesichori, Ibyci, Simonidis, Bacchylidis aliorumque poetarum choricum cum Pindarica comparatis, Leipzig, 1879,
ε as ἥλπετο (P. 4, 243), in the subjunctive endings as βάλῃ (O. 3, 13), the opt. in -νῃ as εἰδείν (O. 13, 46), in the aor. pass. φάνῃ (O. 1, 74), λείφη (O. 2, 47). Nominatives of the 3d. decl. in -η and -ης are unchanged. So is ἀλώπηξ. So words in -τηριον as χρυστηριον (O. 9, 7), compounds the second part of which goes back to an initial ε, as δολιχήρετμος (O. 8, 20), εὐήρατος (O. 6, 98), ἀρματηλάτας (P. 5, 115). Substantives of the 3d decl. in -ημα, as πημα (O. 2, 21), οὐκημα (O. 2, 10). Adj. in -νος and -νος that are not related to α- stems. So μεπλος (O. 2, 24), λαιπηρος (O. 12, 4). Words ending in -υς, -ες, as γήρας (O. 1, 83), ῥῆςις (O. 7, 55), κρητις (O. 4, 138). A noteworthy exception is μάνις (P. 4, 159). Adjectives in -νος, as ἄρης (O. 2, 46), adverbs in η, and their compounds, δη, μη, μηδε, μητε, τηλε (P. 11, 23), adjectives compounded with ἦμα, numerals in -ηκοντα, as ἕμεθης (P. 4, 12), ἕπκοντάκι (O. 13, 99). Verbs generally retain a penultimate μ. So ἀρηγα (P. 2, 63), λήγα (P. 4, 292). θυφασκω, κάδομαι, and forms from πλήσω and πήγυμα are the main exceptions. Other retentions of η than those mentioned cannot be reduced to rule.

α for ε. This also is Doric. So σκιαρός (O. 3, 14, 18) for σκιερός. Still Pindar does not say ἱαρός nor Ἴαρων. τάμνω is Ionic and Epic as well as Doric, τάμνωσαι (O. 12, 6), τράφοισα = τρέφοισα (P. 2, 44), τράφεν = τρέφειν (P. 4, 115), τράχον = τρέχον (P. 8, 32).

Under ε note that Pindar has κενεός (or κεινός), ἀδελφός, never κενός, ἀδελφός. i is rejected in ἀφνεός, as ἀφνεάν (O. 1, 10), ἀφνεάες (P. 11, 15). For κλεινός, φαεινός, κελα- δεινός, we find also the Aiolic form in -εννος. So κλεεννας (P. 5, 20, etc.), κελαδεννών (P. 3, 113 al.), φαεννόν (O. 1, 6, etc.).

οὖν in Pindar is always ὅν (O. 1, 111 al.). Οὐλυμπος (O. 3, 36 al.) varies with Ὀλυμπος (O. 1, 54 al.), but the Ὀλ. form is far more common (more than 4:1). μόνος is more common than μοῦνος, νόσος than νοῦσος, κοῦρος alone is used, but κόρα outnumbers κοῦρα. We find δορί (O. 6, 17) as well as δορί (I. 4 [5], 42), οὐρος less frequently than ὄρος. Διώνυσος is the normal form for Pindar. Syracuse is
INTRODUCTORY ESSAY.

Συράκοσαι (P. 2, 1) or Συράκοσσαι (O. 6, 6), never Συράκουσαι. So the derivatives. The Αιολικός ὄνομα has expelled both ὄνομα and ὀνύμα, the Αιολικός-οισα (for -οντια) in the present participle has taken the place of -ονσα. So φέροισα (P. 3, 15), Κρείασα (P. 9, 17), Μοῦσα (for Μοῦσα). Αιολικός-οισι is used as well as Doric -οντι, περιπτέοισιν (O. 2, 79). See p. lxxxv.

**Consonants.**—γλέφαρον for βλέφαρον (O. 3, 12 al.), but ἐλικοβλεφάρον (P. 4, 172). ἐσλός for ἐσθλός is Boeotian. So everywhere (O. 1, 99 al.). The first syllable is short, οὐς (O. 2, 19); P. 3, 66; N. 4, 95. αῦτις for αὐτίς everywhere (O. 1, 66), δέκεσθαι for δέξεσθαι (O. 4, 8 al.). For τότε is found the Doric form τόκα (O. 6, 66). Noteworthy are ὀχος = ὕχος (O. 6, 24), and ὀχέοντι = ὕχεοντι (O. 2, 74), and πεντάσαι = πεσοῦσαι (O. 7, 69), πεντάντεσσι = πεσοῦσι (P. 5, 50), ἐμπετες = ἐνέπεσες (P. 8, 81), κάπετον = κατέπεσον (O. 8, 38).

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

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

**Digamma.**—Pindar seems to have used the digamma both in speech and in writing, and in this edition the example of Mommsen and Christ has been followed after some hesitation, and the digamma, though in skeleton-form, has been restored to the text.¹ That the use was not rigid is clear. But from this irregularity we are not to draw the inference that Pindar only imitates the effects of the digamma, as seen in Epic poetry, although it must be admitted that the digammated words in Pindar are nearly all Ηο-

---

¹ Against the introduction of the digamma, see Mucke, p. 39.
meric. For, Fe, Fov (= éon), orig. sfor, sfé, sféon. oída and ἰδον (comp. wot and wít) have the digamma: πολλά Feidów (O. 2, 94), πάντα Fisantív nòv (P. 3, 29), iptéi Fídov (P. 5, 84), and yet oú't' iđeín (O. 6, 53), ὄφφ' ἰδοίσ' (O. 14, 22). Add Feidów (O. 8, 19), Feidoímaí (P. 4, 21). Fandáníν (fr. sFandáníν) is found (P. 1, 29), Fadónti (P. 6, 51). Férgov and its congeners, μέγα Férgov (P. 1, 29), Feiπéíν (O. 13, 68 al.), yet eipéíν (O. 1, 52 al.), Fépov (O. 6, 16; P. 2, 16; 3, 2; N. 7, 48), but ἐποι is more common, though some examples may be got rid of by emendation. Fóikos (P. 7, 4) occurs, but also oikos (P. 1, 72), oikéin is certain (P. 11, 64), not so Foveíν: Fávax, and Favnásow, once ánáktov (O. 10 [11], 54). Fēlpíç (O. 13, 83), but ἐλπίς (O. 12, 6), as often. Fétoí (O. 2, 102). Féikosí (N. 6, 67). Fespéra (I. 7 [8], 44), but ἐσπερον (O. 10 [11], 82), Fidoí (O. 13, 49). There are examples of Fisos in Nemeans and Isthmians; ἵσον (O. 4, 22). tα Fεωκότα occurs (P. 3, 59), εικός everywhere else, Fékati (O. 14, 20), Fήθος (O. 11 [10], 21), Fióπλοκον (O. 6, 30), but ἱπλοκάμων (P. 1, 1). In proper names Fakoí (O. 14, 21), ἐς δὲ Fιωλκόν (P. 4, 188), Fειλίαδα (O. 9, 120), Fióλαον (P. 9, 85 al.), Fιάλυσον (O. 7, 76) [?]. In the Isthmians Fισθμός, elsewhere Ἰσθμός (O. 8, 48). Probably Fωανίν (O. 5, 11). The digamma in the middle of a word, à Félpíç (P. 12, 31), à Fidréis (P. 2, 37), is seldom indicated in this edition, e. g. à Fátañ (P. 2, 28; 3, 24), as the chief object of the insertion is the very practical one of avoiding the perpetual explanation of hiatus, to which the young student of Greek should be made as sensitive as possible.

Hiatus.—True hiatus is rare in Pindar, though he sometimes keeps a long vowel long before another vowel, as γλώσσα ákónaç (O. 6, 82). For ο’Rθωσία γεγραφέν (O. 3, 29)

Hiatus.

Ahrens writes 'Ορθωσίας. The shortening of a long vowel before a vowel is not hiatus, as ἀβουλία χστατός (O. 10 [11], 45), ἐν Πίσα ἔλσαίς (O. 10 [11], 47). In the case of a diphthong it would seem that ι and ν may be semi-consonant. Notice especially ει short in Pindar before a vowel, e. g. Ίππεῖον (O. 13, 68 al.). ά- is short in ánátañ (P. 2, 28), but in this ed. áFátañ is preferred. ιζ- is short in ἰχνεύων (P. 8, 35).
Crasis.—The ordinary crases, such as those with καί, τό, τοῦ, belong to the grammar. Some read ὄναξ (P. 8, 67). ἀριστό-μενες (P. 8, 80), is Aphaeresis rather than crasis. Bergk goes so far as to write ἀρχη' κοίζατο (P. 4, 70), and ὀδίβω νυσίζατο (P. 4, 256).

Elision.—α is sometimes elided in 1 s. perf. act., ἐπιλέλαθ (O. 10 [11], 4); αι in 1 s. midd., μέμφει' αίθαν (P. 11, 53), ἕνεσε' ἀμφί (O. 13, 52); in 3 pl. (often), κυλίνδοντ' ἐλπίδες (O. 12, 6); in inf., ἀποθέσθ' ἀπορον (O. 10 [11], 44). ι is elided in 1 s., ἀφίμη' ἀγρον (P. 4, 149); in 3 pl. (Doric), ἀγαπάζοντ' αὐτίκα (P. 4, 241). Also περ' for περί (see p. lxxxvii.). η is elided in τοῦτο (O. 6, 57 al.), κεῖνο (P. 9, 74), δεῖρο (O. 8, 51), even in δύο (O. 6, 101; 9, 86), in 3 pl. midd.; 2 s. opt. midd., γενοι' οἴος (P. 2, 72), and in the gen. s. O- decl. in -οιο, a non-Homeric freedom, Δύλοι' ἀνάσσων (P. 1, 39).

Synizesis and Diaeresis.

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

First Declension.—Pindar usually follows the Doric dialect here. Notice, however, the Aiolic shortening of Πέλλανα for Πελλήνη (O. 7, 86; 13, 109), Νέμεα (O. 13, 24), Κύκνεια (O. 10 [11], 17), Μνύεια (O. 14, 17). Comp. the Aiolic form Ὀδύσσεια, retained in standard Greek. Also χρυσόχαιτα (P. 2, 16), ἐπιβδαν (P. 4, 140), and words in -παίνα (O. 1, 40, 70; O. 8, 48; P. 2, 12). G. s. masc. -ας (Aiolic), Κρονίδα (P. 4, 171), more commonly -α (Doric), Κρονίδα (O. 8, 43). G. pl. -αν (Doric), the only form: ἀρετάν ἀπο πασᾶν (O. 1, 14). So the adj. ἀλλάν (O. 6, 25), etc., with the accent on the last syllable, not ἀλλαν. Dat. pl. -ας far more frequently than -αις, as -οις far more frequently than -αις. Acc. pl. -ας, but also the Aiolic -ας (I. 1, 24), as Aiolic -οις is suspected by Bergk (O. 2, 82). Proper names in -ας become -λας (Doric), and follow the A- declension Ἀρκεσίλας (P. 4, 65), Ἀρκεσίλα (P. 4, 2), voc. Ἀρκεσίλα (P. 4, 250, 298), but Ἰώλαος usually retains the open form (O. 9, 105; P. 9, 85 al.).
SECOND DECLENSION.—The gen. ends in -oio or -ov, -oio being susceptible of elision, as is noted p. lxxxii. The Doric acc. pl. in -os is favored by the metre (O. 2, 78), where, however, the best MSS. have νάσον: the metre does not require κακαγόρος (O. 1, 53).

THIRD DECLENSION.—The dat. pl. ends in -σι, more frequently in -εσσι, sometimes (in σ- stems) we find -εσσι, πα-
λαίσματι (O. 9, 14), παλαισμάτεσσι (P. 8, 35), μεγα-
λοκευθέασσιν (P. 2, 33). There is a good deal of variation, but nothing puzzling. So ποσί (O. 10 [11], 71 al.), ποσίν (O. 10 [11], 62 al.), πόδεσσιν (N. 10, 63). φρασί has better warrant than φρεσί. Gen. -εσ and -εων are never contracted, but do admit synizesis. -ει is more common than -ει. In the nom. acc. pl. -εα is seldom contracted. From words in -κλής we find N. Ἡρακλῆς, G. Ἡρακλέος, D. Ἡρακλεῖ and Ἡρακλη, A. Ἡρακλέα, V. Ἡράκλεως. From words in -ες, G. Εὐρυνθεῖς (O. 3, 28), rarely Εὐρυνθηθος (P. 9, 86), D. βασιλεῖ (P. 1, 60), βασιλεῖ (I. 3, 18), βασιλῆ (P. 4, 2), βασιλεά (P. 4, 32), βασιλῆ (O. 1, 23), Ὀδυσσῆ (N. 8, 26). N. pl. βασιλῆς (O. 9, 60), βα-
σιλείς (P. 5, 97). Acc. βασιλῆς (P. 3, 94), ἀριστέας (I. 7 [8], 55). Words in -νσ retain ι, πράξιος (P. 12, 8), ὑβριος (O. 7, 90). θυγατήρ has θυγατέρι (P. 2, 39) as well as θυγατρί, θύγα-
τρα (O. 9, 62) as well as θύγατρα, and always θύγατρες (P. 3, 97). Δαμάτηρ has Δάματρα (O. 6, 95). πατέρως (O. 7, 36 al.) occurs as well as πατρός, ματέρος (P. 4, 74 al.) and ματρός, μα-
τέρι (N. 9, 4), and ματρί. άνηρ, besides the usual forms which are more common, has ἁνέρι (P. 4, 21), ἁνέρα (O. 9, 110), ἁνέ-
ρες (P. 4, 173), ἁνέρων (O. 1, 66). From Ζεὺς Διός is far more common than Ζηνός, Ζήνι is nearly as common as Δί (Δι). Ζήνα occurs twice (P. 4, 194; 9, 64), Δία once. Ποσειδάων contracts aw into a, Ποσειδᾶν, or keeps open, and so all the cases except the dat., which is always Ποσειδάων. A variant is Ποσειδᾶνος (O. 13, 5, 40).

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

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

Adjectives.—Pindar, like other poets, sometimes uses adjectives of two terminations instead of three, σῶν μωριδίῳ παλάμα (O. 9, 28), σιγαλὸν ἀμαχανίαν (P. 9, 100); more commonly and more poetically adjectives of three terminations instead of two: ἀθανάτα Θέτις (P. 3, 100), Δάλον θεοδότας (O. 6, 59), ἡκινήταν ράβδον (O. 9, 35), παραμονίμαν εὐδαιμονίαν (P. 7, 15). Of the less common forms of πολὺς note πολλὸν = πολύ (O. 10 [11], 40), πολεῖς = πολλοῦς (P. 4, 56), πολέσαι = πολλοῖς (O. 13, 44). The old accentuations—ὁμοίος, ἑρήμος, ἑτοίμος—are retained.

Comparison.—Pindar is fairly regular in his comparison. Eustathios says that he has a leaning to the endings -εστερός, -εστάτος, as ἀφθονεστερόν (O. 2, 104), ἀπονέστερον (O. 2, 68), αἰδονέστατον (O. 3, 42). ταχυτάτων = ταχύστων (O. 1, 77) is peculiar to Pindar. πόρσω forms πόρ- σιον (O. 1, 114). μακρός forms μάσσων (O. 13, 114) as well as μακρότερος.

Pronouns, Personal.—N. ἐγὼ once before a vowel (P. 8, 77). σὺ or τύ. Gen. σέο, σεῦ, σέθεν. D. ἐμοί or μοί (the latter being far more common), σοί, τοί, τίν, of which τοί is always enclitic, while τίν like τύ is emphatic. σοι is common. I have not ventured to write Ἐν with Hermann and Böckh (P. 4, 36). (See G. Meyer, Gr. Gram. §§ 411, 414.) Acc. ἐμέ and μέ, σέ, σέ, (O. 9, 15). In the plural N. ἀμμες. D. ἀμμῖν, ἀμμῖ, ὑμῖν (once), ὑμῖν, ὑμῖ, σφίσι, σφίσιν, σφί, σφίν. Acc. ἀμμε, ὑμε, σφί. νῖν (Doric) is preferred by recent editors to the Epic μῖν, which is found not infrequently in the MSS. There are no reflexives. The emphatic forms of αὐτός suffice. Of the possessives note ἠμός = ἠμέτερος = ἐμός (P. 3, 41; 4, 27); τέος (Doric) is far more common than σῶς, ἑός is nearly four times as common as ὑμέτερος we
find ἄμος (P. 7, 15; 8, 66), σφός occurs once (P. 5, 102), σφέ-
terός = αὐτῶν (P. 10, 38; I. 2, 27) twice, σφέτερος usually be-
ing = ἕς, while ἕς is once used for the possessive of the pl.
(P. 2, 91). The article has Doric ἁ in the fem. So has the
relative. Notice ταῖ = τα, ὅ = ὅς (P. 1, 74 al.).

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

Of the terminations in the pres. act. -οντι (Doric) or -οσι
(Aiolic) is used to the exclusion of -οντω. -οντι cannot take
Terminations. ν ἐφελκυστικόν, and hence -οσιν must be used be-
fore vowels. On the so-called short subjunctive,
see note on O. 1, 7.

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

In the participles -οσια (Aiolic) is used exclusively in the
fem. pres. -ασ and -ασια (Aiolic) in the masc. and fem. aor.,
but never in βας: ἀναβάς (O. 13, 86), καταβάς (O.
6, 58). Two perfect participles have present end-
ings: πεφρίκοντας (P. 4, 183), κεχλάδοντας (P. 4, 179).

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

So in the active ἔβαν (O. 2, 38), ἔγνον (P. 4, 120).

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

Classes. κλείξειν (O. 1, 110), εἰκλείξαι (P. 9, 99), κατεφάμιζεν
(O. 6, 56), ἀποφλαυρίζαισα (P. 3, 12). ἰνξεν (P. 4, 237), a

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

Others vary. κωμάξω forms κωμάξαετε (N. 2, 24) and κωμάσαε (N. 11, 28); κομίζω, κόμισον (O. 2, 16) and κομίζεις (P. 5, 51); ὑπαντίαξω, ὑπαντίσεις (P. 4, 135) and ὑπαντίαξαισα (P. 8, 11); ἀρπάξω, ἀρπασε (P. 3, 44) and ἀρπάξαες (P. 4, 34); ἀρμοσαν (P. 3, 114), but in the compound ἐναρμόζαι (O. 3, 5). Only a few verbs in -ξω double σ in the σ- forms, as θεμισσάμενος (P. 4, 141), whereas future and aor. σ, preceded by a short vowel, are often doubled: ἐράσατο (O. 1, 25), ἐκάλεσε (O. 6, 58), ἀνύουσεν (P. 12, 11). This so-called gemination is a reappearance (G. Meyer, Gr. Gram. § 224).

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

**Contract Verbs.** Pindar contracts regularly the verbs in -αιω. ναυτάω, an Epic verb, is the only one left open, ναυτάωταις (O. 6, 78; P. 4, 180). Verbs in -αιω contract -αιε and -αιει into -αιε, but -αιο, -αιοι, -αιω are never contracted. Verbs in -αιω contract.

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

PIDNAR'S SYNTAX.

φαμί has for its third pers. pl. φαντί. ίσαμί is a Doric verb = ὀθά.

Prepositions.—παρά, ἀνά, κατά are apocopated when apocope is needful. ἀμνάσει (P. 4, 54) = ἀμνάσει, so ἀμνάσειν (P. 1, 47). καν νόμον (O. 8, 78) = κατά νόμον, κά-πετον (O. 8, 38) = κατέπετον. Comp. Alkm. fr. 38: καβαίνων. ποτί (Doric) = πρός. It is elided once ποτ' ἀστών (O. 7, 90), and rarely used in compounds ποτιστάζων (P. 4, 137), and in five other words. The regular πρός is far more common.

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

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

IX.

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

One mark of advance is the extension of the substantive use of the neuter adjective, which can itself take another adjective. We feel ourselves nearer to Thukydides than to Homer when we read τετνόν επάμερον (I. 6 [7], 40), ἄτεμερι σῶν ἀγαθῶ (O. 2, 33), ἐν ἀμείβοντι (N. 11, 42). The scarcity of the dual is also noteworthy. The dual is preserved chiefly by Homer and the Attic writers. In the Attic orators, even, it dies out as we come down. It is not found in the Ionic of Herodotos. It is a

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

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

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

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

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

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

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

1 Erdmann, l. c.; Friese, De casuum singulari apud Pindarum usu, Berlin, 1866.
Double accusatives in Pindar show few extensions of any importance. ἐρέφω takes the acc. of the whole and the acc. of the part, a familiar Homeric figure, λάχναι νῦν μέλαν γένειον ἑρέφων (O. 1, 68). ἐρημύων takes the acc. of the person and the acc. of the thing (P. 3, 97), somewhat strangely; μέρος, however, may be an after-thought. The factitive predicate is boldly used in P. 4, 6: χρήσεν οἶκεστήρα Βάττων, “Battos for the leader.” Proleptic (predicative) uses must be watched. The absence of the article leaves the adjective and substantive, as in Latin, without any external indication of the figure. So O. 1, 68: λάχναι νῦν μέλαν (“to blackness”) γένειον ἑρέφων, ν. 82: τι κέ τις ἀνώνυμον γῆρας... ἔσοι; ν. 88: ἕλεν... παρθένον σύνεννον, and so in almost every ode.

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

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

1 Two rather free uses of the acc. of extent are to be found in P. 4, 83; 5, 33.
for relations otherwise expressed by the genitive, especially of possession, origin, time, place. The dialectical preference for -

Adj. in -los. Attic δὲν Κλεινίεοις οὖτος (Plat. Gorg. 482 D) is said with a tone of poetic persiflage; to Pindar himself the effect must have been less striking than it is to us. So ὁ Ἐκθέτης παῖ (O. 2, 13), Ὑσιδάνιον Κρέατον (O. 10 [11], 30), Ἐνάρκτειον . . . νιόν (P. 8, 19).

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

Quality is everywhere in the language expressed by the adjective, and there is no example of a genitive of quality in Pindar.3 The appositive genitive is rare, as δρακόντων φόβαι (P. 10, 47), where δρακόντεω φόβαι might have been used. Κάστορος βία (P. 11, 61), Ἄιάντος ἄλκα (I. 3 [4], 53), σθένος ἤμιόνων (O. 6, 22), λήμα Κορωνίδος (P. 3, 25), are familiar idioms. Pindar can even say, P. 6, 35: Μεσσανίου γέροντος ἐνυθείσα φρῆν βοάσε παίδα Γόν, and the boldness of P. 1, 73: Τυρσανῶν ἀλαλατῶς . . . ἰδόν, is exemplary. Cf. N. 3, 60.

The genitive in the predicate is common. So after εἶναι

---

1 Bergk, G. L. G. I. p. 57. Possession: σὺν Ἀγαμέμνονια ὕψα (P. 11, 20), Νεστόρεων ἄμμα (P. 6, 32), ἀνθε Ἀφροδίσια (N. 7, 53). Time: ἐστί-ριος φλέγεν (N. 6, 43), μελπονταί ἐννύχου (P. 3, 78), ἐσπερίας ἀοιδαίς (P. 3, 19), ἐφαμερίαν οὔτε μετὰ νίκτας (N. 6, 7), πεμπταίον γεγενημένον (O. 6, 53). The Hebrew says "the son of five days." Place: ἐναλίαν βάμεν (P. 4, 39), ἵππονιδίον βρέφος (P. 9, 67).
2 For an application of this in criticism, see P. 4, 206.
3 It is almost incredible that scholars should have been found to combine δόμως ἄβρατος = δόμως ἄβρος (P. 11, 34).
INTRODUCTORY ESSAY.

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

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

Of the verbs of hitting and touching the most remarkable deviations are in the direction of the dative, for which see p. xciv. An unusual construction is ῥμνον ἀρχη Unusual Constructions. (N. 3, 10), where we should expect the genitive. The ἀρχὴ is the ῥμνος, ἀρχη is ἀρχομένη ῥμνη or ἀναβάλλου.

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

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

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

**Dative.**

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

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

The conception often seems to be in suspense between the personal dative and the local. The dat. of inclination is a personal dative. So the dat. with κλίνεσθαι, N. 4, 15: τρεῖ μέλει κλίθεις, but in O. 1, 92: Ἀλφεών πόρῳ κλίθεισα, it would
INTRODUCTORY ESSAY.

seem to be rather instrumental, as in P. 10, 51: ἐρείσσων χθονί. In O. 6, 58: Ἀλφεῖ καταβας μέσσῃ, it is better to personify.

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

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

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

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

The comitative, or, as it is more usually called, the instrumental dative, is common enough in Pindar, as O. 1, 49: μαχαῖρα τάμον, but he often uses the more personal σών, as σών ἐκτεσί (P. 12, 21), the more concrete ἵν, as ἵν-χερσί (P. 2, 8). As the verbal noun has much of the verbal motion in Pindar, we are prepared for such extensions as I. 2, 13: Ἰσθμίαν ἴππων νίκαι. Instrument, manner, cause, run into one another. They are all common in Pindar, and need not be cited. The causal
dative construction, however, it may be noted, is not so common in Homer. Whether the dative as the measure of difference is instrumental or local is open to discussion. The local conception has simplicity in its favor. We can say διαφέρειν ἦν, we can say ἦν βασίν. So πάλα κρατέων (O. 8, 20) is "wherein" rather than "whereby," though local and instrumental are not far apart. The descriptive dative, or dat. of manner, ἀλαθεὶ νῷ (O. 2, 101), ἐλευθέρα φρενί (P. 2, 57), ἀσθενεί χρωτί (P. 1, 55), is common, and there are a few dative adverbs varying with prepositional combination. τύχα is less common than σὺν τύχα, δίκα than σὺν δίκα, ἀνάγκα than σὺν ἀνάγκα.

From the local dative must be separated the locative proper, such as Ἰσθμοὶ and Πυθοὶ. Whatever rights the local dative may have, Pindar does not exercise them freely. When the simple dative is followed by ἦν with the dat., as P. 5, 70: Δακεδαίμονι | ἦν Ἀργεὶ τε, we have every reason to suppose that the ἦν was forefelt just as the οὗ may be forefelt when οὗτε follows. Some examples may be construed personally, as P. 3, 4: βάσσαιπι(ν) ἀρχεῖν Παλίου, or instrumentally, as O. 6, 31: κρύψε δὲ παρθενίαν ὥδινα κόλποις.

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

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

The limits of this outline make it impossible to go into the details of the use of the prepositions in Pindar. 1 A few illustrations must serve to show the plastic power he puts forth. The local signification is seldom effaced; we feel the motion in space, the rest in space, everywhere. ἐς γένος—the MSS. have ἐς γενεᾶς—(N. 4, 68) is not simply γένει, there is an element of purpose moving to an end. In O. 6, 12: τίν δ' ἀλνος έτοίμος ὅν ἐν δίκα | ἀπό γλώσσας "Ἀδραστος ματίν Οἰκλείδαν ποτ' ἐς 'Αμφιάρην | φθέγξατο, each preposition is used in its full force. The word moves roundly off the tongue, the praise is not simply about Amphiarasos, but goes out towards the lost στραταίς ὀφθαλμός. Compare the festal picture, O. 7, 1: ἀφελείς ἀπό χειρὸς δώρησε ταί. Another passage where the ἀπό of time is also the ἀπό of space is P. 5, 114: ποτανός ἀπό ματρός φίλας, "a winged soul from his mother's lap," "from the time he left his mother's lap." ἐξ is to ἐν as ἀπό is to ἐπί, and while ἀπό and ἐξ occur in similar combination, ἐξ largely outnumbers ἀπό. In N. 5, 7: ἐκ δὲ Κρόνον ἡμώς φυτευθέντας καὶ ἀπό Νηρηῖδων, it would be unwise to insist on the difference, but ἀπό θεοῦ would not satisfy us for ἐκ θεοῦ in O. 11 (10), 10: ἐκ θεοῦ δ' ἀνὴρ σοφαῖς ἀνθεὶ πραπίδεσον. ἐξ in the sense of "outside of," "beyond," "above," occurs once in O. 6, 25. Pindar's favorite preposition is ἐν.

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

1 Bossler, De praepositionum usu apud Pindarum, Darmstadt, 1862.
from the Greek of the New Testament, although there is the result of Semitic influences. Everywhere in this so-called instrumental ἐν we can trace the local ἐν, the seat of the manifestation, the abode of the power. In many of the examples English itself would tolerate the local “in” as well as the instrumental “with.” We can understand N. 11, 28: ἀνδησάμενος κόμαν ἐν πορφυρέως ἔρνεσιν, as well as I. 1, 28: ἀνδησάμενοι ἔρνεσι χαίτας. So N. 1, 52: ἐν χερί πινάσσων φάσανον, P. 2, 8: ἀγαναίσιν ἐν χερσὶ πουκλανίους ἐδάμασσε πώλους, which brings before us the image of the reins in the hands of the tamer. O. 5, 19: ἀπόν ἐν αἰλοῖς is a perfectly comprehensible combination to any one who considers the nature of that wind-instrument. The combination of ἐν with νόμῳ gives the limits, the environment (P. 1, 62; N. 10, 28; I. 2, 38). ἐν δίκε is not a stranger to prose. The proleptic use of ἐν with the dat., instead of εἰς with the acc., is common everywhere with τιθέναι, and common in Pindar, who, however, extends it. The anticipation of the result has the same effect of resistlessness that thrusts the local διά with the acc. out of prose in favor of διά with the gen. In some of the Pindaric passages ἐν has been made adverbial, or, in other words, tmesis has been assumed, but the image often loses by it. There can be no tmesis in O. 7, 69: λόγων κορυφαὶ | ἐν ἀλαθείᾳ πετοίσαι = ἀλαθείᾳ γενόμεναι.

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

μαλθακα νικαφορια συν αοιδα. The συν of time is not infrequent, P. 11, 10: κελαδησει' ákra συν εσπερα, P. 8, 7: καιρῳ συν ἀτρεκει, but it is well to remember that the Greek considers time as an attendant (cf. ὁ χρόνος μακρός συνὼν) and not as a medium merely.

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

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

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

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

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

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

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

ἐπὶ. ἐπὶ, the most difficult of the Greek prepositions, is used most frequently with the dative, when the superposition sense makes itself felt. So O. 11 (10), 13: ἐπὶ
παρά is limited in prose to persons and personified things, except in the acc. As P. uses παρά freely, there is danger of feeling the personal sense too much. An old phrase is παρό τοῦδος (P. 3, 60; 10, 62). παρά is used freely with the dat. of place. See note on O. 1, 20. παρά with the acc. = propter, appears once in P., κεινάν παρά διαίταν (O. 2, 71). It is the first instance of this use, which does not become common until much later times.

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

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

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

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

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

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

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

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

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

---

1 See the list in RUTHERFORD'S New Phrynichus, p. 383.
use of the imperfect and aorist in Pindar,¹ and it has been shown that the aorist, preponderating as it does in lyric narrative, is used, as a rule, with more frequency in the logaoedic poems than in the dactylo-epitrite. An interchange of tenses is not to be conceded. λέπε is not equivalent to ἔρπε, but means “had to leave” (O. 6, 45), τίκτε, “she was a mother” (O. 6, 85). The negativēd aorist of a negative notion has for its pendant a positive imperfect in P. 3, 27: οὐδ’ ἔλαθε σκοπόν . . . ἀιεν ναόν βασιλεύς. The conative imperfect is Panhellenic. The perfect has originally nothing to do with completed action as such. Completed action is only the result of intense action. The perfects of the senses, such as δείδωκε (O. 1, 94), of emotion, γέγαθε (N. 3, 33), like the perfects of sound, κέκραγα, κέκλαγγα, τέτρωγα, are not perfects in the ordinary sense. The perfect of the result of action requires no notice. The pluperfect, the perfect of the past, is of rare occurrence in Pindar (O. 6, 54) as in Aischylos. The picturesque Homeric use is not found. The aorist abounds in sharp summaries, and is used with full consciousness. The gnomic aorist, either as the aorist of the typical action, or as the aorist of experience (empiric aorist), with a negative as οὐ πώ τις εὑρεν (O. 12, 8), or with ποτε as εὑναι παράπροτοι ἐβαλόν ποτε (P. 2, 35), has many examples in Pindar. In combination with the universal present it sometimes produces the effect of sharp, incisive action (see note on P. 2, 90); but we must not overstrain the point.

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

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

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

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

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

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

a few examples, and hardly one of these beyond cavil. The clearest is O. 11 (10), end: οὔτ' αἰθὼν ἀλώπηξ | οὔτ' ἐρίβρομοι
λέοντες διαλλάξαντο ἦθος, where Hartung reads διαλλάξαντ' ἄν
ἡθος despite digamma, Schroeder, διαλλάξαντο (gnomic aor.).

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

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

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

The Homeric form of oratio obliqua is also the Pindaric.
The reigning form is the infinitive. So with λέγοντι, O. 2, 31;
Oratio obliqua: 9, 53; φαντὶ, O. 7, 54; P. 4, 88; φαντὶ, O. 6, 49; φάντο,
P. 4, 33; εἴχοντο, O. 6, 54; φθέγξομαι, O. 1, 36. Even
with εἴπε (against the rule), O. 7, 62. (Cf. J. Mart. Αρ. I. 12, 32.)

---

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

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

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

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

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

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

1 American Journal of Philology, IV. p. 419.
2 See Weier, Entwickelungsgeschichte der Absichtssätze, p. 72; American Journal of Philology, IV. p. 431.
logical hypothesis, the indicative in protasis, the indicative or equivalent in apodosis. This form outnumbers far all the others put together. It is largely a mere formal condition. It is based on what the poet knows or sees. Sometimes it is generic (see O. 11 [10], 4), but it almost always has in view a particular illustration of the principle involved.

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

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

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

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

¹ For examples see Index of Subjects, s. v. *Condition*.
INTRODUCTORY ESSAY.

subj. is retained after a past tense, O. 13, 80; N. 1, 67; there is no frequentative opt., no opt. representing ἄν w. subj. in Pindar.

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

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

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

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

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

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

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

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

Instead, then, of the formal sentences of time, cause, adversative relation, condition, purpose, we often find the participle, although in many cases it is best not to analyze. The temporal relation is of course that which is rooted in the participle, and all the others come from that. Ordinarily the aorist part, precedes in time the finite verb with which it is associated. O. 1, 71: ἐλθὼν ... ἀπευ, O. 6, 37: πιέσας χόλον ... ἤχετ' ἤν, O. 13, 86: ἀναβας ... ἐπαιζεν, P. 4, 112: καθος ... θηκάμενοι ... πέμπον, v. 149: ἀπούραοις ... νέμεαι, P. 9, 32: σεμνὸν ἀντρον ... προλιπὼν θυμὸν ... θαύμασον, N. 1, 43: περάτο ἐπ ρωτόν μάχας ... δοιοίς ... μάρψαις ... ὁμιας. The tenses are often so combined that the durative tense of the participle accompanies and colors the leading verb in the aor. The effect of this is to hold the balance between the tenses. Any descriptive passage will give examples.1 So O. 6, 46: ἔθρεψαντο ... καθομενοι, v. 48: ἔλαιων ἐκει, P. 4, 95: ἐκετο σπέυδων, v. 135: ἐσούμενοι ... κατέσταν. The action is often coincident. O. 10 (11), 53: ἔθηκε δόρπον λύσιν | τιμάσας πόρον Ἀλφεοῦ, I. 5 (6), 51: εἰπέν τε φωνήσασας ἀτε μάντις ἀνήρ, P. 3, 35: ἐς κακῶν τρέψας ἐδαμάσσατο νῦν. So with the durative tenses, P. 4, 271: χρη μαλακὰν χέρα προσβάλλοντα τρώμαν ἐλκεος ἁμφίπολεῖν. The coincidence is sometimes disguised by the negative. So O. 8, 29: τούτο πράσσων μη κάμοι (= καρπεοίη), O. 6, 36: οὐδ' ἐλαθε (= φανερὰ ἦν) ... κλέπτουσα.

The participle is used after verbs of perception (intellectual and actual) as usual. O. 6, 8: ἰστω ... ἐχων, I. 6 (7), 27: ἰστω ... αὐξων, O. 14, 16: ἰδοίσα τόνδε κώμον ... κοῦφα τιβάωντα, P. 2, 54: εἶδον ... Ἀρχίλοχον ... πιανόμενον, N. 11, 15: θνατὰ μεμνάσθω περιστέλκων μέλη, O. 10 (11), 3: ὁφείλων ἐπιλέλαθα. Actual perception is

1 See American Journal of Philology, IV. p. 165.
seldom put in the aor. part., usually in pres. or perf., P. 5, 84: καπνωθεῖσαν τάτραν ... ἵδον, P. 10, 23: ὅς ἄν ... νίων ἧδη τυχόντα στεφάνων, I. 7 (8), 36: νίον εἰσιδέωθαν ὃνταν ἐν πολέμῳ.

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

The adversative relation is expressed in Greek chiefly by the participle. The language is sometimes kind enough to give warning of this by καίτερ and ὅμως, but often no notice is given, and failure to understand it is charged to stupidity. I. 7 (8), 5: καίτερ ἀχνύμενος, N. 6, 7: καίτερ ὅνε εἰδότες, P. 4, 140: τραχεῖαν ἐρπάντων πρὸς ἐπιβδαν ὅμως, O. 1, 46: μαίόμενος, N. 4, 85: κεῖνος ἀμφ' Ἀρέσοντι ναιετάων ἐρᾶν | γλῶσσαν εὐρέτω κελαδήτιν. So P. 1, 64: ναιόντες, P. 4, 180: ναιετάοντες.

Pindar has a number of participles, which, if analyzed, would yield a conditional precipitate. This analysis is sometimes forcibly suggested by κε. So O. 6, 7: ἐπικύροσαίς = εἰ ἐπικύροσει, O. 10 (11), 22: θήξαες = εἰ θήξει, P. 10, 29: ἴων = εἰ ἴως, v. 62: τυχόν = εἰ τυχός, N. 4, 93: αἰνέων = εἰ αἰνοῖ, N. 9, 34: ὑπασπίζων = εἰ ὑπασπίζεις. But it is often best to let analysis alone. Given, εὐρήσεις ἐρευνῶν (O. 13, 113), and causal and conditional meet. The Attic would resolve: έαν ἐρευνάς, εὐρήσεις, not so Pindar.

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

---

1 ἰσσομένας amounts to an adj. (O. 12, 8), like the Lat. futurus. An extension of the use is seen in N. 5, 1: ἔλαυσοντα Ἠραγάζεσθαι ἀγάλματα. I. 2, 46: οὐκ ἔλαυσοντας αὐτοὺς εἰργασάμεν.
After verbs of motion Pindar has the future participle, e.g. O. 6, 38: ἔχειν ἰὼν μαντευόμενος, O. 5, 19: ἐρχομαι αἰτήσων: but the present participle occurs so often with verbs of motion that it is not worth while to change ὁγκομίζων (P. 4, 105) into ὁγκομίζων. P. 2, 3: φέρων μέλος ἐρχομαι, N. 5, 3: στείχε... διαγέλλοσα, N. 10, 16: αὐλάν ἐσῆλθεν... φέρων, v. 66: ἡλθε... διόκων, N. 11, 34: ἔβα... ἀνάγων. There is of course a difference, as appears O. 5, 19: ἐρχομαι Λυδίως ἀπόλυον εἰν αὐλοῖς αἰτήσων, but the two blend, as is seen O. 8, 49: ἀρμα θοῦν τάχευν ἀποσέμτων... ἐποφόμενος.

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

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

1 Classen, Beobachtungen über den homerischen Sprachgebrauch, p. 180.
2 N. 1, 41: οἰχθεισὰν πυλῶν. Fennell in his note admits the possibility of the dragons having opened the gates. This would have been naturally οἰχθαντες πυλας. In Latin the first inference with the passive form of the abl. absol. is the identity of the agent with the subject of the sentence; in Greek with the passive form of the gen. absol. it is the last, and, to say the least, rare.
The participle differs from the infinitive, from the verbal noun in concreteness, and concreteness is one of the marks of Pindar's style; so that it is not surprising to find him using the participle instead of the infinitive, instead of the abstract noun. We are so used to this in certain Latin authors that we overlook its rarity in Greek, and yet we are startled when we meet such a specimen as O. 9, 111: ἀνευ δὲ θεοῦ σεσιγαμένον ἵνα σκαίτερον χρῆμα ἔκαστον, where the participle has a much more cogent effect than σεσιγάθαυ. An analysis into ἐὰν σεσιγημένον ἢ would weaken the sentence hopelessly. P. 11, 22: πότερον νῦν ἃρ Ἰφιγένει' ἔπ Εὐρίπῳ ζ σφαχθεῖσα ἑτε πάτρας ἐκνισέν; P. 3, 102: [Ἀχιλλεὺς] ὃρσεν πυρι καιόμενος ἐκ Δαναών γόου. See note on O. 3, 6. In like manner interpret P. 2, 21: Ἰξίωνα φανταταιγαβροῦσι μέν ἐν πτερόεστι τροχῷ πανταὶ κυλινδόμενον. Ixion does not preach; he gives an object lesson.

The few examples of the participle in the predicate fall under the rule. They are either adjectives or are dissociated from the copulative verb.¹ Comp. note on P. 6, 28, and notice the parallelism, N. 9, 32: ζντι τοι νικαπποι τ' αὐτόθι καὶ κτεάνων ἐχοντες κρέασονας ἄνδρας.

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

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

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

---

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

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

---

1 See Index of Subjects under Position.

2 More stress might have been laid on the regular interposition of the preposition between attribute and substantive or substantive and attribute. See notes on O. 1, 37; 5, 22; P. 8, 88.
ΠΕΛΟΠΩΝ ΑΙΘΩΜΕΝΟΥ ΠΥΡΩΝ ΟΙΝΟΜΑΧΟΣ.

Ευπόρης κεραιά, το δέ χρυσὸς αἰθώμενον πῦρ ἀτε διατρέπει νυκτὶ μεγάνορος ἔξοχα πλοῦτον.

εἰ δ' ἀεθλα γαρίν

ἐλθεῖν, πίλον ἤτορ, 5 μηκέτ' ἀξίους σκόπειν

ἄλλο θαλπνότερον ἐν ἀμέρα φαεννὸν ἄστρον ἐρήμως δι' αἰθέρος

μηδ' Ὀλυμπίασ ἀγώνα φέρτερον αὐτάσπομεν.

οὐκ οὐ κακόπτεως ὑμνός ἀμφιβάλλεται

σφῶν μητίεσσι, κελαδεῖν 10 Κρόνου παῖδ', ἐς ἁρυδὸν ἱκομένους

μάκαιραν Ἰέρωνος ἐστίν,
Θεμοτέειον δι' ἀμφέπει σκάπτου ἐν πολυμάλῳ
Σικελία, δρέπων μὲν κορυφὰς ἀρέταν ἀπὸ πασὰν
ἀγλαίζεται δὲ καὶ
15 μουσικὰς ἐν ἀότῳ,
οί πολίζουν φίλαν
ἄνδρες ἀμφὶ θαμὰ τράπεζαν· ἀλλὰ Δωρίαν ἀπὸ φόρμιγγα πασάλου
λάμβαν'· εἰ τι τοῦ Πίσας τε καὶ Φερενίκιον χάρις
μόνον ὑπὸ ὑλεκτάταις ἐθηκε φροντίσιν,
20 ὅπε παρ' Ἀλφεοῦ σύτο δέμας
ἀκέντητον ἐν δρόμῳ ποιοῦν,
kράτει δὲ προσέμιζε δεσπόταν,

Συγκάτων ἱπποχάρμαν βασιλῆ. λάμπει δὲ Φοικλέος
ἐν εὐάνοι Λυδὼν Πέλοπος ἀποικία
25 τοῦ μεγασθενῆς ἐράσσατο γαϊδάρος
Ποσειδάν, ἐπεὶ νυν καθαροῦ λέβητος ἔξελε Κλωθῶν
ἐλέφαντα φαίδημον ὠμὸν κεκαδμένον.
ἡ θαυματὰ πολλά, καὶ ποὺ τι καὶ βροτῶν φατις ὑπὲρ
tοῦ ἀλαθῆ λόγου
dedaiδαλμένων ψεύδεσι ποικίλοις ἑξαπατῶτι μῦθοι.

Στρ. β.

30 Χάρις δ', ἀπερ ἀπαντα τεύχει τὰ μείλιχα θυατοκ, ἐπίφεροισα τιμᾶν καὶ ἀπιστον ἐμήσατο πιστῶν

EPODI.

<table>
<thead>
<tr>
<th>I.</th>
<th>4 2 4</th>
<th>II.</th>
<th>3 4 3 4</th>
<th>III.</th>
<th>3 3 2 3 3</th>
<th>IV.</th>
<th>3 3 3 2 3 3</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
δαμέντα φρένας ἰμέρῳ χρυσέασαν ἀν᾽ ὕπποις ὑπατον εὐρυτίμου ποτὶ δώμα Διὸς μεταβάσαι, ἐνθα δευτέρῳ χρόνῳ ἤλθε καὶ Γανυμήδης

55 Ζηνὶ των ἑπτὶ χρέως.

60 ὡς δ᾽ ἀφαντός ἐπελεῖς, οὐδὲ ματρὶ πολλὰ μαίομενοι φώτες ἀγαγοῦν.

65 ἔννεπε κρυφὰ τις αὐτίκα φθονερῶν γειτῶνων, ὕδατος ὅτι σε πυρὶ Ξέιοισαν εἰς ἀκμὰν μαχαίρα τάμων κατὰ μέλη,

70 πρατέξασθι τ᾽ ἀμφὶ δεύτατα κρεδῶν σέθεν διδάσαντο καὶ φάγον.

75 Αὐτ. β᾽.

80 ἐμοὶ δ᾽ ἀπορὰ γαστρίμαργοι μακάρων τιν᾽ εἰπεῖν. ἀφίςταμαι.

85 ἀκέρδεια λέλογην θαμινά κακαγόρος. εἰ δὲ δή τιν᾽ ἀνδρα θυνατον Ὁλύμπου σκοποὶ

85 ἐπίμασαν, ἢν Ταῦταλος οὔτος: ἀλλὰ γὰρ καταπέψαι μέγαν ὀμβοὺν ώκ ἐδυνάσθη, κόρῳ δ᾽ ἔλευν ἄταν υπέροπλοι, ἂν Φοῖ πατὴρ ὑπερ ἔρμασε καρτερὸν αὐτῷ λίθον,

90 τὸν αἰεὶ μενοισὺν κεφαλᾶς βαλεῖν ἐνφροσύνας ἀλαται.
60 μετά τριῶν τέταρτων πόνων, ἄθανάτων δότι κλέψαι 
ἀλίκεσον συμπότασις 
νέκταρ ἀμβροσίαν τε 
δόκειν, οἷον ἀφθιτον 
ἐθέσαν. εἰ δὲ θεοῦ ἀνήρ τις ἐξεταῖ τι λαθέμεν ἔρδων, 
ἀμαρτάνει.

70 Πισάτα παρὰ πατρὸς εὐδοξοῦ Ἱπποδάμειαν 
σχεθέμεν. ἐγγύς ἐλθὼν πολίας ἄλος οἷος ἐν ὅρφιν 
ἀπευν ἑαυκτυποῦν 
Εὐπρίαναν· ὁ δὲ αὐτῷ 
pάρ ποδὶ σχεδὸν φάνη.

75 τῷ μὲν εἰπε· Φίλια δὰρα Κυπρίας ἀγ' εἰ' τι, Ποσείδαν, 
ἐς χάριν 
τέλλεται, πέδασων ἐγχος Οἰνομάρον χάλκεον, 
ἐμὲ δ' ἐπὶ ταχυτάτων πόρευσον ἀρμάτων 
ἐς' Ἀλιν, κράτει δὲ πέλασον. 
ἐπεὶ τρεῖς τε καὶ δέκ' ἀνδρας ὀλέσαις 
80 μυαστήρας ἀναβάλλεται γάμον

80 μυαστήρας ἀναβάλλεται γάμον

'Αντ. γ'.

85 θυγατρός. οἱ μέγας δὲ κίνδυνος ἀναλκιν οὐ φῶτα λαμ-
βάνει.

θανεὶν δ' οἶς ἀνάγκα, τὰ κε τις ἀνώνυμον 
γῆρας ἐν σκότοις καθήμενος ἠμοι μᾶταν, 
ἀπάντων καλῶν ἀμμορος; ἀλλ' ἐμοι μὲν οὐτος ἄεθλος
85 ὑποκείσεται: τῷ δὲ πράξιν φιλαν δίδοι.
ἀδε ξυνεπέν. οὐδ' ἀκράντοις ἐφάγατο | Φέπεσι. τὸν μὲν
ἀγάλλων θεὸς
ἐδώκεν διφρον τὲ χρύσεων πτεροίς τ' ἀκάμαντας ὑπ-
ποὺς.

Στρ. δ'.

ἐλευ δ' Ὠνυμάνου βλαν παρθένον τε σύνενων·
ἀ τέκε λαγέτας εξ' ἀρεταίας μεμάντας νιώς.
90 μὴν δ' ἐν αἰμακούρίαις
ἀγλαίσει μέμικται·
Ἀλφεοῦ πόδῳ κλίθεις,
τῦμβου ἀμφίπολον ἐχαν πολυξενωτάτῳ παρὰ βωμῷ.
τὸ δὲ κλεός
τηλόθεν δέδορκε τὰν Ὀλυμπιάδων ἐν δρόμοις
95 Πέλοπος, ἵνα ταχύτατο ποδῶν ἐρίζεται
ἀκμαὶ τ' ἱσχύοις θρασύπνοιν·
ὁ νικῶν δὲ λοιπὸν ἀμφὶ βίοτον
ἐχει μελιτόεσσαν εὔδιαν

'Αντ. δ'.

ἀέθλων γ' ἐνεκέν. τὸ δ' αἰεὶ παράμερον ἐσόλν
100 ὑπατων ἐρχεται παντὶ βροτῶν. ἐμὲ δὲ στεφανώσαι
κείνου ὕππειίῳ νῦμῳ
Αἰσιοληίδι μωλπᾶ
χρή· πέποιθα δὲ ξένου
μὴ τιν' ἀμφότερα καλῶν τε Φίδρων ἄμμε καὶ δύναμι
κυρώτερον
105 τῶν γε νῦν κλαυταίσι δαιδαλωσέμεν ὕμνων πτυχαῖς,
θεὸς ἐπίτρωτος ἐὼν τελεῖσι μήδεται
ἐχαν τοῦτο καθός, 'Ερων,
-μερίμναίσιν· εἰ δὲ μὴ ταχύ λίποι,
ἐτί γλυκυτέραν κεν ἐλπομαι

140
145
150
155
160
165
170
175
110 σὺν ἀρματὶ θοφὶ κλείξεις ἐπίκουρον εὔροφ ὁδὸν λόγων,

τοῖς εἰδείπερον ἐλθὼν Κρόνιον. ἐμοὶ μὲν ὃν
Μοίσα καρτερότατον βέλος ἀλκᾶ τρέφει:

ἐπ’ ἄλλους δ’ ἄλλοι μεγάλοι. τὸ δ’ ἐσχατὸν κορυφοῦται
βασιλεύσι. μηκέτι πάπταυε πόρσιον.

115 εἴη σὲ τὸ τοῦτον ὑψοῦ χρόνον πατείν, ἔμε τε τροσάδε

ὄμλειν, πρόφαντον σοφία καθ’ Ἐλλανας ἐόντα παντᾶ.

ZEUS LAUREATE.

(Coin of Elis.)
ΟΛΥΜΠΙΟΝΙΚΑΙ Β'

ΘΕΡΩΝΙ ΑΚΡΑΓΑΝΤΙΝΩ

ΑΡΜΑΤΙ.

Στρ. α'.

'Αναξιφόρμησε ύμνοι,
tίνα θεόν, τίν' ἱρων, τίνα δ' ἄνδρα κελαδήσομεν; 5
ἵτωι Πίσα μὲν Δίος· Ὅλυμπιάδα δ' ἔστασεν Ἡρα-
κλέης
ἀκρόθυνα πολέμοι.

5 Ὑήρωνα δὲ τετραδρίας ἔνεκα νικαφόρον
γεγωντέρων, ὡπίν δίκαιον ξένων,
ἐρείσμ' Ἀκράγαντος,
eὐωνύμων τε πατέρων ἑωτον ὀρθόπολιν;

καμόντες οὖ πολλὰ θυμῷ
10 ἱερὸν ἔσχον οἷκημα ποταμοῦ, Σικελίας τ' ἔσαν
ἀφθαλμός, αἱῶν δ' ἔφεπε μόρσιμος, πλοῦτων τε καὶ χάριν
ἀγῶν

ΣΤΡΟΦΑΙ.

Ι. - - - | - - - | - - - - - - - - - - - - - |
II. - - - | - - - | - - - - - - - - - - - - - - - |
5 III. - - - | - - - | - - - | - - - | - - - |
IV. - - - | - - - - - - - - - - - - - |

I. 3.3.2. II. 3.3.2. III. 2.2.2. IV. 2.2.2.
γνησίαις ἐπ᾽ ἀρεταῖς.
ἀλλ᾽ ὦ Κρόνιε παῖ 'Ρέας, ἔδος Ὀλύμπου νέμων
ἀέθλων τε κορυφαῖν πόρον τ᾽ Ἀλφεοῦ,
15 λαυθείς ἀοιδαῖς
εὐφρων ἄροιραν ἔτι πατρίαν σφίσιν κόμισον

'Επ. α'.

λουτρὸ γένει. τοὺς δὲ πεπραγμένων
ἐν δίκα τε καὶ παρὰ δίκαιαν ἀποιήτων οὐδ᾽ ἂν
χρόνος ὁ πάντων πατήρ δύναιτο θέμεν ἐργών τέλος.
20 λάθα δὲ πότιμῳ σὺν εὐδαιμονίᾳ γένοιτ' ἂν.
ἐσλῶν γὰρ ὑπὸ χαρμάτων πῆμα θυάσκει
παλιγκοτον δαμασθέν,

Στρ. β'.

ὁταν θεοῦ Μοῖρα πέμψῃ
ἀνεκάς ὄλβοι ψηφλῶν. ἔπεται δὲ λόγος εὐθρόνοις
25 Κάδμων κούρασις, ἔπαθον αἵ μεγάλα, πένθος δὲ πιτυεὶ
βαρὺ κρεσσόνων πρὸς ἀγαθῶν.
ζωεί μὲν ἐν Ὀλυμπίοις ἀποθανοῖσα βρόμῳ
κεραγνοῦ ταυγέθειρα Σεμέλα, φιλεὶ
dὲ μὴν Παλλὰς αἰεὶ
30 καὶ Ζεὺς πατήρ μάλα, φιλεὶ δὲ παῖς ὁ κισσοφόρος.

'Αντ. β'.

λέγοντι δ᾽ ἐν καὶ θαλάσσα
μετὰ κόραισι Νηρής ἀλλὰς βίοτον ἀφθιτον

 Eroti.

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

| ΙΙ. - | - - | - - | - - | - - |
| 5 - | - - | - - | - - | - - |
| - - | - - | - - | - - | - - |
| I. 3 3 2 3 2. | II. 2 2 2 2 4 (chorei).
ΟΛΥΜΠΙΩΝΙΚΑΙ Β'.

'Ινοὶ τετάχθαι τὸν ὄλον ἄμφι χρόνον. ἔτοι βροτῶν γε κέκριται

πεῖρας οὗ τί θανάτοις.

35 οὖδ' ἡσύχημον ἀμέραν ὅποτε, παῖδ' ἄξιλιον,

ἀτερεῖ σὺν ἁγαθῷ τελευτάσομεν·

ροαί δ' ἀλλοτ' ἀλλαὶ
eὐθυμίαν τε μέτα καὶ πόνων ἐς ἄνδρας ἔβαν.

'Επ. β'.

οὕτῳ δὲ Μοῦρ', ἃ τε πατρῴουν

40 τῶν ἐχει τῶν εὐφρονα πότμον, θεόρτω σὺν ὄλβῳ

ἐπὶ τι καὶ τῇ' ἀγεί παληντύπελον ἀλλὸ χρόνῳ:

ἐξ οὕτε πάντες Λῆς μόριμος ύίος

συναντόμενος, ἐν δὲ Πυθώνι χρησθέν

παλαῖφατον τέλεσσεν.

Στρ. γ'.

45 ἰδοίσα δ' ὑπεῖ' Ἐρινώς

ἐπεφεύρε Φοί σὺν ἀλλαλοφονίᾳ γένος ἀρήμιον·

λείψῃ δὲ Θέρσανδρος ἐρεύνητι Πολυνείκει, νέοις ἐν

ἀέθλοις

ἐν μάχαις τε πολέμου

τιμομένοις, 'Αδραστίδαν θόλος ἀρωγὸν δόμοις·

50 θεῖον οπτερματος ἔχοντα ρίζαν πρέπει

τὸν Λήνηςιδάμου

ἐγκωμίων τε μελέων λυρᾶν τε τυχχανέμεν.

'Αντ. γ'.

'Ολυμπία μὲν γὰρ αὐτὸς

γέρᾳς ἐδεκτο, Πυθώνι δ' ὁμόκλαρον ἐς ἀδελφέδων

55 Ἰσθμοὶ τε κοινὰ! Χάριτες ἄνθεα τεθρήπτων δυσδεκα-

Δρόμοι

ἀγαγόν. τὸ δὲ τυχεῖν

πειρώμενον ἀγωνίας παραλύει δυσφρονᾶν.

ὁ μᾶν πλοῦτος ἀρεταῖς δεδαιδαλμένος
φέρει τῶν τε καὶ τῶν  
60 καὶ όμοιον ὑπέχουν μέριμναν ἁγροτέραν,

ἀστὴρ ἀρίζηλος, ἑτυμώτατον
ἀνδρὶ φέγγος: εἰ δέ νῦν ἔχων τις οἶδεν τὸ μέλλον,
ὅτι θανόντων μὲν ἐνθάδ' αὐτίκ' ἀπάλαμμοι φρένες
ποιώς ἔτισαν, τὰ δ' ἐν τὰδε Δίως ἀρχὴ
65 ἀλήτρα κατὰ γᾶς δικάζει τις ἐχθρᾶ
λόγον φράσαις ἀνάγκας.

Στρ. 8'.

'Επ. γ'.

'Αντ. 8'.

'Επ. δ'.

'Επ. 8'.

βουλαίς ἐν ὀρθαίσι Ραδαμάνθους,
ὅν πατὴρ ἔχει [Κρόνος] ἐτοίμον αὐτῷ πάρεδρον,
85 πόσις ὁ πάντων Ἡρας ὑπέρτατον ἐχοίσας θρόνον. Ἡλεύς τε καὶ Κάδμος ἐν τοῖσιν ἀλέγχυται.
Ἄχιλλέα τ' ἔνεικ', ἐπεὶ Ζηνὸς ἦτορ
μεταίσ ἐπείσε, μάτηρ.

δὴ Ἐκτόρ' ἐσφάλε, Τροίας
90 ᾿άμαχον ἀστραβῆ κίονα, Κύκνον τε θανάτῳ πόρεν,
'Αοῖς τε παῖδ' Ἀιθίοπα. πολλά μοι ὑπ' ἀγκῶνος ὁμέα
βέλη
ἐνδον ἐντὶ φαρέτρας
φωνάζοντα συνετοίσιν, ἐς ὑπ' τὸ πᾶν ἔμμηνέων
χατίζει. σοφὸς ὁ πολλὰ Φείδως φυῖ:
95 μαθώντες δὲ λάβροι
παγγλώσσια κόρακες ὅς, ἀκραντα γαρύετον

Διὸς πρὸς ὀρνιχα θείων.
ἐπεκέχε νῦν σκοτῶ τόξου, ἤγε θυμέ, τίνα βάλλομεν
ἐκ μαλθακᾶς αὕτε φρενὸς εὐκλέας ὁμοτοὺς οἴντες; ἐπὶ
tου
100 ᾿Ακράγαντι τανύσαις
αὐδάσομαι ἐνὸρκιον λόγον ἀλαθεῖ νόῳ,
τεκεῖν μὴ τιν' ἐκατόν γε Φετέων πόλιν
φίλοις ἄνδρα μᾶλλον
ἐυεργέται πραπίσιν ἄφθονέστερον τε χέρα

'Ἐπ. ε'.

105 ᾿Οὐρσόνος. ἀλλ' αἶνον ἐπέβα κόρος
οὗ δίκα συναντόμενος, ἀλλὰ μάργων ὑπ' ἄνδρῶν,
τὸ λαλαγήσαι θέλων κρύφον τε θέμεν ἔσολον καλοῖς
ἐργοῖς: ἐπεί ψάμμος ἀριθμῶν περιπέφευγεν,
ἐκεῖνοι δὲ θα χάρματ' ἄλλοις ἔθηκεν,
110 τίς ἄν φράσαι δύνατο:
ΟΛΥΜΠΙΟΝΙΚΑΙ Γ'.

ΘΗΡΩΝΙ ΑΚΡΑΓΑΝΤΙΝΩΙ

ΕΙΣ ΘΕΟΣΕΝΙΑ.

Στρ. α'.

Τυνδαρίδας τε φιλοξείνους ἀδείν καλλιτποκάμῳ θ' Ἐλένα
κλειναν' Ἀκράγαντα γεραίρον εὕχομαι,
Θήρωνος Ὀλυμπιονίκαν ήμον θρόσασις, ἀκαμαντο-
τόδων

ἵππων ἀωτων. Μοίσα δ' οὗτω μοι παρεστάκοι νεο-
σύγαλον εὐρόντι τρόπον

5 Δωρία φωνᾷ ἐναρμόξαι πεδίλῳ

Ἀγλαόκωμον. ἔπει χάίταισι μὲν ξενχθέντες ἐπὶ στέ-
φανοι

πράσσοντι με τοῦτο θεόδματος χρέος,
φόρμηγά τε ποικιλόγαρυν καὶ βοῶν αὐλῶν ἐπέων τε
θέσιν

Αἰνησιδάμον παιδί συμμίξαι πρεπόντως, ἕ τε Πίσα με

γεγωνείν· τᾶς ἀπὸ

15 Θεόμοροι νίσσοντ' ἐπ' ἀνθρώποις ἄοιδαί,
'Επ. α'
φοινικιοί, μαλακοὶ, λευκοὶ, κρανία, εφετμαῖς ἄνθρωπος προτέρας.
ἀρχαιότεραι Ἑλλαδικὸς γλεφάρων Λιτώλος ἀνὴρ ὑψόθεν ἀμφί
cόμαις βάλη γλαυκόχρωα κόσμον ἐλαιὰς. Δὲν
tὸν τὸν Ἰστρον ἀπὸ σκιαράν παγὰν ἐνεικεν Ἀμφιτρυωνιάδας,
μνάμα τῶν Ὀλυμπίας κάλλιστον ἀέθλων.

Στρ. β'
δάμον Ἀπερμόρεων πείσας Ἀπόλλωνος θεράποντα
λόγῳ
πιστὰ φρονέων Διὸς αἴτει πανδόκω
ἀλεποὶ σκιαρόν τε φύτευμα ξυνὸν ἀνθρώποις στέφανον
τὸ ἀρετᾶν.

'Αντ. β'
καὶ μεγάλων ἀέθλων ἄγναν κρίσιν καὶ πενταετηρίδ
ἀμφι
θῆκε θεία ἀνθρώπος ἐπὶ κρημνὸν ἑλέον.

II. τούτων ἐδοξεὶν γημι
ἐν βάσσων Κρονίου

Πέλοπος.

25 δὴ τὸ τὸ εἰς γαῖαν

I. 43 234 22
II. 35 53
'Ιστρίαν νυν. ἐνθα Δατοὺς ἵπποσὸνα θυγάτηρ
dεξιάν ἐλθοντ’ Ἀρκαδίας ἀπὸ δειρᾶν καὶ πολυγνάμπτων
μυχῶν,
eυτὲ νυν ἀγγελίαις Εὐρυσθέος ἐντ’ ἀνάγκα πατρόθεν
χρυσόκερων ἑλαφον θήλειαν ἀξονθ’, ἄν ποτε Ταῦγέτα
αὐτιθεῖον Ὀρθώσια ἐγραψεν ἱεράν.

Στρ. γ’.

τὰν μεθέσων ἵδε καὶ κεῖναν χθόνα πνοῖάν ὑπὶθεν Βορέα
ψυχροῦ. τὸθι δένδρεα θάμβαινε σταθείς.

τῶν νυν ἅληκυόν ἀμερος ἔσχεν δοκεκάγναμπτων περὶ
tέρμα δρόμου
ὑπ’ των φυτεύσαι / καὶ νυν ἐς ταύταν ἐορτάν ἦλαος αὐτι-
θέωσιν νίσταται

35 σὺν βαθυζώνου διδύμων παῖσι Δήδας.

'Αντ. γ’.

τοῖς γὰρ ἐπέτραπεν Οὐλυμπόνδιον’ ἵων θαλὸν ἅγωνα
νέμειν
ἀνδρῶν τ’ ἀρετὰς πέρι καὶ ρίμφαρμάτον
dιφηλασίας. ἐμὲ δ’ ὅπ πάρ θυμός ὀτρύνει φάμεν
'Εμμενίδαις

Θήρωνι τ’ ἐλθεῖν κώδος, εὐίππων διδόντων Τυνδαρίδαν,
ὅτι πλείσταοι βροτῶν

40 ξενίαις αὐτούς ἐποίχονται τραπέζεας,

'Επ. γ’.

ἐυσεβεῖ γνῶμα φυλάσσοντες μακαρών τελετᾶς.
eἰ δ’ ἀριστεῦει μὲν ὑδῷρ, κτεάνων δὲ χρυσὸς αἰδοιεστα-
tουν,


νῦν δὲ πρὸς ἐσχατίαν Θήρων ἀρεταίσων ἰκάνων ἀπτεται

οἴκοθεν Ἡρακλέος σταλὰν. τὸ πόρσω δ’ ἐστί σοφοὶς

45 κασάφοις. οὗ νῦν διάζω. κεινος εἴην.
'Ελατηρ ὑπέρτατε βραγνητας ἀκαμαντόποδος Ζεῦν, τεαὶ γὰρ ὀραί
ὑπὸ τοικιλοφόρμωγος ἀοίδας ἐλισσόμεναι μὲ ἐπεμψαν ἐν ὑψηλοτάτων μάρτυρι ἀέθλων.
ξείμων δὲ εὐ πρασσόντων, ἔσαναν αὐτὶ ἀγγέλιαν
ἀπό τό γλυκέαν ἐσόλι.
ἀλλ', ὦ Κρόνων παί, ὃς Λῖτυν ἔχεις,
ἵπτων ἀνεμόσεσάν ἐκατογκέφαλα Τυφώνος ὀβρίμον,
Οὐλιμπιονίκαν δέκεν
Χαρίτων ἐκατι τόντι κόμον,

10 χρονιώτατον φάσος εὐρυσθενέων ἀρετάν. Ψαῦμος γὰρ ἐκεῖ
oxyow, ὃς ἐλαῖα στεφάνωθείς Πισάτιδι κύδος ὀρσαὶ

**Strophai.**

<table>
<thead>
<tr>
<th>I.</th>
<th>II.</th>
<th>III.</th>
<th>IV.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ω:</td>
<td>~</td>
<td>~</td>
<td>~</td>
</tr>
<tr>
<td>ω:</td>
<td>~</td>
<td>~</td>
<td>~</td>
</tr>
<tr>
<td>&gt;:</td>
<td>~</td>
<td>~</td>
<td>~</td>
</tr>
<tr>
<td>&gt;:</td>
<td>~</td>
<td>~</td>
<td>~</td>
</tr>
<tr>
<td>&gt;:</td>
<td>~</td>
<td>~</td>
<td>~</td>
</tr>
<tr>
<td>&gt;:</td>
<td>~</td>
<td>~</td>
<td>~</td>
</tr>
<tr>
<td>III.</td>
<td>~</td>
<td>~</td>
<td>~</td>
</tr>
<tr>
<td>IV.</td>
<td>~</td>
<td>~</td>
<td>~</td>
</tr>
</tbody>
</table>

I. 333. II. 444.4.44.44.44.5. III. 333. IV. 444.
OLYMPIA IV.

σπεύδει Καμαρίνα. θεὸς εὐφρων
εἰς λοιπὰς εὐχαῖς· ἐπεὶ νῦν αἰνεῖω μᾶλα μὲν
τροφαῖς ἐτοίμων ἔπποι,
15 χαίροντα τε ἐξείλαις πανδόκοις
καὶ πρὸς Ῥωμαῖον φιλόπολιν καθαρὰ γνώμα τετραμ-
μένον.
οὐ ψεύδει τέγξω λόγον·
διάπειρά τοι βροτῶν ἔλεγχος·

ἀπερ Κλυμένου παῖδα
20 Λαμνιάδων γυναικῶν
ἐλύσεν εξ ἀτμίας.
χαλκέοις δ' ἐν ἑντεσι νικῶν δρόμων
ἐξείπεν Ἀχιλλεὺς μετὰ στέφανον ἰὼν·
Οὗτος ἔγο ταχυτάτῳ· χεῖρες δὲ καὶ ἥτορ ἱσον.
25 φύσαται δὲ καὶ νέοις ἐν ἀνδράσι
pολιαῖς θαμά καὶ παρά τοῦ ἀλκίας ἐοικότα χρόνον.

ΕΠΟΔΟΣ.

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

nymph kamarina on swan. (Coin of Kamarina.)
ΟΛΥΜΠΙΟΝΙΚΑΙ Ε'

ΨΑΥΜΙΔΙ ΚΑΜΑΡΙΝΑΙΩΙ

ΑΠΗΝΗ.

Στρ. α'.

'Τψηλάν ἀρετᾶν καὶ στεφάνων ἀφτων γλυκῶν
τῶν Οὐλυμπία, Ὀκεανοῦ θύγατερ, καρδία γελανεὶ
ἀκαματόποδός τ' ἀπήνας δέκεν Ψαύμιδος τε δῶρα.

Άντ. α'.

ὅς τὰν σὰν πόλιν αὐξῶν, Καμάρινα, λαοτρόφον
5 βομοὺς ἐξ δίδυμους ἐγέραιεν ἔορταις θεῶν μεγίσταις
ὑπὸ βουθυσίαις ἀέθλων τε πεμπταμέρους ἄμιλλαις,

Ἐπ. α'.

ζηπποις ἐμίνοις τε μοναμπυκίᾳ τε. τίν δὲ κύδος
ἀβρόν

νικάσας ἀνέθηκε, καὶ ὃν πατέρ' Ἀκρων ἐκάρυξε καὶ

τὰν νέωικον ἔδραν.

ΣΤΡΟΦΑΙ.

I. 5 4 4.

II. 5 4.

ΕΡΟΔΙ.

5 4.
ΕΚΩΝ δ’ Οίνομάδου καὶ Πέλοπος παρ’ εὐηράτων
10 σταθμῶν, ὁ πολιάοχε Παλλάς, ἀείδει μὲν ἄλσος ἄγνων
tὸ τεόν, ποταμόν τε Ὅμιν, ἐγχωρίαν τε λίμναν,
25 καὶ σεμνοὺς χετούς. Ἰππαρίς οἴσιν ἄρδει στρατόν,
κολλᾶ τε σταθίων θαλάμων ταχέως ψυχίμων ἄλσος,
30 ὑπ’ ἀμαχανίας ἄγων ἐς φάος τόνδε δάμων ἀστῶν

15 αἰεὶ δ’ ἀμφ’ ἀρεταῖει πόνοις δαπάνα τε μάρναται πρὸς
ἐργον
κυδώνω, κεκαλυμμένον. ἢν δ’ ἔχοντες σοφοὶ καὶ πολι-
tαῖς ἑδοξαν ἐμμεν.

20 αἰτήσων πόλιν εὐανορίαισι τάνδε κλυταῖς
dαιδάλλειν, σέ τ’, Ὀλυμπιόνικε, Ποσειδανίαισιν ἢπ-
pοις
ἐπιτερτόμενον φέρειν γῆρας εὐθύμιον ἐς τελευτάν,


υἱῶν, Ψαῦμι, παρισταμένων. ὑγίεντα δ’ εἴ τις ὀλβὸν
ἀρδεῖ,
55 ἐξαρκέων κτεάτεσσι καὶ εὐλογίαν προστιθεῖς, μὴ ματεύ-
ση θεοὺς γενέσθαι.
ΟΛΥΜΠΙΟΝΙΚΑΙ ε'
ΑΓΗΣΙΑ ΣΥΡΑΚΟΣΙΩΙ
ΑΠΗΝΗ.

Χρυσέας ὑποστάσαντες εὐτείχες προθύρῳ θαλάμου
κίονας, ὡς ὅτε βαπτὸν μέγαρον,
pάξομεν ἀρχομένου δ' ἑργοῦ πρόσωπων
χρῆ θέμεν τηλαυγήσες. εἰ δ' εἷς μὲν Ὄλυμπιονίκας,
5 βωμῷ τε μαντείῳ ταμίας Διὸς ἐν Πίσα,
συνοικιστὴρ τε τῶν κλεινῶν Συρακοσσάν, τίνα κεν φύγοι
ὑμνον
κεῖνος ἀνὴρ, ἐπικύρσας ἀφθόνων ἀστῶν ἐν ἱμερταῖς
ἀοιδαῖς;

8 'Αντ. α'.

10 ἦστω γὰρ ἐν τούτῳ πεδίῳ δαμάνινοι πόδ' ἔχον
Σωστράτου νῖός. ἀκλίνυζοι δ' ἄρεται
15 οἴτε παρ' ἀνδράσιν οὐτ' ἐν ναυσὶ κοίλαις

STROPHAE.

I. -: L— | —— | L— | ——• | —— | —— | —— | —— | ——• | ——• | ——• |

II. -: L— | ——• | —— | ——• | ——• | ——• | ——• | ——• | ——• | ——• | ——• |

III. -: — | —— | L— | ——• | ——• | ——• | ——• | ——• | ——• |

I. 4 3 5 5 4 3. II. 2 2 2. III. 4 2 3 3 2 4.
τίμων. πολλοὶ δὲ μέμνησαν, καὶ ὶν εἶ τι πνεύμα. 
'Αγησία, τὴν δ' αἶνος ἐτοίμος, δὲν ἐν δίκα
ἀπὸ γλώσσας Ἀδραστὸς μάντιν Ὀικλείδαν ποτ' ἐς
'Αμφιάραχον
φθέγγας, ἔπει κατὰ γαί' αὐτῶν τὲ νῦν καὶ φαινόμενος ἐπεξερ. 20

'Επ. α'.

15 ἔπτα δ' ἔπειτα πυρὰν νεκρῶν τελεσθέντων Ταλαιοῦνδας
ἐβαπὲν ἐν Ὑήβαμι τοιοῦτον τῷ Φέποις. Ποθέω στρατιάς
ὀφθαλμὸν ἐμάς,
ἀμφότερον μάντιν τ' ἁγαθὸν καὶ δουρὶ μάρτυρας. τὸ
καὶ
ἀνδρὶ κώμου δεσπότα πάρεστι Συρακοσίῳ.
οὔτε δύσηρε ἐών οὔτε ὑπὸ φιλόνεικος ἁγαθὸν,
20 καὶ μέγαν ὅρκον ὁμόσασις τουτὸ γέ Φοι σαφέως
μαρτυρῆσον. μεληφθογγοῦ δ' ἐπιτρέψατο Μνείσαι. 35

Στρ. β'.

"Ω Φίλτις, ἀλλὰ ζεῦξον ἦδη μοι σθένος ἡμιόνων,
ὡς τάχος, ὅφρα κελεύθῳ τ' ἐν καθαρᾷ
βάσομεν ὄρκον, ἵκωμαί τε πρὸς ἀνδρῶν
25 καὶ γένος: κεῖναι γὰρ εἶ ἀλλὰν ὁδὸν ἄγεμονεύσαι

| ΕΡΩΤΙ | 2020 | 323 | 424 | 433.1 | IV | 33.33 | V | 44 |
ταύταν ἐπίστανται, στεφάνους ἐν Ολυμπίᾳ ἐπεῖ δέξαντο· χρη τοῖς πύλαις ὕμνων ἀναπτυνάμεν αὐταῖς·
πρὸς Πιτάναν δὲ παρ’ Εὐρώτα τὸρον δεῖ σάμερον ἔλθεῖν ἐν ὦρᾳ·

ἀ τοῦ Ποσειδάωνι μιχθεῖσα Κρονίῳ λέγεται
30 παῖδα Φιώπλοκον Εὐάδαν τεκέμεν.
κρύψε δὲ παρθεναὶ ὄδινα κόλποις·
kυρίῳ δ’ ἐν μηνὶ πέμπτοιο’ ἀμφιπόλους ἐκέλευσεν ἢρωι πορσαίνειν δόμεν Εἰλατίδα βρέθος,
δὲ ἀνδρῶν Ἀρκάδων ἀνάσσε Φαισάνα λάχες τ’ Ἀλφεύν οἰκεῖν·
35 ἔνθα τραφεῖο’ ὑπ’ Ἀπόλλωνι γλυκελας πρῶτον ἔψαυο’ Ἀφροδίτας.

᾿Εσπ. β’.
οὔ’ ἔλαθ’ Ἀὔτυτον ἐν παντὶ χρόνῳ κλέπτοισα θεοῖο γόνον·
ἀλλ’ ο’ μὲν Πυθώνάδ’, ἐν θυμῷ πιέσαις χόλον οὔ φατὼν ἀδεία μελέτα,
ἀχετ’ ἱδόν μαντευσόμενος ταύτας περ’ ἀτλάτου πάθας. 65
ἄ δὲ φοινικόκροκον ζώναν καταθηκαμένα
40 καλπίδα τ’ ἀργυρέαν, λόχμας ὕπ’ κυνάεις τίκτε θεόφρονα κοῷρον. τὰ μὲν ὁ Χρυσοκόμας
πραῖρητιν τ’ Ἐλείθυιαν παρέστασέν τε Μοίρας.

Στρ. γ’.
ἔλθεν δ’ ὑπὸ σπλάγχνων ὑπ’ ὄδινος τ’ ἐρατᾶς Ἰαμος ἐς φάος αὐτίκα. τὸν μὲν κυιζομένα
45 λείπει χαμάι· δύο δὲ γλαυκότες αὐτὸν δαμόνων βουλαίζων ἐθρέψαντο δράκοντες ἀμεμφεὶ
ιὸ μελισσαν καδόμενοι. βασιλεὺς δ’ ἐπει
πετραφέσσας ἐλαύνων ἵκετ' ἐκ Πυθώνος, ἀπαντας ἐν ὁικῳ
εὔρετο παῖδα, τὸν Εὐάνδρα τέκοι. Φοίβοι γὰρ αὐτὸν φᾶ
γεγάκειν

'Αντ. γ'.

50 πατρός, περὶ θνατῶν δ' ἔσεσθαι μάντιν ἐπιχθονίοις
ἐξοχον, οὔδε ποτ' ἐκλείψειν γενεάν.
ὡς ἄρα μάννε. τολ δ' οὗτ' ἄν ἀκούσαι
οὔτ' ἰδεῖν εὔχοντο πεμπταῖοι γεγενημένοι. ἀλλ' ἐν
κέκρυππο γὰρ σχολῶν βατέλα τ' ἐν ἀπειράτῳ,
55 ἦν ξανθαίσι καὶ παμπορφύρους ἀκτίσσι βεβρεγμένος
ἀβρὸν
σῶμα· τό καὶ κατεφάμιξεν καλεῖσθαι νῖν χρόνῳ σύμ-
πάντι μάτηρ

'Επ. γ'.

tοὔτ' ὅνυμ' ἀθάνατον. τερπνᾶς δ' ἐπεί χρυσοστεφάνοιο
λάβεν
καρπὸν "Ηβας, 'Αλφεῖ μέσσῳ καταβᾶς ἐκάλεσσες Πο-
σείδαν' εὐρυβίαν,
ὅν πρόγονον, καὶ τοξοφόρον Δάλον θεοδίματας σκοπόν,
60 αἰτέων λαστρόφον τιμάν τιν' ἐὰν κεφαλᾶ, 
ἐκτὸς ὑπαίθριος. ἀντεφθέγγατο δ' ἀρτιετῆς
πατρία ὅσα, μετάλλασεν τέ νιν. 'Ορσο, τέκοι,
δεύρο πάγκοινον ἐς χώραν ἵμεν φάμας ὅπισθεν.

Στρ. δ'.

ἐκομοῦ δ' ὑψιλοῖο πέτραν ἀλάβατον Κρονίου.
65 ἐνθὰ Φοι ὅπασε θησαυρόν δίδυμον
μαντοσύνας, τόκα μὲν φωνὰς ἄκοινειν
ψευδέων ἀγνωστών, εὔτ' ἄν δὲ θρασυμάχανος ἐλθὼν
'Ἡμακλέης, σεμνὸν θάλος 'Αλκαίδαν, πατρὶ
60 ἔορται τε κτίση πλειστόμβροτον τεθμὸν τε μέγιστον
ἀέθλων,
70 Ζηνός ἐπ' ἀκροτάτῳ βωμῷ τότ' αὐτ' χρηστήριον θέσθαι κέλευσεν.

'Αντ. δ'.

ἐξ οὗ πολύκλειτον καθ’ Ἑλλανας γένος Ἰαμιδᾶν.

67 ὁδοιομέρετο· τιμώτες δ' ἀρετὰς ἐς φανερὰν ὄδον ἔρχονται. τεκμαίρει
χρήμ’ ἐκαστὸν· μόνοις ἐξ ἀλλῶν κρέμαται φθονεόντων.

75 τοῖς, οἷς ποτε πρῶτοι περὶ δωδέκατον δρόμων ἐλανυόντεσσιν αἰδοία ποτιστάξῃ Χάρις εὐκλέα μορφᾶν. εἰ δ’ ἐπίμωσ᾿ ὑπὸ Κυλλάνας ἄρους, Ἀγγεία, μάτρως ἡνδρεῖ.

'Επ. δ'.

ναμετάοντες ἐδώρησαν θεῶν κάρπα λυταῖς θυσίαις πόλλα δὴ πολλαίσιν Ἑρμᾶν εἰσεβέως, ὅσ ἀγώνας ἐχει μοιράν τ’ ἀέθλων.

80 Ἀρκαδίαν τ’ εὐάνορα τιμᾶ· κεῖνος, ὃ παῖ Σωστράτου, σὺν βαρυγούπῳ πατρί κραίνει σέθεν εὐτυχίαν.

δόξαν ἐχῷ τιν’ ἐπὶ γλώσσα άκόνας λυγυρᾶς,

ἄ μ’ ἑθελοῦντα προσέρπει καλλιρόουσι πυναῖς· ματρομάτωρ ἐμὰ Στυμφάλις, εὐανθητὶς Μετώπα,

Στρ. ε’.

85 πλάξιμπτον ὁ Θήβαν ἐτίκτευ, τὰς ἐρατείνων ὑδὼρ πόρων ἀνδράσιν αὐχματαίσι πλέκων

ποικίλον ὑμνον. ὅτρυνον νῦν ἔταίρους,

Αἴμηα, πράτον μεν’ Ἡραν Παρθενίαν κελαδήσαι, ὑμόναι τ’ ἐπετι’, ἀρχαῖον οὐείδος ἀλαθέσιν

90 λόγοις εἰ φεύγομεν, Βοιωτίαν ὕμν. ἐσοὶ γὰρ ἀγγελος ὀρθός,

ήυκόμων σκυτάλα Μοῖσᾶν, γλυκὸς κρατήρ ἀγαφθέγκτων ἀοίδᾶν.
'Αντ ἐ'.

εἰπὸν δὲ μεμνάσθαι Συρακοσσάν τε καὶ Ὀρτυγίας·
τὰν Ἰέρων καθαρῶ σκάπτῳ διέπων,
ἀρτια μηδόμενος, φοινικόπεζαν
ἀμφέτειν Δάματρα, λευκίσσου τε θυγατρὸς ἐορτάν,
καὶ Ζηνὸς Αἰτναίον κράτος. ἄδυλοι δὲ νῦν
λύραι μολπαί τε γινώσκοιτι. μῆ θράσσοι χρόνος ὃλβον
ἐφέρτων.
σὺν δὲ φιλοφροσύναις εὐηράτοις Ἀγησία δέξατο κό-
μον

'Επ. ἐ'.

οἶκοθεν οἶκαὶ ἀπὸ Στυμφαλίων τειχέων ποτινισόμενον,
ματέρ' εὐμήλοιο λείποντ' Ἀρκαδίας. ἔγαθαι δὲ πέλοντ'
ἐν χειμερίᾳ
νυκτὶ θοᾶς ἐκ νυαῖς ἀπεσκίμφθαι δὺ ἄγκυραι. θεὸς
τῶν δὲ κείνων τε κλυτὰν αἰσαν παρέχοι φιλέων.
δέσποτα ποντόμεδον, εὐθὺν δὲ πλῶν καμάτων
ἐκτὸς ἐόντα δίδοι, χρυσαλάκάτοιο πόσις
Ἀμφιτρίταις, ἐμὸν δ' ὅμοιον ἄεξ' εὐτερπὲς ἀνθος.
ΟΛΥΜΠΙΟΝΙΚΑI Ζ'

ΔΙΑΓΟΡΑ I ΡΟΔΙΩΝ

ΠΥΚΤΗ.?

Στρ. α'

Φιάλαν ώς εἰ τις ἀφειεῖς ἀπὸ χειρὸς ἐλων ἔνδον ἀμπέλου καχλάζοισαν δροσαὶ δωρήσεται
νεανία γεμίβραφ προπίνων οἴκοθεν οἰκάδε πάγχροσον
κορυφάν κτεάνων

5 συμποσίου τε χάριν κάδός τε τιμάσαις ἐόν, ἐν δὲ φίλων
παρεόντων θῆκε μν ἡλωτὸν ὀμόφρονος εὐνᾶς.

'Αντ. α'.

καὶ ἐγὼ νέκταρ χυτόν, Μοισᾶν δόσιν, ἀεθλοφόροις
ἀνδράσιν πέμπτων, γλυκὺν καρπὸν φρενὸς,

10 ἰλάσκομαι

'Ολυμπία Πυθοῖ τε νυκώντεσσιν. ὁ δὲ ὀλβίος, δὲν φᾶμαι κατέχοντ' ἀγαθαλ.

STROPHAE.

I. ⌍discard line info⧽

II. ⌍discard line info⧽

{ III. ⌍discard line info⧽

IV. ⌍ discard line info∤

V. ⌍discard line info∤

VI. ⌍discard line info∤

I. 3 3.  II. 2 4. 2.  III. 2 2.  IV. 3 3.  V. 3 2 3.  VI. 3 3
άλλοτε δ' ἄλλων ἐποπτεύει Χάρις ξωθάλμιος ἀδυμελεῖ 20
θάμα μὲν φόρμωγι παμφώνοισι τ' ἐν ἐντεσίν αὐλῶν.

'Επ. α'.

καὶ νῦν ὑπ' ἀμφωτέρων σὺν Διαγόρα κατέβαν, τὰν
ποιτίαν ὑμνεών παίδ 'Αφροδίτας 'Αελίοιο τε νύμφαν, 'Ρόδου, 25
εὐθυμάχαν ὥφρα πελώριον ἀνδρα παρ' Ἀλφειῷ στεφανω-
σάμενον
ἀνέσεω πυγμᾶς ἀποινα
καὶ παρὰ Κασταλία, πατέρα τε Δαμάγητον ἁδόντα
Δίκα,
'Ασίας εὐρυχόρου τρίτολιν νάσον πέλας
ἐμβόλῳ ναίοντας 'Αργεία σὺν αἰχμᾷ.

Στρ. β'.

20 ἐθελήσω τοῖς ἔξ άρχας ἀπὸ Τιαπολέμου
ξινῶν ἀγγέλλων διορθώσαι λόγον,
Ἡρακλέος
eὐρυσθεῦει γέννα. τὸ μὲν γὰρ πατρόθεν ἐκ Διὸς εὐχο-
tαι. τὸ δ' Ἀμυντορίδαι
ματρόθεν 'Αστυδαμείας. ἁμφὶ δ' ἀνθρώπων φρασίν
ἀμπλακιάι

25 ἀναρίθμητοι κρέμανται. τούτο δ' ἀμάχανον εὐρεῖν, 46

ΕΠΟΔΙ.

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

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

ό τι νῦν ἐν καὶ τελευτά φέρτατον ἄνδρι τυχεῖν. καὶ γὰρ Ἀλκμήνας κασϊγνητον νόθον 50
σκάπτω θενόν
σκληρὰς ἐλαίας ἐκτανεὺ Τιμυνθί Λικύμιον ἐλθόντ' ἐκ
θαλάμων Μιδέας
30 τάσσε δοτε χθονὸς οἰκίστηρ χολωθεὶς. αἰ ὃ ἐφενῶν
παραχαί
παρέπλαγξεν καὶ σοφόν. μαντεύσατο δ' ἐς θεοὺς ἐλθόν.

'Επ. β'.

τῷ μὲν ο Χρυσόκομας εὐφόδεος ἐξ ἄδυτον ναὸν πλοῦν
εἴπε Λερναίας ἀπ' ἀκτᾶς εὐθὺν ἐς ἀμφιθάλασσαν νο-
μόν,
60
ἐνθα ποτὲ βρέχε θεῶν βασιλεὺς ὁ μέγας χρυσάοις εὐφά-
δεσσι πόλιν,
35 ἄνεξ' 'Αφαίστου τέχναισιν
χαλκελάτῳ πελέκει πατέρος Αθαναία κορυφαῖν κατ'
ἀκραν
ἀνορόυσαίς' ἀλάλαξεν ὑπερμάκει βοᾶ. 70
Οὐρανὸς δ' ἐφριζέ νυν καὶ Γαία μάτηρ.

Στρ. γ'.

τότε καὶ φαυσίμβροτος δαῖμον 'Τπεριονίδας
40 μέλλουν ἐντείλειν φυλάξασθαι χρέος
πασίν φίλοις,
65
ὡς ἄν θεὰ πρῶτοι κτίσαιεν βωμὸν ἐναργέα, καὶ σεμνὰν
θυσίαν θέμενοι
πατρί τε θυμόν ἱάναιεν κόρα τ' ἐγχειβρόμῳ. ἐν δ' ἀρετῶν
ἐβαλεν καὶ χάρματ' ἀνθρώποις Προμαθέος Λιδός. 80

'Αντ. γ'.

45 ἐπὶ μᾶν βαίνει τι καὶ λάθας ἀτέκμαρτα νέφος,
καὶ παρέλκει πραγμάτων ὀρθῶν ὀδών
ἐξώ φρενῶν.
καὶ τοῖς γὰρ αἰθοίσας ἔχοντες σπέρμα ἀνέβαν φλογὸς
οὕ· τεῦξ· δ’ ἀπύρως ἱερὸς
ἀλσος ἐν ἀκροτόλει. κείνοις ο μὲν ξανθὰν ἀγαθῶν
νεψέλαν
50 πολὺν ὑσε χρυσόν· αὐτὰ δὲ σφίσων ὅπασε τέχναν

'Επ. γ'.
πᾶσαν ἐπιχθενίων Πλαυκάπις ἀριστοπόλις χερσὶ κρα-
τείν.
ἐργα δὲ ξωοῖς ἐρπόντεσοι τ’ ὁμοία κέλευθοι φέρον. 95
ἡμὶ δὲ κλέος βαθύ. δαέντι δὲ καὶ σοφία μείζων ἄδολος
tελέθει.
φαντὶ δ’ ἀνθρώπων παλαιαί
55 ῥήσιας οὔτω, ὅτε χθόνα δατέοντο Ζεὺς τε καὶ ἀθάνατοι,
φανερῶν ἐν πελάγει 'Ρόδων ἐμμεν ποντίων,
ἀλμυρὸς δ’ ἐν βένθεσιν νᾶσων κεκρύφθαι.

Στρ. δ’.
ἀπεόντος δ’ οὔτος ἐνδείξεν λάχος 'Αελλοῦ.
καὶ ρά νων χώρας ἀκλάρωτον λίπον,
60 αὐγὸν θεῶν.
μνασθεύτι δὲ Ζεὺς ἀμπαλὸν μέλλειν θέμεν. ἀλλὰ νω
οὐκ εἰσάγει, ἐπεὶ πολιᾶς
65 εἰπὲ τιν’ αὐτὸς ὅραν ἐνδο χαλάσσας αὐξομέναν πεδόθεν
πολύβροσκον γαῖαν ἀνθρώποις καὶ εὐφρονα μῆλοις.

'Αντ. δ’.
ἐκέλευσεν δ’ αὑτικά χρυσάμπυκα μὲν Λάχεσιν
60 χεῖρας ἀντεῖναι, θεῶν δ’ ὄρκον μέγαν
μὴ παρφάμεν,
ἀλλὰ Κρόνου σὺν παῖδι νεῦσαι, φαευνόν ἐς αἰθέρα νω
πεμφθέοσαν ἐὰ κεφαλᾶ
ἐξοπίσω γέρας ἐσσεσθαί. τελεύταθεν δὲ λόγων κο-
ρυφαὶ
ἐν ἀλαθείᾳ πετοῖσαι. βλάστε μὲν ἐξ ἀλὸς ἱγρᾶς
ΟΛΥΜΠΙΟΝΙΚΑΙ Ζ'.

'Επ. δ'.

70 νάσος, ἔχει τέ νιν ὅξειαν τὸ γενέθλιον ἀκτίνων πατήρ,
πύρ πνεύματον ἄρχος ὑπποι. ἐνθα 'Ῥόδω ποτὲ μιχθεῖς
tέκεν
ἐπτὰ σοφῶτατα νοῆματ' ἐπὶ προτέρων ἀνδρῶν παρα-
dεξαμένους
παιδας, ὃν εἰς μὲν Κάμιρον
πρεσβύτατον τε Ἰάλυσον ἐτεκεν Λίνδον τ'. ἀπάτερθε
ὁ ἔχων,
75 διὰ γαῖαν τρίχα δασσάμενου πατρώιαν,
ἀστέων μοίραν, κέκληται δὲ σφιν ἔδραι.

Στρ. ε'.

tόθι λήτρων συμφορᾶς οἰκτρᾶς γλυκὸν Τλαπολέμορ
ζηταται Τιρυμθίων ἄρχηγέτα,
ἀσπερ θεῷ,
80 μῆλον τε κυσάέσσα τομπὰ καὶ κρίσις ἀμφ' ἀέθλοις.
tῶν ἄθετοι Διαγόρας
ἐστεφανόσατο δῖς, κλεινᾷ τ' ἐν Ἰσθμῷ τετράκις ἐὕτυ-
χέων,
Νεμέα τ' ἄλλων ἐπ' ἄλλα, καὶ κραναίς ἐν Ἀθάναις. 150

'Αντ. ε'.

ὁ τ' ἐν ᾿Αργυι χαλκὸς ἔγνω νιν, τά τ' ἐν ᾿Αρκαδίᾳ
ἔργα καὶ Θήβαις, ἀγώνες τ' ἐγνομοὶ

85 Βοιωτίων,
Πέλλανά τ' Ἀιγίνα τε νικῶνθ' ἔξακις· ἐν Μεγάροισίν τ'
οὐχ ἔτερον λιθίνα
ψῆφος ἔχει λόγον. ἀλλ' ὃ Ζεὺς πάτερ, νότοισιν ᾿Ατα-
βυρίου
μεδεών, τίμα μὲν ὕμνου τεθμοῦ Ὀλυμπιονίκαν,

'Επ. ε'.

ἀνδρα τε πῦξ ἀρετὰν εὐρόντα, δίδοι τέ Φοι αἰδοίαν
χάριν
καὶ ποτ' ἀστῶν καὶ ποτὶ ξείνων· ἔπει ûβριος ἑχθρᾶν ὀδὸν
εὑθυπορεῖ, σάφα δαεῖς ἀ τε Ἄοι πατέρων ὀρθαῖ φρένες ἐξ ἀγαθῶν
ἑχρεον. μὴ κρύπτε κοινὸν
σπέρμ' ἀπὸ Καλλιάνακτος· Ἐρατίδᾶν τοι σήν χαρίτεσσιν ἔχει
θαλίας καὶ πόλις· ἐν δὲ μιὰ μοίρα χρόνου
ἐλλοτ' ἀλλοίας διαιθύσοσιν αὔραι.

APOLLON.
Coin of Rhodes.
ΟΛΥΜΠΙΟΝΙΚΑΙ Β'

ἈΛΚΙΜΕΔΟΝΤΙ ΑΙΓΙΝΗΤΗ.

ΠΑΙΔΙ ΠΑΛΑΙΣΤΗ.

Στρ. ά'

Μάτερ ὁ χρυσοστεφάνων ἀέθλων Οὐλυμπία, δέσποιν' ἀλαθείας· ὑνα μάντιες ἄνδρες ἐμπύρως τεκμαρόμενοι παραπειρώνται Δίος ἀργικεραύνοι, εἰ τιν' ἔχει λόγον ἀνθρώπων πέρι 5 μαρτυρίων μεγάλαν ἄρεταν θυμῷ λαβεῖν, τῶν δὲ μόχθων ἀμπυνοάν.

'Αντ. ά'.

ἀνεται δὲ πρὸς χάριν εὐσεβείας ἄνδρῶν λυταῖς. ἀλλ' ὁ Πίσας εὐδείνδρον ἐπ' Ἀλφεῖος ἄλσος, 10 τόνδε κώμον καὶ στεφαναφορίαν δέξατο. μέγα τοι κλέος αἰεί.

STROPHAE.

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

I. 5 2 5.  II. 2 3 3 3 2.  III. 3 3 4.
OLYMPIA VIII.

ashington σὸν γέρας ἐστη τ' ἁγιάν.

ἀλλα δ’ ἐπ’ ἄλλον ἔbetaν ἁγαθών, πολλαὶ δ’ ὀδοὶ σὺν θεοῖς εὐπραγίας.

15 Τιμόσθενες, ὑμείς δ’ ἐκλάρωσεν πότισμος

Ζητεὶ γενεθλίως· ὅσ σὲ μὲν Νεμέα πρόφατον,

’Αλκιμέδοντα δὲ πάρ Κρόνοι λόφῳ

θήκεν Ὀλυμπιονίκαν.

ἡν δ’ ἐσορᾶν καλὸς, ἔργα τ’ οὐ κατὰ Φείδος ἐλέγχων

20 ἔξενεπε κρατέων πάλα δολιχῷρετον Αὔγιναν πάτραν.

ἔνθα Σώτερα Δίος ξενίον πάρεδρος ἀσκεῖται Θέμις

Στρ. β’.

ἔξοχ’ ἄνθρωπῳ. ὅθι γὰρ πολὺ καὶ πολλαὶ ρέπῃ,

ἄρθα διακρίνειν φρενὶ μὴ παρὰ καιρόν,

25 δυσπάλες, τεθμός δὲ τις ἄθανάτων καὶ τάνδ’ ἀλιερκέα χώραν

παντοδαποίσιν ὑπέστασε ξένοις κίουν δαιμονίαν.

ὁ δ’ ἐπανετέλλων χρόνος τοῦτο πράσσων μὴ κάμοι.

ΕPIDI.

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

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

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

I. 5.33.5.3. II. 3.3.3.2. III. 23.22.
30 Δωρεῖ λαῷ ταμευομέναν ἐξ Αἰακοῦ·
τὸν παῖς ὁ Λατάους εὐρυμέδων τε Ποσειδᾶν,
Τίλῳ μέλλοντες ἐπὶ στέφανον τεῦξαι, καλέσαντο συνερ-
γοῦν
teίχεος, ἤν ὧν πεπρωμένον
ἀρνυμένοι πολέμων
35 πτολιπόρθοις εὖ μάχαις
λάβρον ἀμπνεύσαι καπνόν.

'Αντ. β'.

γλαυκοῖ δὲ δράκοντες, ἐπεὶ κτίσθη νέον,
πύργον ἐσαλλόμενοι τρεῖς, οἱ δύο μὲν κάπετον,
ἀυθὶ δὲ ἀντυζομένω φυχὰς βάλον.
40 εἶδ οὗ ἔσορουσε βοῶσαι.
ἐννεπε δ' ἄντιον ὀρμαίνων τέρας εὐθὺς 'Απόλλων.
Πέργαμος ἀμφὶ τεῖς, ἡρῶς, χερὸς ἐργασίαις ἀλλικεται·
οὐς ἐμοὶ φάσμα λέγει Κρονίδα
πεμφθὲν βαρυγυδοῦτοι Δίος·

'Επ. β'.

45 οὐκ ἀτερ παῖδων σέθεν, ἀλλ' ἀμα πρῶτος ἂρξεται
καὶ τετράτοις. ὁς ἄρα θεὸς σάφα Φεῖτας
Σάμουν ἦπεν ἥ καὶ 'Ἀμαζόνας εὐίπτους καὶ ἐς Ἰστρον
ἐλαύνων.

Ορσοτρίανα δ' ἐπὶ Ἰσθμόφ ποντία
ἀρμα θὸδου τάννειν,
50 ἀποπέμπτων Αἰακὸν
dεύρ' ἀν' ἕπτοις χρυσέαισιν,

Στρ. γ'.

55 οὐκ ἀπρότιμοι διὸ καὶ Κορώθου δειρᾶδ' ἐποψάμενος δαιτικλυτάν.
tερπών δ' ἐν ἀνθρώπωσ ἰσον ἐσσεται οὐδέν.
ἐὶ δ' ἐγὼ Μελησία ἐξ ἀγενείων κύδος ἀνέδραμον ὑμνῷ,
μὴ βαλέτω με λίθῳ τραχεῖ φθόνος.

'Αντ. γ'.

Β 2
καὶ Νεμέα γὰρ ὀμός
ἐρέω ταῦταν χάριν,
tὰν δ’ ἐπειτ’ ἀνδρῶν μάχαν

ἐκ παγκρατίου. τὸ διδάξασθαι δὲ τοι
60 εἰδότι ῥάτερον ἀγνωμόν δὲ τὸ μὴ προμαθεῖν.
κουφότερα γὰρ ἀπειράτων φρένες.
κείμαι δὲ κεῖνος ἂν εἴποι
ἐργα περάλτερον ἄλλων, τὶς τρόπος ἄνδρα προβάσει
85 ἐξ ἱερῶν ἀέθθνων μέλλοντα ποθεινοτάταιν δόξαι φέρειν.
65 νῦν μὲν αὐτῷ γέρας Ἀλκιμέδων
νίκαν τριακοστάν ἑλών.

ὁς τύχα μὲν δαίμονος, ἀνορέας δ’ οὐκ ἀμπλακῶν
ἐν τέτρασιν πάλιδων ὑπεθήκατο γυνίοις
90 νόστον ἔχθιστον καὶ ἀτιμοτέραν γλώσσαν καὶ ἐπίκρυφον
οίμον,
70 πατρὶ δὲ πατρὸς ἐνέπνευσεν μένος
γῆραος ἀντίπαλον.
'Αἶδα τοι λάθεται
ἀρμενα πράξας ἀνήρ.

ἄλλῃ ἐμὲ χρή μναμοσύναν ἀνεγείροντα φράσαι
75 χειρῶν ἀοτῶν Βλεψίδαις ἐπίμικου,
ἐκτοσ οἰς ἥδη στέφανος περίκειται φυλλοφόρων ἀπ’
ἀγώνων.
70 ἔστι δὲ καὶ τι θανόντεσσιν μέρος
καὶ νόμων ἐρδομένων.
κατακρύπτει δ’ οὐ κόινος
80 συγγόνων κενναν χάριν.
'Ερμᾶ δὲ θυγατρὸς ἀκούσας Ἰφίων
Αγγελίας, εὐντοι κεν Καλλιμάχῳ λιπαρὸν
κόσμον Ὀλυμπία, ὅν σφὶ Ζεὺς γένει
ἀπασεν. ἐσλὰ δ’ ἐπὶ ἑσποῖς
85 ἐργῇ ἐθέλοι δόμεν, ὀξείας δὲ νόσους ἀπαλάλκοι.
eὐχομαι ἀμφὶ καλῶν μοίρας Νέμεσιν διχόβουλον μὴ
θέμεν.
ἀλλ’ ἀπήμαντον ἅγων βιοτον
αὐτοὺς τ’ ἀέξοι καὶ πόλιν.

'Επ. 6'.

110

115

OLYMPIONIKAI Η'.

35

NYMPH OLYMPIA.

EAGLE IN WREATH.

Coin of Elis.
Τὸ μὲν 'Αρχιλόχου μέλος
φωνάειν Ὀλυμπία, καλλίμικος ὁ τριπλός κεκλαδῶς,
ἀρκεσε Κρόνιον παρ' ὄχθον ἀγεμονεύσαι
κομάζοντι φίλους 'Εφαρμόστῳ σὺν ἑταῖροις.
5 ἀλλὰ νῦν ἐκαταβόλουν Μοισᾶν ἀπὸ τόξων
Δία τε φωνικοστέρόπαν
σεμνὸν τ' ἐπίνειμαι
ἀκρωτήριον 'Αλιδος
τοιοῦτοι βέλεσσιν,
10 τὸ δὴ ποτε Λυδὸς ἡρως Πέλοψ
ἐξάρατο καλλιστον ἔδυον Ἰπποδαμείας.

STROPHAE.

I. $\circ \circ \circ \circ | \circ \circ \circ | \circ \circ \circ | \circ \circ \circ |
2. $\circ \circ \circ \circ | \circ \circ \circ | \circ \circ \circ | \circ \circ \circ |
3. $\circ \circ \circ \circ | \circ \circ \circ | \circ \circ \circ | \circ \circ \circ |
4. $\circ \circ \circ \circ | \circ \circ \circ | \circ \circ \circ | \circ \circ \circ |
5. $\circ \circ \circ \circ | \circ \circ \circ | \circ \circ \circ | \circ \circ \circ |

I. 3. 4 4. II. 4 2. 4 2. 4 2. III. 4. 2. 4. 2. IV. 5. 2 5.
Πυθώναδ' ὁιστόν· οὕτωι χαμαιπετέων λόγων ἐφάψεαι ἀνδρὸς ἀμφὶ παλαίσμασιν φόρμῃ ἐλελίξων
κλεινᾶς εἰς Ὀπόεντος, αἰνήσασίς εἰ καὶ νίόν·
ἂν Θέμις θυγάτηρ τε Φοί Σώτειρα λέλογχεν
μεγαλόδοξος Εὐνομία,
θάλλει δ' ἀρεταίσων
σὼν τε, Κασταλία, πάρα
'Αλφεοῦ τε ῥέεθρον·
οθεν στεφάνων ἁωτοί κλυτὰν
Δοκρῶν ἐπαείροντι ματέρ' ἀγαλλοδένδρον.
άνικ’ ἀμφι Πύλον σταθεὶς ἦρειδε Ποσειδάνιον, ἦρειδεν δὲ νῦν ἀργυρῷ τόξῳ πολεμίζων

35 Φοβοσί, οὖδ’ Ἀἴδας ἀκουνταν ἔχε ῥάβδου, βρότεα σώμαθ’ ᾧ κατάγει κοίλαν ἐς ἄγυιαν
θυσκότων; ἀπὸ μοι λόγον τοῦτον στόμα ῥύσθιον.

40 ἐπεὶ τό γε λαοδρήσαι θεοὺς ἐχθρὰ σοφία καὶ τὸ καυχᾶσθαι παρὰ καιρὸν μανίασιν ὑποκρέκει.

μὴ νῦν λαλάγει τὰ τοιαῦτ’· ἐα πόλεμον μάχαν τε πᾶσαν
χωρὶς ἀθανάτων· φέροις δὲ Πρωτογενέλιον

45 ἅστει γηλόσαν, ἵν’ αἰσιοβρόντα Δίως αἰσαὶ Πύρρα Δευκαλίων τε Παρνασῶ τε καταβάντε
δόμον ἐθέντο πρότον, ἀτερ δ’ εὐνάς ὀμόδαμον
κτισάσαςαν λίθων γόνον.

50 Δαι’ δ’ ὠνύμασθεν. ἐγεῖρ’ ἐπέων σφιν οἷμον λυγύν, αἰνεὶ δὲ παλαιῶν μὲν οἴνον, ἀνθεα δ’ ὑμνών

νεωτέρων. Χέγοντι μᾶν

χθόνα μὲν κατακλύσαι μέλαναν

55 ὑδατος σθένος, ἀλλὰ Ζηνὸς τέχναις ἀνάπωτων ἐξαίφνας
ἀντλον ἐλείν. κείνων δ’ ἔσσαν
χαλκάστιδες ύμέτεροι πρόγονοι,
ἀρχάθεν Ἰαπτεινίδος φύτλας

60 κοῦροι κορὰν καὶ φερτάτων Κρονιδᾶν, ἐγχώριοι βασιλῆς αἰεί.
πρὶν Ὄλυμπιος ἀγεμῶν
θύγατρ' ἀπὸ γᾶς Ἐπειδῶν Ὄπλευτος ἀναρπάσαις ἔκα-
λος
μίχθῃ Μαιναλλίασιν ἐν δειραῖς καὶ ἐνεικεν
Δοκρῷ, μη καθέλοι νῦν αἰῶν πότιμον ἐφάψαις
65 ὄρφανον γενεᾶς. ἔχειν δὲ σπέρμα μέγιστον
ἀλοχος, εὐφράνθη τε Φιδῶν
ἥρως θετὸν νῦν,
μάτρωος δ' ἐκάλεσσε νῦν
ἰσόφυμον ἐμμεν,
70 ὑπέρφατον ἀνδρα μορφῇ τε καὶ
ἐργοσι. πόλιν δ' ὄπασεν λαὸν τε διαιταῖν.

'Αντ. γ'.

αφίκοντο δὲ Φοι ἐξοι
ἐκ τ᾽ Ἀργεον ἐκ τε Θηβᾶν, οἱ δ᾽ Ἀρκάδες, οἱ δὲ καὶ
Πισάται.

υῖόν δ᾽ Ἀκτόρος ἐξόχως τίμασεν ἐποίκων
75 Αἰγύπται τε Μενοίτιον· τοῦ παῖς ἀμ᾽ Ἀτρείδαις
Τεύθραντος πεδίων μολὼν ἔστα σὺν Ἀχιλλεῖ
μόνος, ὅτ' ἀλκάεντας Δαναοὺς
τρέψαις ἀλλαίσιν
πρόμναις Τήλεφος ἐμβαλεν.

80 ὁστ᾽ ἐμφρονί δεῖξαι
μαθεῖν Πατρόκλου βιατὰν νόον.
ἐξ οὗ Θέτιος γ᾽ ἱνας οὐλίῳ νυν ἐν Ἀρει

'Επ. γ'.

παραγορεῖτο μῆ ποτε
σφετέρας ἀτερθε ταξιοῦσθαι
85 δαμασιμβρότου αἰχμᾶς.

εἴην εὐρησιετῆς ἀναγεῖσθαι
πρόσφορος ἐν Μοισᾶν δίφρῳ·
τόλμα δὲ καὶ ἀμφιλαφῆς δύναμις
ἐσποιτο. προξενία δ’ ἀρετᾶ τ’ ἤλθον

90 τιμάρος Ἰσθμίασι Δαμπρομάχου μίτραις, Ὄτ’ ἀμφότεροι κράτησαν

Στρ. δ’.

μίαν ἔργον ἀν’ ἀμέραν.

άλλαι δὲ δυ’ ἐν Κορίνθῳ πύλαις ἐγένοιτ’ ἐπείτα χάρμαι,

τα’ δὲ καὶ Νεμέας Ἐφαρμόστῳ κατὰ κόλπων.

"Αργεί τ’ ἔσχεθε κύδος ἀνδρῶν, παῖς δ’ ἐν Ἀθαναίς.

95 οἶον δ’ ἐν Μαραθῶνι συλαθεῖς ἀγενεῖων

μένεν ἀγῶνα προσβυτέρων ἀμφ’ ἀργυρίδεσσιν.

φώτας δ’ ἀξιωτεί δόλω ἀπτώτη δαμάσσαις

100 δυνήκετο κύκλον ὅσσα βοᾷ,

ὁραῖος ἐδω καὶ καλὸς κάλλιστά τε ἰέχαι.

'Αντ. δ’.

τὰ δὲ Παρρασίῳ στρατῷ

θαμμαστὸς ἐδῶν φάνη Ζηνὸς ἀμφὶ πανάγυριν Δυκάιον,

καὶ ψυχρὰν ὀπότ’ εὐδιανὸν φάρμακον αὐρὰν

105 Πελλάνα φέρε• σύνδικος δ’ αὐτῷ Ἰολάου

τύμβοις εἰναλία τ’ Ἐλευσίς ἀγλαϊαίσιν.

τὸ δὲ φυὰ κράτιστον ἄπαν.

πολλοὶ δὲ διδακταῖς

ἀνθρώπων ἀρεταῖς κλέος

110 ἀφούσαν ἀρέσθαι.

ἀνευ δὲ θεοῦ σεσιγμένον

οὐ σκαίτερον χρῆμ’ ἐκαστον. ἐντὸ γὰρ ἄλλαι

Επ. δ’.

ὀδῶν ὀδοι περαίτεραι,

μία δ’ οὐχ ἀπαντας ἀμμε θρέψει

115 μελέτα• σοφίαι μὲν

αἰτειναί• τοῦτο δὲ προσφέρων ἄθλον,
ορθιον ὀρυσαι θαρσέων,
τόνδ' ἀνέρα δαίμονια γεγάμεν
εὐχείρα, δεξιόγυνον, ὀρῶντ' ἀλκάν,
120 Αἰάντειόν τ' ἐν ταῖς Ἕλληνας νικῶν ἐπεστεφάνωσε βω-
μόν.
ΟΛΥΜΠΙΟΝΙΚΑΙ Ι’ (ΙΑ’)

ΑΓΗΣΙΔΑΜΩ ΛΟΚΡΩ ΕΠΙΖΕΦΥΡΙΩ

ΠΑΙΔΙ ΠΥΚΤΗ.

Στρ. α’.

Τὸν Ὁλυμπιονίκαν ἀνάγνωστέ μοι
Ἀρχεστράτου παῖδα πόθι φρένος
ἐμᾶς γέγραπται. γλυκὺ γὰρ αὐτῶ μέλος ὀφείλων
ἐπιλέλαθ’ ὥς Μοίσ’, ἀλλὰ σὺ καὶ θυγάτηρ
5 Ἀλάθεια Διός, ὀρθὰ χερί
ἐρύκετον ἑφεδέων
ἐνιπώ ἀλιτόξευον.

Ἀντ. α’.

ἐκάθεν γὰρ ἐπελθὼν ὁ μέλλων χρόνος
ἐμὸν καταίσχυνε βαθὺ χρέος.
10 ὁμως δὲ λῦσαι δυνατὸς ὀξείαν ἐπιμομφάν
τόκος ὃ όρατ’ ὃν νῦν ψάφον ἐλισσομέναν
ὅτα κύμα κατακλύσσει ρέον
ὅτα τε κοινὸν λόγον
φίλαν τίσομεν ἐς χάριν.

Στροφαὶ.

I. ω
>
≥
II. ≥
III. ≥
I. 6.6.6. II. 6.6. III. 4.4.
15 νέμει γὰρ Ἀτρέκεια πόλιν Δοκρών Ζεφυρίων, μέλει τῷ σφισί Καλλιόπα καὶ χάλκεος Ἀρης. τράπε δὲ Κύκνεια μάχα καὶ ὑπέρβιον Ἕρακλεά· πόλισα δὲ ἐν Ὀλυμπιάδι νικῶν Ἡλ θερέω χάριν 20 Ἀγριόδαμος, ὡς Ἀχιλλὶ Πάτροκλος. θῆξας δὲ κε φύντ' ἀρετᾷ ποτὶ πελάριον ὀρμᾶσαι κλέος ἄνήρ θεοῦ σὺν παλάμα. 25 ἀπονοῦ δὲ ἔλαβον χάρμα παῦροι τινες, 25 ἐργαν πρὸ πάντων βιότῳ φαος. ἄγωνα δὲ ἔξαθεν αἴσχαι θέμυτες ὅρσαν Ἀδώς, δυν ἄρχαίρ σάματι τάρ Πέλλτος 30 βωμῶν ἐξάριβδον ἐκτίσσατο, ἐπεὶ Ποσειδάνιον 30 πέφυς Κτέατον ἀμύμονα,

πέϕυς δ' Εὐρυτοῦ, ὡς Αἰγυέαν λάτριον ἀἐκονθ' ἐκῶν μισθον ὑπέρβιον 35

ΕΠΟΔΗ.

I. 4 3 4. II. 5 4 5 4 (ἐπ.) III. 4 2 4. IV. 3 2 3.
πράσσοιτο το γράμματας δὲ δοκεύσας ύπὸ Κλεωνᾶν
dάμασε καὶ κείνους Ὅρακλῆς ἐφ’ ὁδῷ,
35 ὅτι πρόσθε ποτὲ Τιμίθειον
ἐπερσαν αὐτῷ στρατὸν
μνχοῖς ἦμενοι "Αλιδος

Μολίονες ὑπερφίλαλοι. καὶ μᾶν ξεναπάτας
Ἔπειδὼν βασίλειας ὑπιθεν
40 οὐ πολλὸν Ἰδὲ πατρίδα πολυκέχανον ὑπὸ στερεῷ πυρὶ
πλαγίας τε σιδάρου βαθὺν εἰς ὅχετὸν
ἀτας ξύσαν εἶν πόλιν.
νείκος δὲ κρεσσόνου άποθέσθ’ ἀπορον.
45 καὶ κείνος ἀβουλία ὑστατος
ἀλάσιος ἀντάσιας θάνατον ἀπὸν οὐκ ἔξεφυγεν.

ὁ δ’ ἄρ’ ἐν Πίσσα ἐλσαίς ὅλον τε στρατὸν
λαῖαν τε πᾶσαν Δίος ἀλκιμος
νῦν σταθμάτο ζάθεον ἄλσος πατρὶ μεγίστῳ.
50 περὶ δὲ πάξαις "Ἀλτιν μὲν ὁγ’ ἐν καθαρῳ
dιέκρινε, τὸ δὲ κύκλῳ πέδουν
ἔθηκε δόρποις λύσιν,
τιμάσας πόρων Ἀλφεοῦ

μετὰ δοθέκε άνάκτων θεῶν. καὶ πάγων
55 Κρόνου προσεφθέγξατο: πρόσθε γὰρ
νόσμιος, ὡς Οἰνόμαος ἄρχε, βρέχετο πολλὰ
νυφαδί. ταῦτα δ’ ἐν πρωτογόνῳ τελετᾷ
παρέσταν μὲν ἀρα Μοῖραι σχεδὸν
ὁ τ’ ἔξελέγχων μόνος
60 ἀλλὰ ἔθηκεν ἐτήσιμοι
Χρόνος. τὸ δὲ σαφαίες ἰῶν πόρσῳ κατέφρασεν, ὅτα τὰν πολέμοιο δόσιν ἀκρότινα διελὼν ἔθυνε καὶ πενταετηρίδ' ὅπως ἃρα ἐστασεν ἑορτάν σὺν 'Ολυμπιάδι.

65 πρώτα νικαφορίασί τε·
τὸς δὲ ποταίμων ἐλαχὲ στέφανον.
χείρεσσι, ποσίν τε καὶ ἄρματι,
ἀγώνιον ἐν δόξαι θέμενος εὐχος, ἔργῳ καθελῶν;

70 στάδιον μὲν ἀρίστευσεν, εὐθύν τόνων
ποσὶ τρέχων παῖς ὁ Λικυμνίου
Οἰωνός· ἤκεν δὲ Μιδέαθεν στρατὸν ἐλαύνων·
ὁ δὲ πάλα κυδαίνων Ὂ'Εχεμος Τεγέαν·
Δόρυκλος δ' ἔφερε πυγμᾶς τέλος.

75 'Ερυνθα ναίων πόλιν·
ἀν ἢπποισὶ δὲ τέτρασιν.

'Αντ. δ'.

ἀπὸ Μαντινέας Σάμος ὀλιροθίου·
ἀκοντὶ Φράστωρ δ' ἐλασε σκοπόν·
μάκος δὲ Νικέως ἔδικε πέτρῳ χέρα κυκλώσαις
80 ὑπὲρ ἀπάντων; καὶ συμμαχία θόρυβον
παραιθύξε μέγαν. ἐν δ' ἐσπερον
ἐφλεξέων εὐφόπιδος
σελάνας ἐρατὸν φάος.

'Επ. δ'.

ἀείδετο δὲ πάν τέμενος τερπναῖσι θαλαίσι
85 τὸν ἐγκόμιον ἀμφὶ τρόπον.
ἀρχαῖς δὲ προτέραις ἐπόμενοι καὶ νυν ἐπωνυμίαν χά-

νικας ἀγερόχου, κελαδησόμεθα
βρονταν καὶ πυρπάλαμον βέλος

'Επ. γ'.
όρσικτύπου Διός, 90 ἐν ἄπαντι κράτει
ἀθώνα κεραυνόν ἀραρότα.
χλιδώσα δὲ μολπὰ πρὸς κάλαμον ἀντιάξει μελέων,

στρ. ε'.

τὰ παρ’ εὑκλεί Δίρκα χρόνῳ μὲν φάνεν · ἀλλ’ ὅτε παιὸς ἐξ ἄλοχον πατρὶ
95 ποθεινὸς ἤκοντι νεὸτατος τὸ πάλιν ἦδη, μᾶλα δέ Φοι θερμαίνει φιλότατι νόν ·
ἐπεὶ πλοῦτος ὁ λαχῶν ποιμένα ἐπακτὸν ἀλλότριον,
θυάσκοντι στυγερώτατος ·

ἀντ. ε'.

100 καὶ ὅταν καλὰ Φέρξας ἀοιδᾶς ἄτερ,
᾿Αγγειόδαμ’, εἰς Ἀλδα σταθμὸν
ἀνὴρ ἤκηται, κενεὰ πνεύσαις ἐπορε μόχθῳ
βραχύ τι τερπνῶν. τὶν δ’ ἄδυνής τε λύρα
γλυκὸς τ’ αὐλὸς ἀναστάσσει χάριν.

"Επ. ε'.

105 τρέφοντι δ’ εὐρὴ κλέος κόραι Πιερίδες Διός.

ἐγὼ δὲ συνεφαπτόμενος σπουδᾶ, κλιτὸν ἐθνός
Δοκρῶν ἀμφέτεσον μέλιτι
εὐάνορα πόλιν καταβρέχων· παῖδ’ ἐρατὸν δ’ Ἀρχε-

στράτου 120

110 αὐνῆς, τὸν εἶδον κρατέοντα χερὸς
ἄλκα βωμὸν παρ’ Ὀλύμπιον
κεινὸν κατὰ χρόνον, 115
ιδέα τε καλὸν
ἀρα τε κεκραμένον, ἃ ποτε

115 ἀναιδέα Γανυμήδει μόρον ἀλαλκε σὺν Κυπρογενεῖ.
ΟΛΥΜΠΙΟΝΙΚΑΙ ΙΑ' (Γ)

ΑΓΗΣΙΔΑΜΩΙ ΛΟΚΡΩΙ ΕΠΙΖΕΦΥΡΙΩΙ

ΠΑΙΔΙ ΠΥΚΤΗ.

Στρ.

"Εστιν ἀνθρώποις ἀνέμων ὅτε πλείστα
χρῆσις, ἐστιν δ' οὐρανίων ὕδατων,
ὅμβρίων παίδων νεφέλας.
εἴ δὲ σὺν πόνῳ τις εὕ πράσσει, μελυγάρνες ὑμνοι
5 ὑστέρων ἀρχά λόγων
τέλλεται καὶ πιστῶν ὄρκιον μεγάλας ἀρεταῖς.

Ἀντ.

ἀφθόνητος δ' αἶνος Ὀλυμπιονίκαις
οὐτος ἀγείται. τὰ μὲν ἀμετέρα
γλῶσσα ποιμανύεις ἐθέλει·
10 ἐκ θεοῦ δ' ἀνήρ σοφαῖς ἀνθεὶ πραπίδεσιν ὀμοίως.
ἔσθι νῦν, Ἀρχεστράτον
παῖς, τεῖς, Ἀγησίδαμε, πυγμαχίας ἔνεκεν

Ἑπ.

κόσμον ἐπὶ στεφάνῳ χρυσέας ἐλαίας
ἄδυμελή κελαδῆσω.

ΣΤΡΟΦΑΙ.

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

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

I. 5. 5.       II. 4. 4 3. 4. 4 3.
15 τῶν Ἕπιξεφυρίων Δοκρῶν γενεάν ἀλέγων.
ἐνθα συγκωμάξατ'. ἐγγυάσομαι ἃμμιν, ὁ Μωίσαι, φυγόξεινον στρατὸν μηδ' ἀπείρατον καλῶν,
ἀκρόσοφον δὲ καὶ αἷματάν ἀφίξεσθαι. τὸ γὰρ
30 ἐμφυνές οὔτ' αἴθων ἀλώπης
οὔτ' ἐρίβρομοι λέοντες διαλλάξαντο Πῆθος.

**Epodus.**

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

5.3.4 3  II. 4 2. 4 2.  III. 4.3 4.  IV. 4.4 4
ΟΛΥΜΠΙΟΝΙΚΑΙ ΙΒ'

ΕΡΓΟΤΕΛΕΙ ΙΜΕΡΑΙΩΙ

ΔΟΛΙΧΕΙ.

Δίσσομαι, παίΖηνδος 'Ελευθερίου,
'Ιμέραν εὑργοθεν' ἀμφιπόλει, Σωτειρα Τύχα.
τίν γὰρ ἐν πόντῳ κυβερνῶνται θοαὶ
ναέεσ, ἐν χέρσῳ τε λαυφηροῖ πόλεμοι
δ' ἄγοραὶ βουλαφόροι. αἳ γε μὲν ἀνδρῶν
πόλις ἀνώ, τὰ δ' αὐτ' κατωθε ψευδή μεταμόνια τάμνοισαι
κυλύδουτ' ἐλπίδες.

σύμβολον δ' οὐ πώ τις ἐπιχθονίων
πιστῶν ἀμφὶ πράξιος ἐσσομένας εὑρεῖν θεόθεν,
τῶν δὲ μελλόντων τετύφλωνται φραδαί.
10 πόλλα δ' ἀνθρώπων παρὰ γυνῶν ἔπεσεν,
ἐμπαλιν μὲν τέρψιος, οἶ δ' ἀνιαραῖς

STROPHAE.

Ι. ⌈  ⌉  ⌉  ⌉  ⌈  ⌉  ⌈  ⌉  ⌄  ⌉  ⌉  ⌉  ⌉  ⬆  ⌉
II. ⌈  ⌉  ⌉  ⌉  ⌉  ⌉  ⌉  ⬆  ⌉  ⬆  ⌉
5.  ⌈  ⌉  ⌉  ⬆  ⌈  ⬆  ⌉  ⬆  ⬆  ⬆  ⬆  ⬆  ⬆
III. ⌈  ⬆  ⬆  ⬆  ⬆  ⬆  ⬆  ⬆  ⬆  ⬆  ⬆

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

C
ἀντικύρσαντες ζώλαις ἕσθαν βαθὺ πῆματος ἐν μικρῷ
πεδάμειφαν χρόνῳ.

'Επ.

νᾳ Φίλάνορος, ἥτοι καὶ τεά κεν,
ἐνδομάχας ἅτ' ἀλέκτωρ, συγγόνῳ παρ' ἑστίᾳ
15 ἀκλεής τιμὰ κατεφυλλορόησε ποδῶν,
eἰ μὴ στάσις ἀντιάνειρα Κυνσίας σ' ἅμερες πάτρας.
νῦν δ' Ἡλυμπία στεφανωσάμενος
καὶ δίς ἐκ Πυθῶνος Ἰσθμοὶ τ', Ἔργοτέλες,
θερμὰ Νυμφάν λοιπὰ βαστάζεις, ὁμιλέουν παρ' οἰκεῖαις
ἀροῦραις.

Εποδός.

I. 5 5 2.
II. 2 4 5 2 5 2 4.
III. 4 2 4.
ΟΛΥΜΠΙΟΝΙΚΑΙ ΙΓ'

ΣΕΝΟΦΩΝΤΙ ΚΟΡΙΝΘΙΩΙ

ΣΤΑΔΙΟΔΡΟΜΩΙ ΚΑΙ ΠΕΝΤΑΘΛΩΙ.

Στρ. α',

Τρισολυμπιονίκαιν
ἐπαυρέων οίκον ἀμερον ἄστοις,
ξένοις δὲ θεράπουτα, γυνόσομαι
τὰν ὀλβίαν Κόρινθον, Ἰσώμιον

5 πρόθυρον Ποτειδάνος, ἀγγλαὸκουρον.
ἐν τῷ γάρ Εὐνομία ναὶες, κασινήτα τε, βάθρον πολίων
ἀσφαλές,

Δίκα καὶ ὁμότροφος Εἰρήνα, ταμίαι ἀνδράςι πλοῦτον,
χρύσεια παῖδες εὐβοῦλον Ἐκμιτῶν.

10 Ἠθέλοντι δ' ἀλέξειν

"Τῆριν, Κόρον ματέρα θρασύνμνον.
ἐχῶ καλά τε φράσαι, τόλμα τὲ μοι
εὐθεία γλῶσσαν ὄρνυει λέγειν.

"Αυτ. α'.

ΣΤΡΟΦΑΙ.

I. ω : ـــــ | --- | --- ||
Γ : ـــــ | --- | --- | --- | --- | --- || --- | --- | --- ||
Ι : ـــــ | --- | --- | --- | --- | --- || --- | --- | --- ||
Ω : ـــــ | --- | --- | --- | --- | --- || --- | --- | --- ||

II. Ζ : ـــــ | --- | --- | --- | --- | --- || --- | --- | --- ||
ΙΙ : ـــــ | --- | --- | --- | --- | --- || --- | --- | --- ||

III. Ζ : ـــــ | --- | --- | --- | --- | --- || --- | --- | --- ||

I. 3. 6. 5. 5. 6. II. 55. III. 3 3. 6.
OLYMPIA XIII.

άμαχον δὲ κρύψαι τὸ συγγενὲς ἰθος.

ύμμίν δὲ, παίδες Ἀλάτα, πολλὰ μὲν νικαφόρον ἀγαλαγὰν ἀπασάν

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

ʼΕπ. α.

"Ωραί πολυάνθεμοι ἀρχαῖα σοφίσμαθ᾽ ἀπαν δ᾽ εὐρόντος ἐργον.

ταῖ Δωνύσου πόθεν ἐξεφανεν
σὺν βοηλάτα κάριτες διθυράμβῳ;

20 τὶς γὰρ ὕππειοις ἐν ἐντεσσιν μέτρα,
ἡθέων ναοῖς οἰωνῶν βασιλέα δίδυμον ἐπέθηκ᾽;
ἐν δὲ Μοῖσι ἀδύτυνος,
ἐν δ᾽ Ἀρής ἀνθεὶ νέων οὐλίαις αἰχμαῖσιν ἀνδρῶν.

Στρ. β.

ὑπατ᾽ εἰρν Ἐπανάσσων

25 Ὀλυμπίας, ἀφθόνητος ἐπεσσιν

γένοιο χρόνων ἀπαντα, Ζεὺ πάτερ,
καὶ τόνδε ὁλυν ἀβλαβὴς νέμων
Ἐνυφωμετος εὐθυνε δαίμωνος οὖρον,

δέξαι τέ Φοι στεφάνων ἐγκάμμοι τεθρόν, τὸν ἄγει πεδίων
ἐκ Πίσας,

30 πενταέθλῳ ἀμα σταδίου νικῶν δρόμον ἀντεβόλησεν

tὸν ἀνὴρ θυατὸς οὐπο τὸς πρότερον.

ΕΠΟΔΙ.

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

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

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

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

1. 3 3 2. 2 3. II. 6. 6. III. 4 3. 4 2. IV. 4 4.
'Αντ. β'.

δύο δ' αὐτοὺς ἔρεψαν
πλόκοι σελίνων ἐν Ἰσθμιάδεσσιν
φανέντα· Νέμεα τ' οὐκ ἀντιξοεῖ.
35 πατρὸς δὲ Θησσαλοῦ ἐπὶ 'Αλφεοῦ
ῥεύθροσιν αὐγά ποδών ἀνάκειται,
Πυθοῖ τ' ἔχει σταδίου τιμᾶν διαύλου τ' ἀελίῳ ἀμφ' ἐνί,
μηνός τ' Ἔοι
tωτοὐ δραμαίς ἐν Ἀθάνασι τρία Φέργα ποδαρκής
ἀμέρα θηκε κάλλιστ' ἀμφὶ κόμαις,

'Επ. β'.

40 Ἐλλάστια δ' ἐπτάκις· ἐν δ' ἀμφιάλοισι Ποτειδάνοις
tεθμοῖσιν
Πτωοδάρῳ σὺν πατρὶ μακρότεραι
Τερψία θ' ἐφοντ' 'Εριτίμῳ τ' ἀοιδαλ.
60 ὡσα τ' ἐν Δελφοῖσιν ἀριστεύσατε
ηδὲ χόρτοις ἐν λέοντος, δηρόμαι πολέσων
45 περὶ πλήθει καλών, ὡς μᾶν σαφῆς
οὐκ ἂν εἰδεῖν λέγειν ποντιαν ψάφων ἀριθμόν.

Στρ. γ'.

ἐπεται δ' ἐν ἐκάστῳ
μέτρον· νοήσαι δὲ καιρὸς ἀριστος.
ἐγὼ δὲ Φίδιος ἐν κοινῷ σταλεῖς
50 μῆτιν τε γαρύφων παλαγόνων
πόλεμὸν τ' ἐν ἡροίαις ἀρεταῖσιν
οὐ ψείσομ' ἀμφὶ Κορίνθῳ, Σίσυφον μὲν πυκνότατον
παλάμαις φως θεόν,
καὶ ταῦ πατρὸς ἀντία Μήδειαν θεμέναν γάμον αὐτα, 75
ναι σώτειραν Ἀργοῖ καὶ προτόλους.

'Αντ. γ'.

55 τὰ δὲ καὶ τοῦτ ἐν ἀλκᾶ
πρὸ Δαρδάνου τειχέων ἐδόκησαν
ἔπ’ ἀμφότερα μαχαῖν τάμπνειν τέλος,
τοῦ μὲν γένει φίλω σὺν Ἄτρεώς
'Ελέναν κομίζοντες, οἱ δ’ ἀπὸ πάμπαν
60 εἰργοῦντες· ἐκ Δυκίας δὲ Γλαῦκον ἐλθόντα τρόμεων
Δαναοῦ. τοῖς μὲν
ἐξεύχετ’ ἐν ἀστεῖ Πειρᾶνας σφετέρου πατρὸς ἀρχάν
καὶ βαθὺν κλάρου ἔμμεν καὶ μέγαρον·

δὲ τὰς ὄφιωδεος υἱὸν ποτε Γοργόνος ἢ πόλλ’ ἀμφὶ κρουνοῖς
Πάγασον ζεῦξαι ποθέων ἐπαθεῖν,
65 πρὶν γέ Φοι χρυσάμπυκα κοῦρα χαλινὸν
Παλλάς ἤνεγκ’· ἔξ ὁνεῖρον δ’ αὐτίκα
ἡν ὕπαρ· φῶνας δ’· Εὐδείς, Αἰολίδα βασιλεύ;
ἀγε φιλτρον τὸδ’ ἐππειρὸν δέκευ,
καὶ Δαμαίω νῦν θύων ταῦτον ἀργάνεντα πατρὶ δείξων.

Στρ. δ’.

70 κυάναιγις ἐν ὄρφυα
κνώσσοντι Φοῖ παρθένος τόσα Φείπειν
ἔδοξεν· ἀνὰ δ’ ἐπαλτ’ ὀρθῷ ποδί.
παρκείμενον δὲ συλλαβῶν τέρας,
ἐπιχώριον μάντιν ἁσμενοι εὑρεν,
75 δείξεν τε Κοιρανίδα πᾶσαν τελευτῶν πράγματος, ὡς τ’
ἀνὰ βωμῷ ἥθαι
κοιτάζατο νύκτ’ ἀπὸ κείνου χρήσιος, ὡς τε Φοὶ αὐτὰ
Ζηνὸς ἐγχεικεραύνον παῖς ἐπορευν

'Ἀντ. δ’.

damnazáfrwma khrusóvn.
ἐνυπνίω δ’ ἀ τάχιστα πιθέσθαι
80 κελήσατό νυν, ὅταν δ’ εὐρυσθενεῖ
καρταλπόδ’ ἀναρυ Γαιαόχω,
θέμεν Ἰππείᾳ βωμὸν εὐθὺς Ἀθάνα.
τελεῖ δὲ θεῶν δύναμις καὶ τὰν παρ’ ὅρκουν καὶ παρὰ 
Ἑλπίδα κούφαν κτίσων.
ήτοι καὶ ο Καρτερὸς ὀρμαίνων ἔλε Βελλεροφόντας, 120
85 φάρμακον πραὶ τείνων ἀμφὶ γένυι,

'Ἐπ. δ'.

 ReturnValue ππερόεντ’ . ἀναβὰς δ’ ευθὺς ἐνόπλια χάλκωθείς
ἐπαιξεν.
σὺν δὲ κείνῳ καὶ ποτ’ Ἀμαξωνίδων
αἰθέρος ψυχρᾶς ἀπὸ κόλπων ἐρήμων
τοξόταν βάλλων γυναικεῖον στρατόν,
90 καὶ Χίμαρας πᾶρ πνέοισαν καὶ Σολύμους ἐπεφνεν.
διασωπάσομαι Φοι μόρον ἐγὼ·
τὸν δ’ ἐν Οὐλύμπῳ φάτναι Ζηνὸς ἄρχαλαι δέκονται.

Στρ. ε’.

ἐμὲ δ’ εὐθὺν ἀκόντων
ἐντα βόμβοιν παρὰ σκοπὸν οὐ χρῆ.
95 τὰ πόλλα βέλεα καρπύνειν χεροῖν.
Μοίσαις γὰρ ἀγλαοθρόνοις ἐκὼν
’Ολυγαθίδαισιν τ’ ἔβαν ἐπίκουρος.
’Ισθμοὶ τὰ τ’ ἐν Νεμέα παύρῳ γ’ ἔπει θήσῳ φανέρ’
ἀθρό’, ἀλαθῆς τέ μοι
ἐξορκὸς ἐπέσσεται εξηκοντάκι δὴ ἀμφοτέρωθεν
100 ἀδύγλωσσος βοᾷ κάρυκος ἐσλοῦ.

‘Ἀντ. ε’.

tὰ δ’ ’Ολυμπία αὐτῶν
ἐοικεν ἥδη πάροιθε λελέχθαι·
tὰ τ’ ἐσσόμενα τὸτ’ ἄν φαίην σαφές·
nῦν δ’ ἐξπομαι μὲν, ἐν θεῷ γε μὰν
105 τέλος· ei δὲ δαίμον γενέθλιος ἔρπτοι,
Δι τοῦτ’ ’Ευναλίῳ τ’ ἐκδόσομεν πράσσειν. 
tὰ δ’ ὑπ’
ὄφρυν Παρνασία.
ἐξ. Ἀργεὶ θ' ὄσσα καὶ ἐν Θῆβαις. ὁσα τ' Ἀρκάς ἀνάσσων μαρτυρήσει Δυκαλίου βωμὸς ἄναξ·

Πέλλανά τε καὶ Σικυών καὶ Μέγαρ’ Αιακιδᾶν τ' εὐφρεῖς ἀλσος,

110 ἃ τ' Ἐλευσίς καὶ λιπαρὰ Μαραθῶν, ταῖ θ' ὑπ' Ἀιτνας ὑψιλόφοι καλλιπλουτοὶ πόλεις, ἃ τ' Ἐβυβοια. καὶ πᾶσαν κατὰ Ἐλλάδ' εὑρήσεις ἐρευνᾶν μάσσον ὡς ἰδέμεν. ἀνα, κούφοισιν ἐκνεύσαι ποσὶν.

115 Ζεὺς τέλει', αἰδὼ δίδοι καὶ τύχαν τερπνῶν γλυκεῖαν.
Καφισίων ὑδάτων
λαχοίσαι αἴτε ναίσετε καλλίτωλον ἑδραν,
ὁ λυπαρᾶς ἁοίδιμοι βασίλεια
Χάριτες Ὀρχομενοῦ, παλαιγόνων Μινυάν ἑπίσκοποι,
δικρύτ', ἐπεὶ εὐχομαι. σὺν γὰρ ὑμμὸν τὰ τε τερπνὰ καὶ
tὰ γλυκὰ ἀνεταί πάντα βρῶται;
eἰ σοφὸς, εἰ καλὸς, εἰ τις ἁγιάζῃ ἀνήρ.
οὐδὲ γὰρ θεοὶ ἄγναν Χαρίτων ἀτερ
κορανέοισιν χορῶς υἱεῖ δαίτας· ἀλλὰ πάντων ταμίαι
10 ἐργῶν ἐν οὐρανῷ, χρυσότοξον θέμεναι παρὰ
Πύθιον Ἀπόλλωνα θρόνους,
ἀξίαν σέβομε ταῖρὸς Ὀλυμπίοιο τιμάν.

ΣΤΡΟΦΗΑΙ.

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

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

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

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

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

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

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

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

I. 3. 6. 6. II. 4. 4. III. 3. 2. 3. IV. 5. 5. V. 3. 3. VI. 4. 4. 2. VII. 3. 2. 3. VIII. 4. 3. 4. C 2
ὁ πότιν’ Ἀγλαία
φιλησίμολπε τ’ Εὔφροσύνα, θεῶν κρατίστου
15 παιδες, ἐπακοοίτε νῦν, Θαλία τε
ἐρασίμολπε, Φιδοίσα τόνδε καίμον ἐπ’ εὔμενει τύχα
κούφα βιβαντια. Λυδῶ γὰρ Ἀσφηφικον ἐν τρόπῳ
ἐν μελέταις τ’ ἄείδων ἐμολον,
οὕνεκ’ Ὀλυμπιόνικος ἢ Μινύεια
20 σεῦ Φέκατι. μελαντείχεα νῦν δόμον
Φερσεφόνας ἐλθέ, Φαξοῖ, πατρὶ κλυτὰν χέρσιον’ ἀγ-
γελίαν,
Κλέοδαμον ὄφρ’ ἱδοίσ’ νῦν εἴπης, ὅτι Φοι νέαν
κόλποις παρ’ εὔδοξοις Πίσας
ἐστεφάνωσε κυδίμων ἀέθλων πτεροῖσι χαίταν. 35

PERSEPHONE.
Coin of Orchomenos.
ΠΥΘΙΟΝΙΚΑΙ.

ΠΥΘΙΟΝΙΚΑΙ Α’.

ΙΕΡΩΝΙ ΑΙΤΝΑΙΩΤ.

ΑΡΜΑΤΙ.

Στρ. α’.

Χρυσέα φόρμιγξ, 'Απόλλωνος καὶ ἴσπλοκάμων σύνδικον Μοισαῦν κτέανον· τοὺς ἀκούει μὲν βάσις, ἀγλαίας ἀρχά,

πείθονται δ’ ἄοιδοι σάμασιν,

ἀγνοιχόρων ὅποταν προοιμίων ἀμβολάς τεύχης ἐλελιζώμενα. 5

καὶ τῶν αἰχματὰν κεραυνὸν σβενύνεις ἀενάου πυρὸς. εὔδει δ’ ἀνὰ σκάπτω Διὸς αἰετός, ἀκεῖαν πτέρυγ’ ἀμφοτέρωθεν χαλάξας,

ΠΥΘΙΟΝΙΚΑΙ Β’.

ΙΕΡΩΝΙ ΑΙΤΝΑΙΩΤ.

ΑΡΜΑΤΙ.

Στρ. β’.

Χρυσέα φόρμιγξ, 'Απόλλωνος καὶ ἴσπλοκάμων σύνδικον Μοισαῦν κτέανον· τοὺς ἀκούει μὲν βάσις, ἀγλαίας ἀρχά,

πείθονται δ’ ἄοιδοι σάμασιν,

ἀγνοιχόρων ὅποταν προοιμίων ἀμβολάς τεύχης ἐλελιζώμενα. 5

καὶ τῶν αἰχματὰν κεραυνὸν σβενύνεις ἀενάου πυρὸς. εὔδει δ’ ἀνὰ σκάπτω Διὸς αἰετός, ἀκεῖαν πτέρυγ’ ἀμφοτέρωθεν χαλάξας,
'Αντ. 'α' κατασχόμενος καὶ γὰρ βιατὰς Ἀρης, τραχείαν ἀνευθεῖα λυπῶν
έγχεον ἀκμάν, ιαίνει καρδιάν
κόματι, κῆλα δὲ καὶ δαμόμων θέλγει φρένας, ἀμφὶ τε
Σατοίδα σοφία βαθυκόλπων τε Μοισάν.

'Επ. 'α'.

οὕσα δὲ μὴ πεφληκτεῖ Ζεὺς ἀτύχοντας βοῶν
Περίδων ἀϊοντα, γὰν τε καὶ πόντον κατ᾽ ἀμαίμακτον,
τετ' ἐν αἰνὸς Ταρτάρως κεῖται, θεῶν πολέμως,
Τυφώς ἐκατοντακάρανος· τὸν ποτε
Κιλίκιον θρέψεσ πολυώμυμον ἀντρον· νῦν γε μᾶν
tai θ' ὑπὲρ Κῦμας ἀλιερκεῖς ὁχθαί
Σικελία τ' αὐτοῦ πιέζει στέρνα λαχνάεντα· κλων δ'
οὐρανία συνέχει,
νυφέσσο' Ἀἰτνα, πάνετες χίονος διεῖςεις τιθήμα·

Εποδί.

I. ——— | ——— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— | —— |
I. 52. 53. II. 44. III. 32. 23. 32. 23. IV. 44. 3. 44.
τάς ἔρευνονται μὲν ἀπλάτου πυρὸς ἀγνόταται
 ἦκ μυχῶν παγαί· ποταμοὶ δὲ ἀμέραιν μὲν προχέοντι
 ῥόν θετοῦ
 αἰ'θων· ἀλλ' ἐν ὀρφνασιν πέτρας
 φοίνισσα κυλινδομένα φλὸξ ἐς βαθεῖαν φέρει πόντον
 πλάκα σὺν πατάγῳ.

25 κείνο δ' Ἀφαίστοιο κρουνοὺς ἔρπετον
 δεινοτάτοις ἀνατέμπει· τέρας μὲν θαυμάσιον προσιδε-
 σθαι, θαύμα δὲ καὶ παρεόντων ἀκούσαι,

'Αντ. β'.

οἶον Αἰτνας ἐν μελαμφύλλοις δέδεται κορυφαῖς
 καὶ πέδιφ, στρωματά δὲ χαράσσοισ' ἀπαν νῶτον ποτικε-
 κλιμένου κεντεῖ.

εὔη, Ζεὺς, τίν εὖ Φανδάνειν,

30 ὅς τούτ' ἐφέπεις ὄρος, εὐκάρπτοις γαίας μέτωπον, τοῦ μὲν
 ἐπανυμίαν
 κλεινῶς οἰκιστικὴ ἐκύδανεν πόλιν
 ἱείτονα, Πυθίαδος δ' ἐν δρόμῳ καρυξίς ἀνέειπτε νυν ἀγγέλ-
 λῶν Άραμόνος ὑπὲρ καλλινίκου

'Επ. β'.

ἄρμασι, ναυσιφόρητοι δ' ἄνδρας πρώτα χάρις
 ἐς πλοῦν ἀρχομένους πομπαίοιν ἐλθεῖν οὖρον· ἐοικότα
 γὰρ

35 καὶ τελευτὰ φερτέρου νόστου τυχεῖν. ὅ δὲ λόγος
 ταύταις ἐπὶ συντυχίαις δόξαν φέρει
 λυπῶν ἐσσεσθαί στεφάνουσι νυν ὑποπος τε κλυτὰν
 καὶ σὺν εὐφόνοις θαλαίς ὀνυμαστάν.

Δύκιε καὶ Δάλοι' ἀνάσσων Φοίβε, Παρμασοῦ τε κράναν
 Κασταλλάν φιλέων,

40 ἐθελήσας ταῦτα νῦν τιθέμεν εὐανδρόν τε χάραν.

Στρ. γ'.

ἐκ θεῶν γὰρ μαχαναὶ πᾶσαι βροτέαις ἄρεταις,
καὶ σοφοὶ καὶ χερσὶ βιαταῖ περίγλωσσοι τ' ἐφυν. ἄνδρα δ' ἐγὼ κεῖνον
ἀνυήσαι μενοινών ἑλπομαι
μὴ χαλκοτάραφον ἀκονθ' ὤσείτ' ἀγώνος βαλεῖν ἔξω πα-
λάμα δονέων,
55 μακρὰ δὲ βίσαι ἀμεύσασθ' ἀντίους,
εἰ γὰρ ὁ πᾶς χρόνος ὄλβον μὲν οὗτο καὶ κτεάνων δόσιν
εὐθύνοι, καμάτων δ' ἐπιλασίν παράσχοι.

Ἀντ. γ'.

ἡ κεν ἀμνάσειεν, οἷοι ἐν πολέμοισι μάχαις
tλάμοιν ψυχὰ παρέμειν', ἀνίχ' εὐρίσκοντο θεῶν παλά-
μαις τιμῶν,
οἷαν οὕτις Ἑλλάνων δρέπει,
50 πλοῦτον στεφάνωμι ἀγέρωχον. ὑπ' γε μάν τὰν Φιλοκτή-
tαὸ δίκαν ἐφέτοιν
ἐστρατεύθη. σὺν δ' ἀνάγκα μην φίλον
καὶ τις ἐδώ μεγαλάνωρ ἔσανεν. φαντὶ δὲ Δαμνόθεν
ἐλκει τειρόμενον μεταβάσθουτας ἐλθεῖν

Ἐπ. γ'.

ἥρωας ἀντιθεός Πολιοῦτον υἱὸν ταξίταν.
δὲ Πριάμοιο πόλιν πέρσεν, τελεύτασε̣ν τε πόνους Δανα-
οῖς,
55 ἀσθενεῖ μὲν χρωτὶ βαίνων, ἄλλα μοιρίδιον ἦν.
οὗτω δ' Ἱέρωνι θέας ὧρωτήρ πέλοι
tὸν προσέρπουτα χρόνον, ἀν ἐραται καιρῶν διδώς.
Μοῖσα, καὶ πάρ Δειυμένει κελαδῆσαι
πέθει μοι ποιῶν τεθρίππων. χάρμα δ' ὑπὶ ἀλλότριον
νικαφορία πατέρος,
60 ἀγ' ἐπείτ' Ἀίνως βασιλεῖ φίλου ἐξεύρομεν ὑμνον.

Στρ. δ'.

τὸ πόλιν κεῖνον θεοδράτῳ σὺν ἑλευθερίᾳ
'Ἠλλίδος στάθμας Ἱέρων ἐν νόμως ἑκτίσσω'. ἔθελοντι
dὲ Παμφύλου
καὶ μὰν Ἡρακλείδαν ἐκγονοὶ
ὄχθαις ὑπὸ Ταῦγέτου ναίοντες αἰεὶ μένειν τεθμοῖσιν ἐν Ἀγίμιοῦ
65 Δωρείς. ἔσχον δ’ Ἀμύκλας ὀλβιοὶ,
Πυνδόθεν ὄρνύμενοι, λειμκοπῶλων Τυνδαρίδαν βαθύδοξοι
γείτονες, δὲν κλέος ἀνθήσεν αἰχμᾶς.

'Αντ. δ’.

Ζεῦ τέλει’, αἰεὶ δὲ τοιαῦταν Ἀμένα παρ’ ὑδῷρ
ἀῖσαν ἀστοῖς καὶ βασιλεύσιν διακρίνειν ἔτυμον λόγον
ἀνθρώπων.

σήν τοι τίν κεν ἀγητήρ ἀνήρ,
70 νιὰς τ’ ἐπιτελλόμενος, δὰμον γεραιρῶν τράποι σύμφωνον
ἐς ἡσυχίαν.

λισσομαί νεῦσον, Κρονίων, ἁμερον
ὁφρα κατ’ οἰκον ὁ Φοῦνιξ ὁ Τυρσανὼν τ’ ἀλαλάτος ἐχή,
ναυσίστονον ὑβριν ἰδῶν τάν πρὸ Κύμας.

'Εσπ. δ’.

οῖα Συρακοσίων ἀρχῶ δαμασθέντες πάθουν,
ἀκυπόροιν ἀπὸ ναῦν δ’ σφιν ἐν πόντῳ βάλεθ’ ἀλκλαίαν,
80 τὸν ἐδέξατ’ ἀμφ’ ἀρετὰ, πολεμίων ἀνδρῶν καμόντων.

Στρ. ε’.

καιρὸν εὶ φθέγξαι, πολλῶν πείρατα συντανύσαις
ἐν βραχεί, μεῖσσον ἔπεται μόθος ἀνθρώπων. ἀπὸ γὰρ
κόρος ἀμβλύνει

αἰανῆς ταχείας ἐξπίδας.

ἀστῶν δ’ ἀκόα κρύφιον θυμὸν βαρύνει μάλιστ’ ἐσπλοῖσιν
ἐπ’ ἀλλοτρίους.
85 ἀλλ' ὤμως, κρέσσων γὰρ οἰκτιρμοῦ φθόνος, μὴ παρέει καλά. νόμα δικαίως πηδαλίῳ στρατῶν· ἀψευ- 
δεῖ δὲ πρὸς ἀκμοῖν χάλκεις γλώσσαν.

'Αντ. ε'.

e' τι καὶ φλαύρων παραιθύσσει, μέγα τοι φέρεται 
πάρ σέθεν. πολλῶν ταμίας ἔσσι· πολλοὶ μάρτυρες 
ἀμφοτέρους πιστοὶ.

ἐφανθεῖ δ' ἐν ὅργα παρρέων,
90 εἴπερ τι φίλεις ἀκοῦν ἀδειᾶν αἰει κλέων, μὴ κάμνε λίαν 
δαπάναις·

ἐξεί δ' ὁσπερ κυβερνάτας ἀνήρ 
ϊστίον ἀνεμόεν. μὴ δολωθής, ὥ φίλος, εὐτραπέλους 
κέρδεσσ'· ὑπερθόμβροτον αὐχημα δόξας

'Επ. ε'.

οίον ἀποιχομένων ἀνδρῶν διαίταν μανύει 
καὶ λογίοις καὶ ἀοιδοῖς. οὐ φθίνει Κρόισος φιλόφρων 
ἀρέτα·
95 τὸν δὲ ταύρον χαλκέω καυτῆρα νηλέα νόον 
ἐχθρὰ Φάλαιρι κατέχει παντὰ φάτις, 
οὔδ' εἰν φόρμιγγες ὑπωρόφιαι κοινωνίαι 
μαλθακών παίδων ὀάροισι δέκονται.

τὸ δὲ παθεῖν εὐ πρῶτον ἄθλων· εὖ δ' ἀκούειν δευτέρα 
μοῖρ'· ἀμφοτέρους δ' ἀνήρ 
100 δὲ ἀν ἐγκύρρῃ, καὶ ἔλη, στέφανον ὑψιστὸν δέδεκται.
ΠΥΘΙΟΝΙΚΑΙ Β'

ΙΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩΙ

ΑΡΜΑΤΙ.

Στρ. α'.
Μεγαλοπόλεις ὁ Συράκοσαι, βαθυπολέμου
τέμενος Ὅρεος, ἀνδρῶν ἵππων τε σιδαροχαρμάν δαμό-
νιαι τροφοί,
ὑμνή τόδε τὰν λυπαρὰν ἀπὸ θηβάν φέρων
μέλος ἐρχομαί ἄγγελιάν τετραορίας ἐλεύθερον,
5 εὐάρματος Ἰέρων ἐν ἀ γρατέων
τηλαγγέσιν ἀνέδησεν Ὀρτυγιαν στεφάνους,
ποταμίας ἔδος Ἀρτέμιδος, ᾧ οὐκ ἄτερ
κείνας ἀγαναίσιν ἐν χερσὶ ποικιλάνιοις ἐδάμασσε πώ-

λους.

'Αντ. α'.
ἐπὶ γὰρ ἵσχεαιρα παρθένος χερὶ διδύμα
10 δ' τ' ἐναγόνιος Ἐρμᾶς αἰγλάεντα τίθησι κόσμου, ξεστὸν
ὅταν δίφρον

ΣΤΡΟΦΙΑΙ.

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

Π. > | --- | --- | --- | --- | --- |
    > | --- | --- | --- | --- | --- |
    > | --- | --- | --- | --- | --- |

5. > | --- | --- | --- | --- | --- |
    > | --- | --- | --- | --- | --- |
    > | --- | --- | --- | --- | --- |

ΙΙΙ. > | --- | --- | --- | --- | --- |
      > | --- | --- | --- | --- | --- |
      > | --- | --- | --- | --- | --- |

Ι. 4 3 3 4 3. ΠΙ. 6 3 4 5 6 3 4. ΙΙΙ. 3 3 3.
Ἐν θ' ἄρματα πεισιχάλινα καταζευγή
σθένος Ὑπτειον, ὀρσοτριάιναν εἰρυβίαν καλέων θεόν.
ἄλλοις δὲ τις ἐτέλεσσεν ἄλλος ἀνήρ
εὐαχέα Βασιλεύσιν ὕμνου, ἄπων' ἀρετᾶς.

15 κελαδέωντι μὲν ἄμφι Κινώραν πολλάκις
φάμας Κυπρίων, τὸν ὁ χρυσοχαϊτα προφρόνως ἐφίλησ' ἀπόλλων,

Ἐπ. α'.

Ἱερέα κτίλων Ὀφροδίτας· ἀγεῖ δὲ χάρις φίλων ποινιμός
ἀντὶ Φέργων ὀπιζομένα·
σὲ δ', ὡς Δεσμομένεις παῖ, Ζεθυρία πρὸ δόμων

35 Δοκείς παρθένο άπτει, πολεμίων καμάτων ἐξ ἀμαχάνων

20 διὰ τεῖν δύναμιν δρακείσ' ἀσφαλές.

θεών δ' ἐφτερμαίς Ἰξίονα φαντὶ ταῦτα βροτοῖς

λέγειν ἐν πτερόντι τροχῷ

παντὰ κυλινδομενον·

τὸν εὐεργέταν ἀγαναῖς ἀμοββαῖς ἐποιχομένους τίνεσθαι.

Στρ. β'.

25 ἔμαθε δὲ σαφές. εὐμενέσσι θάρ παρὰ Κρονίδαις
γλυκὺν ἔλων βιοτον, μακρὸν οὐχ ὑπέμεινεν ὄλβον, μαμο-

μεναίς φρασίν

"Ἡρας ὃτ' ἐράσσατο, τὰν Δίος εὕναι λάχου

ΕΠΟΔΙΩΝ

I. II.  1-43| 1-43| 1-43| 1-43| 1-43| 1-43| 1-43| 1-43

III.  1| 1-42| 1| 1-42| 1| 1-42| 1-42

IV.  1| 1-42| 1| 1-42| 1| 1-42| 1-42

V.  1| 1-42| 1| 1-42| 1-42

VI.  1| 1| 1-42| 1| 1-42| 1-42| 1-42| 1-42

I. 44. II. 33. III. 43. 433. IV. 42. 242. V. 32. 3. VI. 424.
πολυγαθέες· ἀλλά νῦν ὑβρις εἰς ἂνάταν ὑπεράφανον ἀφσεν· τὰχα δὲ παθῶν ἐοικότ' ἀνήρ
30 ἔξαίρετον ἠλὲ μόχθον· αἱ δύο δ' ἄμπλακιαι<sup>55</sup>
φερέτον τελέθοντι· τὸ μὲν ἦρως ὅτι
ἐμφύλιον αἵμα πρώτιστος οὐκ ἄτερ τέχνας ἐπέμιξε θνα-
τοῖς·

ὁτι τε μεγαλοκενθέεσσιν ἐν ποτε θαλάμοις<sup>60</sup>
Δίὸς ἀκοίτιν ἐπειράτο· χρῆ δὲ κατ' αὐτὸν αἰεὶ παντὸς
ὁρὰν μέτρου.
35 εὖναι δὲ παράτροποι ἐσ κακότατ' ἄθροιαν
ἐβαλὸν ποτε καὶ τὸν ἐλοντ', ἔπει νεφέλα παρελέξατο,
ψεύδος γλυκὺ μεθέπων, αἰδρις ἀνήρ·
εἴδος γὰρ ὑπεροχωτάτα πρέπεν Οὐρανιδὰν
θυγατέρι Κρόνου· ἀντε δόλου αὐτῷ θέσαν
40 Ζηνὸς παλάμαι, καλὸν πήμα. τὸν δὲ τετράκυμον
ἐπραξε δεσμόν,

ἐδο ὀξιθρον δῃ· ἐν δ' ἀφύκτοισι γυιοπέδαις πεσὼν τὰν
πολύκωνον ἀνδέξατ' ἀγγελλαν·
ἀνεγε Φοι Χαρίτων τέκεν γόμον ὑπερφίαλον,
μόνα καὶ μόνον, οὔτ' ἐν ἀνδράσι γερασφόρον οὔτ' ἐν
θεῶν νόμοις·
τὸν ὀνύμαξε τράφοισα Κένταυρον, δς
45 ὑπποίσι Μαρνητίδεσσιν ἐμύγυντ' ἐν Παλίου
σφυρόσ, έκ δ' ἐγένοντο στρατὸς
θαυμαστὸς, ἀμφοτέρους
όμοιοι τοκεοῦσιν, τὰ ματρόθεν λέν κάτω, τὰ δ' ὑπερθε πα-
τρόσ.

Στρ. γ'.

θεὸς ἀπαν ἐπὶ Φελπίδεσσι τέκμαρ ἀνύεται,
50 θεός, δ' καὶ πτερόευντ' αἰετῶν κλῆ, καὶ θαλασσαῖον παρα-
μελβεται
δελφίνα, καὶ ψυφρόνων τιν' ἐκαμψε βροτῶν, τυ δὲ σάφα νυν ἔχεις, ἔλευθέρα φρενί πεπαρείν, μένει δὲ χρεόν 

πρύταιν κύριε πολλῶν μὲν εὐστέφάνων ἀγυιῶν καὶ στρα-

tοῦ. εἰ δὲ τις ἢδη κτεάτεσθώ τε καὶ περὶ τιμᾶ λέγει 

60 ἐτερὸν τιν' ἀν' Ἐλλάδα τῶν πάροιδε γενέσθαι ὑπέρτερον, 

χαύνα πραπίδι παλαιμονεῖ κενεά. εὐωθέα δ' ἀναβάσομαι στόλον ἀμφ' ἀρετᾶ 

κελαδέων. νεότατι μὲν ἀρέγηει θράσος 

dεινῶν πολέμων. ὅθεν φαμὶ καὶ σὲ τὰν ἀπείρωνα δόξαν 

eὐρεῖν,

65 τὰ μὲν ἐν ἰπποσόαισιν ἀνδρεσθεὶ μαρνάμενοι, τὰ δ' ἐν 

πεζομάχαισι βουλαὶ δὲ πρεσβύτεραι 

ἀκίνδυνον ἐμοί Φέτος σὲ ποτὶ πάντα λόγον 

ἐπαίρεῖν παρέχοντι. χαίρε. τόδε μὲν κατὰ Φοίνισσαν 

ἐμπολάν 

μέλος ὑπὲρ πολίας ἀλὰς πέμπτεται. 

τὸ Καστόρειον δ' ἐν Αἰσλίδεσσι χορδαῖς θέλων 

70 ἄθρησθον χάριν ἐπτακτύπου 

φόρμηγγος ἀντόμενος. 

γένοι ὦς ἐσσὶ μαθῶν· καλὸς τοι πίθων παρὰ παισίν, 

ἀιεῖ 

Στρ. δ'. 

καλὸς. ὁ δὲ Ἄραδᾶμανθὺς εὐ πέπραγεν, ὅτι φρενῶν
δέλαχε καρπὸν ἀμώμητον, οὐδ’ ἀπάταις θυμὸν τέρπεται ἐνδοθεν,

75 οἷα ψυθύρων παλάμαις ἐπετ’ αἰεὶ βροτῶν.
ἀμαχὸν κακὸν ἀμφοτέροις διαβολιάν ὑποφάτιες,
ἄργαίς ἀτενεῖς ἀλωπίκων ἵκελοι.
κερδοὶ δὲ τί μάλα τούτο κερδαλέον τελέθει; ἢτε γὰρ εἰνάλιον πόνον ἐχοίσας βαθὺ
80 σκεῦας ἐτέρας, ἀβάππτιστός εἴμι φελλὸς ὄψ ὑπὲρ ἔρκος ἄλμας.

"Αντ. δ’.

ἀδύνατα δ’ ἔπος ἐκβαλεῖν κρατάντιν ἐν ἀγαθοῖς
dόλιον ἀστόν· ὅμως μὴν σαίνων ποτὲ πάντας, ἀγάν
πάγχυ διαπλέκει.
οὐ δέοι μετέχω θράσεος. φίλου εἴῃ φιλεῖν·
pοτὶ δ’ ἐχθρὸν ἄτ’ ἐχθρὸς ἐδών λύκοιο δίκαν ὑποθεύσο-

85 ἀλλ’ ἀλλοτε πατέων ὁδὸς σκολιαίς.
ἐν πάντα δὲ νόμου εὐθύγλωσσος ἀνὴρ προφέρει,
παρὰ τυραννίδι, χαῦπταν ὁ λάβρος στρατός,
χῶταν τόλιν οἱ σοφοὶ τηρέωντι. χρῆ δὲ πρὸς θεὸν οὐκ
ἐρίζειν,

"Επ. δ’.

ὅς ἀνέχει ποτὲ μὲν τὰ κείνων, τότ’ αὖθ’ ἐτέροις ἐδώκειν
μέγα κῦδος. ἀλλ’ οὐδὲ ταῦτα νόον
90 λαῖνει φθονερῶν· στάθμας δὲ τινος ἐλκόμενοι
περισσᾶς ἐνέπαξαν ἔλκος ὀδυναρὸν ἐὰ πρόσθε καρδίᾳ,
πρὸν ὅσα φροντίδα μητίοντας τυχέων.
φέρειν δ’ ἐλαφρῶς ἐπανχέων λαβόντα ξυγὸν
ἀρήγει· ποτὶ κέντρον δὲ τοῦ
95 λακτιζέμεν τελέθει
ὁλίσθηρός ὅμως. ἅδοντα δ’ εἴη με τοῖς ἀγαθοῖς ὀμι-

leίν.
ΠΥΘΙΟΝΙΚΑΙ Γ'.

ΙΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩΝ

ΚΕΛΕΤΙ.

Στρ. α.

'Ἡθελον Χελωνά κε Φιλυρίδαν,
εἰ χρεών τούθ' ἁμετέρας ἀπὸ γλώσσας κοινών εὐξασθαί

'Επος,
ζώειν τὸν ἀποιχόμενον,
Οὐρανίδα γόνον εὐρυμέδοντα Κρόνου, βάσσαισι τ' ἀρχεων

Παλλόν Ψῆθ' ἄγρότερον,
νοῦν ἔχοντ' ἀνδρῶν φίλοιν. οἷος ἐν ὑπέρ θρέψεων ποτὲ
tέκτονα νωδυνίας ἁμερον γυμαρκέος 'Ασκλαπίον,

ηρω ραντοδαπάν ἀλκτήρα νούσων.

'Αντ. α.

τὸν μὲν εὐίπτων Φλεγύα θυγάτηρ
πρὶν τελέσαι ματρυπόλῳ σὺν 'Ελειθυνία, δαμείσα χρυ-

σέοις

ΣΤΡΟΦΗΑΙ.

I. 5 5 4 3 5 4 2

II. Π

III. Π

I. 5 5 4 3 5 4 2. II. 2 3 2. III. 5 4 5.
10 τόξοισιν ὑπ᾽ Ἀρτέμιδος
ἐν θαλάμῳ, δόμον εἰς Ἀλίδα κατέβα τέχναις Ἀπόλλωνος.
χόλος δ᾽ οὐκ ἀλίθος
γίνεται παῖδων Δίος. ἄ δ᾽ ἀποφλαυρίζαισά νιν
ἀμπλακίαισι φρενῶν, ἄλλον αἰνησέν γάμον κρύβδαν
πατρός,
πρόσθεν ἀκειρεκόμα μιχθεῖσα Φοίβῳ,

15 καὶ φέροισα στέρμα θεοῦ καθαρόν.
οὐκ ἔμεν᾽ ἐλθείν τράπεζαν νυμφίαν,
οὐδὲ παμφώνων ιαχὰν ὑμεναίων, ἄλικες
οἰα παρθένοι φιλέοισιν ἐταῖραι
ἐσπερίαις ὑποκουρίζεσθ᾽ ἀοιδάς· ἄλλα τοι
20 ἡρατο τῶν ἀπεόντων· οἰα καὶ πολλοὶ πάθον.
ἐστι δὲ φύλων ἐν ἀνθρώποις ματαιότατον,
ὁστὶς αἰσχύνων ἐπιχώρια παπταίνει τὰ πόρσω,
μεταμφώναι θηρεύων ἀκράντοις ἐξπίσιν.

Στρ. β᾽.

ἐσχε τοιαύταν μεγάλαν ἀβάταν

25 καλλιτέπλου λήμα Κορωνίδος. ἐλθόντος γὰρ εὐνάσθη
ἐξένου

ΕΠΟΔΙ

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

I. 5.222.52. II. 23.322. III. 52.33.25. IV. 222.
Λέκτρομισιν ἀπ' Ἀρκαδίας. οὔδ' ἔλαθε σκοπὸν· ἐν δ' ἁρα μηλοδόκῳ Πυθώνι τὸς σαίς ἵεν ναοῦ βασιλεὺς
Δοξίας, κοινάν παρ' εὐδυτάτῳ γνώμων πίθων,
πάντα Φίσαυτι νόφ· ψευδέων δ' οὐχ ἁπτεταί· κλέπτει
τε νυν
30 οἱ θεοὶ οὐ βροτὸς ἔργοις οὔτε θουλαίς.

'Αντ. β'.
καὶ τότε γνοὺς Ἰσχυνος Εἰλατίδα
ξενίαν κολταν ἄθεμιν τε δόλον, πέμψειν κασυνήταν
μένει
θύωσαν ἀμαίμακτη
ἐς Δακέρειαν. ἐπεὶ παρὰ Βοιβιάδος κρημνοίσιν ὡκει
παρθένος. δαίμον ὤ' ἐτέρος
35 ἐς κακόν τρέφασι ἐδαμάσσατο νυν· καὶ γειτόνων
πολλοὶ εἴταυρον, ἀμᾶ δ' ἐφθαρεν. πολλὰν ὅρει πῦρ ἢ
ἐνὸς
σπέρματος ἐνθορὸν ἀίστωσεν ὦλαν.

'Ἐπ. β'.
ἀλλ' ἐπεὶ τείχει θέσαν ἐν ξυλίῳ
σύγγυνοι κούραν, σέλας δ' ἀμφεδραμὲν
40 λάβρον Ἀφαίστου, τότ' ἐξεπεν Ἀπόλλων. Ὑκέτι
τλάσομαι ψυχὰς γένος ἁμον ὀλέσσαι
οἰκτροτάτῳ βανάτῳ ματρὸς βαρεία σὺν πάθα.
ὡς φάτο· βάματι δ' ἐν πρώτῳ κιχῷ παῖδ' ἐκ νεκροῦ
ἀρπασε· καιομένα δ' αὐτῷ διέφαινε πυρά·
45 καὶ ρὰ νυν Μάγνητι φέρων πόρε Κενταύρῳ διδάξα"ι
πολυπήμονας ἀνθρώποισιν ἱάσθαι νόσους.

Στρ. γ'.
τοὺς μὲν ὅν, ὡςοι μόλον αὐτοφύτων
ἐλκέων ξυνάονες, ἡ πολιοφ χαλκῷ μέλη τετρωμένοι
ἡ χερμαδὶ τηλεβόλῳ,
50 ἡ θερινῷ πυρὶ περθόμενοι δέμας ἡ χειμῶν, λύσας ἄλλον ἀλλοίων ἄχέων
ἐξαγεν, τοὺς μὲν μαλακαῖς ἐπαοιδαίς ἀμφέτων,
toὺς δὲ προσανέα πύρωνας, ἡ γυνοὶς περάπτων πάντοθεν
φάρμακα, τοὺς δὲ τομαῖς ἐστάσεν ὀρθοὺς.

ἀλλὰ κέρδει καὶ σοφία δέδεται.

55 ἔτραπεν καὶ κεῖνον ἀγάνορι μυσθὸ χρυσὸς ἐν χερσὶν
φανεῖς
ἀυδρ᾽ ἐκ θανάτου κομίσαι
ηὔῃ ἀλωκότα· χερσὶ δ᾽ ἄρα Κρονίων βίψαις δι᾽ ἀμφοῖν
ἀμπυναῖ πέτρυν καθελέν
ἀσκέως, αἰθὼν δὲ κεραυνὸς ἔνεσκιμψέν μόρον.
χρῆ τὰ Ἐξοικότα πάρ δαιμόνων μαστεψέμεν θναταῖς
φρασίν,
60 γνῶντα τὸ πάρ ποδός, οἶας εἰμὲν αἰσας.

Ἐπ. γ'.

μή, φίλαι ψυχά, βίον ἀθανατον
στείδε, τὰν δ᾽ ἐμπρακτον ἀντλεῖ μαχανάν.
eἰ δὲ σώφρων ἀντρον ἑναὶ ἑτὶ Χείρων, καὶ τὶ Φοῖ
φιλτρον ἐν θυμῷ μεληγάρνει ὤμοι
65 ἐμέτεροι τίθεν· ιατηρὰ τοῦ κέν νυν πίθον
καὶ νυν ἐσλοῖσι παρασχεῖν ἀνδράσιν θερμὰν νόσων
ἡ τίνα Λατοῖδα κεκλημένον ἃ πατέρος.
καὶ κεῖν ἐν ναυσίν μόλον Ἴονιαν τέμνὼν θάλασσαν
Ἀρέθοισαν ἐπὶ κράναν παρ᾽ Ἀιτναῖον ξένον,

Στρ. δ'.

70 ὡς Συρακόσσαμι νέμει βασιλεῦς
πράψ ἀστοῖς, οὐ φθονέων ἀγαθοῖς, ξείνῳς δὲ θαυμαστὸς
πατήρ.
τῷ μὲν διδύμῳ χάριτας
eἰ κατέβαν υγιεῖν ἄγων χρυσέαν κόμῳν τ᾽ ἄθλων
Πυθίων αἰγαλῶν στεφάνοις,
τοὺς ἀριστεύων Φερένικος ἔλῃ ἐν Κίρρᾳ ποτὲ,
75 ἀστέρος οὐρανίου φαμὶ τηλαυγέστερον κελὼ φάος
ξηκόμαν κε βαθὺν πόντον περάσαις.

'Αντ. δ'.

ἀλλ' ἐπεύξασθαι μὲν ἐγὼν θέλω
Ματρὶ, τὰν κοῦρας παρ' ἐμὸν πρόθυρον σὺν Πανὶ μέλ-
πονται θαμὰ
σεμνῶν θεὸν ἐννύχιαι.
80 εὗ δὲ λόγων συνέμεν κορυφάν, Ἰέρων, ὁρθὰν ἐπίστα,
μανθάνου σόθα προτέρων.
ἐν παρ' ἐσολὸν πήματα σύνδυο δαίονται βροτοῖς
ἀθάνατοι· τὰ μὲν ὅν οὐ δύνανται υπῆποι κόσμῳ φέρειν,
ἀλλ' ἀγαθοὶ, τὰ καλὰ τρέψαντες ἐξω.

'Επ. δ'.

tὸν δὲ μοῦρ' εὐδαίμονιας ἐπεταί.
85 λαγέταν γὰρ τοῦ τύραννον δέρκεται,
eὗ τιν' ἀνθρώπων, ὁ μέγας πότμος. αἰῶν δ' ἀσφαλῆς
οὐκ ἔγεντ' οὔτε Αἰακίδα παρὰ Πηλεῖ
οὔτε παρ' ἀντιθέω Κάδμῳ· λέγονται μᾶν βροτῶν
ἐλβον ὑπέρτατον οὐ σχεῖν, οὔτε καὶ χρυσαμπύκων
90 μελπομενῶν ἐν ὀρεί Μοισῶν καὶ ἐν ἐπταπύλοις
ἀἰων Θῆβαις, ὀπὸθ' Ἀρμονίαν γὰμεν βοῶπων,
ὁ δὲ Νηρέος εὐβοῦλον Θέτων παῖδα κλυτάν.

Στρ. ε'.

καὶ θεοὶ δαίσαντο παρ' ἀμφοτέροις,
καὶ Κρόνου παῖδας βασιλῆας ἰδον χρυσέας ἐν ἐδραῖος,
ἔδνα τε
95 δέξαντο· Δίδος δὲ χάριν
ἐκ προτέρων μεταμειψάμενοι καμάτων ἑστασάν ὁρθὰν
καρδίαν. ἐν δ' αὕτε χρόνῳ
τὸν μὲν ὀξείασι θύγατρος ἐρήμωσαν πάθαις
εἰφροσύνας μέρος αἱ τρεῖς· ἀτὰρ λευκωλένω γε Ζεύς
πατὴρ
ηλυθεν ἐς λέχος ἴμερτόν Θυώνα.

'Ἀντ. ε'.

100 τοῦ δὲ παῖς, ὄντερ μόνον ἀθανάτα
tικτεν ἐν Φθία Θέης, ἐν πολέμῳ τόξοις ἀπὸ ψυχ̂̄αν
λιπῶν
ধρσεν πυρὶ καιόμενος
ἐκ Δανάων γόον. εἰ δὲ νόῳ τις ἔχει θνατῶν ἀλαθείας
όδον, χρὴ πρὸς μακάρων
tηγχάνουτ' εὖ παυχέμεν. ἀλλοτε δὲ ἄλλοις πνοαὶ
105 ψυπτετὰν ἀνέμων. ὅλοις οὖκ ἐς μακρὸν ἀνδρῶν ἔρχεται,
pάμπολυς εὖτ' ἀν ἐπιβρίσασις ἔπτηται.

'Επ. ε'.

σμικρὸς ἐν σμικροῖς, μέγας ἐν μεγάλοις
ἐσσομαι· τὸν ἀμφέποντ' αἰεὶ φρασίν
δαίμον ἄσκησιν κατ' ἐμάν θεραπεύων μαχανάν.

110 εἰ δὲ μοι πλοῦτον θεὸς ἄβρον ὅρεξαι,
ἐλπὶδ' ἔχω κλέος εὐρέσθαι κεν ψηλόν πρόςω.
Νέστορα καὶ Δάκιον Σαρπιδοῦ', ἄνθρωπον φάτις,
ἐξ ἐπέων κελαδεννῶν, τέκτονες οἰα σοφοί
ἀρμοσαν, γινώσκομεν. ἀ δ' ἀρετὰ κλειναὶς ἀοιδαῖς
115 χρονία τελέθει. παύροις δὲ πράξασθ' εὐμαρέσ.
ΠΥΘΩΝΙΚΑΙ Δ'.

ἈΡΚΕΣΙΛΑΙ ΚΥΡΗΝΑΙΩΙ

ΑΡΜΑΤΙ.

Σάμερον μὲν χρή σε παρ’ ἀνδρὶ φίλῳ
στάμεν, εὑρίσκου βασιλῆι Κυράνας, ὁφρα κωμάζοντι σύν
’Ἀρκεσίλα,
Μοίσα, Λατοίδαισιν ὅφειλόμενοι Πυθώνι τ’ αὐξῆς οὐρὸν
ὑμῶν,
vἐνα ποτὲ χρυσέων Διὸς αἰητῶν πάρεδρος
οὐκ ἀποδάμου Ἀπόλλωνος τυχόντος ἵσα
χρῆσαι οἰκιστῆρα Βάττων καρποφόρου Λιβύας, ιερὰν
νάσον ὡς Ἕδη λυτῶν κτίσσεσίν εὐάρματον
πόλιν ἐν ἀργυρόσεφτι μαστῷ,

καὶ τὸ Μηδείας ἐπός ἀγκομίσαι

ΣΤΡΟΦΑΕΙ

I. —   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——  
   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——  
   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——  
   —   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——  

II. —   —   —   ——   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——  
   —   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——  
   —   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——  
   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——  

III. —   —   —   ——   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——  
   —   —   —   ——   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——  
   —   —   —   ——   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——  
   —   —   —   ——   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——  
   —   —   —   ——   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——   —   ——  

I. 5 5 5. 5 4. II. 4 2 4 4. III. 4 4 4 4 4 4.
nreiONiKAi
SeKara

10 e/SSo/jba Kol a-yv

7Tai<;

dveirveva-'
eiire o

77

a'j

<yevea %ripaiov, Klrjra to vrore

dOavarov

hiairoiva KoXt^wv.

crr6iJiaT0<;,

ovtos';

yfii6ioi(Tiv 'Id(Tovo<; al'^^fiarao vavrai<;

20

•

Oewv

Ke/cXi/re, TraiSes virepOifiaw re (^xorSiv Kai

•

7a? 'ETra^oto k6-

(pa/u ryap TcicrS' e^ dXtifXaKToy irore

pav
15

25

acrremv pi^av (^vrevaecrdai

Af09 iv

iMeX/rjaifijSpoTOV

"A/a/A«Bi/o? Oe/jbiOXoi^.

'Ett.

avrl BeX^lvcov

a.

eKaj(V'inepv<y(ov ittttou? dfieiy{ravTe<i

B'

dodf,

30

avia T dvT iperfiSiv St^jOoi'? t6 veofidaoiaiv deWd'TToBa^.
Keivo<; opvi<; eKTeXevrdaei fiejaXav iroKimv
'^ fiarpoTToXov

®ijpav

<yevecr6ai,

tov

"rroTe

TptT(oviBo<; ev
35

irpoj^oal';

6ew dvepi

XifLvq.'i

Pei,BofjLev(o <yaiav

^elvia irptppaOev ^v(f}a/MO<;

Be^uT

•

aXcriqv S' eVt

^povrdv

BlBovti

xaTa^df

Foi Kpovicov Zei)? irarrjp exXar/^e

•

*o

Epodi.
I.

II.

III.

L.

—

._„

-

II
I

L^

U-

|_^^|.

IV.

__.|l

— I~l

|_-j

I

I

-A

"

II

I

I

V.

<-^

I

-f_

I

I

II

-I

-I

!_,

I
I

I

III

1

1

1.252.

11.3 2

3.

III.

43.243.

IV.

42.42.

V. 252.


Στρ. β'.

ἀνίκ’ ἄγκυραν ποτὲ χαλκόγεννυ

25 ναὶ κρημνάντων ἐπέτεος, θωᾶς Ἀργοῦς χαλινῶν. δὴ-

deκα δὲ πρότερον

ἀμέρας εἴ ᾨκεανοῦ φέρομεν νῦτων ὑπερ γαίας ἐρήμου 45
eiνάλων δόρυ, μήδεις ἀνσπάσσαντες ἁμοῖς.

tουτάκη δ' οἰοπόλος δαῖμων ἐπήλθεν, φαίδιμαν

50 ἀνδρὸς αἰδοίου περ' ὄψιν θηκάμενος· φιλίων δ' ἐπέων

30 ἄρχετο, ξείνως ἄτ' ἐλθοῦσέσσιν εὐεργέται

δεῖπν' ἐπαγγέλλοντι πρῶτον.

'Αντ. β'.

ἀλλὰ γὰρ νόστῳ πρόφασις γλυκεροῦ

κόλυμον μείναι. φάτο δ' Εὐρύπυλος Χαιρόχου παῖς

ἀφθίτον Ἐμνοσίδα

ἐμμεναί· γῆνωσκε δ' ἐπευγόμενοι· ἄν δ' εὐθὺς ἀρπάξας

ἀρούρας

35 δεξιτερᾶ προτυχόν ξένων μάστεισε δοῦναί.

οἶδ' ἀπιθησέ νιν, ἀλλ' ἡρως ἐπ' ἀκταιζίν θορών

χειρὶ Φοι χείρ' ἀντερείσαις δέξατο βάλακα δαιμονίαν. 65

πεύθομαι δ' αὐτὰν κατακλυσθείσαν ἐκ δούρατος

ἐναλίαν βῆμεν σὺν ἀλμα

'Επ. β'.

40 ἐσπέρας, ὑγρῷ πελάγει στομέναν. ἥ μάν νῦν ἄτρυνον

θαμά

λυσιτόνων θεραπόντεσσιν φυλάξαι· τῶν δ' ἐλάθοντο

φρένες·

καὶ νῦν ἐν τάδ' ἀφθίτου νάσῳ κέχυται Αἰβύας

εὐρυχόρου σπέρμα πρὶν ἁρας. εἰ γὰρ οἴκοι νῦν βάλε

πάρ χθόνιον

"Αἰδα στόμα, Ταῖναρον εἰς ἱερὰν Εὐφάμος ἔλθών,

45 νῦσ ἐπιπάρχοι Ποσειδάνως ἄναξ,

τὸν ποτ' Εὐρώπα Τιτυναθ' θυγάτηρ τίκτε Καφισοῦ παρ'

ὄχθαι.
ΠΥΘΙΟΝΙΚΑΙ Δ'.

Στρ. γ'.

τετράτων παιδών κ' ἐπυγεινομένων
αἴμα Φοι κείμαν λάβε σὺν Δαναοὶς εὔρείαν ἀπειρον.
τότε γὰρ μεγάλας 85
ἐξανύστανται Δακεδαίμονος Ἀργείοι τε κόλπου καὶ
Μυκηνῶν.

50 νῦν γε μὲν ἀλλοδαπῶν κριτὸν εὐρίσκει γυναικῶν
ἐν λέχεσι πένη, οἷ' κεν τάνδε σὺν τιμάθειν
νάσον εἵλθοντες τέκωνται φῶτα κελαίνειεῖν πεδίων
dεσπόταν· τὸν μὲν πολυχρύσῳ ποτ' ἐν δόματι
Φοίβος ἀμύασεί τέμισσιν

'Αντ. γ'.

55 Πύθιον ναὸν καταβάντα χρόνῳ
ὑστέρῳ νάζοσι πολεῖς ἀγαγεὶς Νείλοιο πρὸς πίου τέμενος
Κρονίδα.

ἡ μαία Μηδείας ἐπέων στίχες. ἔπταξαν δ' ἀκίνητοι
σιτία

ἡρως ἀντίθεοι πυκνόν μήτιν κλύοντες.

ο' μάκαρ υἱε Πολυμνάστοι, σὲ δ' ἐν τοῦτῳ λόγῳ

60 χρησμῶς ὀρθωθεὶς μελίσσας Δελφίδος αὐτομάτῳ κε-

λάδῳ·

ἀ σε χαίρειν ἐς τρὶς αὐδάσασα πεπρωμένον

βασιλέ' ἀμφανεν Κυράνα,

'Επ. γ'.

dυσθρόου φωνᾶς ἀνακρινόμενον ποιὰ τὰς ἔσται πρὸς
θεῶν.

ἡ μάλα δὴ μετὰ καὶ νῦν, ὥτε φοινικανθέμου ἦρος ἀκμᾶ,

65 παισὶ τοῦτος ὄψιν θάλλει μέρος Ἀρκεσίλας·

τῷ μὲν Ἀπόλλων ἐ τε Πυθὸ κύδος ἐξ ἀμφικτιόνων

ἐπορευ

ἵπποδρομίας. ἀπὸ δ' αὐτὸν ἔγιο Μοίσαι διώσω
καὶ τὸ πάγχρυσον νάκος κριοῦ· μετὰ γὰρ
κείνο πλευσάντων Μινυᾶν, θεότομοι σφισίν τιμαὶ φύ-

τευθεν.
70 τὶς γὰρ ἄρχα δέξατο ναυτιλίας; τὶς δὲ κίνδυνος κρατεροὶς ἀδάμαντος δῆσεν ἄλοισ; θε'-
σφατον ἢν Πελιάν
ἐξ ἀγανῶν Αἰολιδῶν θανέμεν χείρεσσιν ἢ βουλαῖς ἀκάμ-
πτοις.
HELL the Foi κρυόεν πυκνό ὑπετέμα θυμῷ,
παρ μέσον ὀμφαλὸν εὐδένδρῳ ῥηθὲν ματέρος.
75 τὸν μονοκρήπτιδα πάντως ἐν φυλακᾶ σχεθέμεν μεγάλα,
εὑτ' ἀν αἰτπεινὸν ἀπὸ σταθμῶν ἐς εὐδείελον
χθόνα μόλις κλειτᾶς Ἰωλκοῦ,

'Αντ. δ'.

Ξείνοσ αἰτ' ὄν ἀστός. ὁ δ' ἀρα χρόνῳ
ἐκετ' αἰχμαίσιν διδύμαισιν ἀνὴρ ἐκπαγγέλος· ἐσθὰς δ' ἀμφότερον νῖν ἔχεν,
80 ἂ τε Μαγνήτων ἐπιχάριον ἀρμόξοισα θατότις γυνίως,
ἀμφὶ δὲ παρδαλέα στέγετο φρίσοστατο ώμβρος·
οὐδὲ κομὰν πλόκαμοι κερθέντες φύχοντ' ἄγλαιοι,
ἀλλ' ἀπαν νῶτον καταιθυσον. τάχα δ' εὐθὺς ἰὼν
σφετέρας
ἐστάθη γυνόμας ἀταρβάκτοιο πειράμενος
85 ἐν ἄγορὰ πλήθοντος ὄχλου.

'Επ. δ'.

τὸν μὲν οὗ γίνωσκον· ὄπιζομένων δ' ἐμπας τις ἐζιπεν καὶ
τόδε·
Οὐ τὴ που νοτος 'Απόλλων, οὐδὲ μᾶν χαλκάρματος ἐστὶ
πόσις
'Αφροδίτας· ἐν δὲ Νάξῳ φαντὶ θανεῖν λιπαρᾶ.
'Ιφιμεδείας παῖδας, Ὀτὸν καὶ σὲ, τολμᾶεις 'Εφιάλτα
'Εναζ.
90 καὶ μὰν Τιτυνὸν Βέλος 'Αρτέμιδος θῆρεισε κρατεῖν,
ἐξ ἀνικάτου φαρέτρας ἀρνύμενοι,
ὑφρα τις τὰν ἐν δυνατῷ φιλοτάτων ἐπιψαύειν ἔραται.
ΠΥΘΙΩΝΙΚΑΙ Δ'.

Στρ. ε'.

τοι μὲν ἀλλάλοιςιν ἀμειβόμενοι
γάρνον τοιαῦτ' ἀνὰ δ' ἡμίνοις ἕστα τ' ἀπήμα προτρο-
πάδαν Πελίας
95 ἰκετο σπεύδων τάφε δ' αὐτικα παπτάναις ἀρίγνωτον
πέδιλον
dεξιτερῷ μόνον ἀμφὶ ποδί. κλέπτων δὲ θυμῷ
deίμα προσένεπε Ποίαν γαῖαν, ὦ ξεῖν', εὑρεί
πατρίδ' ἐμμεν; καὶ τίς ἀνθρώπων σε χαμαιγενέων
πολιᾶς
ἐξανήκεν γαστρός; ἐχθίστοις μὴ ψεύδεσιν
100 καταμιάναις εἰπὲ γένναν.

'Αντ. ε'.

τὸν δὲ θαρσησάις ἀγανοίςι λόγοις
ὡδ' ἀμειβήγη. Φαμὶ διδασκαλίαν Χείρφωνος οἴσειν. ἂν-
τροθε γὰρ νέομαι
παρ Χαρικλοὺς καὶ Φιλύρας, ἱνα Κενταῦροι με κοῦραι
θρέψαν ἄγναι.
ἐίκοσι δ' ἐκτελέσαις ἐνιαυτοὺς οὔτε Φέργον
105 οὗτ' ἐποὺ ἐντράπελον κείνοισιν εἰπὼν ξόκαμαν
οὔκαδ', ἀρχαν ἀγκομίζων πατρός ἐμοὶ βασιλευμέναν
οὐ κατ' αἶσαν, τάν ποτέ Ζεὺς ὁπασὲν λαγέτα
Ἀιόλῳ καὶ παἰσὶ, τιμάν.

'Επ. ε'.

πειθομαι γὰρ νυν Πελίαν ἀθεμῶν λευκαῖς πιθήσαντα
φράσιν
110 ἀμετέρων ἀποσυλλάσαι βιαίως ἀρχεδικὰν τοκέων·
τοι μ', ἐπεὶ πάμπρωτον εἶδον φέγγος, ὑπερφιάλον
ἀγεμόνος δείσαντες ὤβριν, κάδος ὁσείτε φθιμένου δνοφε-
ρόν
ἐν δόμασι θηκάμενοι μίγα κοκυτῶ ϝυγαικῶν
κρίβδα πέμπων σταργάνοις ἐν πορφυρέοις,
115 νύκτη κοινάσαντες ὁδόν, Κρονίδα δὲ τράφεν Χείρφων
δῶκαν.
άλλα τούτων μὲν κεφάλαια λόγων
βοτε. λευκιππῶν δὲ δόμους πατέρων, κεδνοὶ πολιται,
φράσσατε μοι σαφέως.
Αἴσονος γὰρ παῖς ἐπιχώριος οὐ ξείων ἱκόλμαν γαῖαν
ἀλλων.
Φήρ δὲ με θείος Ἱάσωνα κικλήσκων προσηύδα.
120 ὃς φάτο. τὸν μὲν ἐσελθόντ' ἔγγον ὄφθαλμοι πατρός,
ἐκ δ' ἀρ' αὐτοῦ πομφόλυξαν δάκρυα γηραλέων γλεφά-
ρων.
ἀν περὶ ψυχὰν ἐπεὶ γάθησεν ἐξαιρετον
γόνων ἰδών κάλλιστον ἀνδρῶν.

'Αντ. s'.
καὶ κασίγμητοι σφισίν ἀμφότεροι
125 Ἕλθον κείνου γε κατὰ κλέος· ἐγγὺς μὲν Φέρης κράνων
Τηρὴδα λυπῶν,
ἐκ δὲ Μεσσάνας Ἀμυθᾶν· ταχέως δ' Ἀδματος ἴκεν καὶ
Μέλαμπος
eἰμενέοντες ἀνεψιόν. ἐν δαιτὸς δὲ μολῆ 
μειλιχίοισι λόγοις αὐτοὺς Ἱάσων δέγμενοι,
ξείνι ἀρμόξουτα πεῦχων, πᾶσαν ἐυφροσύναν τάνυεν,
130 άθρόαις πέντε δραπῶν νῦκτεσσιν ἐν θ' ἀμέραις
ιερῶν εὐξίας ἀωτον.

'Επ. s'.
ἀλλ' ἐν ἐκτα πάντα, λόγου θέμενος σπουδαῖον, ἐξ ἀρχαὶ
ἀνήρ
συγγενεῖσιν παρεκουιναθ'· οἱ δ' ἐπέσποντ'. ἀλπάδ' ἀπὸ
κλισίαν
ὡρτῳ σὺν κείνῳσι. καὶ ἤ Ἕλθον Πελία μέγαρον,
135 ἐσσύμενοι δ' εἰσὶ κατέσταν. τῶν δ' ἀκούσαις αὐτῶς
ὑπαντήσειν
Τυρωῦς ἑρασιπλοκάμου γενεά· πραξὶν δ' Ἱάσων
μαλθακα' φωνά' ποτιστάξον ἄρον
βάλλετο κρητιδα σοφῶν ἐπέων. Παί Ποσειδάνιος Πετραίου,

Στρ. ζ.

ἐντι μὲν θνατῶν φρένες ἀκύτεραι
140 κέρδος αἰνήσαι πρὸ δίκας δόλιον, τραχεῖαν ἐρπόντων
πρὸς ἑπιβδαν ὄμως·
ἀλλ’ ἐμεί χρή καὶ σὲ θεμισσαμένους ὄργας ὑφαίνειν
λοιπὸν ὄλβον.
εἶδότι τοι Φερέων· μιὰ βοῦς Κρηθεῖ τε μάτηρ
καὶ θρασυμήδει Σαλμονεῖ· τρίταισιν ὤ ἐν γοναῖς
ἀμμες αὐτ κείμον φυτευθέντες σθένος ἀελίου χρυσέου
145 λείψσομεν. Μοῖραι δ’ ἀφίσταντ’, εἰ τις ἕχθρα πέλει
ὄμογόνοις, αἰδὸ καλύψαι.

‘Αντ. ζ.

οὐ πρέπει νῦν χαλκοτόροις εἴφεσιν
οὗ’ ἀκόντεσσιν μεγάλαν προγόνων τιμᾶν δᾶσασθαί.
μήλα τε γάρ τοι ἐγὼ
καὶ βοῶν ξανθᾶς ἀγέλας ἀφίμη ἀγροῖς τε πάντας, τοὺς
ἀπούραις
150 ἀμετέρων τοκεῶν νέμεαι, πλοῦτων πιαίνων·
κοῦ με ποιεῖ τευν οἰκον ταῦτα πορσύφροτ’ ἄγαν,
ἀλλὰ καὶ σκάπτων μόναρχον καὶ θρόνοις, ὦ ποτε Κρη-
θέδας
ἐγκαθίζων ἐππόταις εὕθυνε λαοῖς δίκας,
τὰ μὲν ἀνευ ξυνᾶς ἀνίας

‘Επ. ζ.

155 λύσον ἄμμιν, μὴ τι νεώτερον εξ αὐτῶν ἀναστήθη κακών. 275
 maté ἄρ’ ἐείπεν. ἀκὰ δ’ ἀνταγόρευσεν καὶ Πελίας·
‘Εσομαι
τοῖς. ἀλλ’ ἤδη με γηραιὸν μέρος ἀλκίας
ἀμφιπολεῖ· σὸν δ’ ἄνθος ἡβας ἅρτι κυμαίνει· δύνασαι
δ’ ἀφελεῖν
μᾶνιν χθονίων. κέλεται γὰρ ἐὰν ψυχάν κομίζαι
160 Φρίξος ἐλθόντας πρὸς Αἰήτα θαλάμους,
δέρμα τε κριοὶ βαθύμαλλον ἁγεῖν, τῷ ποτ' ἐκ πόντου
σαώθη

Στρ. η'.

ἐκ τε ματρινάς ἄθέων βελέων.
ταῦτά μοι θαυμαστός άνειρος ἵων φωνεῖ. μεμάντειμαι
δ' ἐπὶ Κασταλία,
εἵ μετάλλατόν τι. καὶ ως τάχος ὀτρύνει με τεύχειν ναὶ
πομπάν.
165 τοῦτον ἄθελον ἐκὼν τέλεσον. καὶ τοὶ μοναρχεῖν
καὶ βασιλεύεμεν ὁμυμι προήσειν. καρτέρος
ὁρκος ἁμμιν μάρτυς ἔστω Ζεὺς ὁ γενέθλιος ἀμφότερος.
σύνθεσιν ταῦταν ἐπαίνησάντες οἱ μὲν κρίθεν.
ἀτὰρ Ἰάσων αὐτὸς ἦδη

'Αντ. η'.

170 φῶνεν κάρυκας ἐόντα πλόον
φαίνεμεν παντὰ. τάχα δὲ Κρονίδαο Ζηνὸς νίοι τρεῖς
ἀκαμαντομάχαι
ηλθον Ἀλκμήνας θ' ἐλικοβλεφάρον Λήδας τε, δοιοὶ δ'
ὑψιχαίται
ἀνέρες, Ἐυνοσίδα γένος, αἰδεσθέντες ἄλκαν,
ἐκ τε Πύλου καὶ ἀπ' ἀκρας Ταμνάρου. τῶν μὲν κλέος
175 ἐσόλον Εὐφάμου τ' ἐκράνθη σὸν τε, Περικλύμεν' εὐρυβία.
ἐξ Ἀπόλλωνος δὲ φορμικτὰς ἀοιδᾶν πατήρ
ἔμολεν, εὐαίνητος Ὀρφεύς.

'Επ. η'.

πέμπτε δ' Ἐρμᾶς χρυσόραπις διδύμους νίοις ἐπ' ἀτρυτοί
πόνον,
τὸν μὲν Ἐχίονα, κεχλάδοντας ἦβα, τὸν δ' Ἐρυτον.
ταχέες
180 δ' ἀμφὶ Παγγαίον θεμέθλοις ναϊτάοντες ἐβαν.
καὶ γὰρ ἐκών θυμῷ γελάνει θάσσον ἐντυνὲν βασιλεὺς ἀνέμων
Ζήταν Κάλαϊν τε πατὴρ Βορέας, ἀνήρας πτεροῖσιν
νῷτα πεφρίκοστας ἀμφώ πορφυρέοις.
τὸν δὲ παμπειθῆ γυλυκῆν ἦμιθέοισιν πόθον ἐνδαίεν "Ηρα

Στρ. θ'

185 νὰδος Ἀργοῦς, µή τινα λευτόμενον
τὰν ἀκλυδννων παρὰ ματρὶ µένειν αἰώνα πέσοντ’, ἀλλ’
ἐπὶ καὶ θανάτῳ
φάρμακον κάλλιστον ἐὰς ἀρετᾶς ἀλίξων εὑρέσθαι σὺν
ἀλλοίς.
ἐς δὲ Γιωλκὸν ἐπεὶ κατέβα ναυτὰν ἀντος,
λέξατο πάντας ἐπαινήσας Ἰάσων. καὶ ρὰ θοὶ
190 µάντις ὁρνίχεσι καὶ κλάροισι θεοπροπέον ἱερόις
Μόφος ἀμβασε στρατὸν πρόφρον. ἐπεὶ δὲ ἐμβόλου
κρέμασαν ἀγκύρας ὑπερθεν,

'Αντ. θ'

χρυσέαν χειρεσσὶ λαβὼν φιάλαν
ἀρχὸς ἐν πρόμων πατέρ’ Οὐρανίδαν ἐγχεικέραυνον Ζήνα,
καὶ ὁκυτόρως
195 κυμάτων ῥιπτάς ἀνέμων τ’ ἐκάλει, νῦκτας τε καὶ πόντου
κελεύθους
ἀματά τ’ εὐφρονα καὶ φιλίαν νόστοιο µοῦραν·
ἐκ νεφέων δὲ θοὶ ἀντάψε βροντᾶς αἰσθῃν
φθέγμα. λαμπραλ δ’ ἤλθον ἀκτίνες στεροπᾶς ἀπορηγνύ-

μεναι.
ἀμπνοῦν δ’ ἠγρε ἐστασαν θεοῦ σάµασιν
200 πιθόμενοι. κάρυξε δ’ αὐτοῖς

'Επ. θ'

ἐμβαλεὶν κόπασι τερασκόσιον ἀδελας ἐνίπτων ἐλπίδας
εἰρεσία δ’ ὑπεχώρησεν ταχείαν εὲ παλαμὰν ἀκορος.
ςὺν Νότου δ’ αὐραίς ἐπτ’ Ἀξείνοις στόμα πεμπόμενοι
ηλυθον· ἐνθ' ἀγνῷ Ποσειδάωνος ἔσσαντ' εἰναλίου τέ-μενος,
205 φούνσα δὲ Θρηκίων ἀγέλα ταύρων ὑπάρχειν καὶ νεόκτιστον λίθου βωμοῖο θέναρ. 
ἐς δὲ κύνδυνον βαθὺν ἱέμενοι δεισπόταιν λίσσωντο ναῶν,

Στρ. 1.

συνδρόμων κινηθμὸν ἀμαμάκετον
ἐκφυγεῖν πτεράν. δίδυμαι γὰρ ἔσαν ζωαί, κυλινδέσκου-τό τε κραίπτνότεραι
210 ἣ βαρυγδούπων ἀνέμων στίχες· ἀλλ' ἣδη τελευτῶν κεῖνοι αὐταῖς
ἡμιθέου πλοῦς ἀγαγεν. ἐς Φάσιν δ' ἐπείτειν
ἡλυθον· ἔθαλ κελαινώτεσσι Κόλχισι θίαν μῖξαν Λήθας παρ' αὐτῷ. πότνια δ' ὡκυτάτων βελέων
300 ποικίλαν ἄγγα τετράκυμαμον Οὐλυμπόθεν
215 ἐν ἀλύτῳ ξεῦξασα κύκλῳ

Αντ. 1.

μαυνάδ' ὅρνυν Κυπρογένεια φέρεν
πρότον ἀνθρώποις, λιτάς τ' ἐπαοιδὰς ἐκδιδάσκησεν
σοφὸν Λισονίδαν·
305 ὄφρα Μηδείας τοκέων ἀφέλοιτ' αἴδῳ, ποθεινά δ' Ἑλλὰς αὐτάν
ἐν φρασὶ καιρομένων δούνει μάστιγι Πειθοῦς.
220 καὶ τάχα πείρατ' ἀέθλων δείκνυεν πατρώλων·
σύν δ' ἑλαῖω φαρμακώσαιο' ἀντίτομα στερεάν ὀδυνῶν
δωκέ χρέεσθαί. καταλύσαν τε κοινῶν γάμον
310 γλυκῶν ἐν ἀλλάλοισι μίξαι.

Επ. 1.

ἀλλ' ὃτ' Λήθας ἀδαμάντινον ἐν μέσσωις ἀροτρον σκίμ-ψατο
225 καὶ βόσας, οἳ φλόγῃ ἀπὸ ξανθᾶν γεννῶν πυέων καιρομένον πυρός,
χαλκέαις δ' ὀπλαῖς ἀράσσεσκοιν χθόν' ἀμειβόμενοι·
toῖς ἀγαγών ξεύγλα πέλασσεν μούνος. ὄρθας δ' αἰγα-
κας ἑγτανύσαις
ἡλαυ', ἀνὰ βωλακίας δ' ὀρόγυιαν σχίζε νῶτον
γάς. ἔσπευν δ' ὅδε· Τοῦτ' ἔργον βασιλεὺς,
230 ὅστις ἄρχει νάος, ἐμοὶ τελέσαις ἄφθιτον στρωμνὰν
ἀγέσθω,

Στρ. ια'.

κως αἰγλάεν χρυσέφ θυσάνω.
ὡς ἀρ' αὐνάσαντος ἀπὸ κροκόεν ρίψαις 'Ιάσων εἶμα θεῷ
πίσυνος
eἰχετ' ἔργου· πῦρ δὲ νυν οὐκ ἐδει παμφαρμάκων ξείνας
eφεμαίς.
σπασσάμενος δ' ἀροτρον, βοέους δῆσαις ανάγκας
235 ἐντεσιν αὐχένας ἐμβάλλων τ' ἐρυπλεύρῳ φυᾷ
κέντρον αἰανῆς βιατᾶς ἐξεπόνας' ἐπιτακτὸν ἀνήρ
μέτρον. ἦξεν δ' ἀφωνήτω περ ἐμπας ἄχει
dύνασιν Διήτας ἀγασθεῖς.

'Ἀντ. ια'.

πρὸς δ' ἔταϊροι καρτεροῦ ἄνδρα φίλας
240 ἄρεγον χείρας, στεφάνουσι τέ νυν ποῖας ἐρηπτον, μειλι-
χίους τε λόγους
ἀγαπάζοντ'. αὐτίκα δ' 'Αελίου θαυμαστὸς υἱὸς δέρμα
λαμπροῦν
ἐννεπεν, ἐνθα νυν ἑκτάνυσαν Φρίξου μάχαιραι·
405 ἦλπτο δ' οὐκέτι Φοι κείνον γε πράξεσθαι πόνον.
κεῖτο γὰρ λόχμα, δράκοντος δ' εἰχεστο λαβροτατὰν
γενών,
245 δὲ πάχει μάκει τε πεντηκόντορον ναῦν κράτει,
tέλεσαν δὲν πλαγαί οὐδάρον.

'Ἐπ. ια'.

μακρά μοι νείσθαι κατ' ἀμαξιτόν· ὥρα γὰρ συνάπτει
καὶ τίνα

440
οἶμοι ἰσαμὶ βραχὺν̃ πολλοῖσι δ’ ἀγημαί σοφίας ἐτέρους.
κτείνε μὲν γλαυκῶπτα τέχναι ποικιλόνωτον ἥφιν,
250 ὄ ρκεσίλα, κλέψεν τε Μῆδειαν σὺν αὐτᾶ, τῶν Πελίαο
φόνων.
ἐν τ’ Ὡκεανό οπλάγεσσι μήγεν πόντῳ τ’ ἐρυθρῷ
Λαμνίαν τ’ ἑθεὶ γυναικῶν ἀνδροφόνων.
ἐνθὰ καὶ γυνῶν ἀέθλους ἐπεδείξαντο Φίν’ ἐσθατὸς
ἀμφίς,
450
καὶ συνεύνασθεν. καὶ ἐν ἀλλοδαπαῖς
255 σπέρμ’ ἀροῦραις τοιτάκις ὑμετέρας ἀκτίνος ὀλβοῦ δέξα-
το μουρίδιον
ἀμαρ ἡ νύκτες. τόθι γὰρ γένος Εὐφάμου φυτευθέν
λοιπὸν αἰεὶ
τέλλετο. καὶ Δακεδαμονίων μυχθέντες ἀνδρῶν
ήθεσιν ἐν ποτε Καλλιστάν ἀπόκησαν χρόνῳ
νάσου. ἐνθὲν δ’ ὑμμὶ Λατοίδας ἐπορεύ Λιβύας πεδίον
260 σὺν θεών τιμαὶς ὀφέλλειν κἀστὶ χρυσοθρόνου
dιανέμειν θεῖον Κυράνας
465
‘Αντ. ἵβ’.
ὁρθόβουλον μῆτιν ἐφευρομένοις;
γυναὶ τῶν Οἰδιπόδα σοφίαν. εἰ γὰρ τις οὖς
ὁξυτόμῳ πελέκει
ἐξερέψῃ μὲν μεγάλας δρυὸς, αἰσχύνης δὲ Φοι θαγτὸν
eἰδος.
265 καὶ φθινόκαρπος ἐοίσα διδοὶ ψάφον περ’ αὐτᾶς,
eἰ ποτε χειμέριον πῦρ ἐξίκηται λοίσθιον,
ἢ σὺν ὀρθαὶς κλωνεῖσιν δεσποτοῦν ἐρείδομένα
μόχθου ἄλλοις ἀμφέπτη δύσταν οὖν τείχεσιν,
ἐὸν ἐρημώσασα ὑφῶν.
475
‘Επ. ἵβ’.
270 ἔσοι δ’ ἰατὴρ ἐπικαιροτάτος, Παιὰν τέ σοι τιμᾷ φάος.
χρή μαλακάν χέρα προσβάλλοντα τρόμαν ἐλκεος ἀμφιπολεῖν.

ράδιον μὲν γὰρ πόλιν σείσαι καὶ ἀφαυροτέρους·

ἀλλ’ ἐπὶ χώρας αὕτης ἔσσαι δυσπαλὲς δὴ γίνεται, ἐξαπήνως

eἰ μὴ θεὸς ἀγεμόνεσσι κυβερνατήρ γένηται.

τὴν δὲ τούτων ἄνυφαίνοντα χάριτες.

πλάθι τᾶς εὐδαιμονος ἄμφι Κυράνας θέμεν σπουδὰν ἀπάσαν.

Στρ. ἵν’.

τῶν δ’ Ὁμήρου καὶ τόδε συνθέμενος

ρήμα πόρσουν’. ἄγγελον ἐσλὸν ἐφα τιμᾶν μεγίσταν

πράγματι παντὶ φέρειν.

ἀγξεταὶ καὶ Μοῖσα δ’ ἄγγελιας ὀρθᾶς. ἐπέγνω μὲν

Κυράνα

280 καὶ τὸ κλειννότατον μέγαρον Βάαττο δικαίαν

Δαμοφίλου πραπτίδων. κεῖνος γὰρ ἐν παισὶν νέος.

ἐν δὲ Βουλαίς πρέσβεις ἐγκύρσαις ἐκατονταετεῖ βιοταῖ,

ὅρφανίζει μὲν κακὰν γῆςσαν φαινός ὅπος,

ἐμαθὲ δ’ ὑβρίζοντα μίσειν,

‘Αντ. ἵν’.

285 οὐκ ἐρίζων ἀντὶα τοῖς ἁγαθοῖς,

οὐδὲ μακιών τέλος οὐδέν. ὁ γὰρ καιρὸς πρὸς ἀνθρώ-

πων βραχὺ μέτρον ἔχει.

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

φαντὶ δ’ ἐμμεν

τοῦτ’ ἄναρότατον, καλὰ γινώσκοντ’ ἀνάγκα

ἐκτὸς ἔχειν πόδα. καὶ μᾶν κεῖνος Ἀτλας οὐρανῷ

290 προσπαλαίει νῦν γε πατρώας ἀπὸ γᾶς ἀπὸ τε κτείνων·

λύσε δὲ Ζεὺς ἀφθιτὸς Τίτανας. ἐν δὲ χρόνῳ

μεταβολαὶ λήξαντος οὐροῦ

‘Ἑπ. ἵν’.

ἔστιν. ἀλλ’ εἰχεταί οὐλομέναν νοῦσον διαντλήσας

ποτὲ
οἶκον ἰδεῖν, ἐπ' Ἀπώλλωνός τε κράνα συμποσίας ἐφέπουν 295 θυμὸν ἐκδόσθαι πρὸς ἦβαν πολλάκις, ἐν τε σοφοῖς δαίδαλέαν φόρμιγγα βαστάζων πολίτας ἡσυχία θυγή-μεν, μὴ τ' ὅν τινι πῆμα πορῶν, ἀπαθὴς δ' αὐτὸς πρὸς ἀστῶν. 525 καὶ κε μυθήσανθ' ὁποίαν, Ἄρκεσίλα, εὑρε παγὰν ἄμβροσίων ἐπέων, πρόσφατον Ἡβεξενωθέεις.

καὶ Κύριου Ἀμμών, Ζεύς Ἀμμών

Coin of Kyrene.
ΠΥΘΙΟΝΙΚΑΙ Ἐ'

ἈΡΚΕΣΙΛΑ ΚΥΡΗΝΑΙΩ

ΑΡΜΑΤΙ.

Στρ. а.

"Ὀ πλοῦτος εὐφυσθενής,
ὅταν τις ἄρετὰ κεκραμένον καθαρὰ
βροτήσιος ἀνήρ πότμου παραδόντος αὐτὸν ἀνάγη
tολύφιλου ἔπεταν.
5 ὧ θεόμορ' Ἀρκεσίλα,
sύ τοι νύν κλυτᾶς
αἰώνοις ἄκραν βαθμίδων ἄπο
σύν εὐδοξία μετανίσεαι
ἐκατο χρυσαρμάτων Κάστορος,
10 εὐδίαν ὃς μετὰ χειμέριον ὄμβρον τεᾶς
καταζήσει μάκαιραν ἔστιαν.

'Ἀντ. а'.

σοφοῖ δὲ τοι κάλλιον
φέροντι καὶ τὸν θεόσδουτον δύναμιν.

ΣΤΡΟΦΑΕΙ.

I. 2 3 23.
II. 2 2 2.
III. 5 5.
IV. 6 4 4 6.

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

15 τὸ μὲν ὦτι βασιλεὺς
ἐστὶ μεγαλῶν πολίων,
ἐχει συγγενῆς
ὄφθαλμος αἰδομότατον γέρας,
τεά τοῦτο μνημόνευν φρενί.

20 μάκαρ δὲ καὶ νῦν, κλεενώς ὦτι
eὐχος ἢδη παρὰ Πυθιάδος ὑπτοίς ἐλῶν
dἐδεξάι τόνδε κώμον ἀνέρων,

'Επ. α'.

Ἀπολλώνιον ἄθυμρα. τῷ σε μὴ λαθέτω
Κυράναν γῆς καί ἀμφὶ κάπον Ἀφροδίτας ἄειδόμενον

25 παυτί μὲν θεν αὐτίνι ὑπερτιθέμεν,
φιλεῖν δὲ Κάρρωτον ἔξοχ ἐταίρων,
ὅς οὐ τὰν Ἐπιμαθέος ἄγων
ὄψινόν θυγατέρα Πρόφασιν Βαττιδᾶν
ἀφίκετο δόμοις θεμισκρέοντων.

30 ἀλλ' ἀρισθάρματον
ζωτί Κασταλίας ξενωθεὶς γέρας ἀμφέβαλε τεαῖσιν
κόμαις

Στρ. β'.

ἀκηράτοις ἄνιαις
ποδαρκέων δώδεκα δρόμων τέμενος.

ΕΡΩΤΗΜΑ ΒΕΝΟΥΣ

Ι. 3 3 3 3 3 3 3

Π. 6 5 2 5 6 4

III. 4 4 2
κατέκλασε γὰρ ἐντέων σθένος οὐδέν· ἀλλὰ κρέμαται,
35 ὅποσα χειρισάν
tekτόνων δαιδάλι ἁγων
Κρισάιων λόφων
ἀμείψει ἐν κοιλόπεδου νάπτος
θεοῦ· τοῦ σφ' ἔχει κυπάρισσινον
40 μέλαθρον ἀμφ' ἀνδριάντι σχεδόν,
Κρήτης δὲ τοξοφόροι τέγει Παρνασίῳ
κάθεσαν τῶν μονόδροπον φυτῶν.

"Αντ. β'.

ἐκόντι τολυμ πρέπει
νῷ τῶν εὐεργετῶν ὑπαντίάσῃ.
45 Ἀλεξίβιάδα, σὲ δ' ἥγκομοι φλέγοντι Χάριτες.
μακάριος, δς ἔχεις
καὶ πεδὰ μέγαν κάματον
λόγων φερτάτων
μναμῆοι. ἐν τεσσαράκοντα γὰρ
50 πετοντεσσιν ἀνιόχοισ ὅλον
διφρον κομίζασ ἀταρβεὶ φρενὶ
ἡλθες ἢδη Διβύας πεδίον ἐξ ἄγλαδν
ἀέθλων καὶ πατρωλίαν πόλιν.

"Επ. β'.

πόνων δ' οὐ τις ἀπόκλαρὸς ἔστιν οὔτ' ἔσεται·
55 ὁ Βάττος δ' ἔσεται παλαιὸς ὀλβος ἐμπαν τὰ καὶ τὰ
νέμων,
πύργως ἀστεος ὃμμα τε φαινότατον
ξένοις. κεῖνον γε καὶ βαρύκομποι
λέωτες περὶ δείματι φύγον,
γλαύσαν ἔσεὶ σφιν ἀπένεικεν ὑπερποντίαν·
60 ὁ δ' ἄρχαγήτας ἑδωκ' Ἀπόλλων
θῆρας αἴνηφ φόβῳ,
ὀφρα μὴ ταμία Κυράνας ἀτελῆς γένοιτο μαντεύμασιν.
δ καὶ βαρείαν νόσσων
ἀκέσματ' ἀνδρεσι καὶ γυναιξὶ νέμει,
65 πόρες τε κιθαρίν, δίδωσι τε Μοῦσαν οἷς ἂν ἔθελη,
ἀπὸλεμον ἁγαγὼν
ἐς πραπίδας εὐνομλαν,
μυχὸν τ' ἀμφέπει
μαντήν ὦ καὶ Δακεδαλμον
70 εν Ἀργεῖ τε καὶ ξαθέα Πύλῳ
ἐνασθεν ἀλκάντας Ἡρακλέος
ἐκγόνους Ἀιγήμοον τε. το δ' ἐμόν, γαρ ὑπὲρ
ἀπὸ Σπάρτας ἐπήρατον κλέος,

'Αντ. γ'.

δ' θεν γεγενναμένοι
75 ἵκοντο Θήραιδε φῶτες Αὐγείδαι,
ἐμοὶ πατέρες, οὐθ' θεῶν ἄτερ ἀλλὰ μοῖρα τὶς ἄγεν,
πολύθυτου ἔραννον
ἐνθέν ἀναδεξάμενοι,
'Απολλών, τεᾶ,
80 Καρνῆ', εν δαίτὶ σεβίζομεν
Κυράνας ἀγακτιμέναιν πόλιν
ἐχοιτι τὰν χαλκοχάρμαις ξένοι
Τρώες 'Αντανορίδαι. σὺν 'Ελένα γὰρ μόλον,
καπνωθείσαν πάτραν ἐπεὶ Φίδον

'Επ. γ'.

85 εν 'Ἀρεί. το δ' ἐλάσυππον ἐθνὸς ἐνδυκέως
dέκοιται θυσλαισιν ἄνδρεσ οἰχνεότεσ σφὶ δωροφόροι,
τοὺς 'Ἀριστοτέλης άγαγε, ναυσὶ θοᾷς
ἀλὼς βαθείαν κέλευθον ἄνοιγσον.
κτίσον δ' ἄλσεα μείζονα θεῶν,
90 εὐθύτομον τε κατέθηκεν 'Απολλωνιαί
ἀλέξειμβρότοις πεδιάδα πομπαίς
ἐμεν ἵπποκροτον
σκυρωτὰν ὁδὸν, ἐνθα πρυμνοῖς ἀγορᾶς ἔτπι δίχα κεῖται θανῶν.

μάκαρ μὲν ἀνδρῶν μέτα

95 ἔναγεν, ἡρώς δ’ ἐπειτὰ λαοσεβής.

άτερθε δὲ πρὸ δωμάτων ἐτεροι λαχώντες ἀλ’ ἄδαν

βασιλεῖσ εἰροὶ

ἐντί, μεγάλαν δ’ ἀρετὰν

δρόσῳ μαλθακά

100 Ῥανθεῖσαν ὑμνῷ ὑπὸ οἰνομασίας

ἀκούστα ποι χοουία φρενί,

σφον ἀλθὸν νίῳ τε κοινάν χάριν

ἐνδικον τ’ Ἀρκεσίλα. τὸν ἐν αοίδα νέων

πρέπει χρυσάρα Φοίβων ἀπύειν,

105 ἔχοντα Πυθανάθεων

tὸ καλλινίκον λυτήριον δαπανᾶν

μέλος χαρίεω. ἀνθρα κεῖνον ἐπαινέντωι συνετοὶ.

λεγόμενον ἐρέω·

κρέασινα μὲν ἀλκιάς

110 νόθον φέρβεται

gλώσσαν τε· θάρσος δὲ τανύπτερος

ἐν ὁρνείχι αἰετὸς ἐπλετο·

ἀγωνίας δ’ ἐρκος ὁδὸν σθένος.

ἐν τε Μοίσαιοι ποταινὸς ἀπὸ ματρὸς φίλας,

115 πεφάνται θ’ ἀρματηλάτας σοφός:

"Επ. δ’.

ὅσαι τ’ εἰσίν ἐπιχωρίων καλῶν ἔσοδοι,

tetόλμακε· θεός τε Φοί τὸ νῦν τε πρόφρων τελεί

δύνασιν,

καὶ τὸ λυπὸν ὁμοία, Κρονίδαι μάκαρες,

διδοῖτ’ ἔπ’ ἐργοίσιν ἀμφὶ τε βουλαῖς.

"Επ. δ’.
120 ἔχειν. μὴ φθινοπωρίς ἀνέμων
χειμερία κατὰ πυναὶ δαμαλίζοι χρόνον.
Διὸς τοι νόοι μέγας κυβερνᾶ
δαίμον ἀνδρῶν φίλων.
εὐχόμαι νιν Ὄλυμπίᾳ τοῦτο δόμεν γέρας ἐπὶ Βάττου
γένει.

LION AND SILPHION STALK.
Coin of Kyrene.
ΠΥΘΙΟΝΙΚΑΙ ε'.
ΞΕΝΟΚΡΑΤΕΙ ΑΚΡΑΓΑΝΤΙΝΩν
ΑΡΜΑΤΙ.

Στρ. α'.

'Ακούσατ'· ἦ γὰρ ἐλικώπιδος Ἀφροδίτας ἄρογαν ἦ Χαρίτων ἀναπολίξομεν, ὁμφαλὸν ἐριβρόμου χθούς ἐς νάιον προσοιχόμενοι·

5 Πυθιόνικος ἐνθ' ὀββλοῖσιν Ἐμμενίδαις ποταμία τ' Ἀκράγαντι καὶ μᾶν Ξενοκράτει ἔτοιμος ὑμνων θεσαυρός ἐν πολυχρύσῳ Ἁπολλωνία τετείχισται νάπα·

Στρ. β'.

10 τὸν οὔτε χειμέριος ὁμβρός ἐπακτὸς ἐλθὼν, ἐριβρόμου νεφέλας στρατὸς ἀμελήχος, οὔτ' ἀνεμος ἐς μυχοὺς ἀλὸς ἄξοισι παμφόρῳ χεράδει

ΣΤΡΟΦΑΕΙ.

<table>
<thead>
<tr>
<th>Strophe</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>II.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>III.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

I. 6.3.6.5.    II. 34.34.2.    III. 4.24.

Ε
τυπτόμενον. φαίνει δὲ πρόσωπον ἐν καθαρῷ
15 πατρὶ τεῳ, Ὄρασύβουλε, κοινὰν τε γενεᾷ
λόγοις θνατῶν
εὐδοξὸν ἄρματι νίκαιν
Κρισάεις ἐνὶ πτυχαῖς ἀπαγγελεῖ.

σὺ τοι σχέσων μην ἐπιδέξια χειρὸς ὅρθὰν
20 ἄγεις ἐφημοσύναν,
τὰ ποτ' ἐν οὐρεσὶ φαντὶ μεγαλοσθενῇ
Φιλύρας νῦν ὄρφανοιξομένῳ
Πηλείδα παραϊνεῖν· μάλιστα μὲν Κρονίδαν,
βαρυόταν στεροτὰν κεραυνῶν τε πρύτανιν,
25 θεῶν σέβεσθαι·
ταῦτας δὲ μή ποτὲ τιμᾶς
ἀμείρειν γονέων βλούν πεπρωμένον.

έγεντο καὶ πρότερον Ἀντίλοχος βιατάς
νόμαμα τοῦτο φέρων,
30 ὡς ὑπερέφθητο πατρός, ἐναρίμβροτον
ἀναμένανσι στράταρχοι Αἰθιόπων
Μέμνονα. Νεστόρειον γὰρ ὑπόπος ἄρμ' ἐπέδα
Πάριος ἐκ βελεών δαίχθεις· ὃ δ' ἐφεπεν
κραταίον ἔγχος·
35 Μεσσανίου δὲ γέροντος
δούνθείσα φρήν βόασε παῖδα Φών.

χαμαίπετες δ' ἀρ' ἔποις οὐκ ἀπέριψεν· αὐτοῦ
μένων δ' ὁ θεῖος ἀνήρ
πρίατο μὲν θανάτου κομιδάν πατρός,
40 ἐδόκησεν τε τῶν πάλαι γενεὰ
ἔπλοτέρους, ἔργον πελώριον τελέσταις,
ὑπατος ἀμφί τοκέσιν ἐμμεν πρὸς ἀρετάν.
τὰ μὲν παρίκειν
τῶν νῦν δὲ καὶ Θρασύβουλος
45 πατρῴαν μάλιστα πρὸς στάθμαν ἔβα,

πάτρω γε ἐπερχόμενος ἀγλαῖαν ἀπασαν.
νόω δὲ πλούτον ἄγει,
ἀδικον οὐθ' ὑπέροπλον ἦβαν δρέπων,
σοφίαν δ' ἐν μυχοῖς Πιερίδων
50 τὴν τ' Ἑλένησθον, ὁργῇς δὲ ὑπεικαν ἐσόδων
μάλα Ἀδώντι νόῳ, Ποσείδᾶν, προσέχεται.
γλυκείᾳ δὲ φρήν
καὶ συμπόταισιν ὀμιλεῖν
μελισσαν ἀμείβεται τρήτων πόνον.

POSEIDON.
Coin of Macedon.
ΠΥΘΙΟΝΙΚΑΙ Ζ'.
ΜΕΓΑΚΛΕΙ ΑΘΗΝΑΙΩΣ
ΤΕΘΡΙΠΠΩΣ.

Στρ.
Κάλλιστον αἰ μεγαλοπόλεις Ἀθάνατην
προοίμιον Ἀλκμανίδαν εὐρυσθενεῖ γενεᾶς
κρητίδι άοιδαν ἱπτοσεί βαλέσθαι.
ἐπεὶ τίνα πάτραν, τίνα Φοικον ναλοντ' ὄνυμάξομαι
5 ἐπιφανεστερον
Ἐλλάδι πυθέσθαι;

Ἀντ.
πάσαισι γὰρ πολλεῖς λόγος ὁμιλεῖ.
Ἐρέχθεος ἀστών, Ἄππολλον, οὗ τεὸν γε δόμον
Πυθώνι διὰ ταυτὸν ἐτευξαν.
10 ἄγαμτι δὲ μὲ πέντε μὲν Ἰσθμοὶ νίκαι, μία δ' ἐκπρεπῆς
Δίος Ὀλυμπίας,
δύο δ' ἀπὸ Κίρρας.

ΣΤΡΟΦΑΙ.

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

I. 6·2·3·2·6. II. 4·4. III. 3·3.
ὁ Μεγάκλεες, ὑμαῖ τε καὶ προγόνων.
νέα δ' εὐπραγία χαίρω τι· τὸ δ' ἄχνυμαι,
15 φθόνον ἀμειβόμενον τὰ καλὰ Φέργα.
φαντί γε μὰν οὕτω κεν ἀνδρὶ παρμονίμαν
θάλλοσαν εὐδαιμονίαν τὰ καὶ τὰ φέρεσθαι.

**ΕΡΟΔΟΣ.**

<p>| | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ⅰ.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ⅱ.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

I. 33. 44. 33.  
II. 6. 6.
ΠΥΘΙΟΝΙΚΑΙ Ἡ'

ἈΡΙΣΤΟΜΕΝΕΙ ἈΙΓΙΝΗΤΗ'

ΠΑΛΑΙΣΤΗ'

Φιλόφρον Ἡσύχια, Δίκας
ὁ μεγιστόπολε θύγατερ,
βουλάν τε καὶ πολέμων
έχοισα κλαίδας ὑπερτάτας,

5 Πυθιόνικον τιμᾶν Ἀριστομένει δέκεν.
τῇ γὰρ τὸ μαλθακὸν ἔρξαι τε καὶ παθεῖν ὅμως
ἐπίστασαι καιρῷ σὺν ἀπρεκέλ.

τῇ δ', ὅπόταυ τις ἁμείλιχον
καρδία κότοι ἐνελάσῃ,

10 τραχεία δυσμενέων
ὑπαντιάξαισα κράτει τιθεῖς
ὕβριν ἐν ἀντλῷ. τὰν οὖνδε Πορφυρίων μάθεν
παρ' αἰσθαν ἐξερεθίζων. κέρδος δὲ φίλτατον,
ἐκόντος εἰ τίς ἐκ δόμων φέροι.

ΣΤΡΟΦΑΙ.

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

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

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

I. 4 4. II. 3 3 3. III. 4 3 4 3 5.
15 βιά δὲ καὶ μεγάλανχον ἐσφάλεν ἐν χρόνῳ.
Τυφώς Κήλιξ ἐκατόγκρανος οὗ νιν ἄλυξεν,
οὐδὲ μᾶν βασιλεὺς Γιγάντων· δημαθεὶν δὲ κεραυνὸ
tόξουσι τ’ Ἀπόλλωνος· ὅς εὐμενεῖ νόφ
Ξενάρκειον ἔδεκτο Κιρραθευν ἐστεφανωμένον
20 νίφν ποία Παρνασίδι Δωρεῖ τε κόμωρ.

Στρ. β’.

'Επ. α’.

20 καὶ εῖπσε δ’ οὖν Χαρίτων ἐκάς
ἀ δικαιόπολις ἄρεταις
κλειναίσιν Ἀιακιδάν
θυγοίσα νᾶσος· τελέαν δ’ ἔχει

25 δόξαν ἀπ’ ἀρχᾶς. πολλοὶσι μὲν γὰρ ἀείδεται
νικαφόρους ἐν ἀέθλους θρέψασα καὶ θοᾶς
ὑπερτάτους ἥρωας ἐν μάχαις·

'Αντ. β’.

τὰ δὲ καὶ ἀνδράσιν ἐμπρέπει.
εἰμὶ δ’ ἄσχολος ἀναθέμεν

30 πάσαν μακραγορίαν
λύρα τε καὶ φθέγματι μαλθακῶ,
μὴ κόρος ἐλθὼν κυίσῃ. τὸ δ’ ἐν ποσὶ μοι τράχον
ἔτω τεῦν χρέος, δ’ παῖ, νεότατον καλῶν,
ἐμὰ ποτανὸν ἄμφι μαχανά.

'Επ. β’.

35 παλαμυμάτεσσι γὰρ ἰχνεύων ματραδελφεός
Ὀλυμπία πε Θεόγνητον οὑ κατελέγχεις.

'Ολυμπία τε Θεόγνητον οὑ κατελέγχεις,
οἰδὲ Κλειτομάχου νίκαν Ἰσθμοὶ δρασύγνων
αὖξων δὲ πάτραν Μιδυλιδὰν λόγων φέρεις,
tὸν ὄντερ ποτ Ὀικλέος παῖς ἐν ἑπταπύλοις ἰδὼν
40 νοῦς Θῆβαις αἰνίξατο παρμένοντας αἴχμα.

Στρ. γ'.

ὁπότ' ἀπ' Ἀργεος ἠλυθον
dευτέραν ὄντ τ' Ἑπίγονου.
ἀδ' εἰπτε μαρναμένων·
Φυγά τὸ γενναῖον ἐπιπρέπει

45 ἐκ πατέρων παισών λήμα. θαιόμαι σαφὲς
dράκοντα ποικίλον αἰθάς Ἀλκμάν ἐπ' ἀστίδος
νομίμων πρώτον ἐν Κάδμου πύλαις.

'Ἀντ. γ'.

ὅ δὲ καμάων προτέρα πάθᾳ
νῦν ἄρελωνοι ἐέχεται

50 ὅρυχος ἀγγελία
"Ἀδραστος ἡρω· τὸ δὲ Φοίκοθεν
ἀιτία πράξει. μόνος γὰρ ἐκ Δαναῶν στρατοῦ
θανόντος ὀστέα λέξας νιότ, τύχα θεῶν
ἀφίξεται λαῷ σὺν ἄβλαβεῖ

'Επ. γ'.

55 Ἀβαντος εὐρυχόρους ἀγνιάς. τοιαῦτα μὲν
ἐφθέγξατ' Ἀμφιάρησι. χαῖρων δὲ καὶ αὐτὸς
Ἀλκμάνα στεφάνοις βάλλω, ραϊνοὶ δὲ καὶ ὑμνώ,
γείτων ὃτι μοι καὶ κτεάνων φύλαξ ἐμῶν
ὑπάντησεν ἱστ ὁμφάλων παρ' ἀοίδιμον,

60 μαντεμάτων τ' ἐφάψατο συγγόνοις τέχναις.

Στρ. δ'.

τῇ δ', ἐκαταβόλε, πάνδοκον

ναιν εὐκλέα διανέμων
Πυθῶνος ἐν γυαλωις,
τὸ μὲν μέγιστον τόθι χαρμάτων
65 ὕπατασσας· οίκοι δὲ πρόσθεν ἄρταλέαν δόσιν
πενταεθλίου σὺν ἑορταῖς ὑμαῖς ἐπάγαγες.
ἀνάξ, ἐκόντι δ’ εὐχομαι νῦν

cατὰ τίν ἁρμονίαν βλέπειν
ἀμφ’ ἐκαστον ὡσα νέομαι.
70 κόμῳ μὲν ἄδυμελεῖ
Δίκα παρέστακε· θεῶν δ’ ὅτιν ἀφθιτόν αἰτέων, Ἑναρκῆς, ὑμετέρας τύχαις.
ei γάρ τις ἐσόλα πέπταται μὴ σὺν μακρῷ πόνῳ,
pολλοὶς σοφοῖς δοκεῖ πεδ’ ἀφρόνῳ

'Αντ. δ’.

75 βλον κορυσσεμεν ὀρθοβούλοισι μαχαναίς·
tὰ δ’ οὐκ ἐπ’ ἄνδρασι κεῖται· δαίμων δὲ παρίσχει,
ἀλλοτ’ ἄλλον ὑπερθε βάλλον, ἄλλον δ’ ὑπὸ χειρῶν.
μέτρῳ κατάβασι’· ἐν Μεγάροις δ’ ἔχεις γέρας,
μυχῷ τ’ ἐν Μαραθῶνοι."Ἡρας τ’ ἀγῶν ἐπίχωριον
80 νίκαις τρίσσαις, ὡ ’μιστόμενες, δάμασσας ἔργῳ.

'Επ. δ’.

τέτρασι δ’ ἐμπετες υψώθεν
σωμάτεσσι κακὰ φρονέων,
toῖς οὐτε νόστος ὤμος
ἐπαλπνος ἐν Πυθιάδε κρίθη,
85 οὐδὲ μολόντων πάρ ματέρ’ ἀμφὶ γέλωσ γλυκύς
ὁρσειν χάριν· κατὰ λαύρας δ’ ἐχθρῶν ἀπάοροι
πτώσσοντι, συμφόρῳ δεδαγμένου.

Στρ. ε’.

δ’ ἐς καλὸν τι νέον λαχὼν
ἐβρόπατος ἐπὶ μεγάλας
90 δ’ ἐς ἔλπιδος πέταται
ὑποπτέρους ἀνορέας, ἔχων

'Αντ. ε’.

Ε 2
κρέσσονα πλούτου μέριμναν. ἐν δ’ ὀλίγῳ βροτῶν
tὸ τερπνὸν αὐξεται· οὕτω δὲ καὶ πίνυεὶ χαμαί,
ἀποτρόπω γνώμα σεσεισμένου.

95 ἐπάμεροι· τί δὲ τις; τί δ’ οὖ τις; σκιὰς ὄναρ
ἀνθρώπως. ἀλλ’ οταν αἰγλα δύσδοτος ἐλθη,
λαμπρὸν φέγγος ἐπέστων ἄνδρον καὶ μείλιχος αἰών.
Ἄψιμα, φίλα μάτερ, ἐλευθέρω στόλῳ
πόλιν τάνδε κόμιζε Δί καὶ κρέοντι σὺν Αἰακῷ,
100 Πηλεῖ τε κάγαθῷ Τελαμῶνι σύν τ’ Ἀχιλλεῖ.
ΠΥΘΩΝΙΚΑΙ Θ'.

ΤΕΛΕΣΙΚΡΑΤΕΙ ΚΥΡΗΝΑΙΩΙ

ΟΠΛΙΤΟΔΡΟΜΩΙ.

Στρ. α'.

'Εθέλω χαλκάσπιδα Πυθιονίκαν
σὺν βαθυζώνοισιν ἀγγέλλων
Τελεσικράτη Χαρίτεσσι γεγονεῖν,
ἥλβιον ἄνδρα, διωξίππου στεφάνωμα Κυράνας.
5 ταῦτα ὁ χαῖταίες ἀνεμοσφαράγων ἐκ Παλίου κόλπων ποτὲ
Λατοίδας
ἀρπαζ', ἐνεγκέ τε χρυσέων παρθένου ἀγροτέραν
dίφφρω, τόθι νῦν πολυμήλου
καὶ πολυκαρποπότας θήκε δέσποιναν χθονὸς
βίζαν ἀπείρου τρῆταν εὐήρατον θάλλοισαν οἰκεῖν.
10 'Αντ. α'.

10 ὑπέδεικτο δ' ἀργυρόποτς 'Αφροδίτα
Δάλιων ξείων θεοδότων

ΣΤΡΟΦΑΙ ΑΝΩΤΕΡΑΙΟΙ.

I. 

II.  

III.  

IV.  

1. 4 2 2 2 2 4.  II. 33 55 33.  III. 3 3 4.  IV. 4 4.
PYTHIA

108

Kal

<yXvKepai<; evvai<;

a-(j}ip iirl

IX.

iparav ^oKev

evpv^ia

6' 'T'x^eo?

•

15 o? Aairiffav virepoirXcov Toi^ra/ct?

Seyrepo<;

•

20

alSS),

^vvbv dpfio^oLcra 6em re ydfiov /MfxPevra Kovpa

^v ^aaiXev<;,

ov troTe TlLvhov K\eevval<; ev Trri^at?
Xe;)^ei JLpeioia eriKTev,

30

Nai'9 ev<f)pav9eiaa Tlrjveioy

'Ew. a,

6 Se rav

Taia,'} OvydrTjp.

K.vpdvav

£0 Ope^yfraro iralSa

•

XevKmXevov

a

fiev ov6'

iaTmv

TraXi/M/Sa-

fwy<i i(f)iXr)(rev oBov<;,

ovTe heivcov Tepifna<s ov9' krapav olKoyplav,

a)OC cLKOvreacriv re

^aaydvm
0'qpa^,

?!

36

j(,'^XK60L<i

re fiapvafieva Kepdi^ev aypiov^

«

iroXXdv re Kal rjavxiov

rgv Se avyKocrov

35/3oy<7ti/ elprjvav Trape^oia'a, irarpcoai';,

yXvKvv
traypov
Sirvov

iirl

yXe^apoi';

dvaXiaKoida phrovTa

irpo<; dS>.

Epodi.

-;^

1

1

II.
1
I

-A

III.

II

,

II

l_-

I
I

I

I

IV.

:^o>
I.

6.5

6.

I

11.

2

5.4.2

6.

1

I

III.

2

3.234.

IV. 3.23.


κίκη νυν λέοντι ποτ' εύρυφαρέτρας
ὀβριμω μούναν παλαιοῦσαν
30 ἀτερ ἔγχεων ἐκάργγος Ἀπόλλων.
αὐτίκα δ' ἐκ μεγάρων Χείρωνα προσέννεπε φωνᾶ.
Σεμνὸν ἀντρον, Φιλυρίδα, προλιπών θυμὸν γυναικὸς καὶ
μεγάλων δύνασιν
θαύμασον, οἶον ἀταρβεῖ νεῖκος ἄγει κεφαλᾶ,
μόχθου καθύπερθε νεάνις
35 ἦτορ ἔχοισα: φόβῳ δ' οὗ κεχειμανταὶ φρένας.
τίς νυν ἀνθρώπων τέκεν; πολίς δ' ἀποστάσασθείσα φύτλας

ὀρέων κευθμῶνας ἔχει σκιοῦντων;
γεγέται δ' ἀλκᾶς ἀπειράντουν.
όσια κλυτὰν χέρα Φοι προσενεγκεῖν,
40 ἦς ὅρα; καὶ ἐκ λεχέων κειραὶ μελιάδεα ποίαν;
tὸν δὲ Κένταυρος ζαμενής, ἀγανᾶ χλαρὸν γελάσσαις
ὀφρύι, μῆτιν ἑάν
εὐθὺς ἀμείβετο: Κρυπταὶ κλαίδες ἐντὶ σοφᾶς
Πειθόδη ἱερὰν φιλοτάτων,
Φοῖβε, καὶ ἐν τε θεοῖς τοῦτο κανθρώπως ὄμος
45 αἰδέοντ', ἀμφανδὸν ἰδείας τυχεῖν τοπρώτον εὐνᾶς.

καὶ γὰρ σέ, τὸν οὖθεμὸν ψεῦδει θιγεῖν,
ἔτραπε μείλιχος ὄργα παρφάμεν τοῦτον λόγον. κούρας
δ', ὀπόθεν, γενεὰν
ἐξεροτάσις, ὁ 'Φάνα; κύριον δ' πάντων τέλος
οἴσθα καὶ πάσας κελεύθους.
50 ὅσα περὶ χθὼν ἡρινά φύλλα ἀναπέμπει, χώτοσαι
ἐν θαλάσσα καὶ ποταμοῖς ψάμμαθοι
κύμασιν ῥηπαῖς τ' ἀνέμων κλονέονται, χῷ τι μέλλει,
χωπόθεν
εσσεται, ευ καθορας.
ει δε χρη και παρ σοφων αντιφερεξαι,
ένθα νικάσας ἀνέφανε Κυράναν, ἢ νɪν εὐφρων δέξεται.

80 καλλιγύναικι πάτρα δόξαν ἰμερτάν ἁγαγόντ' ἀπὸ Δελφῶν.

Άρετᾶς δ' αἰεὶ μεγάλαι πολύμνθοι.
βαϊὰ δ' ἐν μακροίς ποικίλλειν
ἀκοαί σοφοῖς· ο ὃ δὲ καιρὸς ὀμοίως

85 παντὸς ἔχει κορυφᾶν. ἔγγον ποτὲ καὶ Φιόλαον
οὐκ ἀτιμᾶσαντά νῦν ἐπτάπυλοι Θῆβαι· τὸν, Ἕβρυσθής
ἐπεὶ κεφαλαῖ
ἐπραθε φασγάνου ἅκμα, κρύψαν ἐνερθ' ὑπὸ γαῖν
διφρηλάτα Ἀμφιτρύώνος

σάματι, πατροπάτωρ ἐνθά Φοῖ Σπαρτῶν ξένος

90 κεῖτο, λευκίπποισι Καδμείοιν μετοικήσας ἁγυαίς.

'Αντ. δ'.

τέκε Φοῖ καὶ Ζηνὶ μυγείσα δαϊφρων
ἐν μόναις άδίσιν Ἀλκμήνα

διδύμων κρατησίμαχον σθένος νίδων.
κωφὸς ἀνήρ τις, ὃς Ἡρακλεῖ στόμα μὴ περιβάλλει,

95 μὴ δὲ Διρκαλῶν ὡδάτων ἀεὶ μέμναται, τὰ νῦν θρέψαντο
καὶ Ἰφικλέα·

τοῖσι τέλειον ἐπ' εὐχὰ κωμάσομαι τι παθῶν
ἐσθόν. Χαρίτων κελαδεννάν

μὴ μὲ λίποι καθαρὸν φέγγος. Αἰγίνα τε γάρ
φαμὶ Νήσου τ' ἐν λόφῳ τῆς δὴ πόλιν τάνδ' εὐκλειξαί,

'Επ. δ'.

100 σιγαλῶν ἀμαχάνιαν ἐργῷ φυγῶν.

τούνεκεν, εἰ φίλος ἀστῶν, εἰ τις ἀντάεις, τὸ γ' ἐν ξυνῷ

πεποναμένον εὖ

μὴ λόγου βλάπτων ἄλλωῳ γέροντος κρυπτἐτω.

κεῖνος αἰνεῖν καὶ τὸν ἐχθρὸν
παντὶ θυμῶ σὺν τε δίκα καλὰ ῥέξοντ’ ἐννεπεν. 170
105 πλεῖστα νυκάσαντά σε καὶ τελεταῖς
ὀφίας ἐν Παλλάδος εἶδον ἀφωνοί θ’ ὡς ἐκασται φίλτα-
τον
παρθενικαὶ πόσιν ἡ
νίφων εὐχοντ’, ὁ Τελεσίκρατες, ἔμμεν,
Στρ. ἓ.
ἐν ὶλημπτίοις τε καὶ βαθυκόλποι
110 Γὰς ἄεθλοις ἐν τε καὶ τάσιν
ἐπιχωρίους. ἐμὲ δ’ ὄν τις ἀοιδὰν
δῖψαι ἀκείμενον πράσσει χρέος αὕτης ἐγείραι
καὶ τεῦον δόξαν παλαιῶν προγόνων. οἴοι Διβύσσας
ἀμφὶ γυναικὸς ἔβαν
"Ιράσα πρὸς πόλιν, Ἀνταῖοι μετὰ καλλίκομον
115 μναστήρες ἀγακλέα κούραν.
τάν μάλα πολλοὶ ἀριστῆς ἀνδρῶν α’τεοιν
σύγγονοι, πολλοὶ δὲ καὶ ἥκινοι. ἐπεὶ θαητὸν εἶδοσ
190 
'Ἀντ. ἓ.
ἐπλετο. χρυσοστεφάνου δὲ Φοι Ἡβας
καρπὸν ἀνθήσαντ’ ἀποδρέψαι
120 ἐξελον. πατὴρ δὲ θυγατρὶ φυτεύων
κλεινότερον γάμον, ἀκουσὲν Δαναόν τοτ’ ἐν "Ἀργεὶ
125 σὺν δ’ ἄεθλοις ἐκέλευσεν διακρῖναι ποδῶν,
ἀντινα σχῆσοι τις ἡρώων, ὅσοι γαμβροὶ σφιν ἠλθον.
'Επ. ἓ.
οὕτω δ’ ἔδιδον Δίβας ἀρμόζων κόρα
νυμφίον ἄνδρα: ποτὶ γραμμά μὲν αὐτὰν στάσε κοσμή-
σας τέλος ἔμμεν ἄκρον,
εἶπε δ' ἐν μέσοις ἀπάγεσθαι, δς ἂν πρῶτος θορῶν
130 ἀμφὶ Φοι ψαύσειε πέπλους.
εὐθ' Ἀλεξίδαμος, ἐπεὶ φύγε λαυψηρὸν δρόμον,
παρθένον κεδαν χερὶ χειρὸς ἐλῶν
ἀγέν ἐπευτήρ Νομάδων δὶ' ὀμίλουν. πολλὰ μὲν κεῖνοι
δίκον
φύλλῳ ἔτι καὶ στεφάνους.
135 πολλὰ δὲ πρόσθεν πτερὰ δέξατο Νίκας.

APOLLON.
Coin of Kroton.
ΠΥΘΙΟΝΙΚΑΙ Ι'.

ΙΠΠΟΚΛΕΑΙ ΘΕΣΣΑΛΩΙ
ΠΑΙΔΙ ΔΙΑΥΛΟΔΡΟΜΩΙ.

Στρ. α'.

'Ολβία Δακεδαλίων:
μάκαρα Θεσσαλία· πατρὸς δ' ἁμφοτέραις εἰς ἕνος
ἀριστομάχου γένος Ἦρακλέως βασιλεύει.
τί; κομπέω παρὰ καὶ ρόν; ἄλλα με Πυθώ τε καὶ τὸ
Πελινναίου ἀπέβαλε

5 'Αλεύτα τα παῖδες, Ἰπποκλέα δέλοντες
ἀγαγεῖν ἐπικωμίαν ἀνδρών κλυτὰν ὀπτα.

'Αντ. α'.

γεύεται γὰρ ἀέθλων·
στρατῷ τ' ἁμφικτίων ὁ Παρνάσιος αὐτῶν μνηχὸς
διαυλοδρομᾶν ὑπατον παιδῶν ἀνέεισπελ.
10 'Απόλλων, γῆλικ ν' ἀνθρώπων τέλος ἄρχα τε δαίμονος
ὄρνυτος αὔξεται·
ο μὲν που τεις γε μηδέσι τοῦτ' ἐπραξέν·
τὸ δὲ συνιστάει εἰμβεβακεν ἱχνεσιν πατρὸς

20

ΣΤΡΟΦΑΙ.

I. 4.4 4.6. II. 3 5 3. III. 3 3. 3 3.
'Ολυμπιονίκαι δίς ἐν πολεμαδόκους
'Αρεος ὀπλοὺς.
15 θῆκεν δὲ καὶ βαθυλείμον ὑπὸ Κίρρας ἀγῶν
πέτραν κρατησίποδα Φρικίαν.
ἐποιοτὸ μοίρα καὶ ύστεραισιν
ἐν ἀμέραις ἀγάνορα πλούτου ἀνθεῖν σφίσιν.

Στρ. β'.

τῶν δ' ἐν Ἑλλάδι τερπνῶν
20 λαχόντες οὐκ ὄλυγαν δόσιν, μὴ φθονεραῖς ἐκ θεῶν
μετατροπῆσαι οἴπερσαίες. θεὸς εἰς
ἀπήμων κέαρ. εὐδαιμον δὲ καὶ ύμητὸς οὐτὸς ἀνὴρ
γίνεται σοφοῖς,
δὲ ἄν χερσίν ἦ ποδῶν ἀρετᾶ κρατῆσαι
tὰ μέγιστ' ἀέθλων ἐλη τόλμα τε καὶ σθένει,

'Ἀντ. β'.

25 καὶ ξώον ἔτι νεαρὸν
κατ' αἰσαν υἱὸν ὑδὴ τυχόντα στεφάνων Πυθίων.
ὁ χάλκεος οὐρανὸς οὐ ποτ' ἠμβατὸς αὐτῷ.
θέσαι δὲ βροτὸν ἔθνος ἀγαλαίας ἀπτόμεσθα, περαινεῖ
πρὸς ἐσχατον
pλάον. ναυσί δ' οὔτε πέξος ἵών κεν εὑροις
30 ἐς Τπερβορέων ἀγώνα θαυματὰν ὅδον.

'Επ. β'.

παρ' οἷς ποτε Περσεὺς ἐδαίσατο λαγέτας,

ΕΠΟΔΙ.

Ι. > : -- | - ||  > | -- | -- | -- | -- | -- ||
    -- | -- ]

II. > : -- | -- | -- | - || -- | -- | -- | -- | -- | -- ||
  > : -- | -- | -- | -- | -- | -- | -- | -- ||
 5.  > : -- | -- | -- | -- | -- | -- | -- | -- ||
    -- | -- | -- | -- | -- | -- | -- | -- ]

I. 2 4 . 2. II. 3 4 . 5 . 5 . 4 3.
δόματ' ἐσελθὼν,
κλείτας ὄνων ἐκατόμβας ἐπιτόσσαις θεῷ
ῥέεται ταῖς ἐκ τοῦ θαλάσσας ἐμπεδοῦν.
35 εὐφαμίας τε μάλιστ' Ἀπόλλων
χαλέπι, γελᾷ θ' ὅρφων ὑβριν ὀρθάν κυωδάλων.

Μοῖσα δ' οὐκ ἀποδαμεῖ
τρόποις ἔπι σφέτεροισι· παντὰ δὲ χορὸι παρθένων
λυρῶν τε βοιαί καναχαί τ' αὐλῶν δονέονται.
40 δάφνα τε χρυσάεα κόμας ἀναδήσαντες εἰλαπινάξοισιν
ἑυφρόνοσ.
νόσῳ δ' οὔτε γῆρας οὐλόμενον κέκραται
ἰερὰ γενεὰ· πόνων δὲ καὶ μαχαῖν ἀτερ

'Αντ. γ'.

οὐκέοιςι φυγόντες
ὑπέρδικον Νέμεσιν. θρασεία δὲ πνέων καρδία
45 μόλεν Δανάας ποτὲ παῖς, ἀγείτο δ' Ἀθάνα,
ἐς ἀνδρῶν μακάρων ὀμίλου· ἐπεθυέν τε Γοργόνα, καὶ
ποικίλον κάρα
δρακόντων φόβαισιν ἔλυθε νασισταίσ
λιθωνον θάνατον φέρων. ἐμοὶ δὲ θαυμάσαι

'Επ. γ'.

θεῶν τελεσάντων οὐδέν ποτὲ φαίνεται
50 ἐξεμεν ἀπιστον.
κώπαν σχάσων, ταχὺ δ' ἀγκυραν ἔρεισον χθονὶ
πρώραθε, χοράδος ἁλκαρ πέτρας.
ἐγκαυμάων γὰρ ἀστως ύμνων
ἐπ' ἄλλοτ' ἄλλον ὅτε μέλισσα θύνει λόγον.

'Επ. γ'.

55 ἐλπομαί δ' Ἐφυραίων
ὅπ' ἅμφι Πηνείδων γλυκεῖαν προχεούντων ἐμὰν
τὸν Ἰπποκλέαν ἐτὶ καὶ μᾶλλον σὺν ἀοίδαις
'Αντ. δ'.

τῶν δ' ἑκαστος ὁροῦει,
tυχῶν κεν ἀρπαλέαν σχέθοι φροντίδα τὰν πάρ ποδός·
tὰ δ' εἰς ἐνιαυτὸν ἀτέκμαρτον προνοῆσαι.
πέποιθα ἧ τενία προσανεὶ Θώρακος, ὅσπερ ἐμὰν ποιμνύων
χάριν
65 τὸδ' ἡ ἔζευξεν ἅρμα Πιερίδων τετράγρονον,  
φιλέων φιλέοντ', ἅγων ἅγωντα προφρόνως.

'Επ. δ'.

πειρώντι δὲ καὶ χρυσὸς ἐν βασάνῳ πρέπει  
καὶ νόσος ὀρθός.
καθελφεόν μὲν ἑπαλινήσομεν ἐσλούς, ὡτι
70 ὑψοῦ φέροντε νόμων Θεσσαλῶν
αὐξόντες· ἐν δ' ἁγαθοὶς κεῖται
πατρίωται κεδναὶ πολίων κυβερνάσιες.

ΗΕΡΑΚΛΗΣ.
Coin of Kamarina.
ΠΥΘΙΟΝΙΚΑΙ ΙΑ'.

ΘΡΑΣΥΔΑΙΩ: ΘΗΒΑΙΩΙ

ΠΑΙΔΙ ΣΤΑΔΙΕΙ.

Στρ. α'.

Κάδμου κόραι, Σεμέλα μὲν 'Ολυμπιάδων ἀγνιάτις,
'Ινὼ δὲ Λευκοθέα ποντιαν ὀμοθάλαμε Νηρηίδων,
ἔτε σὺν Ἡρακλέος ἀριστογόνῳ
ματρὶ πάρ Μελίαν χρυσέῳ ἐς ἄδυτον τριπόδων
5 θησαυρόν, ὃν περίαλλ' ἐτύμασε Δοξίας,

'Aντ. α'.

'Ἰσμήνιον δ' ὄνυμαξεν, ἀλαθέα μαντίων θάκου,
ὁ παῖδες Ἀρμονίας, ἔνθα καὶ νυν ἐπίνομον ἡρώιδων
στρατὸν ὀμαγυρέα κάλει συνίμεν,
ὀφρα Θέμων ιερὰν Πυθώνα τε καὶ ὀρθοδίκαν
10 γὰς ὦμφαλόν κελαδήσετ' ἀκρὰ σὺν ἐσπέρα,

'Επ. α'.

ἐπταπύλοισι Θήβαις
χάριν ἄγωνι τε Κίρρας,

20

ΣΤΡΟΦΑΙ.

I. > : — — | — — | — — | — — | — — | — — | — — | — — | — — |
II. > : — — | — — | — — | — — | — — | — — | — — | — — | — — |
III. — — | — — | — — | — — | — — | — — | — — | — — | — — |


ΕΠΟΔΙ.

I. — — | — — | — — | — — |
II. > : — — | — — | — — | — — | — — | — — |

I. 4 4. II. 6 6 6 4.
ἐν τῷ Θρασυδαίος ἐμνασεν ἐστίαν τρίτον ἐπὶ στέφανου πατρῴαν βαλὼν,
15 ἐν ἀφνεαῖς ἀρούραισι Πυλάδα νικῶν ξένου Λάκωνος 'Ορέστα.

Στρ. β'.

τὸν δὴ φονευμένου πατρὸς 'Αρσινῶα Κλυταιμήνστρας 25 χειρῶν ὑπὸ κρατερᾶν κάκ δόλου τροφὸς ἀνελε δυσπεν-θέος,
ὅποτε Δαρδανίδα κόραν Πριάμου
20 Κασσάνδραν πολιῷ χαλκῷ σὺν 'Αγαμεμνονίᾳ ψυχᾶ πόρεος 'Αχέροντος ἀκτῶν παρ' εὔσκιον

'Αντ. β'.

νηλής γυνά. πότερον νυν ἄρ' 'Ιφιγένει' ἐπ' Εὐρίπῳ 35 σφαχθεῖσα τῆς πάτρας ἐκνισεν βαρυπάλαμον ἄρσαί χόλου;
ἡ ἐτέρῳ λέχει δαμαζομέναν
25 ἐννυχοι πάραγον κοίται; τὸ δὲ νέαις ἀλόχους ἐχθιστὸν ἀμβλάκιον καλύψαι τ' ἀμάχανον

'Επ. β'.

ἀλλοτρίαισι γλῶσσαισ· κακολόγοι δὲ πολῦται.
ἱσχεὶ τε γὰρ ὀλίβοσ οὐ μείονα φθόνον.
30 ὁ δὲ χαμηλὰ πνεῶν ἄφαντον βρέμει. θάνειν μὲν αὐτὸς ἤρως 'Ἀτρείδας ἵκων χρόνῳ κλυταῖς ἐν 'Αμύκλαις.

Στρ. γ'.

μάντιν τ' ὀλεσε κόραν, ἐπεὶ ἀμφ' Ἐλένα πυρωθέντων 50 Τρώων ἔλυσε δόμους ἀβροτατος. ὁ δ' ἄρα γέροντα
ξένον
35 Στρόφιον ἐξίκετο, νέα κεφαλά,
Παριασοῦ πόδα ναίοντ'. ἀλλὰ χρονίῳ σὺν 'Αρει πέφυγε τε ματέρα θηκέ τ' Ἀιτήσθου ἐν φοναισ.
"Ἡ ῥ', ὦ φίλοι, κατ' ἀμενυσίπορον τρίδον ἐδινήθην, ὥρθαν κέλευθου ἱὼν τοπρῆν· ἦ μὲ τίς ἄνεμος ἐξ ἐλάτου ἔβαλεν, ὡς ὦτ' ἀκατον ειναλίαν.

Μοίσα, τὸ δὲ τεῦν, εἰ μυσθοῖο συνέθεν παρέχειν φωνὰν ὑπάργυρον, ἄλλοτ' ἄλλα ταρασσέμεν,

ἡ πατρὶ Πυθονίκῳ

τὸ γέ νυν ἡ Θασυδαίῳ.

45 τῶν εὐφροσύνα τε καὶ δόξα ἐπιφλέγειν.

τὰ μὲν ἐν ἄρμασι καλλίνικοι πάλαι

'Ολυμπίαν ἀγώνων πολυφάτων

ἔσχον θοᾶν ἀκτίνα σὺν ἵπποις.

Στρ. δ'.

Πυθοῖ τε γυμνῶν ἐπὶ στάδιον καταβάντες ἔλεγξαν

50 Ἐλλανίδα στρατιὰν ὁκύτατι. θεοθεν ἐραίμαν καλῶν, δυνατὰ μαιόμενος ἐν ἀλκία.

τῶν γὰρ ἀμ πόλιν εὐρίσκων τὰ μέσα μάσσουν σὺν ὀλβῷ τεθαλότα, μέμφομ' αἶσαν τυραννίδων.

"Ant. δ'.

55 ἔννασι δ' ἀμφ' ἀρεταὶς τέταμαι. φθονεροὶ δ' ἀμύνονται

εἶτ' τις ἄκρον ἐλὼν ἠσυχὰ τε νεμόμενοι αἰνῶν ἐβρίν

ἀπέφυγεν, μέλανος ὃ δ' ἐσχατιὰν

καλλίονα θανάτον * τέτμεν γλυκυτάτα γενεά

εὐφύνυμον κτεάνων κράτιστοι χάριν πορῶν.

"Ant. γ'.

60 διαφέρει Φιόλαον

ὕμνητον ἔωντα, καὶ Κάστορος βίαν,

σὲ τε, Φάναξ Πολύδενκες, νῦν θεῶν,

τὸ μὲν παρ' ἀμαρ ἑδραίσι Θεράπνας,

τὸ δ' οἴκεοντας ἐνδον 'Ολύμπου.
ΠΛΟΙΟΝΙΚΑΙ ἘΒ'  
ΜΙΔΑΙ ΑΚΡΑΓΑΝΤΙΝΟΙ  
ΑΥΛΑΝΤΗ.

Αιτέω σε, φιλάγγλαε, καλλίστα βροτεάν πολίων,  
Φεροσφόνας ἔδος, ἃ τ' ὀχθαίς ἐπι μηλοβότον  
ναλείσ 'Ακράγαντος ἐύδματον κολόναυν, οἵ Φάνα,  
Ἤλαιος ἄθανάτων ἀνδρῶν τε σὺν εὐμενεία  
5 δέξαι στεφάνωμα τόδ’ ἐκ Πυθώνος εὐδοξῳ Μίδα,  
αὐτὸν τὲ νῦν Ἑλλάδα νικάσαντα τέχνας, τὰν ποτὲ  
Παλάς ἐφεύρε θρασείων Γοργόνων  
οὐλιον θρήνων διαπλέξασο' 'Αθάνα.

Στρ. а.

tὸν παρθενίοις ὑπὸ τ’ ἀπλάτοις ὀφίων κεφαλαῖς  
10 άιε λειβόμενον δυσπενθεὶ σὺν καμάτῳ,  
Περσεῖς ὧποτε τρίτον ἄνυσσεν κασιγγητῶν μέρος.

Στρ. β.

ΣΤΡΟΦΑΙ.

Ι. - ἀ - ἀ - ἀ - ἀ - ἀ - ἀ - ἀ - ἀ -  
- - - - - - - -  

II. - ἀ - ἀ - ἀ - ἀ - ἀ - ἀ - ἀ - ἀ -  
- - - - - - - - -  

III. - ἀ - ἀ - ἀ - ἀ - ἀ - ἀ - ἀ - ἀ -  
- - - - - - - - -

IV. - ἀ - ἀ - ἀ - ἀ - ἀ - ἀ - ἀ - ἀ -  
- - - - - - - - -

I. 3333.  II. 343334.  III. 3432.  IV. 2222.
νιός Δανάας· τὸν ἀπὸ χρυσοῦ φαμέν αὐτορύτον ἔμμεναι. ἀλλ' ἔπει ἐκ τούτων φίλον ἄνδρα πόνων ἔρρισατο παρθένος αἰτῶν τείχε πάμφωνοι μέλος,

20 ὥφρα τὸν Εὐρύάλας ἐκ καρπαλμάν γενύων χρυσθέντα σὺν ἐντεσί μιμήσατ' ἐρικλάγκταν γόου· εὑρεν θεός· ἀλλά νῦν εὐροῖο' ἀνδράσι θνατοῖς ἔχειν, ἀφόμασεν κεφαλῶν πολλῶν νόμοιν, εὐκλεᾶ λαξσόων μναστήρ' ἀγόνων,

25 λεπτοὶ διανισόμενον χαλκοῦ θάμα καὶ δονάκων, τοὶ παρὰ καλλιχόρῳ ναίοις πόλει Χαρίτων, Καφισίδος ἐν τεμένει, πιστοὶ χορευτῶν μάρτυρες. εἴ δὲ τις ὀλβος ἐν ἀνθρώποις, ἄνεν καρμάτων οὐ φαίνεται· ἐκ δὲ τελευτάσει νῦν ἦτοι σάμερον δαίμον· τὸ γε μόρσιμον οὐ παρφυκτὸν· ἀλλ' ἔσται χρόνος

οὕτος, ὁ καὶ τῶν ἀελπτία βαλὼν ἐμπαλιν γνώμας τὸ μὲν δώσει, τὸ δ' οὔπω.
The abbreviations in the Notes are all, or nearly all, familiar—such as O. = Olympian Odes, P. = Pythian or Pindar, N. = Nemean, I. = Isthmian. Once or twice A. is used for the Codex Ambrosianus, Schol. Germ. = Scholia Germani, Cod. Perus. = Codex Perusinus. The Nemean and Isthmian Odes and the Fragments are cited for convenience’ sake according to the edition of Christ (Teubner).
NOTES.

OLYMPIA I.

Syracuse was founded by a colony of Doriens from Corinth, under the Herakleid Archias, in Ol. 11, 3 (734 B.C.). The first point settled was the island Ortygia (N. 1, 1: ἄμπνευμα σεμνὸν Ἀλφεοῦ, | κλεινὰν Συρακουσανθάλοσ Ὠρτυγία), with which Achradina, on the mainland, was afterwards united. The city grew until it embraced in its circuit five districts, each worthy to be called a city; but even in the earlier time Pindar’s address was no figure of speech, P. 2, 1: μεγαλόπόλες ἡ Συράκουσαι.

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

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

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

The consequence of the victory at Himera was a vast accession of power and influence for Gelon. Anaxilas of Rhegion, and a number of Sicilian cities, recognized his supremacy. But in the midst of his plans and projects Gelon died of dropsy, Ol. 75, 3 (478 b.c.). To his brother, Polyzelos, he left the command of the army, the guardianship of his minor son, and the hand of his widow, daughter of Theron. Hieron, the elder of the surviving brothers, who had been prince of Gela, succeeded to the government. Owing to the machinations of Hieron, Polyzelos was forced to take refuge with Theron of Akragas, who was at once his father-in-law and his son-in-law; and a war between Hieron and Theron was imminent, had not a reconciliation been effected by Simonides, the poet. Polyzelos was allowed to return to Syracuse, but Hieron was thenceforward sole ruler. In 477 the Epizephyrian Lokrians invoked the help of Hieron against Anaxilas of Rhegion; the prince sent his brother-in-law, Chromios (see N. 1 and 9), to Anaxilas, and the lord of Rhegion held his hand. In 474 the inhabitants of Kyme (Cuma) were hard pressed by the Etruscans. Hieron immediately granted the desired aid, and defeated the Etruscans in a naval engagement off Cuma. A helmet with the inscription 'Ιάρων ὁ Δεινομένεος | καὶ τοι Συρακόσιοι | τῷ Δι Τυράν' ἀπὸ Κύμας was found at Olympia in 1817 (Hicks, No. 15). The year after—Ol. 76, 4 (473 b.c.)—Hieron defeated Thrasydaios, son of Theron, and Akragas and Himera both acknowledged his sway; but he granted them their independence and a democratic constitution.
To his success in war Hieron wished to add the heroic honors paid to the founder of a new city. This new city, Aitna, was founded, Ol. 76, 1 (476 B.C.), in the territory of Katana, the old inhabitants having been removed to Leontini. Ten thousand citizens were imported, half from Syracuse and Gela, the other half Peloponnesian immigrants. The constitution was Doric; and Hieron's son, Deinomenes, and his brother-in-law, Chromios, were put in charge. Hieron often called himself Airnaios (P. 1); Chromios followed his example (N. 1), and the founding of the city was celebrated by the "Aitnaian women" of Aischylos, and by Pindar's first Pythian.

The court of Hieron was a centre of literature and art. Epicharmos was a frequent guest. Aischylos, Simonides, Bakchylides, Pindar were among the visitors. No Doric prince ever reached such a height of glory. He was brilliantly successful at the great games: Ol. 73 and 77, with the single horse; Ol. 78, with the chariot; Pyth. 26 and 27, with the single horse; Pyth. 29, with the chariot, and again with mules. Successes elsewhere are not unlikely. He devised and performed liberal things. A special treasury was erected at Olympia for the Carthaginian booty, and the noble gift which he vowed to the Olympian Zeus was set up after his death by his son Deinomenes—a bronze four-horse chariot and driver, the work of Onatas, on either side a horse with a boy rider by Kalamis.

As a Doric prince, Hieron has found as little favor with posterity as he did with his Athenian contemporary Themistokles. A tyrant, he helped the moralists to make the uneasiness of crowned heads still more uneasy. He became the type of splendid success and of splendid misery; for he was tortured by bodily suffering, he was surrounded by sycophants and informers, and lived in an atmosphere of treachery and meanness. Those who see in Pindar's Hieronic odes sermons levelled at the unfortunate prince will be inclined to despise the greatest ruler of his day. A more humane judgment will recognize high qualities impaired by the faults that were engendered and exaggerated by the tyrannis.

Hieron died Ol. 78, 2 (467 B.C.), at Aitna, and upon his death received heroic honors.

The first Olympian celebrates the victory gained by Hieron, Ol. 77 (472 B.C.), with his race-horse Pherenikos. He was then
at the height of his power and glory. Some put the ode four years earlier, Ol. 76 (476 B.C.).

The theme of the poem is given in v. 7, μηδ’ Ὀλυμπίας ἀγώνα φέρτερον αὐτάσομεν; and while every Olympian does honor to Olympia, this is the πρόσωπον τηλανγές, this is, as Lucian says (Gall. 7), τὸ καλλίστον τῶν ἁγμάτων ἀπάντων. It may have been put first, because it was the most beautiful; but it owes, in turn, no little of its celebrity to its position, for which it was commended by its myth as well as by its theme. The chariot-race of Pelops for Hippodameia was the true beginning of Olympian contests, and the Pelopion was the heart of Pisa. The Aiolian rhythms are bright and festal, and glitter as the language glitters. Pindar is consciously treading a lofty measure. "No better element than water," he says, "no brighter blaze than fire by night, no form of wealth that outdazzles gold, no light of heaven so luminous, so warming, as the sun, which dims the ether into voidness, no contest more noble than the Olympian, the source of highest songs to highest bards, chanting Zeus supreme in the palace of Sicily's chief lord, who plucks the loftiest fruits of emprise, who is decked with the sheen of the fairest flower of poesy. For him the noblest chords must be struck, the sweetest musings of the poet recalled, and the scene brought back when the steed Victor bore his lord to triumph (vv. 1-22). Forth shines his glory in the land which Lydian Pelops made his own, for Pelops, the favorite of the gods, has found his resting-place (v. 93) where Hieron, favorite of the gods, has won his victory. The fame of Hieron shines forth (v. 23)—the fame of the Olympiads looks forth (v. 94)—and the story of Pelops is encircled by a belt of glory."

In his version of the Pelops legend (vv. 25-96), Pindar contradicts the popular account: hence the elaborate caecunt at the outset. To make the myth resplendent as his theme, he must remove the foulness of envious tongues. No cannibal feast was offered to the gods by Tantalos, none shared by them (v. 52). Tantalos's sin—the giving of the sacred nectar and ambrosia to his fellows—brought ceaseless woe on himself; but his son, though sent to earth again, was remembered by Poseidon; to whom he had been what Ganymede was afterwards to Zeus. The darkness of the fate of Tantalos only heightens the brilliancy of the fortunes of Lydian Pelops.

The story told, the tone is sensibly lowered. An Olympian victory is still sunshine for life, and Pindar avers that no prince
more deserving of what is noble—none of more powerful sway—shall be set forth by his hymns; but there is the old moral that the present good is the highest, and the old restlessness of hope for a yet sweeter song, and a yet more glorious victory. And then, at the last, the poem rises to the height at which it began. The Muse has her most powerful shaft in keeping for the poet's bow. The king, as king, whatever else others may attain, is at the summit of human fortune. Look no further. Prayer can only seek the keeping of this lofty height for king and bard alike (vv. 97–116).

The poem is an epitome of Pindar's manner—approach by overlapping parallels, the dexterous use of foils, implicit imagery. His moralizing is national. No Greek lets us off from that.

The rhythm is Ionian (Διοληδή μολπά, v. 102), the tune the rider-tune (ίππειω νόμω, v. 101). On the reconciliation of this statement with v. 18, Δωρίαν φόρμιγγα, see the passage.

Of the four triads, the first is taken up with the introduction, and the preparation of the myth; the second and third contain the myth; the fourth connects the myth with the conclusion.

Στρ. α'.—1. Ἀριστον μὲν ὑδωρ: Much cited in antiquity, and variously interpreted. Ἰ ἱχνήσει ὑπερέχει, says Aristotle, ὁθεν λέγεται Ἀριστον μὲν ὑδωρ (Rhet. 1, 7, 14). A profound philosophical tenet is involved, as is shown by the parallel passage, O. 3, 42: εἰ δ' Ἀριστεύει μὲν ὕδωρ, κτεάνων δὲ χρυσὸς αἰδοεστατον, κτε. The poet emphasizes, after the Greek fashion, water as the source and sustenance of life. The copula ἐστι, εἰσὶ is rare in P. This first sentence is characteristic of P.'s advance by a series of steps. "Water," "gold," "sun" are only for the enhancement of the Olympic games. Much in P. is merely foil.—δ δὲ: The article is still largely deictic in P. Notice the rhythm, which is an important guide. δ δὲ, "but there is another—gold—a blazing fire like it loometh—a night fire far above all proud wealth."—πῦρ is brought into close relation with νυκτὶ by its position.—2. νυκτὶ: The local-temporal dative. Below εν ἀμέρα.—μεγάνωροσ: P. 10, 18: ἀγάνωρο πλοῦτον.—3. γαρύν: Dor. for γηρύν. The inf. in -en is well authenticated in several Pindaric passages.—5. μηκέτι(1): More vivid than μῆ (Herm.). Look for no other light, now that the sun has risen.—θαλπνότερον... φαενόν: P. delights in double epithets, vv. 10, 59; O. 2, 60. 90.—6. ἐν ἀμέρα φαενόν: suggested by πῦρ νυκτὶ.—ὑψόμας: Not otiose. There are no rivals;
NOTES.

μόνος ἀλιος ἐν ὀὐρανῷ, Simonid. fr. 77 (Bgl.). Αἰθέρ is Homericall-y fem. here and O. 13, 88: αἰθέρος πυράς ἀπὸ κόλπων ἐρήμων.— δὴ αἰθέρος: Note P.'s peculiarly plastic use of the prepositions.—7. αἰδάσωμεν: There is no good reason for denying to P. the so-called short subj., as here and O. 7, 3. The imper. fut. with μή, which so many commentators accept here, has little warrant anywhere. In So. Ai. 572, still cited in some books, θῆκουνι depends on ὑπω. See note on O. 6, 24. I. 7 (8), 8, δαμωσόμεθα was understood by the Schol. as subj., and δέξηται in a generic sense—Fr. X. 4: οὐς . . . δέξηται—is in all likelihood a subj.—ἀμφιβάλλεται: Variously rendered. P.'s usage (see O. 2, 98; 9, 5; 13, 98 al.) indicates a shower of poetic βέλα or κῆλα whirling about the minds of the bards. So the μαντεία in So. O. R. 481 ἐὰν ζώντα περιποτάτα. Cf. Eur. H. F. 423: ἀμφιβαλεῖν βέλεσων.—9. σοφὸν = αἰώνων. They are called ἐπέων τέκτωνες, P. 3, 113.—κελαδεῖν: Favorite word with P., who has ennobled it. "Sound forth," "praise." The inf. in its old final sense.—10. Κρόνου παίδ(α): There is always a certain stateliness in genealogy. The adj. is still statelier than the gen. Cf. O. 2, 13: ἀλλ' ὁ Κρόνε παί Ρέας. There is good reason for the specially common mention of Kronos in the Olympians. See v. 111.—ἐς ἄφνεων . . . μάκαιραν: See v. 6. Comp. P. 5, 11: τέαν μάκαιραν ἑστίαν, and I. 3 (4), 35: ἐρήμωσεν μάκαιραν ἑστίαν.—ικομένοις: Concord with the involved subject of κελαδεῖν. The v. l. ικομένος is not to be considered. Cf. I. 5 (8), 21: τέθμιον μοι φαμὶ σαφέστατον τάνδ' ἐπιστείχοντα νάσον ρανέμεν εὐλογίαις.

"Αντ. α'.—12. θεμοστείων . . . σκάπτων: Lit., "staff of doom," "judicial sceptre."—δὲ: For position, comp. O. 2, 9.—πολυμάλῳ = πολυκάρπῳ: The Schol. Germ. cite II. 9, 542, in which μῆλον is "fruit." Strabo, 6, 273, puts oi καρποί in the first line for Sicily, Others πολυμήλῳ, "rich in flocks." Demeter is μαλαφόρος, Paus. 1, 44, 3.—13. δρέπανων: Where we might expect δρεπόμενος, P. 1, 49; 4, 130; 6, 48. The δρέπανος is a woodman's bill, Lycurg. 86.—κορυφάς: O. 2, 14: ἄεθλον κορυφάν, 7, 6: πάγχρονον κορυφάν κτεάνων.—14. ἀγίλαςται δὲ: The change to the finite construction brings out the nearer image in bolder relief. Special reason is discernible also in P. 3, 53. When there is no μὲν the change is easier, I. 3 (4), 12.—15. ἐν ἄνωτα: P. uses ἐν with plastic vividness. Comp. N. 3, 32: ἐν ἄρεταῖς γέγηθε, as in Latin sometimes gaudere in.—16. οὐα: Not to be roughly explained as ὀτι τοιαῦτα. It is the exclamatory relative from which the causal sense can be
picked out. "Such are the plays we play." Comp. P. 1, 73; 2, 75; 3, 18.—17. Δωριαν . . . φόρμιγγα: Δ. does not refer to the metres, as is shown by v. 103, Αἰοληίδι μολπᾶ. Hieron is a Doric prince; the φόρμιγγα may well be a Doric instrument. O. 3, 5: Δωριαν πεδιλῳ does refer to the measure; but πεδιλ剥离 is not φόρμιγγα, and at the worst the Αἰολικ melody may be considered as a subdivision of the Doric. See Aristot. Pol. 4, 3, where it is said that some recognize only two φόρμιγγα, the Dorian and the Αἰολικ. —18. λάμβανος: Here the aor. might be expected, but the pres. shows that the action is watched. The poet addresses himself, his φίλον ἤταρ. —εἶ τι . . . θηκε: This is the regular form of condition in adjurations. Cf. I. 5 (6), 42.—Φερενίκης: Name of Hieron’s horse, “Victor.” In the form Βερενίκη (Macedonian), the name is familiar. The ἡ. of P. 3 was doubtless grandsire to this Φ.—τε καὶ: This combination is common in P.; the occurrence varies much in various authors. In P. it serves to unite complements, both opposites and similars. Here Πίστας, the scene, and Φ., Victor, make up the sum of the song.—χάρις: Usu. rendered “beauty,” “charm.” Why should it not be “song,” the grace of poetry, as below? Pindar had pledged himself to sing the victory; and, when the steed sped to the goal, the promised song made him feel the stir of sweetest cares.—19. γλυκυκτάτας . . . φροντίσσω: φροντίδες is used of the poet’s musings. “Brought me under the empire of sweet musings.”—20. παρ’ Ἀλφεῖα: παρ’ in prose, with gen. or dat., is shrivelled into an exclusively personal preposition, like Fr. chez. It is freer and more original in Pindar, although “in the domain of Alpheios” would err only in suggesting too much.—δέμας: The living body, originally distinct from σῶμα. Used plastically as the Lat. corpus = se.—22. προσέμεξε: The concrete, personal μεγνύναι is common in Pindar, and must have its rights of contact. Here “brought to victory’s embrace.” “Wedded,” “clasped,” “embraced,” “encircled,” will answer for many cases. With this passage comp. P. 9, 77: καὶ νῦν ἐν Πυθώνι νῦν ἀγαθέα Καρνειάδα | νόσα εὐθαλὲι συνέμεξε τύχα.

καθαροῦ λέβητος: κ. possibly to present a contrast to the μαρὸς λέβης of the familiar story (Ov. Met. 6, 407), which P. is at the pains of denying below. The abl. gen. is used below v. 58. Later Greek meets poetry here.—Κλωθό : Klotho, Lachesis, and Atropos, the three fates, are λόχαι θεαί, acc. to Euripides, I. T. 206. —27. ἐλέφαντι φαίδιμον ὄμον κεκαδέμον: ὧν depends on ἑκ. φαίδιμον is explained by ἐλέφαντι. —28. θαυματά: So the best MSS. On the omission of ἐστί, see v. 1. —καὶ ποῦ τι καλέ: So Thuk. 2, 87: καὶ ποῦ τι καὶ ἕ ἀπειρία πρῶτον ναυμαχόντας ἐσφήλευν. —φάτις: The interpolated MSS. have φρένας, Christ suggests φρόνων. φάτις cannot be acc. pl., and would not do us much good, if it were. We must connect closely, after the Pindaric fashion, φάτις ὑπὲρ τὸν ἀλαθή λόγον, as one element, put δεδαδαλ-μένοι . . . μῦθοι in apposition with it, and make ἔξασπατόντι absolute, "mislead" = "are misleading." So κλέπτει, absol. N. 7, 23; cf. P. 2, 17. Notice the contrast between φάτις, the poetical story, and λόγος, the prosaic truth; μῦθος has departed from its Homeric sense.—29. ποικίλως: The etymology points to embroidery (Ὢ ποικιλεῖμων νῦξ ἀποκρύψει φάος) and embroidery to falsehood, as we have learned from Fr. broder, whereas ἀπλοῦσ ὁ μῦθος τῆς ἀληθείας ἐφι.

Στρ. β'.—30. Χάρις: The charm of poetry. Comp. O. 14, 5, where there are three Χάριτες: σὺν γὰρ ὕμων τά τε τερπνα καὶ τὰ γλυκε ἄνετα πάντα βροτοῖς.—τεύχει: The rule, present.—31. ἐμήσατο: The manifestation, aor.—33. ἀμέραι δ' ἐπιλειπταὶ . . . σοφώτατοι: O. 10 (11), 59: ὡ τ' ἐξελέγχου μόνον ἀλαθεῖαν ἐτίμησεν Ἀρράνως. —35. ἔστι: ἐ. in this position is never otiose. Often = οὖν ἐστι. "In truth it is."—ἀνδρί: Not differentiated from ἀνθρώπῳ. So often in poetry.—ἀμφί: A favorite preposition in P., esp. with dat., little used in prose. In the sense of this passage περί is more commonly employed even in P.: ἀμφί, being the narrower, is the more picturesque.—36. νὶ Ταυτάλου, σὲ δ(ε): The effect of δὲ after the vocative is to give pause. It is not uncommon in Pindar, and is used where γὰρ would seem more natural, δὲ = δή. Cf. O. 6, 12; 8, 15; P. 10, 10 al.—σὲ . . . φθέγξομαι: The position shows that σὲ is not felt as the object of ἀρπάσας (v. 41) until ἀρπάσας is reached, when the impression is renewed. "Touching thee I will utter what wars with earlier bards."—37. ὀπότε(ε): Where the simple ὀπέ might have been used. O. 9, 104; P. 8, 41 al. The tendency of the compounds is to crowd out the simple
forms. — ἐκάλεσε: Sc. θεὼς. — τὸν εὐνομῶτατον | ἐσ ἔρανον: P. likes to put the preposition between attribute and substantive or substantive and attribute. The article is added, as here, P. 2, 3: τὸν λιπαρὰν ἀπὸ Θηβῶν. τὸν is deictic, and εὐνομῶτατον gives an anticipatory refutation of the γαστρομαργία.—38. ἔρανον: This word is selected to show the familiar footing of Tantalos. Nor is ὀίλον Σίπυλον idle. The adjective there also is intended to enhance the intimacy of the ἀμαιβαία δείπνα.—39. ταρέχον: P. nowhere uses the middle of this familiar verb.—40. Ἀγλαοτρίαναν: An original feminine, "Bright-trident," then a surname, like "Bright-eyes" (Jh. Schmidt). The Greek cares little about possible ambiguity of accusatives before and after an infinitive.

"Αντ. β'.—41. ἰμέρω: P. uses ἰμερος and πόθος both so little that we can only say that his usage is not inconsistent with the traditional distinction. Of passionate desire ἰμερος is used, O. 3, 33: τῶν μν γλυκὸς ἰμερος ἠσκεν . . . φυτεύσαι. For ποθόω comp. O. 6, 16: ποθέω στρατιάς ὄψωμεν ἐρᾶς.—χρυσαίσιν ἀν' ῥποιος: ἡ, here of the chariot. ἄνα is another Pindaric preposition that is very little used in prose, even with the acc.—42. μεταβάται: Depends on ἰμέρω, as, in the passage cited above, φυτεύσαι.—43. δευτέρῳ χρόνῳ: So without ἐν, O. 2, 41: ἀλλῷ χρόνῳ. P. 4, 55: χρόνῳ υπετέρῳ.—44. Ζηνί depends on ἠλθε; in its moral sense not simply to, but for. Ganymede, according to Böckh, was considered by P. to be the son of Laomedon, Pelops was a contemporary of Laomedon, and so the chronology is saved, if it is worth saving.—τοῦτ' ἐπὶ χρόνος: "For the same service."—46. ματρι: More tender than πρὸς ματέρα.—πολλά μαλόμενοι: "Despite many a search."—φότες: φῶς (poet.) is colorless, or — wight."—48. τυρί ζέωσαν: To be closely connected. The Schol. renders ὡδατὸς ἀκμῶν by ὡδῷ ἀκμαῖως ζεών. The position of the words shows impatience and horror.—49. μαχαίρα makes the butchery more vivid.—κατὰ μέλη = μελείστη more than τάμον κάτα μέλη, with μέλη in apposition to σε.—50. τραπέζαιοι τ' ἀμφί: ἀ. is an adverb in P. 4, 81, and P. 8, 85. The τράπεζαι were arranged in two rows facing each other, each guest having a τράπεζα. "They divided among themselves the flesh to the tables on both sides."—51. διεδάσαντο: The finite verbs throughout force attention to the horrid details.

"Επ. β'.—52. ἀπορα: O. 10 (11), 44: ἀπορον. The plur. exagger-
ates, P. 1, 34.—γαστρίμαργον: “Cannibal” approaches the effect.
—ἀφίσταμαι: Asyndeton is especially in place where repugnance
is to be expressed. See Dissen, Exc. II.—53. ἀκέρδεια λέλογχεον:
Gnomic perfect. For the sentiment comp. P. 2, 55. λαγχάων has
more commonly a person for a subject.—κακαγόρος: Dor. for κα-
κηγόρος.—55. ἦν: See v. 35.—ἀλλὰ γὰρ: γὰρ gives the reason
for the ἀλλὰ, as who should say, ἀλλος δ’ ἦν, “but all in vain;
for.”—καταπέφαι... κόρος: The same homely sphere of imagery
as conque, “stomach.” Nor is “brook” far off. So II. 1, 81:
eι πέρ γὰρ τε χόλον γε καλ αὐτήμαρ καταπέψη.—56. ἔλεον: P. 2, 30:
ἐξαιρετον ἔλε μόχθον.—57. ἂν... λίθον: Apposition “which in the
form of a stone.” — Φοι πατήρ: We could dispense with Φοι or
οὗτο. Yet Φοι πατήρ gives the punisher, οὗτο λίθον the punish-
ment, and the apposition makes it easier, ἄν going with Φοι and
λίθον with οὗτο. Comp. I. 7 (8), 9: τὸν ὑπὲρ κεφαλᾶς ἀτε Ταντά-
λου λίθον παρὰ τις ἐτρεψεν ἄμμι θεός.—58. κεφαλᾶς βαλεῖν: Αбл.
gen., which is better than to make μενονων “expecting,” and
κεφαλᾶς the mark, with βαλεῖν = τεύξεσθαι.—εὐφροσύνας ἀλάται:
ἄρθ. with gen. as Eur. Tro. 640.

Στρ. γ’—59. ἀπάλαμον = πρὸς δν ὕκ ἔστι παλαμησασθαι. Schol.
—60. μετὰ τριῶν: Supposed to refer to the three great sinners,
Tityos, Sisyphos, and Ixion. Tityos is mentioned in Od. 11, 576,
Tantalos in v. 582, and Sisyphos, v. 593, and Ixion may have
dropped off the list. In any case, we are to understand with
τριῶν, not ἄνδρων, but τῶν, which, on the hypothesis men-
tioned, would refer to the punishments of Tityos, Sisyphos, and
Ixion. If we analyze the woes of Tantalos, the stone, the hun-
ger, and the thirst, we shall have three. What is the fourth?
It is the βίος ἐμπεδόμοχθος, the thought that nectar and ambrosia
had made him immortal (ἀφίτον), or the remembrance of the
nectareous and ambrosial life of the immortals, the “sorrow’s
crown of sorrow,” or the reflection that his son had been banished
from heaven for his fault (τοῦνεκα προηκαν)? As Tantalos is men-
tioned only for Pelops’ sake, the last view gains probability.
—62. νέκταρ ἀμβροσίαν τε: τε here, like -quę, makes τ. and ἄ a
whole. τε, connecting single words, is chiefly poetic or late.—
64. ἔθεσαν: It is better to admit a trisyllab than to accept the
MS. θέσαν, or Mommsen’s θέν νυ, although we miss an object.
Hartung would read ἀφβίτοσ θήκεν, referring to the ἄλκεις συμ-
πόται, but the point is the favor shown by the gods to Tantalos.
OLYMPIA I.

'Aut. y'.—70. Πισάτα . . . πατρός = Οίνομάν, v. 76. Oinomaos, king of Pisa, had offered his daughter Hippodameia in marriage to any one who should overcome him in a chariot race. Fragments of the sculptures representing the ἀγών of Pelops, from the eastern pediment of the temple of Zeus, have been unearthed at Olympia.—71. σχεθέμεν: It is better to make the whole passage from Πισάτα . . . σχεθέμεν explanatory to γάμου than to make γάμου "bride," in apposition to Ἰπποδάμειαν. σχ. "to win."—οὕς ἐν ὀρφήα: Cf. P. 1, 23: ἐν ὀρφήαις. A similar scene, O. 6, 58, where Iamos invokes Poseidon by night.—72. ἀπνευ: Loud call to the loud sea. ἱπύει, of a cry that is intended to carry—"halloo."—74. πάρ ποθή: On παρά, with dat., see v. 21.—75. ἐπε: Regular word to introduce the language of the speaker. Hence seldom with any other than the finite construction in the best period.—Φίλα θώρα: Note the effective position and the shyness.—is χάριν τέλεται: "Come up to favor" = "count aught in one's favor." Verg. Aen. 4, 317, cited by Dissen, is not so delicate: fuit aut tibi quicquam dulce meum.—76. πέλασον . . . πόρευσον . . . πέλασον: Neither the three aorists nor the three π's are accidental.—78. κράτει . . . πέλασον = κρ. πρόσμεγον. Cf. v. 22.—79. Oinomaos was wont to transfix the suitors from behind.

'Επ. γ'.—81. θυγατρός: The sense was fairly complete with γάμου. Comp. the structure of the strophe. P. likes this method...
of welding the parts of the triad, e.g., O. 2, 105: θηρώνος. O. 6, 50: πατρός. O. 9, 53: νιεωτέρον. With the nominative the effect is startling. See P. 11, 22.—δ μέγας . . . λαμβάνει: “Great peril takes no coward wight.” λ., according to one Schol. = καταλαμ-βάνει, “takes possession of,” “inspires” (cf. P. 4, 71: τίς δὲ κίνδυ-νος κρατερὸς ἀδάμαντος δῆσεν ἀδίον;) according to another = δέχεται, “admits of,” “allows of,” less vigorous.—ἀναλκυν οὐ φῶτα: So I. 1, 15: ἀλλοτριώς οὐ χερσί. The rhythm calls for a prolonged οὖ, and ἀναλκυν is thought over again with φῶτα. “A coward—no! no coward wight.”—82. οἰσιν: Not to be dis-sected into τοῦτον οἰσιν. —τά: So Mommsen after good MSS. Doric for τί.—ἄνωνυμον . . . μάταν: An impressive cumulation in which it must be remembered that καθήμενος means more than “sitting” in English. It is “sitting idle, useless.”—83. έρπει: “Nurse.”—μάταν: “Aimlessly,” “and all to no good end.”—85. ὑποκέισεται: Acc. to Schol. = προκέισεται. “On this I shall take my stand.” “This struggle shall be my business.”—πρᾶξιν: “Achievement,” “consummation,” not yet colorless.—δίδοι = δίδοι: More solemn and impressive than the aorist with which he began.—86. ἐνεπευ: Bergk writes ἐμεπε everywhere in P. A formal imperfect, but it has no clear imperfect force in P.—ἀκράντος: ἐπὶ in ἐφάνερα eases the dat., which P. however uses, as well as the gen., with verbs of contact. Dat. P. 8, 60; N. 8, 36; Gen. O. 9, 13; P. 3, 29.—ἀγάλλων: “Honoring,” “by way of honoring.” N. 5, 43.—87. δίφρον . . . χρύσεον: v. 42.—πτεροίσιν: The horses of Pelops on the chest of Kypselos were winged, Paus. 5, 17, 7. πτ. instrumental rather than local.

Στρ. 8’.—88. Ἰλεν . . . σώνευνον: Commonly set down as a zeug-ma, yet hardly so to be considered. “He overcame Oinomaoes, and the maid to be his bedfellow.” τε, consequential.—Οἶνομάου βίαν: β. not otiosc.—89. α τέκε: So the best MSS. α short in Aiolic. τεκε τε, the reading of the inferior MSS., would suggest a change of subject, not surprising in Greek, but clearly a metro-ical correction.—ἀρεταισι μεμαθήσα: “Forward in deeds of valor.” Not “to deeds of valor,” for which there is no warrant, as II. 8, 327, and 22, 326, have ἐπὶ. The Schol., however, understands the passage as ἐπιθυμοῦντας τῆς ἀρετῆς καὶ ταύτης ἀντεχομένους, thus giving μεμαθήσα the Pindaric construction of a verb of approach, ἀπεσθαί, διεκείν. Ἀρεταισι μεμαλήτας, another reading, is frigid. P. does not personify α. The Scholiasts give the names of the six,
among whom figure Atrens and Thyestes. Pindar is supposed not to know the horrors of the house any more than Homer, but one cannibalic incident was enough for one poem, to say nothing of the rule τὰ καλὰ τρέψαι ἐξο.—90. αἰμακομαις = τοῖς τῶν νεκρῶν ἐναγίσσαι. A Boeotian word (Schol.). The yearly offering was the sacrifice of a black ram, Paus. 5, 13, 2.—91. μέμικται: With ἐν, I. 2, 29. On μ. see v. 22.—92. πόρις κλείσεις: The conception is that of support (instrumental).—93. τύμβον ἀρμίτολον: See O. 10 (11), 26: ἄγωνα . . . ἀρχαιό σάματι πάρ Πέλοπος βωμῶν ἑξάριθμον. The tomb of Pelops was near the great altar of Zeus in the Altis.—παρὰ βωμῷ: On παρά, see v. 20.—τὸ δὲ κλέος . . . διδόρκε: Echo of λάμπει δὲ Φοι κλέος, v. 23. Combine τὸ κλέος τὰν Ὀλυμπιακὸν and ἐν δρόμοις Πέλοπος. The δρόμοι refers not to the exploits of Pelops, but to the scene (ὡν), where not only speed but strength is shown. —94. διδόρκε: Perceptual perfect = present. Comp. ὅσπος, ὅσωδα. Glory is an ὕφθαλμος.—95. ταχυτάς ποδῶν . . . ἀκμαὶ τ’ ἵππων: The two great elements of speed and strength are set forth, N. 9, 12: ἵπποι π’ ἀνδρῶν ἀμίλλαιοι ἀρμασί τε γλαφυροῖς. Here ποδῶν suggests the ἀκαμαντοπόδων ὄπτων ἀοτοῦ (O. 3, 3). There is another division, πόνος δαπάνα τε, with the same complementary τε (O. 5, 15), the πόνος for the feats of bodily strength (θρασύτοιον), the δαπάνα for the horse-race (δαπάνα χαίρουν ὄπτων, I. 3, 47).—ἐρίζεται: The middle of reciprocal action, as if we had τόδες ταχεῖς ἐρίζονται. Comp. I. 4 (5), 4: καὶ γὰρ ἐριζόμεναι νὰς εν πόντῳ . . . βαυμασταὶ πέλονται.—97. λοιπὸν ἀμφὶ βιοτον: His life has light on both hands.—98. μελιτῶσον: “Delicious,” which we also extend beyond its proper sphere.

'Ant. 8'.—99. ἀεθλῶν γ’ ἐνεκεν: The necessary amari aliquid. “So far as sunshine is to be found in games.” Religiose dictum (Dissen). Then follows a bit of cheerful philosophy.—τὸ δ’ αἰεὶ . . . βροτῶν: The highest boon is aye the blessing of the day.” τὸ αἰεὶ παράμερον ἐσολν is not, as one of the old Scholia has it, τὸ καθ’ ἡμέραν καὶ ἀδιαλείπτως παρὰ τοῖς ἀνθρώποις ἐγείρον. P. emphasizes the supremeness of the day’s blessing as it comes.—ἐσολν: A curious Boeotian form everywhere in Pindar.—100. παντὶ βροτῶν: The reading of the best MSS., as if ἐκάστῳ βροτῶν or παντὶ τοῖς βροτῶν. Comp. also Plat. Legg. 6, 774 c: τάσσει τῶν ἐν ταύτῃ τῇ πόλει.—ἐμὲ δὲ στεφανώσαι: P. passes over to his highest duty and his highest pleasure.—101. ἱππεῖο φώς: The rider-tune, τὸ Καστώρειον (Castor gaudet equis), well suited to the achieve-
ment. Comp. P. 2, 69: τὸ Καστόρειον δ' ἐν Αιολίδεσσι χορδαῖς θέλων, I. 1, 16: ἡ Καστορία ἡ Ἰολάοι ἐναρμόζαν μὲν ὑμνοῖ. The Aiolians were the great equestrians of Greece.—103. πέπωθα ... μὴ: Verbs of believing incline to the swearing negative μὴ. "I am confident," "I am ready to swear that."—104. ἀμφότερα: Adv., like ἀμφότερον.—ἀμφοῖ: With Mommsen for ἀμφοῖ. —105. δαιδαλωστέκος: Acc. to Mommsen, an old aor. inf., like ἀξείμεν, II. 24, 663. But even if this is granted, it does not affect the sphere of time, as an aorist inf., after such a verb as πέπωθα, may be thrown into the future. See note on ἐλπομαι, P. 1, 48. The compliment of a comparison with the past is not so great as with the future. The case O. 2, 102 is different.—ὑμνοὶ πτυχαῖς: "Sinuous songs," the in and out of choral song and music and dance.—106. τεατίς ... μερίμναιν: Depends on ἐπιτροπος. μέριμναί, as in N. 3, 69: σεμνῶν ἀγλειαίσι μερίμναις Πυθίων. Here God makes the plans of Hieron his own.—μῆδεται: Might be used absol. "Is full of watchful thought." Disson comp. N. 6, 62: ἐπομαὶ δὲ καὶ αὐτὸς ἔχων μελετῶν, but it would be easy to get an acc. μερίμναι out of the dat., "is meditating the accomplishment of them." Schol.: μῆδεται δὲ, ἐργαζόταί σε νυκτήρ.—107. ἔχων τοῦτο κάδος: "With this for his great concern."—108. εἰ δὲ μὴ ταχύ λίποι: The original wish element is plain in all or nearly all Pindar’s ideal conditionals. Subject of λίποι is θεός, and λίποι is intr.—109. γλυκυτέραν: Sc. μέριμναν, “a sweeter care,” “a sweeter victory.”—κέν ... κλέιξειν: κέν with fut. inf. here, and only here, in P. Some of the Scholiasts use the aor. in the paraphrase. But it is better not to change. The construction is due to anacoluthia rather than to survival.

Ἑπ. δ'.—110. σὺν ἂρματι θοφ: For σὺν comp. N. 10, 48: σὺν πο-δὼν σθένει μικάσαι, and the older use of Lat. cum.—ἐπίκουρον ... ἀδῶν λόγων: Combine ἐπίκουρον λόγον. The path is the path of song, which will help forward the glory of Hieron, as told in the λόγοι by the λόγοι. See P. 1, 94: ὀπιθύμβορον αὐχεμά δόξας | οἶνον ἀποχυμέμενον ἀνδρῶν διατάνα μανεῖ | καὶ λογίοις καὶ ἀουδοῖς. The path is to be opened by poesy for rhetoric.—111. παρ' εὐδεῖελον ... Κρόνιον: The famous hill at Olympia, on the summit of which sacrifices were offered to Kronos. See O. 5, 17; 6, 64; 9, 3. The sunniness of Olympia is emphasized, O. 3, 24.—112. βέλος ... τρέ-φαι: Poetical and musical bolts are familiar. O. 2, 91; 9, 5; 13, 95; P. 1, 12; I. 4 (5), 46.—ἀλκά: Disson comb. with καρπερότατον,
and comp. O. 13, 52: πυκνότατον παλάμαις. So, too, the Schol. It is more vigorous to combine it with τρέφει, as Böckh does. “Keeps in warlike plight.”—τρέφει: “Nurses,” “keeps.” τ., a favorite word with Sophokles, and so perhaps ridiculed by Ar. Vesp. 110: αἰγαλὸν τρέφει.—113. ἐπὶ ἄλλους: ἐπί = “in,” though it suggests the various altitudes of the great.—κορυφοῦται: “Heads itself,” “caps itself.” The topmost summit is for kings. —114. μηκέτι: ἔτι suggests the temptation; see v. 5.—πάπτανε πόρσιον: P. 3, 22: παπταίνει τὰ πόρσῳ. I. 6, 44: τὰ μακρὰ δ’ ἔτι τις παπταίνει. π., originally of a restless, uneasy search in every direction. In P. πάπτανε is little, if anything, more than σκόπει. “Look no further.”—115. εἰ: Asyndeton in a prayer. The present is more solemn and less used in prose than γένοιτο. P. 1, 29: εἰ, Ζεῦ, τίν εἰ θανδάνειν. —τοῦτον: “Thy.” Pronoun of the second person.—τοσσάδε: “All my days.”—116. σοφία = ἔτι σοφία. σ. is “poetic art.” The tone is high enough, for P. pairs himself with Hieron by the parallel τε . . . τε, “as . . . so” (σὲ τὲ . . . ἐμὲ τὲ), but ἐόντα is part of the prayer, and not an assertion merely.
OLYMPIA II.

Akragas (Agrigentum) was a daughter of Gela. Gela was founded, Ol. 22, 4 (689 B.C.), by a Rhodian colony; Akragas more than a hundred years afterwards, Ol. 49, 4 (581 B.C.). In Ol. 52, 8 (570 B.C.) the notorious Phalaris made himself tyrant of the city, and, after a rule of sixteen years, was dethroned by Telema-chos, the grandfather of Emmones or Emmonides, who gave his name to the line, and became the father of Ainesidamos. Under the sons of Ainesidamos, Theron and Xenokrates, the name of the Emmenidai was brought to the height of its glory, and an alliance formed with the ruling house of Syracuse. Damareta, the daughter of Theron, married first Gelon, and, upon his death, Polyzelos, his brother. Theron married a daughter of Polyzelos, and, finally, Hieron married a daughter of Xenokrates.

The Emmenidai belonged to the ancient race of the Aigeidai, to which Pindar traced his origin, and claimed descent from Kadmos, through Polyneikes, who was the father of Thersandros by Argeia, daughter of Adrastos. Evidently a roving, and doubtless a quarrelsome, race, the descendants of Thersandros went successively to Sparta, to Thera, to Rhodes, and finally to Akragas. Such was the ancestry of Theron, who made himself master of Akragas by a trick, which he is said to have redeemed by a just, mild, and beneficent reign. Under his rule Akragas reached its highest eminence, and Theron's sway extended to the neighborhood of Himera and the Tyrrhenian sea. When he drove out Terillos, tyrant of Himera, and seized his throne, Terillos applied to his son-in-law, Anaxilas of Rhegion, for help, who, in his turn, invoked the aid of the Carthaginians. Thereupon Theron summoned to his assistance his son-in-law, Gelon, of Syracuse, and in the famous battle of Himera the Sicilian princes gained a brilliant victory. (See Introd. to Ol. 1.) The enormous booty was spent on the adornment of Syracuse and Akragas. Akragas became one of the most beautiful cities
of the world; and the ruins of Girgenti are still among the most imposing remains of antiquity. A few years after the battle of Himera, Gelon died, Ol. 75, 3 (478 B.C.), and was succeeded by his brother Hieron in the rule of Syracuse. To the other brother, Polyzelos, were assigned the command of the army and the hand of Damareta, daughter of Theron, widow of Gelon, with the guardianship of Gelon's son; but the two brothers had not been on the best terms before, and Hieron took measures to get rid of Polyzelos, who was a popular prince. Polyzelos took refuge with Theron, who had married his daughter, and who in consequence of this double tie refused to give him up to Hieron. The Himeraians, oppressed by Theron's son Thrasydaios, made propositions to Hieron; two cousins of Theron, Kapys and Hippokrates, joined his enemies, and the armies of Hieron and Theron faced each other on the banks of the Gela. Thanks, however, to the good offices of the poet Simonides, peace was made; Polyzelos was suffered to return, and Hieron married the daughter of Xenokrates, brother of Theron. The rebellious spirits in Himera were quelled, and our just, mild, and beneficent prince, who was elevated to the rank of a hero after his death, so thinned the ranks of the citizens by executions that it was necessary to fill them up by foreigners. Kapys and Hippokrates having been put to flight, Theron sat firmly on his throne again, and, after putting to death all his enemies, had the great satisfaction of gaining an Olympian victory, Ol. 76 (476 B.C.), which Pindar celebrates in this ode and the following.

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

In the opening of the second Olympian, Pindar himself points out the threefold cord that runs through the ode, and recent
commentators have found triads everywhere. It is best to limit ourselves to the poet's own lines. When Pindar asks, "What god, what hero, what man shall we celebrate?" he means to celebrate all three, and god, hero, and man recur throughout: the god helping, the hero toiling, the man achieving. God is the disposer, the hero the leader, and the man the follower. The man, the Olympian victor, must walk in the footsteps of the greater victor, must endure hardness as the hero endured hardness, in order that he may have a reward, as the hero had his reward, by the favor of God. This is a poem for one who stands on the solemn verge beyond which lies immortal, heroic life. But we must not read a funeral sermon into it, and we must notice how the poet counteracts the grave tone of the poem by the final herald cry, in which he magnifies his own office and champions the old king.

Hymns, lords of the lyre, what god, what hero, what man shall we sound forth? Pisa belongs to Zeus (θεός), Olympia was established by Herakles (Ηρώς), Theron (ἀνήρ) hath won the great four-horse chariot race. His sires (Ηρώες) founded Akragas; Zeus (θεός) send the future glorious as the past has been (vv. 1–17). Done cannot be made undone. The past was toilsome and bitter, but forgetfulness comes with bliss, and suffering expires in joyance. So in the line of Theron himself, the daughters of Kadmos (Ηρώνες, ήοία), Semele, Ino, suffering once, as the founders of Akragas toiled once, are now glorified. Yet this light was quenched in deeper gloom. After Semele, after Ino, comes the rayless darkness of Oidipus, so dark that even his name is shrouded. Polyneikes fell, but Thersandros was left, and after him came Theron (ἀνήρ), and Theron's noble house, with its noble victories (vv. 17–57). But this is not all. Earthly bliss is not everything. There is another world, and the poet sets its judgment-seat, unfolds the happiness of the blessed, and introduces into the harmony of the blissful abode a marvellous discord of the damned. In that land we hear of Kronos and of Rhea (θεόι), Peleus, and Kadmos, and Achilles (Ηρώες). Of men there is expressive silence (vv. 58–91). Theron is old, and the poet, instead of working out his triad mechanically, vindicates the reserve of his art. He has arrows enough in his quiver; he has power enough in his pinion. He can shoot, he can fly, whithersoever he will; and now, that we have left that other world, and have come back to this realm of Zeus, he bends his bow, he
stoops his flight, to Akragas. Now he can praise Theron with all the solemnity but without the gloom of an epitaph, and the last words fall like a benediction on the gracious king (vv. 92–110).

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

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

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

Στρ. α’.—1. Ἀναξιφόρμιγγες: Originally song dominated instrumental music. Music was “married to immortal verse,” as the woman to the man. Pratinas ap. Athen. 14, 617 D. makes song the queen: τὰν ἀουδὰν κατέστασε Πιερίς βασιλειαν· ὁ δ’ αἰθὸς ὑστερον χορευτῶ· καὶ γάρ ἐσθ’ ὑπηρέτας. In P. 1 init. the φόρμας gives the signal, but there is no difference in the relation.—2. τίνα θεόν, τίν’ ἠρωα, τίνα δ’ ἄνδρα: Imitated by Hor. Od. 1, 12: quem virum aut heroea lyra vel aceri tibia sumis celebrare, Obio, quem deum? Horace follows the artificial climactic arrangement, which brings him up to——Augustus. So Isok. Euag. 39: οὐδεὶς ὀὔτε βιοτός οὐθ’ ἡμίθεος οὔτ’ ἄθανατος. Antiphon (1, 27) gives us Pindar’s order: ὀὔτε θεος οὖθ’ ἠρως οὔτ’ ἀνθρώπος θεοθυβαίσασα οὐδὲ δείσασα. The triplet here announced runs through the poem. To Zeus (A) belongs the place (a), to Herakles (B) the festival (b), to Theron (C) the prize (c), and the order is

A (θεόν) B (ἡρωα) C (ἄνδρα)

a (Πίσα) A (Διώς) b (Ὀλυμπιάδα) B (Ηρακλέης)

C (Θήρωα) c (τετραορίας)

with a subtle variation of case.——κελαδήσουμεν: See O. 1, 9. Whether we have subj. or fut. here it is impossible to tell, nor does it matter.—3. Ὀλυμπιάδα . . . Ηρακλέης: See O. 10 (11), 56, for the story.—4. ἀκρόθινα: Comp. O. 10 (11), 62: τὰν πολέμου δόσιν | ἀκρόθινα διελθὼν ἐθνε καὶ πενταετηρίδ’ . . . ἐστασεν ἐστάτων.
Usu. ἀκροβίνια, as in N. 7, 41.—6. γεγονητέον: “We must proclaim so far as voice can be heard.” The post-Homeric -τέος forms are not common in lyric poetry.—-διπ: So Hermann, as acc. of extent to δικαιον. Others διπ. Most of the MSS. have διπ, glossed by διὰ φωνῆς λαμπρᾶς, and all have ξένου, which is interpreted as δίκαιον ὁντα κατὰ τὴν φιλίαν τῶν ξένων. ὑπερ as a masc. subst. = ὑπεριδομένος (cf. P. 4, 86; I. 3 [4], 5) would not be unwelcome to me, “a just respecter of guests.” So λάτρειον and σίνιον = ὑπεριδομένος, besides others in-ισ.—ξένον: Supposed to have reference to Polyzelo, the fugitive brother of Hieron.—7. ἑρεισμὸν Ἀκράγαντος: The reference is to the great day of Himera. So Athens, for her share in the Persian war, is called (fr. IV. 4, 2) Ἑλλάδος ἑρεισμα. The compliment is heightened by the well-known strength of Akragas.—8. εὐωνύμον...πατέρων: Notice the auspicious beginning of the last lines in the four stanzas: v. 8, εὐωνύμον, v. 16, εὐφρων, v. 38, εὐθυμῶν, and, like a distant echo, v. 104, εὐεργήταν,—ὁρθάπολιν: Continuation of the figure in ἑρεισμα. This raising of the city to its height is supposed to refer to the adornment of Akragas with great temples and other magnificent public buildings.

Atlanta. a'.—9. καμάντες οἴ: This position of the relative is not so harsh as in Latin, on account of the stronger demonstrative element of the Greek relative. So v. 25: ἐπαθον οἴ μεγάλα.—θυμία: Od. 1, 4: πολλὰ δ' ὑ γ' ἐν πόντῳ πάθεν ἀλγει δν κατὰ θυμόν.—10. ἱερόν: All cities were dedicated to some deity, but Akragas especially, having been given to Persephone by Zeus, εἰς ἀνακαλυπτήρια. Preller, Gr. Myth. 1, 485.—ἔσχον: “Got” (of conquest). So P. 1, 65. The impressiveness of ἔσχον is due to the meaning of the verb.—οἴκημα ποταμοῦ = οἴκημα ποτάμιον. In such combinations the full adj. is more common than the fossilized adj. or genitive. Comp. P. 6, 6: ποταμία Ἀκράγαντι. The river bore the same name as the city. Comp. further Eur. Med. 846: ἱερῶν ποταμῶν πῶλει, Theogn. 785: Εὐρώτα δονακορύφον ἀγλαδν ἀστν, and O. 13, 61, where Corinth is called ἄστν Πειρανας.—10, 11. Σικελίας...ὁφθαλμός: Comp. O. 6, 16: ποθέω στρατιάς ὁφθαλμοῦ ἐμᾶς. Athens and Sparta were the two eyes of Greece. See Leptines ap. Aristot. Rhet. 3, 10, 7, whence Milton’s “Athens, the eye of Greece.”—11. αἴων...μόρσιμος: “Time followed as it was allotted.”—ἐφετε: In innumerable passages αἴων, χρόνος, βίος are represented as the attendants of men. This personification is easier to the
Greek than it is to us, and must be looked for. See O. 6, 56.—πλούτον τε καὶ χάριν: Notice the close connection of "wealth and honor." χ. is the glory lent by poesy, and "wealth and poesy" would represent the material and the spiritual elements of happiness. On χάρις, see O. 1, 18. 30.—12. γνησίαις ἐπὶ ἄρεταις: In prose we should consider ἐπὶ "on account of." Here it is more plastic. "Wealth and poesy crown their native gifts." See O. 11 (10), 13: κόσμου ἐπὶ στεφάνῳ, and comp. note on P. 5, 124.—13. Κράνες παί 'Ρέας: Much more vigorous than ὁ παί Κρόνου τε καὶ 'Ρέας, though we must not forget dialectic preferences for the forms in -ías. Rhea is mentioned again with Kronos, v. 85: πόσις ὁ πάντων 'Ρέας ύπέρτατον ἐχοῖσας βρόντων, and Zeus is called παίς 'Ρέας, fr. XI. 5. For this Kronos element, see O. 1, 10. P. himself was a servant of Rhea (Magna Mater). The special allusions detected by the commentators to Theron's personal history are due to fanciful combinations.—ἐδαφὸς Ὁλύμπου: Here again Ὁλύμπου is = Ὁλύμπιον, as ποταμόν = ποτάμιον. The triplet here reminds one of the triplet in the first strophe, and by assigning ᾧδήλων κορμφάν to Herakles (O. 6, 69), and πόρον τ' Αλφεοῦ to Theron (comp. O. 1, 20: παρ' Ἀλφεῷ σύντο δέμας), we should have the same order.—14. πόρον τ' Ἀλφεοῦ: So, O. 10 (11), 53: "The watercourse of the Alpheios." So-called gen. of apposition.—15. θαυβεῖς = εὐφρανθεῖς, but the old "warming," "dissolving," "melting" sense is not wholly lost. See P. 1, 11. —16. σφίννων depends on κόμισον λαιτό γένει. There is no σχῆμα καθ' ὅλον καὶ μέρος for the dat. For the construction, comp. O. 8, 83, and P. 1, 7; Eur. Bacch. 335: ἦν δοκῇ θεόν τεκεῖν | ἡμῖν τε τιμῇ παντὶ τῷ γένει παρῇ. —κόμισον, like our "convey," always connotes "care," "safety."

Ἐπ. ἀ.—17. τῶν...τέλος: Familiar commonplace. The meaning is essentially complete without ἐργον τέλος, so that these two words come in as a reinforcement. "When fully consummated."—ἀπόιητον: We should expect ἀπρακτον like Lat. factum infectum, but ἀπόιητον embraces ἀπρακτον.—20. λάθα: N. 10, 24: ἡκάσαις δέσ ἐσχεῖν Θεάιος δυσφάρων λάθαν πόνων. P. 1, 46: ἐλ γὰρ ὁ πᾶς χρόνος καμάτων ἐπιλασεὶν παράσχοι. —τότῳ σὺν ἐυδαίμονι: σὺν semi-personifies πότιμος.—γένοιτ' ἂν: "Must come." "Cannot fail to come."—21. ἐσκόλων = ἐσθλῶν, itself a poetic word. See O. 1, 99; 2, 69.—ὑπὸ χαρμάτων: ὑπό, with the genitive of things, keeps the personification alive in prose. But the "under"
element of ὑπὸ is felt in P., though, of course, it is more evident with the dat., "Under the weight of." χαρμ. is echoed in v. 109 (Mezger).—22. ταλίγκικον δαμασθέν: "Quell'd in spite's despite." The πῖμα resists, but resists in vain. ταλίγκικον is adversative, not attributive merely.

Στρ. β'.—23. πέμψῃ: So the Ambrosianus and the Schol. Otherwise πέμψῃ might stand. The durative tenses of πέμπειν are often used where we should expect the complexive (or aoristic) tenses. π. has not the same notion of "detachment" as our "send."—24. ἀνεκάς . . . ψηλόν: Ar. Vesp. 18: ἀνεκάς ἐς τὸν οὐρανόν. ὑ. is predicative. The figure is that of a wheel.—ἐπεταί: "Sorts with," "suits," ἀρμόζει, Schol.—ἐθάρνοις: Elsewhere of goddesses only, P. 9, 65; N. 3, 83; I. 2, 5. Ὄμηρους ζῆλος, says a Scholiast. Cf. Π. 8, 565: ἐθάρνον Ὑδώ μύμνον, al.—25. Κάδμοι κόραι: Semele, Ino, Autonoë, Agaue, were all in trouble. P. selects those who emerge.—ἐπαθὼν αὐτ: See v. 8. Ino, pursued by her mad husband, leaped into the sea and became a goddess, Leukothea. Semele, killed by lightning because she wished to see her celestial lover, Zeus, in full array, was afterwards received up into heaven.—πένθος δὲ πινεῖ: An intercalated reflection, and not a part of the narrative, as ἐπιπνεύ would make it.—βαρό: Position as in ταλίγκικον δαμασθέν, v. 22. —26. κρεοστόν πρὸς ἄγ.: "Before the face of mightier blessings."—27, 28. βρόμω | κεραυνοῦ: The instrumental "by" is more poetic than the locative "mid." The tenderness of Semele is brought out by the womanly ταυνέθερα.—29. Παλλάς: The Scholiasts call attention to the significant omission of Hera; the specific mention of Pallas may be explained in half a dozen ways. She was one of the guardian deities of Akragas, a close sympathizer with her father. The triad here is not to be emphasized.—30. παῖς ὁ κισσοφόρος: Dionysos. Cf. fr. IV. 3, 9: τὸν κισσοδέταιν θεόν.

'Αντ. β'.—31. ἐν καὶ θαλάσσα: Here καὶ belongs to λέγοντι (Bossier).—32. κόραις Νηρηὸς ἄλαις: Comp. v. 13: ὁ Κρόνει παί Πέας. The Nereids are the daughters of Nereus and the sea (ἡ ἄλασ). Nereus is "water" (mod. Gr. νερό), as his spouse is Doris —the sea being a symbol of riches (ἐστὶν θάλασσα, τής δὲ νῦν κατασβέσει:).—βιοτὸν ἀφθινὸν . . . τὸν ὀλὸν ἀμφὶ χρόνον: The expression seems redundant, unless we remember that βιοτὸν expresses the enjoyment of life, and not the mere duration (χρόνος).—
33. τὸν δλον ... χρόνον: Comp. ὁ τὰς χρόνος, P. 1, 46. On ἄμφι see O. 1, 97, where the "both" signification is plainer. As περὶ w. acc. may mean "around" (without) and "around" (within), so ἄμφι may be "about" (without) and "about" (within), and so be loosely used for ἐν.—βροτῶν γε: However it may stand with high and mighty heroines.—34. πείρας θανάτου: The θανάτος is the πείρας. Cf. v. 19: ἔργων τέλος.—35. οὐδ’ ἡσύχιμον ἀμέραν, κτέ.: Instead of a mechanical τέλος ἀμέρας to balance πείρας θανάτου, instead of a mechanical ὄποθ’ ἰζόμεθα to balance ὀπώτε τελευτάσωμεν, P. varies the structure: "Surely in the case of mortals a certain goal of death is in no wise fixed, nor [is it fixed] when we shall bring one day, child of a single sun (spanned though it be but by a single sun), without fretted good to its end in peace." The position removes all harshness. Βροτῶν at the head of the sentence is only semi-dependent. ἡσύχιμον ἀμέραν, in like manner, allows us to wait for its regimen.—παίδ’ ἄελινον: The personification may have faded somewhat, but the mind dissociates τελευτάσωμεν from the apposition.—38. ἔβαν: Gnomic.

'Επ. β’.—39. Μοίρ(α): In P. Moira is above the gods, but in harmony with them.—τ’ τε: "She who."—πατρώιν, κτέ.: "Maintains as an heirloom [= from sire to son] this fair fate of theirs."—40. τὸν δε: As usu. of the victor’s house, the Emmenidai.—41. ἐπὶ τι ... πῆμ(α): The calamity is gently touched. The name of Oidipus is not even mentioned. Where P. does mention the hero, it is to honor him, P. 4, 263.—παλιντράπελον: "Reverse." Pendant to παλιγκοτον δαμασθεν, v. 22.—42. εἴκ θύπερ: "Since."—μόρμοσ νιός—ὁ κατὰ μοῖραν αὐτῷ γενόμενος.—43. συναντόμενος: On his way from the Delphic oracle, where Apollo had told him that he would be the murderer of his father that begot him (So. O. R. 793).—χρησθέν | παλαίφατον τέλεσθε: P. ignores the first part as recorded by So. O. R. 791: ὡς μητρὶ μὲν χρεὶ μὲ μυχθαι.

Στρ. γ’.—45. ἀξεῖ Ἐρνύς: ἀξίως βλέπουσα, Schol. She saw, while Oidipus was blind. So. Ai. 835: καλὸ δ’ ἀρωγοὺς τὰς ἀξὶ τε παρθένους, | ἦν τε παρθενίας τῶν βροτοῖς πάθη, | σεμνᾶς Ἐρνὺς ταυτόποδα.—46. σῶν ἀλλαλοφονία: The comitative σῶν with the dat., instead of the simple instrumental dat., which has forgotten its comitative origin. Cf. P. 12, 21: ὀφρα ... σῶν ἐντεσὶ μυήσαι ἐρικλάγκται γόν.—γένος ἀρήιον: "His fighting
stock,” his sons, the spear-side of his house.—47. Θέρσανδρος: The son of Polyneikes and his wife Argeia, daughter of Adrastos. —ἐν μάγαις . . . πολέμον: He was slain by Telephos before Troy. —49. θάλος: Cf. O. 6, 68: 'Ἡρακλέης σεμνὸν θάλος 'Αλκαίδαν.—ἀρωγόν: Aigialeus, the only son of Adrastos, had fallen before Thebes, so that Thersandros became the avenger of the family in the war of the Epigoni. (So Böckh with the Schol.) —50. σπέρματος . . . ρίζαν: “Seed root,” origin.—έχοντα: So Aristarchos. The MSS. have ἔχοντι, which some Scholiasts take as ἔχοντι, while others note the change from dat. (έχοντι) to acc. (τὸν Αἶνησιδά-μον), a change which, however natural from substantive to participle, is not natural from participle to substantive.—52. μελέων λυράν τε: Blended in v. 1: ἀναξιφόρμιγγες ὀμοί.
be pardoned. ὑπέχειν, “sustain,” is the other side of κατέχειν, “keep down,” and that other side appears, v. 21: ἐσολὼν . . . ὑπὸ χαρμάτων τῆμα θνάσκει | παλίγκοτον δαμασθέν. There the monster is crushed, here the high (deep) load of carking care is shouldered. Wealth is an Atlas.

Ἑπ. γ’.—61. ἀντήρ ἀρίσηλος, κτε.: The shifting of the imagery is facilitated by the beginning of the epode. ἀρίσηλος = ἀρίδηλος, an Homeric word.—62. φέγγος is used of the sun, the moon, or any great or conspicuous light.—εἰ δὲ: The passage has an enormous literature to itself. In despair, I have kept the reading of the MSS., with the interpretation “If, in truth, when one hath it (νῦν = πλοῦτον) he knows (of) the future that,” etc. δὲ in P. is often not far from δὴ. This would make the sentence an after-thought. Böckh’s εἰ γε, which is simple, is not lyrical (Mommsen). ἐδὲ δὲ and ἐν δὲ are not convincing conjectures. εὖτε has been suggested. Bergk considers οἴδεν to have been used once by brachylogy instead of twice, and punctuates εἰ δὲ νῦν ἐξων τίς, οἴδεν τὸ μέλλον, “If any one that hath it knows, he (Theron) knows.” In that case, Theron would have been mentioned. Mezger makes εἰ τίς οἴδεν . . . ἀνάγκα the protasis, and ἦταῖς δὲ . . . τὰρσω the apodosis, or rather the apparent apodosis, the real apodosis being some verb of ascertainment understood. See my Lat. Gr. 3, 601. “If one knows . . . (why, then, he must know that) . . . the good,” etc. This makes δὲ apodotic. See O. 8, 43. It would be better to leave the first sentence frankly without an apodosis.—63. θανόντων: The sins committed in the world below are punished here on earth. Earth and Hades are mutual hells. P.’s view of the yonder world, as set forth in this passage, may be supplemented by the fragments of the θρήνοι. P. believes in the continued existence of the soul after death, in transmigration, in retribution, in eternal blessedness. Immediately after death the soul is judged and sent to join the ranks of the pious or of the wicked. Good souls dwell with Pluton and Persephone in perpetual light and happiness, the bad must endure anguish past beholding for punishment and purification. If they do not mend, they are sent back to earth, and after death come again before the inexorable judgment-seat. Those who are purified return to earth in the ninth year, and are made kings, heroes, sages. When a man has maintained himself in each of these transition stages, and has kept pure from all wrong, he becomes

Στρ. δ'.—67, 68. ἵσαι δὲ νύκτεσσιν αἰεί, ἢ ἵσαι δ' ἀμέραις: I follow Mommsen. The best MSS. have ἵσαι δ' ἐν ἀμ. Various changes have been made to save the uniformity and avoid — for — in v. 68. So, v. 67: ἵσον δὲ, v. 68: ἵσα δ' ἐν ἀμ., which J. H. H. Schmidt follows. Equal nights and equal days may be equal to each other (equinoctial) or equal to ours; may be equal in length or equal in character. "Equal to each other in character" seems to be the safest interpretation. "The night shineth as the day; the darkness and the light are both alike." To some the passage means that the blessed have the same length of day and night that we do, but their lives are freer from toil. This interpretation is favored by ἀπονέστησον, which shows that the standard of comparison is earthly life, though Dissen makes it refer to the wicked. —69. δέμονται: It is a boon. δέρκονται, the reading of the mass of our MSS., is unmetrical, and not over-clear.—οὐ χθόνα: The position of the negative in P. is especially free; here it is to be justified by οὐδὲ πόντιον ὕδρι.—ἐν χερὸς ἀκμα: So, P. 2, 8: ἀγανάκτων ἐν χερῶν πουκλανίων ἐδάμασσε πάλους. N. 1, 52: ἐν χερὶ τινάσσων φάγαγων. Local more vivid than instrumental.—ἀκμα: "Strength;" as ἀκμα ποδοῦ, I. 7 (8), 37, is "speed."—71. κενινὸν παρὰ διασταν: "For the sake of unsatisfying food," as mortals do. This use of παρὰ, "along," "by way of," and so "by reason of," "for the sake of," is solitary in P., but becomes common in the later time. So παρ’ ὑ.—τιμλοῖς | θεῶν: At the court of Pluton and Persephone.—72. ἔχαιρον: When they were on earth.—ἐφορκίαις: Ps. 24, 3: Who shall stand in His holy place? He that hath clean hands and a pure heart; who hath not lifted up his soul unto vanity, nor sworn deceitfully.—74. τοι δὲ = οἱ κακοὶ.—ὁχέοντι = ὁχέουσι = ὑψίστανται καὶ βαστάζουσιν (Schol.).

Ἀντ. δ'.—75. ἐτόλμασαν: "Persevered."—ἐστρίς | ἐκατέρωθι: τρίς ἐκατέρωθι would naturally mean six times. ἐστρίς may mean three times in all. The soul descends to Hades, then returns to
earth, then descends again for a final probation.—77. ἐτείλαν: Act. only here in P.—Διός ὁδόν: The king's highway (mystic).—παρὰ Κρόνου τύρων: Not "along," as in prose, but "to the neighborhood of," as if παρὰ Κρόνων, "to the court of Kronos," who presides over the happy isles.—78. νάσος: Dor. = νήσους.—79. ἀνθέμα χρυσοῦ = ὧ. χρυσᾶ. So I. 1, 20: φιάλαισι χρυσοῦ. Cf. P. 1, 6; 4, 71. 240; N. 5, 54; I. 7 (8), 67. —80. τὰ μὲν χερσόθεν ... ὤδωρ δ’ ἄλλα: Chiasm. The world below is a brilliant repetition of the world above. The prizes are of gold — gold instead of olive and laurel. In ὤδωρ, Disen sees an allusion to the water-parsley of the Isthmian games.—82. στεφάνους: I have given what seems to be the best MS. reading. κεφαλάς is used in a gloss to explain στεφάνους, as στ. is not applicable to χέρας, ὄρμοι being used for neck and breast, στεφάνοι for heads. Bergk suggests: ὄρμοι ε’ (= ἐκ in Lokrian inscriptions) τῶν χέρες ἀναπλέκοντι καὶ στεφάνους —.ordinal and στεφάνους being Aeolic accusatives.

Ἐπ. 8'. —83. βουλαῖς ἐν ὀρθαίοι: Like ἐν νόμοις, P. 1, 62; ἐν νόμῳ, N. 10, 28; I. 2, 38; and ἐν δίκαιο, O. 2, 18; 6, 12; P. 5, 14; N. 5, 14. ἐν δίκῃ is common even in prose.—’Ραδαμάνθους: The τει of v. 65. —84. ὅν ... πάρεθρον: The best MSS. have ὅν πατὴρ ἔχει γὰς with a gap. The true reading cannot be elicited with certainty from the Scholia and glosses. Even in antiquity the critics were at a loss. I have resigned myself with Disen and Schneidewin to the reading of the interpolated MSS.—85. Ἐτας ... θρόνον: Rhea, as mother of the gods, thrones above all.—86. Πηλές: An Hellenic saint, a Greek Joseph. See N. 5, 26, where he resists the wiles of Hippolyta, and I. 7 (8), 41: ὅτι εὐσέβεστατον φάτις Ἡρακλοῦ τράφειν πεδίον. Peleus and Kadmos are associated again, P. 3, 87. Here they are linked by τε καὶ on account of the like fortune in marriage, l. c. 91: ὅπωθ’ Ἀρμονίαν γάμεν βοῶπιν ὃ δὲ Νηρέως εὐθοῦλον Θέτιν παίδα κλυτων.—Κάδμος: Called ἀντίθεος, P. 3, 88.—’Αχilléa: ἐν νήσοις μακάρων σὲ φασίν ἔιναι ἢ πασερ ποδόκης ’Αχilléus, acc. to the famous skolon of Kallistratos ap. Athen. 15, 695 A. See Plat. Symp. 179 E, 180 B. Acc. to N. 4, 49 Achilles has another abode, an island in the Euxine. It has been fancied that Theron was a Peleus, a Kadmos, and an Achilles in one.

Στρ. ε'. —90. ἀμαχῶν ἀστραβῆ κίνων: An allusion to ἐκπορ (acc. to Greek feeling = *ἐχέτωρ) as the "upholder" is not impossible, though the metaphor is common enough.—Κύκνος: Son of Posei-
don, who opposed the landing of the Greeks. — θανάτῳ πόρεν: Comp. P. 5, 60: ἐδωκε θῆρας αἰνόφι φόβῳ, N. 1, 66: φάσει ὑμ ὄψεις μῦρῳ, and Lat. dure morti, “put (in)to (the maw of) death.” Instead of flattering antique personification, let us emboss our own. πορεύν is combined with νέμειν and διδόναι, P. 5, 65.—91. Ἀους τε παϊδ Αἴθιοπα: Memnon. Kyknos, Hektor, and Memnon are grouped, I. 4 (5), 89, another triad.—πολλά μοι, κτῆ: Asyndeton common on announcing the end.—ὑπ' ἄγκωνος: Comp. Theokr. 17, 80: ὑπολείων τε φαρέτρην.—βῆλη: Of poetry, I. 4, 46; O. 13, 93.—92. ἐντί: Is explained as a singular, but Gust. Meyer, Gr. Gr., § 483, dissents. It is livelier as a plural, O. 10 (11), 93; P. 1, 13.—93. φωνάεινα συνετῶσιν: A stock quotation, “that have a voice only for the wise.” — ἐς δὲ τὸ πᾶν: Sometimes written τὸν πᾶν or τὸν πᾶν to save the quantity, like σύμπαν, ἄπαν, πρόπαν. τὸ πᾶν is glossed by τὸ κοινῷ, Shakespeare’s “the general,” τοὺς πολλοὺς καὶ χιλιάντερους. The other rendering, “generally,” is less satisfactory. The change from the dative συνετῶσιν to ἐς and the acc. is in P.’s manner. Mr. Verrall argues (Journal of Philol., No. XVII.) at length in favor of τὸν πᾶν from *τοπί, “divination,” a word which he elicits from τοπάξειν. —94. σοφός: Of poetic art. — φά: A Pindaric cry to be heard often, e. g. O. 9, 107: τὸ δὲ φά κράτιστον ἄπαν, for while P. does not despise training, O. 8, 60, where, by the way, he is praising a trainer, he believes in Ruskin’s first rule, “Be born with genius.” God, Apollo, the Muse, the Muses, Charis, the Charites—these are the sources of the poet’s inspiration. It is part and parcel of his aristocratic “blood” theory.—95. μαθόντες: The old sneer that finds an echo in Persius, Quis expedivit psittaco sumum χαίρε? The commentators refer this characteristic to Simonides and Bakchylides. Simonides was considered σοφότατος, and if Simonides was meant, σοφός ὁ πολλὰ θείως φιάρ δους would be spiteful. Bakchylides was the nephew of Simonides, disciple, imitator, and collaborator of his uncle. It is supposed that P. gained the contract for writing this poem over S. and B., and hence this scornful and, we should say, ignoble note of superiority. As Simonides had just made peace between Hieron and Theron, it is very unlikely that P. should have made this arrogant fling at this time. —λάβρου: With κόρακες. The antithesis is the ὄρνες θείος (Mezger). Usually punctuated λάβρου παγαλλοσία, κόρακες ἄς. — 96. κόρακες ἄς... γαρύστεν: The dual certainly suggests definite pairs, especially as it is often used with mocking effect, e. g. in Plato’s
Euthydemos (comp. Arcades ambo). The use of the dual on metrical (?) grounds for the plural is not tolerable. Mr. Verrall's suggestion that the reference is to the two Sicilian rhetoricians, Korax and Tisias (the latter of whom was called kakou korakes kakov phov) is ingenious. See P. 1, 94, where the panegyric side of oratory is recognized. If we must have rivalry, why not rivalry between the old art of poetry (phi) and the new art of rhetoric (mabontes)? Besides, laibroi korakes of this kind succeed best in the laibros otratos (P. 2, 87). — akranva: "Ineffectual stuff."

'Art. e'.—97. Dipov pros druxa theiav: See P. 1, 6. The eagle (Pindar) sits quiet and disdainful on the sceptre of Zeus. His defiant scream will come, and then the ineffectual chatter will cease. Comp. Soph. Ai. 169: meav aiyvpiyov d' ypodeiasantes | tao' an eixaiwy el's av phaneiva, | stxipiteiethav alyovoi. — 98. etpeche nivn skocyp, kte.: Resumption of the figure in vv. 92–94. Cf. N. 9, 55: akontizeug skopoi' aghista Mouxau. — thyme: So N. 3, 26. — tina Balkomev: Not exactly = baloimev: "Whom are we trying to hit?" The pres. for fut., except in oracles (O. 8, 42), is rare, conversational, passionate. See Thuk. 6, 91, 3. — 99. ek malthakas... phrenos: The quiver usually has a hostile significance, hence phrenos is qualified. The arrows are kindly (agava), not biting (pikra). — etpi: As in O. 8, 48: et' istorvpo pontia | arma thodv tawn. — 100. tanyosais airdasomai = teinas to tovov apofanoyma (Schol). Böckh punctuates tanyosais and makes it an optative (imperative opt.), counter to the Pindaric use of tnu. — 101. airdasomai: In its full sense of "loudly proclaim." — evorkiwn loyov: O. 6, 20: meav drxov omwiaias. — 102. tekein mi: The neg. is mi on account of the oath. Commentators are divided as to tekein, whether it is past or future. For the future, see O. 1, 105. For the past, P. 2, 60: eli de tiv nhow kteatosi ti kai periv tmav legvei | eterov tiv' av' Ellada tavon parothe genevsai | chawn prapida palaimonei kevea. The past is better on account of the ekaton ge Feteon: "These hundred years," with an especial reference to Akragas, which was founded about a hundred years before (Ol. 49, 3 = 582 B.C.).

'Ept. e'.—105. Ohrwvos: Effective position. Comp. v. 17: louwq genvai, and O. 1, 81. The sense is fairly complete in the antistrophe; and the use of the dependent genitive here renews the
whole thought with a challenge.—αἶνον: In prose this word was reserved for religious occasions. P. uses ἑπάνως but once.—ἐπέβα: Is supposed to have an actual basis in the behavior of Kapys and Hippokrates, two kinsmen of Theron, who went over to Hieron (Schol.). But gnomic aorists have an actual basis also.—106. οὐ δίκη συναντόμενος: “Not mated with justice, but [set on] by rabid men. Comp. I. 2, 1: χρυσαμπόκων ἐς δίφρον Μοισάν ἐβαίνον κλυτὰ φόρμμης συναντόμενο.—μάργον: Of men besotted in their fury. So μαργουμένον, N. 9, 19.—107. τὸ λαλαγήσανθέλων: The articular infinitive, which is not fully developed in P., is seldom used after verbs of will and endeavor, and then always has a strong demonstrative force—often with a scornful tang. So. Ant. 312: οὐκ ἐξ ἄπαντος δεῖ τὸ κερδαίνει φιλεῖν, 664: τοῦπιτάσσειν τοῖς κρατοῦσιν ἓνοεὶ, O. C. 442: τὸ δράν οὐκ ἥθελησαν (cited by De Jongh). So in prose with σπεύδεισθαι, θαρρεῖν, δίωκειν, and the opposite. “Full fain for this thing of babbling.”—κρύφον: A very rare substantive.—τε θέμεν: Better than τιθήμεν, which would depend awkwardly on λαλαγήσαι.—108. ἐπεὶ . . . δύνατο: ἐπεὶ is “whereas.” Madmen may attempt to babble down and obscure his praises, but his deeds of kindness are numberless, and cannot be effaced any more than they can be counted.—109. χάρματ(α): Echo of χαρμάτων, v. 21 (Mezger).
OLYMPIA III.

The third Olympian celebrates the same victory as the preceding ode. In what order the two were sung does not appear. O. 2 was probably performed in the palace of Theron; O. 3 in the Dioskureion of Akragas. The superscription and the Scholia indicate that this ode was prepared for the festival of the Θεο-ξίνια, at which Kastor and Polydeukes entertained the gods. It is natural to assume the existence of a special house-cult of the Dioskuroi in the family of the Emmenidai, but we must not press v. 39 too hard.

The third Olympian, then, combines the epinikian ode with the theoxenian hymn. The Tyndaridai are in the foreground. It is the Tyndaridai that the poet seeks to please (v. 1) by his Ὄλυμπιονικᾶς ὕμνος. It is the Tyndaridai, the twin sons of Leda (v. 35), that are the ruling spirits of the Olympian contests. It is the Tyndaridai that are the givers of fame to Theron (v. 39). The victory is the same as that celebrated in the previous ode, but there Theron is always present to our minds. We are always thinking of the third member of the triad—god, hero, man. Here Theron is kept back. The poet who was there almost, if not altogether, defiant in his heralding of Theron, utters scarce a word of praise here. Before it was merit, here it is grace.

The poem is a solemn banquet-hymn. The victory calls for the fulfilment of a divine service, a θεόδματος χρέος (v. 7). Pisa is the source of θεόματος ὁδιάδι (v. 10). The myth has the same drift. It is the story of the Finding of the Olive, the token of victory. This is no native growth. It was brought by Herakles from the sources of the Istros, a memorial of Olympic contests (v. 15). It was not won by force, but obtained by entreaty from the Hyperborean servants of Apollo (v. 16), and the hero craved it as shade for the sacred enclosure of his sire, and as a wreath for human prowess (v. 18). Already had the games been estab-
lished, but the ground was bare to the keen scourgings of the sun (v. 24). Sent to Istria on another errand by Zeus, he had beheld and wondered (v. 32). Thither returning at the impulse of his heart, he asked and received, and planted the olive at Olympia (v. 34), which he still visits with the sons of Leda (v. 35).

The parallel with Herakles is revealed at the end. Theron has reached his bound—his Herakles' pillars. Beyond lies nothing. Seek no further (v. 45). The olive was a free gift of God. So is this victory of Theron. It might be dangerous to press the details. Yet it is not un-Greek to say that the beauty of life is found of those who walk in the path of duty. Theron's praise is no less because it is indirect.

The dactylo-epitrite rhythms are peculiarly appropriate in a hymn addressed to deities so Dorian in their character as the Dioskuroi. The compass of the strophe is not great, but especial stateliness is given to the composition by the massiveness of the epode. It is noteworthy that strophe and epode end with the same measure.

Of the three triads, the central one contains the heart of the Finding of the Olive. The story is begun at the close of the first triad, and finished at the beginning of the third, and thus the parts are locked together.

Στρ. α'. — 1. φιλοξείνοις: The Dioskuroi were in an especial manner gods of hospitality, though an allusion to the θεοξείνη is not excluded.—ἀδείν = ἀδείν, Aesopic φιλωσίς, P. 2, 96.—καλλιπλοκάμῳ 6' Ἐλένη: κ., used of Thetis and Demeter in Homer, who is more lavish in his use of ἐυπλόκαμος. Helen is καλλίκομος, Od. 15, 58. τε ... τε, as the brothers, so the sister. See Ο. 1, 115. H. shares her brothers' hospitable nature. See Od. 4, 130 foll., 296 foll.—2. κλείναν Ἀκράγαντα: With P.'s leaning to the fem.—γεμαίρων: "While honoring." — εὐχομαι: A prayer and not a boast. So also P. 8, 67, where αἰτεῖω forms a sufficient contrast.—3. Θρώνος Ὀλυμπιονίκου ὑμνον: Instead of the prosaic Ὀλυμπιονίκου ὑμνον. —δρόθωσις: Simply "raising," without any side-notion of O. 7, 86 or statue (I. 1, 46).—ἀκαμαντοπόδων: O. 5, 3: ἀκαμαντόποδος ... ἀπήναι.—4. Ἀτον: Appos. to ὑμνον. Comp. O. 5, 1; 8, 75.—οὕτω μοι παρεστάκοι: So with Mommsen,
instead of οὐτώ ταῖ παρέστα μοι. οὐτῶ, as she had done before. In a wish, P. 1, 46. 56. With παρεστάκων comp. P. 8, 70: κόμῳ μὲν ἄδυμελεί | Δίκα παρέστακε.—νεονύμαλον: “With its gloss fresh upon it.” We say, with another figure, “fire-new.” O. 9, 52: ἄνθεα δ᾽ ἵμων νεωτέρων.—τρόπον: The novelty consists in the combination of honor to God and honor to man, of theoxenia the epinikion (Mezger). Combination of lyre and flute (Fennell).—5. πεδίλω: The πεδίλων strikes the measure.

‘Αντ. α’.—6. ἔπει... γεγωνεῖν: Gives the double element—the victory of Theron (ἐπισίκων), and the right of the Tyndaridai to Pisa (Θεοξίνη). Comp. v. 9: τὰς ἀπὸ | θεόμοροι νίσσοντ’ ἐπ’ ἀνθρώ- πους ὀωδαί, with v. 34: ἰλαος ἀντιδέουσι νίστει | σὺν βαθύζων διδύμων παισὶ Λήδας. The song is the refulgence of the coming of Herakles and the Tyndaridai.—χαίταισι μὲν ζευκθέντες: P. prefers this warmer participial conception to the colder infinitive (τὸ) χαίταισων ἐπιζευχήραι στεφάνους. See P. 2, 23; 3, 102; 11, 22; N. 4, 34; I. 4, 49; 7, 12. Dem. 18, 32: διὰ τούτους οὐχὶ πει- σθέντας, much more vigorous than διὰ τὸ τούτους μὴ πεισθήναι. The familiarity of these constructions in Latin deadens our perception of them in Greek, where they are very much rarer. μέν, with an answering τε, v. 9. See O. 4, 13.—7. πράσσοντι: P. 9, 111: ἐμὲ δ᾽ ἄν... τίς πράσσει χρέας. The more familiar middle occurs O. 10, 33.—θεόματον: The last part of the compd. is felt elsewhere, O. 6, 59; P. 1, 61; 9, 11; though faintly in I. 5, 11: θεόματος ἀρετάς. There is no echo of ἀρβώσας.—8. φόρμυγγα τε... καὶ βοῶν ἀυλῶν ἐπέων τε: τε... καὶ unites the instrumentation, τε adds the words as an essential element.—ποικιλόγαρων: Cf. O. 4, 2: ποικιλοφόρμιγγος ὀωδᾶς.—θέσιν = ποίσιν. Etym. Magn. p. 319, 31: θέσις ἡ ποίησις παρ’ Ἀλκαίῳ, and p. 391, 26: Πώνδαρος θέσων τὸ ποίημα λέγει. Sappho, fr. 36 (Bkg.): οὐκ οἶδ’ ὄτι θέω.—9. Αἰνησιδάμου παιδί: In honor of Theron.—συμμίξαι: Cf. O. 1, 22.—ἀ τε Πίσσα: See v. 7.—γεγωνεῖν: Supply πράσσει, which is easier, as the near neighborhood of συμμίξαι keeps the construction wide-awake. γεγωνεῖν (Christ) does not give a clear sense, though the shift is in P.’s manner.—τὰς ἀπὸ: O. 1, 8.—10. θεόμο- ροι: “God-given,” as I. 7, 38: γάμου θεόμορον γέρας.

Ἐπ. α’.—11. ὃ τιν = τούτῳ (in his honor), ὃ τιν.—κραίνων... βάλη: Pres., the rule; aor., the exemplification. Simple subj. in generic sentence as in Homer.—ἐφετμᾶς: See P. 2, 21.—προτέρας:
“Of old,” “of yore.” O. 7, 72: ἐπὶ προτέρων ἀνδρῶν.—12. ἀτρεκής: “Unswervable.” —Εὐλαυνόδικας: The judge of the contest, so called because Greeks alone could participate in the games. Originally the number is said to have been two, afterwards ten, according to the number of the φυλαὶ of the Eleians, and afterwards still further enlarged.—γλεφάρων . . . ὑψόθεν: The eyes of the victor would naturally follow the movement of the prize-giver’s hand, hence ὑψόθεν.—Αἰτωλός: The Eleians were called Aitolians, after their leader, Oxylos, who accompanied, or rather guided, the Herakleidai on their return.—13. γλαυκόχρωα: Cf. So. O. C. 701: γλαυκᾶς . . . φύλλων ἐλαίας. The hue is grayish-green. On the symbolism of the olive, see Porphyri. de Antro Nymph. c. 33. P. does not distinguish the ἐλαία from the κάτινος (wild olive).—τάν ποτε: The relative begins the myth. Cf. O. 1, 25.—14. Ἄιστρον: A half-fabulous river. —Ἀμφιτρυννιάδας: Herakles. The mouth-filling word, well suited to the hero, occurs again, I. 5, 38. Cf. Catull. 68, 112: falsiparens Amphiltryoniades.

Στρ. β’.—16. δημον Ὑπερβορέων: The well-known favorites of Apollo, who lived “beyond the North,” according to P., as he brings them into contrast with the Nile (I. 5 [6], 23). Perseus’ visit to the Hyperboreans is described in P. 10 (Pindar’s earliest poem). —Ἀπόλλωνος θεράπων: P. 10, 84: ὄν θαλίαις ἐμπεδὼν | εὐφαιμίαις τε μάλιστ᾽ Ἀπόλλων | χαίρει.—πείσας . . . λόγῳ: λ. has an emphatic position. Herakles does not often stoop to plead. —17. πιστᾶ φρονέων: “With loyal soul,” if “loyal” were antique; “true to his sire.”—αὐτῆ: “He had to ask.” Not αὐτῆ, the historian. pres., which is very rare in P., and turns on P. 5, 82, which see.—πανδόκῳ: Comp. O. 1, 93; 6, 69.—18. ἄλοιποι: “Every place consecrated to the gods is an ἄλοιπος, even if it be bare of trees,” says the Schol.—σκιαρόν τε φύτευμα: It had shaded the Ἰστρον παγαί, v. 14.—ἐννυν ἀνθρώποις: The shade is common to all men, the wreaths are for the victors (Böckh). “A common boon.”—19. αὐτῷ: With ἀντέφλεξε. “In his face.” —διχόμην: “Month-halver.” The full moon lighted the height of the festival.—δόν: “Full” (proleptic). —χρυσάρματος: Comp. the “yellow harvest-moon.”—20. ἐσπέρας: “At eventide” (cf. P. 4, 40), acc. to Böckh, but the moon may flash full the Eye of Even, which is herself. Still the adverbial interpretation is favored by O. 10 (11), 81: ἐν δὲ ἐσπέρων | ἐφλέξεν εὐώπιδος | σελάνας ἐρατόν φῶς.
′Επ. β′.—26. ἵπποσία: I. 4 (5), 32: ἵπποσίας Ἴδας. In P. 2, 9 Artemis puts on the trappings when Hieron yokes his horses. Homer calls her (II. 6, 205) χρυσήμας.—27. δέξαι’ ἐθύματ’ . . . ἀπά, κτε.: Refers to a previous visit, the memory of which was recalled by the nakedness of the κάτος. The circumstances of the two visits are different; the first visit (from Arcady) was under the stress of ἀνάγκα, and at the bidding of the hated Eurystheus, and the second visit (from Elis) was in faithful love (πιστᾶ φρονέων), at the bidding of his own spirit.—δειράν: O. 9, 63: Μαναλαισιν ἐν δειραίς.—28. ἄγγελαις: The plural of an impressive message, also I. 7 (8), 43: ἰῶτων . . . αὐτίκ’ ἄγγελαι. Eurystheus sent his message to Herakles by Kopheus (II. 15, 639), a proceeding which both Homeric and Pindaric Scholiasts ascribe to fear.—ἐντυ(ε): As in P. 9, 72: δς ἄρ’ εἰπὼν ἐντυνεν τερπναν γάμου κραίνεν τελευτᾶν. The extension of ἐντ. from παρασκευάζειν to διεγείρειν (Schol.) is not Homeric.—πατρόθεν: The ἀνάγκα bound sire as well as son. The story of the oath of Zeus and the consequent subjection of Herakles to Eurystheus is told, II. 19, 95 sqq.—29. χρυσόκερων ἦ.
θήλειαν: Mythic does have mythic horns.—Ταὐγέτα: One of the Pleiades, daughter of Atlas, mother of Lakedaimon and Eurotas. In order to escape the pursuit of Zeus, she was changed by Artemis into a doe, and after she returned to her human form she consecrated a doe to the goddess. — 30. ἀντιδείσια = ἀνατιδείσια (Schol.). — 'Ορθωσία: The hiatus is paralleled by O. 6, 82; N. 6, 24; I. 1, 16 (Bergk). — 'O. is not different from Ἀρτεμίς Ὀρθία, before whose altar boys were scourged at Sparta. Both doe and scourging indicate a substitution for human sacrifice. As the capture of the doe ordinarily precedes the cleansing of the Augean stables, and so the founding of the Olympic games, v. 34 foll., see Ol. 10 (11), we have another indication that there were two visits to the land of the Hyperboreans. — ἔγραψεν: The Scholiast is good enough to give us the inscription on the doe’s collar: Ταῦγέτη ιερὰν ἀνέθηκεν Ἀρτέμιδι.

Στρ. γ’. — 31. πνοίας ὑπίθεν Βορέα: P. comes back to the Hyperboreans with an explanatory touch. See on P. 4, 29. To emphasize the distance is to emphasize Herakles’ devotion to his sire. This P. has done here and in vv. 14, 26. πνοίας has scarcely any MS. warrant, but πνοίαις can only be defended by vague analogy. — 32. θάμβανε = θαθμανε, which is an inferior reading. — 33. τῶν: Depends on ἱμερος. — διδεκάγμαπτον: See O. 2, 55. — 34. φυτεύσαι: Expegegetic infinitive. The place was called τὸ Πάνθειον (Schol.). — ταῦταν ἔστράν: The Theoxenia.—νίσταται: The only correct spelling, acc. to the best MSS., and borne out by G. Meyer, Gr. Gr., § 497, νίςομαι for νι-νο-κο-μαι.—35. βαθυζώνον: Epithet applied to the Graces, P. 9, 2; to the Muses, I. 5 (6), 74; to Latona, Fr. V. 2, 2. See P. 1, 12.

'Αντ. γ’. — 36. ἐπέτραπεν = ἐπέτρεψεν (Schol.). — θατὸν ἀγώνα νέμει: The Dioskouroi were θεοὶ ἐναγώνιοι. N. 10, 52: εὐρυχόρον ταμίαι Σπάρτας ἀγώνων.—37. ἀνδρῶν τ’ ἀρετᾶς: Especially of those games that require personal prowess. O. 1, 95: ἵνα ταχυτάς ποδῶν ἐρίζεται | ἄκμαι τ’ ἵσχυος βραστόποιν, N. 9, 12: ἵσχυος τ’ ἀνδρῶν ἀμιλλαίας ἀρμοσὶ τε γλαφυρίοις ἄμφαινε κυδαίνων πόλιν, N. 5, 52: πικτὰν τὲ νῖν καὶ παγκρατίαν φθέγξαι ἐλέειν Ἐπιδαύρῳ διπλόαι | νικῶν τ’ ἀρετᾶν. Still charioteering was not without its dangers. See P. 6. — ἀμφαρμάτων: So. O. C. 1062.—38. διφηνλασίας: As ἀφετήριοι the Dioskouroi had an altar at the starting-point of the Hippodrome (Paus. 5, 15, 5). — πάρ θυμὸς ὀτρύνει: The παρ of the MSS. (= πώς,
Schol.) cannot be construed; with ὀτρύνει it makes no sense, and διδόντων is too far off. τάρ, Böckh (παροτρύνει), with poor and late MSS. The old Scholiasts show uneasiness.—Ἐμενιθαίς | Ἑρμων ἤ(ε): Theron crowns the line. The dat. with ἕθειν as often when equiv. to γενέσθαι.—40. ἐποίχοντα: Sc. the Emnenidai. Comp. what is said of Xenokrates, brother of Theron, I. 2, 39: καὶ θεῶν δαίταις προσέπτυκτο πάσας.

Ἐπ. γ΄.—41. τελετᾶς = τὰς ἐσκρὰς (Schol.). — 42. εἰ δὲ ἀριστεύει, κτέ.: “If” (which no one will deny). A familiar sentiment, such as the Greeks did not hesitate to repeat on occasion. See O. 1, 1,—43. νῦν δὲ: The reading νῦν γε is at first sight more natural, but νῦν δὲ has the better warrant “Now in his turn.” This comes near an apodotic δὲ.—ἐσχατῖαν: Of one that casts anchor. I. 5 (6), 12: ἐσχάτιας ἡδη πρὸς ὀλβῶν ἃλλατ' ἀγκυρανθεότιμος ἐὼν.—ἀρεταῖον: “By his deeds of enterprise.”—44. οἰκοθεν: Variously interpreted. As οἰκοθεν οἰκαδέ is proverbial for ease and comfort of transmission and transition (O. 6, 99; 7, 4), so the omission of οἰκαδέ shows difficulty, trouble, arduous effort. Comp. I. 3 (4), 30: ἀνορέασων δ' ἐσχάτασιν οἰκοθεν στάλαισιν ἀπτονθ' Ἡρακλεῖας. The effect is “the far distant pillars of Heraclès.” — Ἡρακλέους σταλάν: Proverbs weary less by repetition than original figures.—45. οὐ νῦν διόξω: νῦν = τὸ πόροσ. Neither οὐ μῶν nor οὐ μῆ is Pindaric. Suavius dicit de se quae Theroni dicere vult (Dissen).—κεινος ἐϊν: “Set me down an empty fool” (if I do). There is no omission of ἄν. Comp. Lys. 21, 21: μαίνοιμην (= δοκοιν μαίνεσθαι), εἰ ἀναλίσκομι.
OLYMPIA IV.

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

Of Psaumis we know absolutely nothing, except what Pindar is pleased to tell us in this ode and the next. Both odes are supposed to refer to the same victory, ἀπήνη, that is, with a mule chariot. The MSS. have in the superscription ἀρματι or ἵπποις: ἀπήνη is due to Böckh’s combinations. This gives us a terminus. The mule-race was done away with, Ol. 84 (444 B.C.). Böckh puts Psaumis’s victory Ol. 82 (452 B.C.), and maintains that the victor had failed in the four-horse chariot race, and in the race with the single horse (κέλητι). The ἀπήνη victory then was a consolation, and there seems to be a note of disappointment in the rhythm.

According to Böckh the ode was sung in Olympia; according to Leopold Schmidt in Kamarina. The latter view seems to be the more probable. The fourth ode was sung in the festal procession, the fifth, the genuineness of which has been disputed, at the banquet.

The key of this brief poem is given, v. 16: διάπειρά τοι βροτῶν ἀλεγχος. The final test is the true test. Success may be slow in coming, but when it comes it reveals the man. The thunder-chariot of Zeus is an unwearied chariot. What though his Horai revolve and revolve ere they bring the witness of the lofty contest? Good fortune dawns, and then comes gratulation forthwith. The light comes late, but it is a light that shines
from the chariot of a man who hastens to bring glory to Kamarina. Well may we pray, "God speed his other wishes." Well may we praise the man—liberal, hospitable, pure-souled, lover of peace, lover of his state. No falsehood shall stain this record of a noble life. The final trial is the test of mortals.

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

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

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

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

Στρ.—1. Ἐλατηρ ὑπήτατε βρουνᾶς ἀκαμαντόποδος Ζεῦ: Plat. Phaidr. 246 Ε: ὁ μὲν δὴ μέγας ἡγεμόν ἐν οὐρανῷ Ζεῦς πτηνὸν ἄρμα ἐλαύνων πρῶτος πορεύεται, which πτηνὸν ἄρμα becomes a stock quotation in later Greek. Comp. Hor. Od. 1, 34, 8: per purum tonantes | eget equos volucremque currum.—ἀκαμαντόποδος: O. 3, 3; 5, 3.—τελα γάρ δρα: γάρ gives the reason of the invocation. The Horai, originally but two, Καρπό and Ῥαλλό (Paus. 9, 35, 2), are the daughters of Zeus and Themis; they who in their steady course—Ωραι being from √αυ, "go"—bring things at their season. It has taken time for Psaumis's success to ripen.—2. οὖς...ἀοίδας: Comp. O. 7, 13: οὖς ἀμφοτέρων (φόρμιγγος καὶ αὐλῶν) κατέβαν.—ποικιλοφόρμιγγοι: Cf. O. 3, 8: φόρμιγγα ποικιλόγαρν, N. 4, 14: ποικίλων κυθαρίζων.—ἐλισσόμεναι: "In their circling dance."
—ἐπεμψαν...μάρτυρ(α): It is deplorable literalism to suppose that P. actually went and bore witness to the contests. See N. 1, 19: ἔσταν δ' ἐπ' αὐλείαις θύραις. The poet is said to go whithersoever his song goes. Comp. N. 5, 3: στείχ' ἀπ' Λυγίνας, διαγγέλ-λοισ' ὄτι, κτε.; also I. 2, 46.—3. μάρτυρ(α) = ὑμνητὴν (Schol.).—4. ξείνων...ἐν πρασόντων, κτε.: The only possible meaning for ξεί-
ναῦ forces us to take ἔσανεν in a good sense, which is otherwise strange to P. See P. 1, 52; 2, 82. The figure was not so coarse to the Greek as it is to us. So. O. C. 320: φαίδρα γοῦν ἀπ' ὀμμάτων σαίνει μὲ προσστέιχουσα. We can hardly make poetry of Horace's leniter attenens caudam. ἔσεθαν refers to Psamus and ἐσολιο to Pindar. "When friends fare well, forthwith the heart of the noble leaps up to greet the sweet tidings." Some make the passage ironical.—6. ἀλλ', ὁ Κρόνων παί: Resumption of the address. Cf. O. 8, init.: Μάτερ... οὕλυμπία... ἀλλ' ὑνίας.—Αἴτιαν... ὄβριμον gives the repressive, as ἐλατήρ... Ζεῦ the aggressive, side of Zeus's power. Comp. also O. 6, 96: Ζηνὸς Αἴτημαν κράτος.—7. ἴπον: A trivial word (almost = "dead-fall"), ennobled like "canopy" (κονσεπεῖον).—ἀνεμέσσαν: Od. 9, 400: ἀκραίας ἱμεροεσσας.—Τυφώνος: P. 1, 16.—8. οὐλυμπιονίκαν... κόμον: O. 3, 3: Ὀλυμπιονίκαι ἤμουν.—9. Χαρίτων: N. 6, 42: Χαρίτων ἐπτέριος ὀμάδῳ φλέγειν, and 9, 54: εὔχομαι ταῦταν ἐρετὰν κελαδήσου σὺν Χαρίτεσσαιν. The fourth of the βωμοί έξ δίδυμοι, O. 5, 5, was dedicated to Χάριται καὶ Διώνυσος. Comp. O. 2, 55, and remember also the enmity between Typhon (θεῶν πολέμοι, P. 1, 15) and the Graces.

'Aντ.—10. χρονώτατον: The Horai have not hastened. Hence χ., "late" with Mezger, not "lasting."—Ψαῦμος... ὄχεων: It is not necessary to supply δν nor to make ὄχεων the abl. gen. ἄξει is only an ἐστί in motion. "'Tis Psamus's that has come, his chariot's" (revel song of victory). ὄχ. prevalently of an ἀπήνιν (Schol., O. 6, 24).—12. σπειδεῖ: Psamus's own eagerness is brought into contrast with the deliberateness of the Horai.—13. λοιπαὶς εὐχαίς: A mild personification after the Homeric Λιταί, Π. 9, 502.—μὲν... τε: μὲν... δὲ balances, τε... τε parallels, μὲν... τε shifts from balance to parallel. Cf. O. 3, 6; 6, 88; 7, 12. 69; P. 2, 31; 4, 249; 6, 39 al. Notice the triple praise in two groups: Ι. τροφαῖς ἐτοίμων ἵππων, and Π. (1) ξενίας πανδόκοις, (2) Ἡσυχίαν φιλότολων.—16. Ἡσυχίαν φιλότολων: High praise in the disturbed state of Sicily. Personify with Bergk.—17. οὐ συνεδεῖ τέγξω: N. 1, 18: οὐ συνεδεῖ βαλῶν. For other eccentric positions of the negative, see O. 1, 81; 2, 34. 69. 106; 3, 23; 7, 48; 8, 79. Here it amounts to, "I will not lie-dye my word." Cf. also P. 4, 99: ἔχθιστοισι μὴ συνεδεῖν οἵς καταμάναις εἰπὲ γένναν. —18. διάπειρά τοι βροτῶν ἐλέγχοι: Cf. N. 3, 71: ἐν δὲ πείρᾳ τέλος | διαφαίνεται. δια- is "final," "decisive."
"Ep.—19. Ἐργῖνε Ἐργίνοις παῖς: Erginos, the Argonaut, son of Klymenos (acc. to Apollodoros, 1, 9, 16, 8, son of Poseidon), was ridiculed by the Lemnian women (P. 4, 253), on account of his white hair, when he undertook the weapon-race in the funeral games held by Hypsipyle in honor of her father, Thoas. His victory over Zetes and Kalais, the swift sons of Boreas, gave the mockers a lesson, not to judge by appearance, but to judge righteous judgment (after the Schol.). According to Pausanias, 9, 37, 4, Erginos, son of Klymenos, late in life consulted the oracle as to the propriety of marriage with a view to offspring, and received the answer: Ἐργῖνε Ἐργίνοις παῖς Πρεσβωνάδαο, ἥλας γενέην διζήμενον ἀλλ' ἑτὶ καὶ νῦν ἱστοβοηθῆ γέροντι νέῳ ποτίβαλλε κορώνην. The sequel showed that his natural force was not abated, and this gives point to Erginos's reply to the taunt of the Lemnian women.—21. ἄλοιπον εἰς ἀτύμιας: Concrete power of the preposition. So I. 7 (8), 6: ἐκ πενθέων λυθέντες. λ. without a preposition in P. 3, 50: λύσαις . . . ἄχεων, where, however, ἄχεων is sufficiently plastic.—22. χαλκέοισι 8' ἐν ἐντεσου: Comp. P. 9, init.: A game usu. at funerals.—νικῶν δρόμον: O. 13, 30.—23. Χάρπυλείες: See Ovid's Heroides VI. and Chaucer's Legend of Good Women.—στέφανον: The prize was raiment (Ῥέσβατος ἄμφις, P. 4, 253). The wreath was given besides, I. 1, 18 foll.—24. Οὕτος: Tauntingly: "You see." Kayser, Rauchenstein, and others punctuate οὕτος ἐγώ· ταχυτάτη χείρες δὲ καὶ ἕτορ ἰσόν, the position of δὲ as O. 10 (11), 76. 109; P. 4, 228. But we should lose dramatic power by this. Erginos is slightly out of breath.—χείρες: The hands and feet show the first symptoms of age, Hesiod, O. et D. 114. The feet give way before the hands. Notice the scene between Euryalos and Odysseus in Od. 8, 147 foll., and especially where Odysseus shows some concern about his running. For jubilant assertion of the power of old age in boxing (χείρες), see Aristoph. Vesp. 1383. If the feet are all right, then the rest follows a fortiori.—ἰσόν: "Are a match" (to say the least).—25. φύσται: Erginos is still speaking.—πολλαί: An allusion to the gray hairs of Psaumis, who is supposed to have been an ὀμογέρων, if a γέρων at all, is an unnecessary hypothesis of the mechanical order.
OLYMPIA V.

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

The verse about which the poem revolves is v. 15: *αλεί δ' ἀμφ' ἀρεταῖοι πόνος δαπάνα τε μάρναται πρὸς ἔργον | κυιδύνω κεκαλυμ-μένον*. The preceding poem dwells on the importance of the final trial (4, 16); this gives the conditions of success, *πόνος δαπάνα τε*. The wain must be untiring (v. 3), the sacrifices great and various (v. 6). To gain an Olympian victory, to found a new city, costs toil and money. The flower of victory is sweet (*ἄωτος γλυκύς*), the abode of Pelops lovely (*εὐρατοι σταθμοί*), now that the work is over, the price paid. So the daughter of Okeanos, Kamarina, who is to greet the victor with laughing heart (v. 2), was builded with much toil, much cost. The stately canals, the grove of houses—these, like ἀπίνη, like βουθωσία, were not made for naught. May blessings rest on city and on Olympian victor! May the one have the adornment of the noble deeds of her sons, the other a happy old age, with his sons clustering about him! *πόνος δαπάνα τε* have brought their reward. Wealth sufficient remains. Add fame. What more? Let him not seek to become a god.

There is no myth. The founding of Kamarina is fairy-tale, is magic achievement, enough.

This poem, short as it is, has given rise to much discussion. The Breslau Scholiast (A) tells us that it was not in the ἐδάφια (original texts), but it was considered Pindar's from the time of Didymos on. In O. 2 and 3 we have two poems on one and the same victory, but the treatment is very different, as we have seen. P. 4 and 5 celebrate the same success, but different sides are turned out. Here, too, it might be said that O. 4 dwells on the achievement, O. 5 on the conditions; and O. 5 shows a more intimate acquaintance with local circumstances than O. 4 does. But this makes it only the harder to understand the resemblance in diction.
With ὑψηλάν ἀρετῶν (5, 1) compare ὑψηλοτότων ἀέθλων (4, 3); with ἄστου γυλκῶν (5, 1), ἀγγελικά γυλκειάν (4, 4); with ἀκαμαντόποδος ἀπήνας (5, 3), βροντᾶς ἀκαμαντόποδος (4, 1). δέκευ occurs 4, 8, and 5, 3; κύδος ἀνέθηκε is found 5, 7; κύδος ᾱρσια, 4, 11; ἵκω, 5, 9; ἵκει, 4, 10; and if the more common interpretation of 4, 4 he accepted, ἔσαναν αὐτίκ' ἀγγελικά ποτὶ γυλκειάν ἐσο.DEBUGGED: ο, it is echoed by 5, 16: ἢν δ' ἔχουντες σοφοὶ καὶ πολίταις ἐδοξαν ἐμμεν: if not, 5, 16 is a sarcastic comment. γῆρας (5, 22) is a reflex of πολειά (4, 26). It is also well to remember the very narrow limits within which these resemblances, some of them in themselves trifling, are crowded, and Pindar's disinclination to repeat himself. In all P. δέκευ occurs but four times, ἀκαμαντόπος three times, forms of ἵκω seven. The chances of an accidental coincidence are remote. The poet must have had his own ode in mind, or another—perhaps Pindar's local representative, another Aineas (O. 6, 88)—must have imitated his manner. Add the point adduced above, the evidence of a more intimate acquaintance with local circumstances.

Much of the other detail is hyper-Pindaric. καρδιὰ γελανεὶ, v. 2, seems to be modelled, and not very happily modelled, on P. 4, 181, θυμῷ γελανεὶ, and ἀκαμαντόποδος ἀπήνας, v. 3, on O. 3, 3, ἀκαμαντόποδων ἕπων. ὑψηλάν ἀρετῶν, v. 1, is matched by I. 4 (5), 45, ὑψηλαίς ἀρεταῖς, πόλιν λαοτράφων, v. 4, by O. 6, 60, λαοτράφων τιμῶν. κύδος ᾱβρόν, v. 7, is found I. 1, 50; σεμνὸν ἄντρον, v. 18, is found P. 9, 32. On the other hand, ἄστος is ὄρεσκολης, O. 2, 8; ἐπίνικος, O. 8, 75; ἴηρός, P. 4, 181; κάλλιστος, N. 2, 9; ἀλπνιστός, I. 4 (5), 12; ἄκρος, I. 6 (7), 18, never γυλκῶς except here. Mezger has called attention to the resemblance between this ode and the beginning and the end of the fifth Isthmian; and we can hardly resist the impression that we have before us a clever copy of Pindar's manner.

But if it is a copy of Pindar, the copy is faithful to Pindaric symmetry. Of the three triads, the first has for its main theme the victory of Olympia, the second the founding of Kamarina, the third contains a prayer for well-earned enjoyment of the glory gained abroad as well as at home. The three triads have been compared to the three κρατῆρες of the symposium, at which the ode was sung.

The metres, logaoedic acc. to J. H. H. Schmidt, are often called dactylo-ithyphallic, not elsewhere found in P. Moriz Schmidt insists on the strong resemblance between the movement of O. 4
and of O. 5, in opposition to Böckh, who says: *A ceteris Pindari carminibus mirum quantum distans*. Von Leutsch emphasizes the brief compass of the strophes and epodes, the simplicity of the verse, the peculiarity of the sequence, all indicating the Lesbian style of composition. According to him the poem is too light, and has too little art, for Pindar.

If we had a wider range of Pindaric poems, we might obelize with more certainty. To me the poem is exceedingly suspicious.

Στρ. α.—1. ἰατον: “The prime.” See O. 2, 8.—2. Ὄκεανοῦ θύγατρ: The nymph of the lake, Kamarina, from which the city received its name.—γελανεῖ: P. 4, 181: θυμῷ γελανεῖ.

'Αντ. α.—4. αὐξὼν: P. 8, 38: αὐξὼν πάτραν.—λαοτρόφων: With reference to the rapid growth of the restored Kamarina.—5. βωμοὺς ἔξ διδύμους: According to Herodoros, Herakles built six altars to twelve deities, and the pairs of σύμβωμοι are these: 1. Zeus and Poseidon; 2. Hera and Athena; 3. Hermes and Apollo; 4. Charites and Dionysos; 5. Artemis and Alpheios; 6. Kronos and Rhea.—ἐγέραπεν: More natural than ἐγέραπεν, on account of αὐξὼν: “Strove to honor.”—6. ὑπὸ βευθυσίας: Comp. I. 5 (6), 44: εὐχαίς ὑπὸ θεσπεσίας | λίσσομαι. β. denotes the height of liberality, and sorts with αὐξὼν. Do not extend ὑπὸ to ἀμιλλαῖς.—πεμπταμέροις: This is the reading of the best MSS. Hermann thinks that the contests were held on the fifth day. Fennell considers πεμπταμέροις a formation analogous to ἐβδομήκοντα, ὄγδοηκόντα, and so equivalent to πεμπταμέροις, “lasting five days,” which many editors have.

'Επ. α.—7. ἱπποῖς ἡμίώνοις τε μοναμπυκίᾳ τε: The various games in which he strove to honor (ἐγέραπε) the city. He succeeded only in the mule-race (ἀπήνη). The controversy about this passage is endless.—μοναμπυκίᾳ: “And with the riding of single horse.” The μοναμπυκή was a κέλης. “Sole-frontleted” for “single,” like οἰόξων ἀνήρ. See commentators on So. O. C. 718: τῶν ἐκατομπύδων Νηρήδων ἄκιλουθος.—8. νικάσας ἀνέθηκε: The success is in the aor., the effort (v. 5) in the imperf.—ἐκάρυξε: Causative.—νέοικον: See Introduction to O. 4.

Στρ. β.—9. Οἰνομάου καὶ Πελοπος: See O. 1, 24 foll. P. does not couple closely the luckless king and his fortunate successor
—10. σταθμόν: "Abode." So O. 10 (11), 101; P. 4, 76; I. 6 (7), 45.  
—Παλλάς: Brought from Lindos in Rhodes to Gela, from Gela to Kamarina.—άδειθε μὲν . . . ποταμόν τε: See O. 4, 13.—11. Οιανών:  
Κ. lay on a hill, eighty feet high, between the mouth of the Oanis (Frascolaro) and the mouth of the Hipparos (Camarana), at the eastern end of the great bay, the innermost point of which is occupied by Gela (Holm). Οιανής bears a suspicious resemblance to Οιανής, an Oriental fish-god, germane to Dagon. τε Οιανών points to Οίων. See Curtius, Gr. Et. 4, p. 561.—ἐγχωρίαν: Not otiose. Kamarina gets its name from the lake of the land.

"Αυτ. β".—12. σεμνόως ὀχετοῦς: "Stately canals" (Am. Journ. of Phil. VII. p. 407). Others "sacred" because of the river.—στρατόν: Doric use of the word "host" for "folk."—13. κολλᾶ: The commentators are divided as to the subject; part take Ἰππαρίς, part Ψάμις. Assuming, as we may, that Psaumis had done much to improve the navigation of the river, the praise is more delicate if we make the river the agent of all this good, and put, instead of the benefactor, the benefaction. "The river doth build with speed a lofty forest of stedfast dwellings" (Myers). The canal enables the builders to float down wood rapidly for the new houses. Fennell transl. κολλᾶ, "makes into rafts."—οψίγνων ἀλὸσ: As it were, "a forest of tall houses."—14. ὑπ' ἀμαχανίας: Livelier than the other reading, ὑπ'. See O. 6, 43, and N. 1, 35: ὀπλάγχυνων ὑπὸ ματέρας βατάν ἐς αὐγλαν μολὼν.—ἐς φάσι: To light and life.

"Επ. β".—15. ἀμφ' ἀρέσταιος: N. 5, 47: ἐσλοϊστι μάρναται πέρι πάσα πόλις.—πόνος δαπάνα τε: I. 1, 42: ἀμφότερον δαπάναις τε καὶ πόνοις.  
—μάρναι: The singular number of a welded pair.—πρὸς ἔργοιν:  
"With victory in view, veiled though it be with risk." The chariot-race was a risk to person as well as to property. See P. 5, 49.—16. ἦ δ' ἵχοντες: The successful are the wise—an old sneer. So Eurip.: τὸν εὐτυχοῦντα καὶ φρονεῖν νομίζομεν.—καὶ πολίταις: Who are the last to recognize merit in a fellow-citizen. P. 11, 28: κακολόγοι δὲ πολίται.

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

Cretans among the original founders of Kamarina.—19. Λυδίοις ἀπόν ἐν αὔλοις: The Lydian flute melody was used in supplications. On éν, see O. 7, 12: παμφώνουσι ... ἐν ἑντεσον αὔλων.

'Aντ. γ'.—20. εἰανορλαίοι: “With hosts of noble men.” —21. Ὄλυμπιόνικε: The victor is apostrophized, as often, at the close of the poem.—Ποσειδανίασιν ἔποιοι: Cf. O. 1, 77; 8, 49.—22. εὔθυμον: P.'s usage would lead us to combine εὔθυμον with τελευτάν, but this is an exceptional poem, and we may follow the Schol., who combines it with γῆρας. See O. 1, 37; P. 8, 88.

'Eπ. γ'.—23. παρισταμένων: Cf. Od. 12, 43: τῷ δ' οὖ τι γυνή καὶ νήπια τέκνα | οἴκαδε νοστήσαντι παρίσταται οὐδὲ γάνυσται.—ἡγίστα = ἡγία. Proleptic.—24. ἐξαρκέων: Cf. N. 1, 31: οὖκ ἔραμαι πολὺν ἐν μεγάρῳ πλοῦτον κατακρύψασι ἔχειν ἄλλ' ἐόντων εὖ τε παθείν καὶ ἀκούσα φίλοις ἐξ ἀρκεόν. That prosperity is sound which streams in and out, helping others and gaining good report. Whoso hath this, and Psaumis hath it, let him not seek to become a god.—μὴ ματεύσῃ θεὸς γενέσθαι: So I. 4 (5), 14: μὴ μάτευε Ζεὺς γενέσθαι. An abrupt end, like O. 3.

MULE CAR.
Coin of Messana.
OLYMPIA VI.

Agesias, son of Sostratos, was a Syracusan of the noble family of the Iamidai, descendants of Iamos, son of Apollo. The Iamidai were hereditary prophets among the Dorians, hereditary diviners at the great altar of Zeus in Olympia. Early settlers of Italy and Sicily, they retained their connection with Arkadia. Our Agesias, a citizen of Syracuse, was also a citizen of Stymphalos. As a Syracusan he was an active partisan of Hieron, and after the fall of the tyrannis was put to death by the Syracusans.

The composition of the ode cannot be earlier than Ol. 76, 1 (476 B.C.), nor later than Ol. 78, 1 (468 B.C.), the earliest and the latest Olympian celebrations that fall within the reign of Hieron. Ol. 77 (472 B.C.) is excluded, because Pindar was at that time in Sicily, and the poem was composed in Greece. Ol. 78, 1 is the date to which the ode is assigned by Böckh. Zeus Aîtnaios (v. 96) would seem more appropriate after the founding of Aitna (Ol. 76). The arguments advanced by Leop. Schmidt in support of the same date, such as the character of vv. 58–63, which he regards as a feeble reflection of O. 1, 71–85, and the confidential tone in which Hieron is spoken of at the close, do not seem to be cogent.

The ode was probably sung at Stymphalos and repeated at Syracuse. One Aineas brought the poem from Thebes to Stymphalos, and directed the performance. We do not know whether he was an assistant of Pindar's or a local poet of the Iamid stock.

The verses to which one always comes back in thinking over this poem are these (100, 101): ἄγαθαὶ δὲ πέλλων ἐν χειμερίᾳ | νυκτὶ θόας ἐκ νιῶν ἀπεσκιμφθαι δῦ ἄγυραι. In the second Olympian we have noticed a recurrent three; here there is clearly a recurrent two. Agesias, the hero of the poem, unites in his per-
son Syracusan and Stymphalian. At Olympia he is victor in
the games and steward of an oracle (vv. 4, 5). At Syracuse he is
συνουκατής of the city and beloved of the citizens (vv. 6, 7). He
is prince and prophet, as Amphiaraoi (v. 13) was warrior and
prophet, and his victory must be celebrated at Pitana (v. 28), as
it must be celebrated at Syracuse (v. 99). His charioteer, Phint-
sis (v. 22), must speed to the banks of the Eurotas, and Pindar's
leader, Aineas (v. 88), must conduct the festal song. Agesias's
maternal stock was Arkadian; from thence came his prophetic
blood—from Euadne, daughter of Poseidon (v. 29), a prophetic
god; from Iamos (v. 43), whom Euadne bore to Apollo, a pro-
phetic god.

The myth of Iamos (vv. 29–70) shows the value of this double
help—the result, a double treasure of prophecy. Prosperity and
fame attend the Iamidai. Herakles helped Iamos at Olympia
(v. 68); Hermes the Iamidai in Arkadia (v. 79). Thebes and
Stymphalos are akin (v. 86), as Herakles, Boeotian hero, and
Hermes, Arkadian god, unite to bless the Iamidai. So the song
must praise Hera (v. 88), for Arkadia was the home of her vir-
ginity, and vindicate Boeotia, home of Herakles (v. 90); must
remember Syracuse, and wish the victor a happy reception in
one home as he comes from another home—as he comes from Ar-
kadia to Syracuse (v. 99). He has two homes in joy—two an-
chors in storm. God bless this and that (τῶν δὲ κείνων τε κληρῶν
αἰσάν παρέχων φιλέων, v. 102). Nor is the mention of the two
anchors idle. May Amphitrite's lord speed Agesias's ship, and
prosper the poet's song (v. 104).

This is one of the most magnificent of Pindar's poems, full of
color, if not so dazzling as the seventh Olympian. The myth of
Iamos, the μαντίς ancestor of a μάντις, is beautifully told. Pro-
found moral there is none to me discernible. "He that hath
gods on either side of his ancestry shall have the gods to right
and left of him for aye," shows an aristocratic belief in blood
(οὐδὲ ποτ’ ἐκλείψεων γενεάν, v. 51).

There is such a ganglion of personal and tribal relations in-
volved in this piece that one is tempted to long historical and
antiquarian disquisitions; but if we accept Pindar's statement
as to the connection between Thebes and Arkadia, nothing more
is necessary to the enjoyment of the ode.
The rhythm is Doric (dactylo-epitrite).

Of the five triads, the first contains a glorification of the victor, who is compared to Amphiaraos, also a prince and a prophet; the second takes us to Arkadia, and begins the story of Iamos, which is continued in the third and the fourth. The latter half of the fourth prepares the return to Syracuse, which forms the conclusion of the poem.

\[\Sigma t\rho. \, a'\].—1. \textit{Χρυσός}: "Golden" for "gilded."—\textit{υποστάσαντες}: O. 8, 26: \textit{υπέστασε} ... κόνα δαμονίαν.—\textit{θαλάμου}: "House," as O. 5, 13.—2. \textit{δός} \textit{οτε}: Without a verb, as P. 11, 40; N. 9, 16; I. 5 (6), 1. With \textit{δός} \textit{οτε} the verb is in the ind., and not in the Homeric subj. (N. 8, 40); therefore supply \textit{πάγγυμεν}, if anything. The ellipsis was hardly felt.—3. \textit{πάξουμεν}: On the mood, see O. 2, 2.—\textit{άρχομένου} \textit{δ’} \textit{έργου}, \textit{κτέ}: A favorite quotation in modern as in ancient times. The gen. absol., though not "pawing to get free," is not used with perfect freedom in P. Hence \textit{δ.} \textit{ει} is felt to depend on \textit{πρόσωπων}.—4. \textit{εί} \textit{δ’} \textit{είν}, \textit{κτέ}: The ideal conditional (O. 1, 108) of a fair dream, too fair to come to pass, and yet it has come to pass. \textit{εί} \textit{η} has no subject, no \textit{τις}, as might be expected. So N. 9, 46.—\textit{μέν} ... \textit{τε}: See O. 4, 13.—5. \textit{βωμό} ... \textit{μαντείω} \textit{ταμίας}: The dative often varies with the genitive so as to produce a chiasitic or cross-wise stress, thus emphasizing each element alternately. Here the stress is on \textit{ταμίας}, while in \textit{συνοικιστήρ} τῶν κλειμάν \textit{Συρακοσσάν} it is on \textit{Συρακοσσάν}. Comp. Hdt. 7, 5: \textit{ξέρξη} \textit{μέν} \textit{ανεψίδσ}, \textit{Δαρείου} \textit{δ’} \textit{αδελφ}\textit{ε} \textit{ης} \textit{παι}. Cf. Isai. 3, 13: \textit{εταίροι} \textit{τού} \textit{βουλομένω} καὶ \textit{ού γνω} \textit{τού} \textit{η} \textit{μετέρον} \textit{θειον}. Cf. Ar. Ach. 219, 220: \textit{νῦν} \textit{δ’} \textit{επείδη} \textit{στερρόν} \textit{ηθή} \textit{τού μον} \textit{ἀντικημόν} | \textit{και} \textit{παλαιώ} \textit{Δακρατίδι} \textit{τ’} \textit{ο} \textit{σ} \textit{κε’} \textit{λος} \textit{βαρύνεται}.—\textit{μαντείω} = \textit{μαντικό}.—\textit{ταμίας} = \textit{διοικήτης} (Schol.). The Iamidai had the right of divining by fire.—6. \textit{συνοικιστήρ}: Of course only by hereditary right.—7. \textit{ἐπικύρωσαν}: Not with \textit{εύ} \textit{ιμερταις} \textit{αιδαις}, but with \textit{ἀφθονων} \textit{αστών}. Cf. v. 74. Citizens are apt to show envy in such circumstances. Those who count three columns \textit{ν} the \textit{πρόσωπον} forget Pindar’s implicit way. There are four. A. is an Olympic victor, a \textit{ταμίας} \textit{Διός}, a \textit{συνοικιστήρ} of Syracuse, and beloved of his people. The outside columns are personal, the inside are hereditary.—\textit{άστων}: Both Stymphalians and Syracusans.
THE GREEKS DREW LARGELY ON FOOT AND
FOOTGEAR FOR THEIR IMAGERY, AND YET
ARISTOPH. LAUGHS AT χρόνον
πόδα (Ran. 100). δ., "blessed of heaven."—9. Σωτράτας νιός:
Effective suspense.—άκινδυνοι... ἄρ.: On the risk of the chariot-
race, see So. El. 745 sqq.; also O. 5, 16; P. 5, 49, and Introd.
to P. 6.—10. ταρ' ἀνδράσιν: "On land." Hymn. Apoll. 142:
νήσας τε καὶ ἀνέρας. N. 5, 9: Αἰγυπτιος, τῶν πολ' εὐανδράν τε καὶ
ναυσικλυτῶν θέσαντα. N. 10, 11: εἰ τι παναθῆ: The position throws
this clause up in opposition to ἀκινδυνοί. The generic condi-
tional in P. takes the pres. indic. (rarely pres. subj.) or the aor.
subj.: ἐὰν (ἤν, εἶ κε) does not occur. For the thought, see O. 11 (10),
4.—12. Ἀγησία, τίν 8(τ): Cf. O. 1, 36. τίν = σοί.—έτοιμος: Cf. P. 6,
7: ετοίμοι ὑμνῳ θησαυρός.—13. ἀπὰ γλῶσσας: He flung it off—
"roundly," "freely."—13. Ἀδραστας: Leader of the Argive host that
came to help Polyneikes to his rights, P. 8, 51, and elsewhere.—
'Αμφιάρην: Amphiaras, noblest of the seven against Thebes.
N. 9, 24: ὃ ἂ' Ἀμφιάρη σχίσαυεν κεραυνῷ παμβίᾳ | Ζεὺς τῶν βαβυ-
στερνων χθόνα, κρύψεν ὃ' ἀρ' ἵππως. N. 10, 8: γαία δ' ἐν θῆβαις
ὑπεδέκτα κεραυνωθείσα Διὸς βέλεσιν.—14. κατά: With ἔμαρτφεν.—
φαιδήμας ἵππως: White, acc. to Philostr. Imagga. 1, 27. On the
gender, see P. 2, 8.

'Επ. ap'.—15. ἐπτὰ ... τελεσθέντων: The MS. τελεσθέντων is un-
derstood now as "consumed," now as "composed" in the sense of
Lat. compositus. "The corpses of seven pyres," one pyre for
each contingent, not for each leader, as Adrastos escaped death,
Amphiaras disappeared, Polyneikes was buried by his sister.
Of the many conjectures, van Herwerden's τε δασθέντων is the
most convincing. Cf. N. 9, 25: ἐπτὰ γὰρ δαίσαντο πυραὶ νεογνίων
φώτας, and Eur. Herakl. 914: πυρὰς φλογί σῶμα δαίσθείσα. ἐδε-
θέντων is one of Bergk's experiments. Christ's text has ἐτασθέν-
tων. The Scholiasts seem to have had before them τε λεξθέντων
(so says Moriz Schmidt also), which they understand now as
"counted" (καταρθισθέντων), cf. II. 3, 188: μετὰ τούτων ἐλέκθην—
now as συλλεξθέντων = συλλεγέντων—cf. Ar. Lys. 526; Plat. Legg.
6, 784 A. The former is the more likely. Bergk: τε νησθέντων,
from νεό, "pile up."—Ταλαίπωναι: Mouth-filling patronymic for
Ταλαίπας (Adrastos). Comp.'Ὑπερισθένης for 'Υπερίσθος (Od.12,176),
'Ιαπτετισθένης for 'Ιαπτετιδῆς (Hesiod, O. et D. 54).—16. ὀφθαλμον: O.
2, 11,—17. ἀμφίτερον: A clear Homeric reminiscence. Cf. II. 3,179:
ἀμφίτερον βασιλεύς τ' ἄγαθος κρατεράς τ' αἰχμητής.—18. ἀνδρὶ κόμου
The Schol. combines δ. Σ. and κ. δ., and this must stand despite the affinity of ἀνδρί for δεσπότα.—19. φιλόνεικος: Bergk writes φιλάνικος from νίκη, as he thinks with Cobet, N. L. 691, that νεικος would require ϕιλονεικής. The passage is referred to by Isokr. 1, 31: ὀμιλητικός δ᾽ ἔσει μὴ δύσβης διὸ μηδὲ δυνάμεις μηδὲ πρὸς πάντας φιλάνικος (so the Urbinas).—20. μέγαν ὅρκον ὁμόστασι: P. is a challenging herald. O. 2, 101: αὐθάσομαι ἐνόρκιον λόγον ἀλαθεῖ νῷ.—21. μελιφθόγγοι: So I. 2, 7: μελιφθόγγοι Τερψιχόρας.—ἐπιρέσωντι = συμφωνήσουσιν (Gloss), "will approve," "shall not say me nay" (E. Myers).

Στρ. β'.—22. Φίντις = Φίντις. A Sicilian-Doric name. Comp. Phintias in the story of Damon and Phintias (falsely Pythias).—ἀλλά: With imper., as O. 1, 17 and often.—ἐκδόν: P. harnesses his poetical chariot only on grand occasions. O. 9, 87; P. 10, 65; I. 2, 2; 7 (8), 62. — ἡδη: "Straight."—σθένος ἡμιόνων: Comp. P. 2, 12: σθένος ὄπειρου. σθ. is not limited by P. to animals, Fr. Π. 1, 4: σθένος Ἡρακλέως. Homer has Π. 13, 248: σ. ἰδαμενής, and 18, 486: σθένος ὄριων. Plato says in sport of Thrasymachos, Phaidr. 267 C.: τὸ τοῦ Χαλκηδονίου σθένος.—23. ὁ τάχος ὁς τάχος.—ὅφρα: P.'s favorite final particle.—κέλευθος ἐν καθαρᾷ: For the path of poesy see N. 6, 52: πρόσοδοι, 62: ὀδὸν ἁμαξίταιν, I. 2, 33: ὀνδὲ προσάντης ἀ κέλευθος γίνεται, Ι. 8 (4), 19: μυρία πάντα κέλευθος. καβ. "illuminated."—24. βάσομεν: ὅφρα, as a relative, may take the fut. (Π. 16, 243; Od. 4, 163; 17, 6), and P. has Π. 11, 9: ὅφρα ... κελαδόσετε, but the "short" subj. is more likely. See O. 1, 7.—25. καλ γένος: κ., "actually," "at last," shows impatience, like ἡδη.—ἐξ ἀλλάν: "Above (all) others." εξ as Π. 18, 431: ἐμοι ἐκ πασέων Κρονίδης Ζεὺς ἀλεγ' ἐθηκεν. ἀλλάν Dor. fem. pl. = ἀλλων (ἡμιάνων).—26. στεφάνους: The chariot was wreathed as well as the victor.—28. πρὸς Πυτάναν: The nymph of the town in Laconia—not the town itself.

Αὐτ. β'.—29. ἂ: The myth is often introduced by a relative or equivalent demonstrative, O. 1, 25; 3, 13; 8, 31.—μιχθείσα: P. much prefers the first aor. p. of this verb to the second.—Κρονίς: See O. 2, 13.—30. Φιλόπλοκος: "Black-tressed." So Bergk for ἰοπλάκαμον (unmetrical) of the best MSS. Cf. P. 1, 1: Φιλακάμων | Μαισάν. Allusion to the ία μίδαι. —31. παρθενίαν ἀδίνα: "Fruit of unwedded love."—κόδποις: "With the folds of her robe." References to change of belting, in the circumstances,
are common enough in all literature.—32. κυρίω εν μηνί: The de-
cisive month.—τεμποσ(α): See O. 2, 23, —ἀμφιπόλους: As α. is
uniformly fem. in Homer, it may be considered fem. here.—33.
ποροσάλεν δόμεν: So P. 3, 45: τόρε Κενταύρω διδάξαι, and P. 4, 115:
τράφεν Χειρών δόκαν.—Εἰλασία: This son of Elatos was Αίρυτος,
v. 36,—34. Φασάνα: In southern Arkadia, on the upper Alpheios.
—οικείον: Epexegetical inf. —35. 'Ηπόλην: Comp. N. 1, 68:
βελέων ὑπὸ ῥιπαίσι, Fr. X. 3, 3: ὑπὸ ξεύγλαις ἀφύκτουσ, and esp. I.
7, 45: λύοι κεν χαλινών ύφ' ἡρωϊ παρθενίας.

'Επ. β'.—36. οὐδ' ἐλαθ(e) ... κλέπτουσα: The aor. ἐλαθε would
more naturally take the aor. part., but the neg. is killed by the
neg. (οὐκ ἐλαθεν = φανερά ἤρπ). Cf. II. 17, 676. κλ., "hiding."—
37. δειχε μελέτη: As with a bit (δεικταρ χαλινφ. Soph.).—38. περι: 
Allowed in P. for περи.—39. φοινικόκροκον: The passage is charac-
teristically full of color. φ., "crimson."—καταθηκαμένα: P. gives
in detail for the daughter what he had only hinted at for the
mother. —40. κάλπηδα: As in Od. 7, 20: παρθενικὴ ἐκδιδά νεφιδι
κάλπων ἐχοῦσα.—λόχμας ὑπὸ κυανεάς: The gen. with the notion of
overarching. Mommsen reads with Δ λόχμας ὑπὸ κυανεάς. For
gen., comp. O. 2, 91; 13, 111. For λόχμα, P. 4, 244: κείτο γὰρ λό-
χμα.—κυανεάς: The colors are contrasted, dark blue with yellow,
eold with warm.—41. τίκτε = τέξεσθαι ἐμέλλε. The imperf. of
this verb is in very common use. Sometimes "she was (a) moth-
er" (v. 85), sometimes "she had to bear."—θεόφρονα: Fit word for
a future prophet, "upon whom was the spirit of God."—Χρυσοκο-
N. 7, 1: Ἐλείθυιαν πάρεδρε Μοιρᾶν βαθυφρόνων. O. 1, 26, Κλωθῶ is
the πάρεδρος of Ἐλείθυια. —Μοίρας: P. speaks of Κλωθῶ καστηγή-
tas τε, I. 5 (6), 17, and mentions Λάχεσις at the λάχος of Rhodes
(O. 7, 64), but nowhere calls "Ατροπος by name.

Στρ. γ'.—43. ὠδίνος ... ἐρατᾶς: An oxymoron, like "sweet sor-
row." Comp. N. 1, 36: σπλάγχνων ὑπὸ ματέρος αὐτίκα βαθτάν
ἐξ αἰγλαν παῖς Δίως | ὠδίνα φεύγων διδύμω σὺν καστηγήτῳ μόλις.—
44. αὐτίκα: Effective position. The favorites of the gods are sped
in childbirth. —κυνιζόμενα: On the savagery of the primipara,
see Plat. Theaitet. 151 C: μὴ ἀγρίαμε ὀσπερ αἱ πρωτοτόκαι περὶ
tι παυία. Fennell, "though sore distressed."—45. λείπε: The
imperf. denotes reluctance, "had to leave," "felt that she had
to leave."—δύο ... δράκοτας: Two also in Eur. Ion, 23. The ser-
pent is notoriously mantic and Apollinic, and occurs everywhere in the history of Greek religion. The ἰρακοντες are children of Gaia. Notice the rarity of dual nouns in P.—γλαυκῶπες: P. 4, 249: γλαυκῶπα ποικιλόνωτον ὥφυ. The basilisk eye is proverbial.—46. ἰδέρφαντο: The affectionate middle, P. 9, 20. 95.—ἀμεμ-φεῖ | ἱφ: An oxymoron contrast to the natural ὀλος of the ἰρακοντες. The honey, which is also mantic, was a miraculous exudation of the serpent’s fangs, and so μελισσῶν is = μελισσαίω. ἱφ is another play on ἰμίδαι.—47. καδόμενοι: As if they were human.—48. πε-τραέσσας . . . Πυθάνως: So. O. R. 463: ὁ θεσπίπτεων Δελφίς πέτρα. —ἐλαύνων: “Hasting.”—49. τὸν . . . τέκοι: The opt. for the ind. in Homer is virtually confined to the interrogative sentence. This Pindaric experiment with the relative is due to the interrogative character of εἰρέτο, and has few parallels in classic Greek. So. O. R. 1245: καλεὶ τὸν Δάιον | μνήμην παλαιῶν ὑπερμά-των ἐχουσ’ ὧρ’ δόν | θάνωι μὲν αὐτός, τῇ δὲ τίκτουσαν λίποι. The examples mainly in Herodotos.—γεγάκεν: A Doric perfect, such as we find most frequently in the Sicilian dialect. τετελευτακώσας occurs in a Delphic inscription (Curtius).

"Αντ. γ’.—50. περὶ θανατῶν: As in Od. 1, 66: ὃς περὶ μὲν νόον ἑστὶ βροτῶν, περὶ δ’ ἱπα βεβαιῶν | ἀδανότοισιν ἐξέκαε. Bergk reads περὶ with most of the codices.—52. μάνυε: Specialized in prose. Here of prophetic revelations.—53. εὐχοντα: “Vowed,” “declared.”—Ἀλλὰ . . . γάρ: “But (in vain) for.” Soe O. 1, 55.—54. σχοῖνω: So Odysseus, Od. 5, 463: σχοῖνῳ ὑπεκλίθη.—ἀπειράτῳ: Bergk writes ἀπειρότῳ (as Od. 10, 195), “limitless.” The quantity ἀπειράτῳ, “unexplored,” is, to say the least, very problematic (ἀπειρήτως, Hom.), but ἀπειράτας might be to πέρας as πέρας is to πέρα. “Boundless brake.”—55. τὸν: The colors assigned to the violet here seem to show that the pansy is meant (viola tricolor), the yellow eye of the violet being too small for the prominence of ἵππας. ἵον means also “gillyflower.”—παμπορφύροις: “Deep purple.”—βεβρεγένος: “Steeped.”—56. τὸ: “Therefore.”—σώμα: In Homer only of the dead body.—κατεφάμεν: She dedicated him to be called. Her calling was a dedication; the nomen was an omen, as often. — χρόνος σύμπανται: “For all time,” where ἐν πάντα χρόνοι would be coarser, and ἐν παντὶ χρόνῳ would make us lose the intent.

"Επ. γ’.—57. τοῦτ’ ὄνυμ(α): Iamos.—χρυσοστεφάνωι . . . "Ηβας: H 2

Στρ. 8'.—64. ἀλίβατον: An Homeric word (ἄλιβατος) of uncertain meaning. "Steep" might answer here, "brambly" (Goebel) would not. εὔδειλον Κρόνον (O. 1, 111) does not help us. —66. τόκα = τότε.—67. θαρσυμάχανος: Cf. N. 4, 62: θαρσυμάχανον τε λεόντων, which shows the survival of the etymological meaning of μυχανή, "might," "power." —68. θάλος: So O. 2, 49: Ἀδραστίδᾶν θάλος ἄρωγον δόμωι.—70. ἐπ' ἀκροτάτῳ βωμῷ: The altar was built of the ashes of the sacrifices, and consisted of two parts; on the upper and lesser the thighs of the victims were burned, and the divination performed, Paus. 5, 13, 9.—τοῦτο ἀδ: The contrast to τόκα μὲν is put characteristically at the end, not at the beginning of the δὲ clause.—κέλευσεν: A shift of construction, instead of leaving θέσθαι in apposition with θησαυρῶν.

'Αντ. 8'.—71. εἰ οὖ: "Since when," not a part of the promise. Supply ἔστι as usual, "has been and is." Some have no stop at ἰαμίδᾶν, and make γένος depend on ἐσπετο, a rare accusative, on the strength of N. 10, 37. —72. τιμῶντες: "Prizing."—73. ἐς φανερῶν ὅδοι: Comp. v. 23: κελεύθῳ . . . καθαρᾶ, and contrast the picture of home-sneaking youths, P. 8, 87: κατὰ λαύρας δὲ ἐχθρῶν
'Επ. 8'.—78. ἐδώρησαν: The aor. act. occurs also Hes. O. et D. 82.—θέων κάρυκα: Hermes is often Olympos. Od. 24, 1: 'Ερμής δὲ. ψυχὰς Κυλλῆνιος ἐξεκαλείτο. — λυταῖς = λυτανευτικαῖς (Schol.). "Supplicatory." Comp. P. 4, 217.—79. ἀγώνας ἔχει μοῖραν τ’ ἀδιάθλων: On ἀναγώνιος 'Ερμῆς see P. 2, 10; for ἀδιάθλων . . . μοῖρα, I. 3 (4), 10.—80. εὐάνορα: Applied to the Peloponnesos, O. 1, 24; to the Lokrians, O. 10 (11), 109; to Argos, N. 10, 36; to the sturdy Acharnians, N. 2, 17.—82. δόξαν . . . πνεαίς: One of the harshest combinations in P., at least to our feeling, but the tongue is freely handled in Greek. It is a bow, I. 4 (5), 47: γλῶσσα μοι τοξεύματ’ ἔχει. It is a dart, N. 7, 71: ἀκονθ’ ὥτε χαλκοτάραον (comp. the use of γλωχίν, So. Tr. 681). Being a dart, it can be hammered, P. 1, 86: χάλκευν γλῶσσαν, or sharpened, as here. The trainer is a Νάξια ἄκονα, I. 5 (6), 78, and the poet’s tongue is to be edged as the spirit of athletes is edged, O. 10 (11), 22. The word λιγυρᾶς is not used in a bad sense; the Greeks liked piercing sounds, and καλλιρώσις πνεαίς shows that in this case, at any rate, the sound of the whetstone was the voice of the Muses. The shrill whetstone that P. feels on his tongue accosts him with sweet breathings, and with a welcome message. —γλῶσσα: We want the dative and accept the hiatus, as O. 3, 30: ὀρθωσία ἐγράψειν.—83. προσέρπει: So with Mommsen and the best MSS. The inferior MSS. have προσέλκει, "draws to," with ἔθλοντα as an oxymoron, "which to harmonious breath constraineth me noth-
NOTES.

ing loth” (Myers). We should expect rather some such word as προσεῖλει (προσεῖλε), “forces.”—καλλιρώουσιν πνοαῖς: If προσειλεῖν is read, κ. π. is the dat. of approach. —84. ματρομάτωρ ἐμά, κτέ.: Metope, daughter of Ladon, and nymph of a body of water near Stymphalos, was the mother of Thebe by Asopus.

Στρ. ε’.—85. πλάξιτπνον Θήβαν: Hes. Scut. 24: Βοιωτοὶ πλάξιτπνοι.—ἐτικτεν: See v. 41. P. 9, 18: ἄν ποτε . . . Κρείονοι’ ἐτικτεν.—ἐρατεινόν ἤδωρ: Much stress is laid everywhere on the waters of Thebes. Comp. P. 9, 94: κωφὸς ἄνηρ τις, ὥς . . . μηδὲ Δικαιῶν υδάτων δὲ μέμναται.—86. πλομαὶ: A pres. form used everywhere as a fut. except here, where Curtius (Gr. Verb. II1, 290) considers it to have a pres. force.—88. Αἴνεα: Aineas was P.’s χοροδιδάσκαλος, and was to him what Phintis was to Agesias. It is supposed that Aineas was a Stymphalian relative of Agesias, and a local poet—the proper man for the performance of an ode intended to be sung at Stymphalos. The task Ἦραν Παρθενίαν κελάδησαι was to be the work of Aineas himself, to be followed by P.’s ode, which Aineas was to produce, and to find out by its effect whether P. was open to the old sneer against Boeotians. Aineas is a man whom he can trust with the execution of a commission which should silence the cavillers in Stymphalos.—"Ἦραν Παρθενίαν: A Stymphalian goddess. Hera had three temples there, and three names, παῖς (παρθένος), τελεία, χήρα, Paus. 8, 22, 2.—89. ἄρχαῖον ὑμεῖς . . . Βοιωτίαν ὕν: Comp. fr. IV. 9: ἢν ὅτε σύνα τὸ Βοιώτιον ἐθνὸς ἐνετον. The Υαντες were old inhabitants of Boeotia. The moral character of the swine was not exactly the same among the Greeks as it is among us and the Semites. Comp. Phokyl. 3, 5: ἢ δὲ σύνο βλαυρηστὶ ὀυτὶ δὲ κακὴ οὐδὲ μὲν ἐσθλὴ.—ἀλαθεῖν | λόγος = ταῖς ἀληθεῖαις: “In very truth” (after an honest calculation).—90. φεύγομεν = perf.—ἀγγελὸς ὑβόλε: Of the words. He is faithful.—91. ἡμικόμων σκυ-τάλα Μοισᾶν: Of the musical and orchestrical part. He is retentive. —γλυκὸς κρατήρ: Shifting of the metaphor. He adds a charm of his own. See Introductory Essay, p. xli.
OLYMPIA VI.

(Hdt. 1, 144), and Demeter and Persephone were much worshipped in Arkadia.—λευκίππου: So, especially, when she returns in the spring.—96. Ζηνός Αἰτναίον: Cf. N. 1, 6: Ζηνός Αἰτναίον χάριν. Aitna was an especial pet of Hieron, who is called Αἰτναίος in the title of P. 1, Αἰτναίος ξένος P. 3, 69.—97. λύραι μολπάτε: P. composed in his honor three Pythians, one Olympician, and fragments of a skolion and a hyporchema remain.—γνωσκοντί: So O. 7, 83: ὅ ἐν "Ἀργεῖ χαλκὸς ἐγὼ μῦν.—θράσσοι = παράσσοι: So for θραίσωι, with the Schol., Böckh. The fut. opt. cannot be defended. Bergk cites So. O. R. 1274, where ὄφοιαθ... οὗ γνωσιοιτο are in oratio obliqua, and represent fut. ind. We should have to read θραίσωι with Hermann, or θραίσωι with van Herwerden.

Ἐν. ἐ'.—99. οἴκοθεν οἶκαδ': With a sweet security of transfer (comp. Aus Gottes Hand in Gottes Hand). So also O. 7, 3: διωρήσεται... οἴκοθεν οἰκαδε, and, for the opposite, see O. 3, 44.—100. ματέρ'... Ἀρκαδίας: Stymphalos. Cf. O. 9, 22: κλυτὰν Δοκράων ἐπαείροντι ματέρ' ἀγλασεδρον. The metropolis is not necessarily the oldest town.—εὐμήλοιο: Heyne reads εὐμαλίοιο. See O. 1, 12.—101. δὲ ἀγκυραί: On either side of the prow (Paley). Starboard and port, not fore and aft. Proverbial. The two homes, with the double line of descent.—102. τῶνδε: Stymphalians.—κείνων τε: Syracusans.—103. διόπαιτα ποντόμεδον: Return to Poseidon, suggested by the ship. With ποντόμεδον, comp. P. 3, 6.—ἐὔθων δέ: On δέ after the voc., see O. 1, 36.—104. δίδοι = διδού.—χρυσαλακάτων: "Gold-distaff" is a poetic way of sexting the sea (Böckh).—105. Ἀμφιτρίτας: Amphitrite has, as her special province, the waves (Od. 3, 91) and the great fishes, κήτεα, Od. 5, 422, and 12, 97.—ἵμων... ἀνθος: Cf. O. 9, 52: ἄνθεα δ' ἵμων | νεωτέρων.

ROSE.

Coin of Rhodes.
OLYMPIA VII.

Diagoras of Rhodes, most famous of Greek boxers, won the victory here celebrated Ol. 79, 1 (464 B.C.).

The poem was composed soon afterwards, as we may gather from v. 13: σὺν Διαγόρα παράβας, and was sung at Rhodes.

Diagoras was a Herakleid. In the third generation after Temenos a Doric colony went from Argos to Rhodes by way of Epidauros. The leaders were descendants of Tlepolemos, son of Herakles, and Pindar makes Tlepolemos himself the founder of the colony. The Herakleidai occupied three cities of Rhodes, and established a triple kingdom. Those who inhabited Ialysos were called Eratidai, and this was the stock of Diagoras, who also counted among his ancestors a son-in-law of the famous Messenian leader, Aristomenes. The royal power of the Eratidai ceased after Ol. 30, and in the time of Pindar pryaneis ruled instead; and it is supposed that the father of Diagoras, Damagētos, was such a pryanes. Of an illustrious family, Diagoras won for himself unparalleled distinction as a boxer. Besides being victorious at many local games, he was successful at all the national games, and so became a περιοδονίκης. His sons emulated the head of the house. His youngest, Dorieus, had a career only less brilliant than that of his father. Damagētos won the pankration at Olympia, Akusilaos a boxing-match. The two sons of his daughters were also victors at Olympia, and one of his daughters enjoyed the exceptional privilege of being present at the Olympic games. The statue of Diagoras, surrounded by his three sons and two grandsons, the work of Kallikles of Megara, was erected at Olympia; and familiar is the story of the Spartan who, when he saw Diagoras borne on the shoulders of his two laurelled sons, exclaimed, “Die, Diagoras, for thou canst not mount to heaven” (Cic. Tusc. 1, 46, 111). It is not known whether Diagoras followed the advice or lived to see the downfall of his family. Rhodes belonged to the Delian league. Two years before the victory here celebrated the battles of Eurymedon
were fought (466), and Athens was at the height of her power. Enemies of aristocratic government, the Athenians favored the commons as against the Doric aristocracy of Rhodes. Diagoras’s son, Dorieus, fled to Thurioi, but returned and fought against the Athenians in his own ships, was captured, but liberated. Again exiled, he went to the Peloponnesos, where he was arrested by the Spartans and executed. But these events befell many years after the date of the victory celebrated in this ode.

The good fortune of Diagoras was proverbial. The Morere, Diagora of Cicero’s version of his story, cited above, is in the school-books. But if we had no evidence outside of this ode, we should know by Pindar’s recital that his career was brilliant, as his home was brilliant—Rhodes, child of Aphrodite, bride of the sun (v. 14). No wonder that the golden beaker and the foaming wine are used to symbolize the song in honor of such a victor and such a home (v. 1, foll.). But there must be shade as well as light. Nemesis does not allow too much happiness, and in the history of the line of Diagoras, Pindar finds enough trouble for contrast, each trouble ending in higher joy. So, should the happiness of Diagoras ever be interrupted, there is good hope of more than recompense. Tlepolemos, founder of the house, slew the brother of Alkmena—passion had overmastered him (v. 27)—but Apollo sent him to Rhodes, where he received “sweet ransom for grievous disaster” (v. 77). The sons of Helios, lord of Rhodes, were bidden to raise an altar to Athena and sacrifice to the Great Sire and the Warrior-maid. Wise as they were, they forgot fire, and offered flameless sacrifices. Yet the gods forgave; Zeus sent them gold, Athena cunning craft (vv. 39–53). Helios himself, pure god, was absent at the partition of the earth; yet he received a boon that he himself preferred to all besides (vv. 54–76). In each of these three cases we have a good beginning followed by misfortune, and yet a good ending crowns all. Diagoras was fortunate. Both ἄρετα and χάρματα were his (cf. v. 44), but he might one day forget; he trod a noble path, ἵβρος ἵχθραν ὅδαν (v. 90), but passion might overtake him; he was a prince among men as Helios was a prince among gods, but he might, in his absence, be forgotten; but should Nemesis have aught against Diagoras, he may yet hope to find, like Tlepolemos, like the sons of Helios, like Helios himself, λύτρον συμφορᾶς
The winds shift (v. 95), but the divine helmsman steers the ship to its haven.

A remarkable feature of the myth is the reversal of the usual chronological order. We begin with Tlepolemos and end with the emergence of Rhodes. The climax is in the rank of those who have sinned, who have forgotten, who have been absent. Note that the fault is less the higher we mount. No wonder that an explanation has been sought of the triple shadow that falls across the poem. The Scholiast on v. 94 assumes that Diagoras had got into discredit by killing one of his opponents. But this must have been in some previous contest, for in such an event there would have been no victory, as is shown by the case of Kleomedes (Paus. 6, 9, 6). The shadow may come from the future, as has been assumed above, but there is danger of being a ἀμάξανον εὗρειν, | ὅ τι νῦν ἐν καὶ τελευταὶ φέρσαν ἀνδρὶ τυχεῖν (v. 25) need not have been ominous. The changing breezes of the close may bring good as well as evil.

The rhythms are dactylo-epitrite.

Of the five triads, the first is occupied with the introduction; the second, third, and fourth unfold the fortunes of the house—Tlepolemos, the Heliadai, Helios himself. The last triad turns to Diagoras. The divisions are all clear-cut, the triads do not overlap—a rare thing in Pindar.

On the statement that this ode was preserved in the temple of Athena at Lindos in letters of gold, see Ch. Graux, Rev. de Phil. V. 117, who thinks that the offering was "a little roll (βιβλίων, volumen) of parchment or fine leather, bearing on its inner surface the ode written in gold ink."

Στρ. α'.—1. Φιάλαν: The father of the bride pledged the bridegroom in a beaker of wine and then presented him with the beaker, evidently a formula of espousal. See Athen. 13, 35, p. 575 D. The φιάλη was not a drinking-vessel in Homeric times. —ἀφειαῖς ἀπὸ χειρός: Combined with δωρήσαντα. ἄπο has the connotation of "freely." Comp. ἄπο γλώσσας, O. 6, 13. — ἔλών: For "pleonastic" (Dissen) read "plastic." — 2. καχλάξαναν: "Bubbling," "foaming."—3. δωρήσαντα: P. has ὅς ἐὰι only here, ὅς ὀτέ once with the ind. (N. 8, 40). Homer has ὅς ἐὰι with subj.
once (II. 9, 481), with ind. once (II. 13, 492). δωρήσεται is the
generic subj., and the shift from subj. to indic., θήκε, may be com-
pared to the shift with ὅς δὲ ὅτε in Homer (e. g., II. 11, 414), in
which “the most important point of the comparison is usually
expressed by the subjunctive, while details and subordinate in-
cidents are given in the ind.” (Monro after Delbrück). Still
θήκε produces the effect of an apodosis (comp. N. 7, 11: εἰ δὲ
τύχῃ τις ἔρδων, μελίφρον’ αἰτίαν ροιόσι: Μουσάων ἐνεβάλε). It is not
a mere picturesque addition, but forms an organic part of the
comparison. However, as this use of δὲ is not absolutely certain
in P., in spite of νῦν δὲ (O. 3, 43), it may be well not to urge it
here. The effect can be got at all the same. P. is nothing, if
not implicit.—4. προπίνων: προπίνειν ἐστὶ κυρίως τὸ ἄμα τῷ κρά-
ματι τὸ ἀγγείου χαρίζεσθαι (Schol.).—οἰκοθεν οἰκαί: From home
to home and so binding home to home. See O. 6, 99.—κορυφάν:
O. 1, 13.—5. συμποσίων τε χάριν: ἀντὶ τοῦ τῶν ἐν τῷ συμποσίῳ
(Schol.). “For the sake of them that sat at drink with him.”
ἐν = οἱ συμπίνοντες, as θέαρτον = οἱ θεόμενοι. Others, “to grace
the banquet.”—τιμάσαις: Coincident with δωρήσεται as an aorist
θήκε: So often in P., as O. 8, 18: θήκεν Ὀλυμπιονίκαν, 13, 98:
θήσω φανέρ’ ἀδρόα, P. 9, 58: ἔνθα μιᾷ ἀρχέσολοι θήσεις.—ξαλωτὸν
διάφρονος εὐνᾶς: The present is a prelude and a pledge of an
harmonious wedlock—a great boon now as then. εὐνᾶς, so-
called gen. of the source of emotion.

'Αντ. α'.—7. καὶ ἐγὼ = οὖτω καὶ ἐγώ. Comp. O. 10 (11), 94: δότε
... καί.—νέκταρ χυτῶν: Persius, Pro! 14, Pegaseiwn nectar. Χ',
acc. to the Schol., denotes τὸ αὐτόματον καὶ ἄκρατον, "liquid."—
Μουσάων δόσιν: The Muses have given it ἀφνεῖς ἀπὸ χειρός. But
the figure is not carried out, though it might have been. The
φίλα would have represented the maestro di cappella. Comp.
O. 6, 91, where Aineas is called γλυκὺς κράτηρ ἀγαθέγκτων ἄοιδήν.
—8. ἀνδράσιν ... τικόντεσσιν: Class for individual. Diagoras had
been successful at both places.—γλυκὺς καρπὸν φρένος: Follows
as an after-thought, like πάγχρυσαν κορυφάν κτεῖσων above.—9.
ἰλάσκομαι = ἱλαροῦς ποίῳ (Schol.), “I cheer them,” but the equi-
poise of the passage demands a graver sense, such as τιμᾶ, cor-
responding to τιμάσαις (v. 5), “pay homage.” If ἱλαροῦς ποίῳ is
not for ἵλους (ἵλεως) ποίῳ, the Scholiast manufactured the sense
“cheer” on account of the superhuman sphere of ἱλάσκομαι.
10. κατέχειν(ι): See P. 1, 96: ἐχθρὰ Φαλαρῳ κατέχει παντὰ φάτις | οὐδὲ νῦν φόρμιγγες ὑπωρόφαι κοινωνίαν | μάλθακιν παίδων δάραοι δέκαιτα. Song is the earnest of abiding good report, as the cup is the pledge of harmonious wedlock; but Charis, the goddess of the epinikion, casts her eyes now on one and now on another.

—11. ἐποπτεύει: “Looks” (with favor). P. 3, 85: λαγητάν γὰρ τοῖς τύραννοι δέρκεται.—ξαθάλαμος: “That giveth life its bloom” (more fully expressed, O. 1, 30: ἀπερ ἀπαντα τεύχει τὰ μελίχαθναίς). A similar formation is βισοδάλαμος, Hymn. in Ven. 190.—12. θάμα = ἁμα, whereas θαμά is θαμάκις, “often” (Bergk). The assumption of this θάμα has been vigorously opposed by J. K. Ingram in Hermathena, No. 3, 217–227.—μὲν ... τε: O. 4, 13.—φόρμιγγι: The regimen is suspended until ἐν comes in with ἐντεσι. (But see note, O. 9, 94). So the first negative of two or more may be omitted, P. 6, 48.—παμφώνοις: See P. 12, 19: αἴλῶν πάμφωνον μέλος, and 21: ὁν ἐντεσι. For ἐν of instruments, see O. 5, 19; N. 11, 17; I. 4, 27.

"Επ. α’.—13. ὄν αἱμοτέρων: O. 4, 2: ὑπὸ ποικιλοφόρμιγγος αὐτῶς. κατέβαν: Figuratively. So O. 9, 89; N. 10, 43. For the verb, see P. 3, 73, which there also is used absolutely.—τὸν ποντίαν: Depends on ὑμνεῖον. τὸν ποντίαν is usu. combined with Ἡρὸνν. As to the distance, see O. 12, 5. Still it is better to take the words as they come—the daughter of the sea (τὸν ποντίαν = τὸν πόντον) —child of Aphrodite—bride of the sun. With τὸν ποντίαν παίδ' Ἀφροδίτας, comp. ὁ Κρόνιε παί 'Ρέας (O. 2, 13).—15. παρ' Ἀλφεῦ: So below παρὰ Κασταλία. In prose this would be felt as personal, “in Alpheios’s desmesne,” “in Kastalia’s home;” here not so much. See O. 1, 20.—16. πυγμᾶς ἀπονα: The full acc. force is felt in ἀπονα, which has to be revived for χάρων, δίκην. The ἄνοις is the ἄπανα, as the ὑμῖν is the ἀπονα, I. 3 (4), 7: εὐκλέων δ' ἐργών ἄπονα χρή μὲν ὑμῆναι τῶν ἐσόλων.—17. παρὰ Κασταλία: So N. 11, 24.—Δαμάγγυτον: A ptytanis, as Böckh infers from what follows.—ἀδώντα: See O. 3, 1. P.’s ψιλώσις of this word is neglected in some editions and lexicons. With the phrase comp. I. 3 (4), 33: χαλκείος τ' ἅρει Φάδων.—18. τρίπταλον: So H. 2, 655: οἴ Ἡρόνν ἀμφενεύματα διὰ τρίχα κοιμηθέντες | Λιδών, ἡτλυσών τε καὶ ἀργυροῦντα Κάμερον. —νάσον: With an easy transition from the nymph to the island.—19. ἐμβόλῳ: The “ship’s beak” headland is Κωνὸς σήμα in Karia.—'Αργεία: Rhodes was colonized from Αργος.—ἀλμα = ἀλχμαται.
OLYMPIA VII.

20. ἐθελῆσω... διορθώσαι.—ἐθέλων διορθώσω. P. uses the more prosaic σούλομαι only once.—τοίσιν ἐξ ἀρχᾶς: Explained by ἀπὸ Ταπολέμου, and magnified by Ἡρακλέος εὑρισθεὶν γέννᾳ. —21. ξυνὸν: "That touches the common stock." Comp. P. 9, 101: τὸ γ' ἐν ξυνῷ πεπουμένον, I. 1, 46: ξυνὸν ὀρθῶσαι κακών, 5 (6), 69: ξυνὸν ἀστεὶ κόσμον ἐφ' προσάγων.—ἀγγέλλων: Of public announcements. So P. 9, 3: ἐθέλω... ἀγγέλλων... γεγονεῖν.—διορθῶσαι = διελθεῖν ὀρθῶ. —23. ἐκ Δίας: The line is:

''Ἡλεκτρύων

Δικύμων Ἀλκήνης + Ζεὺς

Ἡρακλῆς Ἀμύντωρ

Τήντολέμος + Ἀστυδάμεια

ἐκ is omitted with the nearer in the line, Ἀστυδαμείας. Acc. to II. 2, 658, the mother was Ἀστυδάμεια, but in these far-away matters we are satisfied with any feminine ending. Comp. Ἰφιγένεια and Ἰφιάνασσα, Περσεφόνεια and Περσέφασσα.—Αμυντόριδαι: Amyntor, king of Armenion in Magnesia, overcome by Herakles. —24. ἀμφι... κρέμανται: Cf. I. 2, 43: φθονεραι θανάτων φρένας ἀμφικρέμαται Φελσίδες. There seems to be an allusion to lures or nets.

''Αντ. β'.—26. νῦν ἐν καὶ τελευτᾷ: For the trajectory of καί, which gives especial emphasis to the second member, comp. O. 2, 31; P. 10, 58; N. 7, 31.—τυχεῖν: Exegetical infinitive.—28. Δικύμων... Μιδέας: L. was the son of Elektryon and his concubine Midea, and as Elektryon was the father of Alkmene, Tlepolemos killed his father's uncle. See table, and cf. II. 2, 662: αὐτίκα πατρὸς ἐὼν φίλων μήτρα κατέκτα | ἡ ἡγοῦσκοντα Δικύμων ἄξον "Αρης.—31. ἐς θεόν: ἐς of motion to a person is rare in Pindar, O. 2, 38 and 54. The person is the place.

''Επ. β'.—32. Χρυσοκόμας: O. 6, 41.—εὐώδεος: Sweet odors rose every now and then from the opening covered by the tripod. —πλόον: Involves πλεῖν. ἐπέ πλόον = ἐκέλευσε πλεῖν. Cf. P. 4, 6: χρῆσθεν Βάττον οἰκισθῆρα = χ. Β. οἰκίσαι. —33. ἀμφιθάλαισσον νομῶν: Oracles delight in circumlocution for the saving of their credit. So P. 9, 59: ὅχθον ἐς ἀμφίπεδον.—Δερναίας: Dwelling-place of the hydra, forty stades from Argos, Strabo, 8, p. 368 and
NOTES.

371.—35. ἀνίχ' : Comp. P. 4, 48.—τέχναιον: For the pl. comp. O. 9, 56; P. 3, 11; 4, 249; 8, 60.—36. κατ' ἅκραν: We should expect εξ, but Athena makes her sire's head the stage of her first appearance. So N. 10, 17: Ἡρακλέος οὖ κατ' ''Ολυμπον ἄλοχος Ἡβα ... ἔστι.

—Τυπερίνιδας: An overdone patronymic, like Ταλαϊνιδας, O. 6, 15.—40. χρέος: “Duty.” The service was the worship of Athena with burnt-offerings.—42. ὡς ἂν = ὡς ἂ ν πῦρα κατά μνηστήρας ἄγειροι. —43. ἐγχειβρόμω: Formed like ἐγχεικέρανως, P. 4, 194.—44. ἐβαλεν: Gnomic.—Αἰδὼς: As a personification. Reverence is the daughter of Wisdom. If knowledge were wisdom, it would not be necessary to say “Let knowledge grow from more to more! Yet more of reverence in us dwell.” The reverence here is the respect to the χρέος. For the personification see P. 5, 27: τὸν Ὑπιμαθέος ... ὀψικόν θυγατέρα Πρόφασιν.

'Αντ. γ'y.—45. ἐπὶ μᾶν βαίνει τι: Surprise is shown by tmesis and μᾶν, mystery by τι, which goes with νέφος. τι: “A strange.”—ἀτέκμαρτα: “Bafflingly” (Myers).—46. παρέλκει: The cloud of forgetfulness “sails over and makes nothing” of the right road, effaces it and so “trails it out of the mental vision.” The changes proposed ruin the highly poetical passage.—πραγμάτων ... ὄδον: So P. 3, 103: ἀλαθείας ὄδον.—48. σπέρμα ... φλογός: Od. 5, 490: σπέρμα πυρός.—ἀνέβαι: To the acropolis of Lindos, where Athena was worshipped ἀπόροις ἱεροῖς.—οὖ: The effect of the position is almost as if there were an interrogation point after φλογός, and οὖ were the answer. On the position of the negative in P., see O. 4, 17.—49. ἀλόσος = τέμενος. O. 3, 17; 10 (11), 49.—δ μὲν = Ζεὺς.—χανθάν: The cloud takes its color from the gold that it contains.—50. χρυσόν: The poem is full of gold, vv. 4, 32, 34, 50, 64. —ὑσε: A metaphor turned into a myth. Comp. II. 2, 670: καὶ σφυ (sc. Ῥοδίοις) θεσπέσιον πλούτον κατέχει Ἀρων, and Chaucer's “It snowed in his houes of mete and drynk.”—τέχναι: Depends on διασε, and is felt over again with κρατεῖν. “Every art to excel” (therein). Rhodes was a centre of art from the earliest times.
With Eπ. γ.—51. κρατεῖν: Depends on ᾧπασε. κρατεῖν usu. absolute in P.: with the acc. “o’ermaster,” “surpass,” P. 4, 245; N. 5, 45; 10, 25: with the gen. only here.—52. ξωὶς επτόντεσσι θ’ ὀμοῖα: “That looked as if they lived and moved.” The Greeks, like the Japanese, were fond of exaggeration about art and artists. So the Rhodians were fabled to have tied the feet of their statues to keep them from running away. Michael Angelo’s “Cammina” is a stock story.—φέρων: The statues were set up in the streets. There is no reference to moving along the roads, as Dissen thinks.—53. ἦν δὲ κλέος βαθύν: It was to this fame that Rhodes owed her prosperity. Pindar skillfully suppresses the loss incurred by the neglect of the Heliadai. Athena transferred her presence to Athens, but did not leave the Rhodians comfortless.—δαέντι...τελέθει: “To the wise man (to him that knows), e’en surpassing art is no magic trick.” The mythical artisans of Rhodes, the Telchines, who came up out of the water with the island, were supposed to be wizards. All folk-lore is full of magicians of this kind, and the devil figures largely as a craftsman in mediaeval legends. All these miracles of art, says P., were wrought by ἄριστοπόνοι χεῖρες, and there is no trick in any of them. The refutation of this charge naturally brings up the story of the birth of Rhodes. There are other renderings. “The subtlety that is without deceit is the greater altogether,” that is, the Heliadai, who received their knowledge from Athena, were greater artists than the Telchines, who were magicians. Yet others refer δαέντι to the artisan and not to the judge. Bergk transl. in prudente homine etiam maior sapientia fraudis est ex- pers.—54. φαντὶ...ῥήσες: πρὸ Πινδάρων δὲ τοῦτο οὐχ ἰστόρητο (Schol.).—56. πελάγει...ποντῷ: πῶντος is practically the deep sea: even according to Curtius’s etymology deep water is the only true πῶτος or “path” for the mariner. πελάγος, whatever its etymology, has often the effect of “expanse.” “In the wide sea,” “in the open main.”

Στρ. δ’.—58. ἐνδείξεν: ἐνδεικνύαι is the practical δεικνύαι, “then and there.”—60. ἄγνων θεὸν: Notice the after-thought position, which has the effect of a protest against the ill-treatment of Helios.—61. μνασθέντι: Sc. Ἀελίφ.—ἄμπαλον = ἀνάπαλον. “A now cast.”—μέλλεν: As a verb of purpose, μέλλω may take the aor. inf. as well as the present, which is far more common. As a verb of thinking it has the future inf., which is the
norm, though P. does not use it. See O. 8, 32.—62. εἰπε... ὀρᾶν: Instead of the usual finite construction. Cf. O. 1, 75.—αὐξομέναν πεδόθεν: Allusion to the name Ῥόδος, the Island of the Rose. Hence also βλαστε (v. 69).—63. πολύβοσκον, κτέ.: Clara Rhodes was famous for grain, and pasture also.

'Αντ. 8'.—64. χρυσάμπυκα: "With golden frontlet." Comp. P. 3, 89; I. 2, 1: χρυσαμπυκὸν Μοισάν.—Δάχεσιν: Cf. v. 58. Δ. only here. See O. 1, 26.—65. θεῶν ὄρκον μέγαν: Cf. Hesiod, Theog. 400. The formula is given Π. 15, 36; Od. 5, 184; Hymn. in Apoll. 83: ἵστω νῦν τὸδε γαῖα καὶ Οὐρανὸς εὐρủς οπερθεν | καὶ τὸ κατειβόμενον Στυγὸς ὕδωρ ὄστε μέγιστος | ὄρκος δεινότατος τε πέλει μακάρεσσι θεοῖσι.—66. μὴ παρφάμεν: "Not to utter falsely," "to take in vain." So P. 9, 47: παρφάμεν τούτου λόγου.—67. πεμφθείσαν = ὅταν πεμφθῇ. — ἐξ κεφαλῆ: Comp. O. 6, 60.—68. τελεύταθεν: So for τελεύτασαν, Bergk.—λόγων κορυφαί : Comp. P. 3, 80. The chief points of the compact were fulfilled, came true.—69. ἐν ἀλαθεία πετοῖσαι: Coincident action with τελεύταθεν, a more vivid expression for ἀλαθεία γενόμεναι. Comp. O. 12, 10: παρὰ γνώμαν ἔπεσεν ("fell out").

'Επ. 8'.—70. ὀξείαν... ἀκτίνων: O. 3, 24: ἔδοξεν γυμνὸς αὐτὸ κᾶτος ὀξείας ὑπακονέμεν αὐγάις ἄδελλοι. —72. σοφότατα: Mommsen transposes thus: ἐνθα σοφότατα μυχεῖς | τεκεν ἔπτα Ῥόδῳ | ποτὲ νοήμα, with an unfortunate juxtaposition of σοφότατα and μυ- χεῖς.—ἔπτα... παίδας: Favorite position.—παραδεξαμένους: From sire to son.—73. δὲ εἰς: Kerkaphos.—Κάμυρον: Schniedewin, with inscriptions, for Κάμειρον.—74. Ἰάλυσον: F (FioL.) is suspected, but not proved.—75. διὰ... διασάμενοι: Tmesis.—76. σφιν: "In their honor," "by their names."

Στρ. ε'.—77. λυτρῶν = ποιή, ἄποιμα, "requital." So I. 7 (8), 1: λυτρῶν... καμάτων.—συμφόρος: Euphemism for the affair of v. 29.—78. ἱσταται: Not historical present. The offering is still kept up (ἀπτερ θεῷ). ἵ. = γίνεται (Schol.), τελεύτα. —80. μῆλων τε κυνάσεσσα πομπᾶ: It is forced to make μ. depend on κυνασέσσα, as Mezger does, nor is it necessary to the sense. Comp. βαῶν ξουθᾶς ἄγελας, P. 4, 149.—κρίτης ἀμφο’ ἀθλοῖς: N. 10, 23: ἀέθλων κρίσιν. For ἀμφὶ thus used, see O. 9, 97.—ἀνθεσί: The wreath was white poplar acc. to the Schol.—81. κλεινά: "Ἰσθμός is fem., O. 8, 49, and elsewhere.—82. ἄλλαν ἐπ’ ἄλλα: The ellipsis of
νίκαν is not violent. “One upon another,” in immediate succession.—κραναίς ἐν Ἀθάνα: So O. 13, 38; N. 8, 11.

'Αντ. ε’.—83. χαλκός: The prize was a shield, for the fabrication of which arm the Argives were famous.—ἐγών: O. 6, 89.—τά τ' ἐν Ἀρκαδίᾳ | ἔργα: The prizes in Arkadia were bronze tripods and vessels, ἔργα being “works of art.”—84. Ὑβάις: The prize of the Heraclia or Iolaia was a bronze tripod.—ἔννομα: “Wonted.”—86. Πέλλανα: In Achaia. The prize was a mantle, O. 9, 104; N. 10, 44: ἐκ δὲ Πελλανας ἐπιεσάμεναι ναὸν μαλακαίσι κρόκαις.—Ἀλγίνα: There is no warrant for the form Ἀλγίνα, yet Ἀλγίνα would be unbearably harsh, as we should have to supply a verb of showing out of οὐχ ἔτερον έχει λάγον.—οὐχ ἔτερον . . . έχει λάγον: “Has no other tale to tell,” the “tale” being the “count,” “shows the same number.”—λίθινα | ψάφος: “The reckoning on stone,” of the στήλη on which the victories were recorded.—87. Ζεὺς πατέρ: Zeus is more conspicuous here than is usual even in an Olympian ode. See v. 23.—'Αταβυρίου: Atabyrion, or Atabyris, a mountain in Rhodes, with a temple of Zeus. Strabo, 10, 454; 14, 655.—88. τίμα μέν: Followed by δίδωτι τε. See O. 4, 13.—'Ευμνόνον τεμών: Cf. O. 13, 29.—'Ολυμπιονίκαν: Extension of the freedom involved in ἕμνος Ὀλυμπιονίκας, for which see O. 3, 3.

'Επ. ε’.—89. ἄρετάν = ἄρετᾶς κλέος. O. 8, 6. —εὐρόντα: Where one might expect εὐφόρενον (P. 2, 64).—ποι’ = πρός.—91. πατέρων ὀρθαὶ φρένες ἐς ἄγαίαν: This is poetry for “hereditary good sense.” Comp. v. 72: ἐπὶ νοσόματα νόσοματ’ ἐπὶ προσέρων ἀνδρῶν παραδεξαμένους | παιδας. The ὀρθαὶ φρένες are πατροπαράδοται. Diagoras is ἄγαθος ἐς ἄγαθων. See P. 8, 45.—92. ἔχρεον = παρήμων, ὑπέθεντο (Schol.). The oracle of Diagoras is the wisdom of his ancestors, which is personated in him.—μη κρύπτε: Let it ever shine.—κοινόν: A common glory.—93. Καλλιάνακτος: Kallianax was a conspicuous ancestor of Diagoras.—'Ερατίδαν· D. belonged to the Eratidai. 'Ε, depends on χαρίτεσσων. Each joy of the Eratidai is a festivity to the city.—94. μη: “One and the same.”—95. διαβύσσουσιν αὕραι: P. 3, 104: ἄλλοτε δ’ ἄλλοια πναί | ὑψιτετάν ἄνεμον, I. 3 (4), 23: ἄλλοτε δ’ ἄλλοιαν οὕροι. See the Introduction to the ode.
OLYMPIA VIII.

The victory celebrated in this ode was gained Ol. 80 (460 B.C.) by Alkimedon of Aigina. We know nothing about the victor except what Pindar tells us. He was a Blepsiad (v. 75) of the stock of Aiakos, son of Zeus. There had been much sickness in the family (v. 85). He had lost his father, Iphion (v. 81); his uncle, Kallimachos (v. 82). His grandfather was still living (v. 70). His brother, Timosthenes, had won a Nemean victory (v. 15). His teacher was the famous trainer Melesias, who is mentioned N. 4, 93 and 6, 74. There is much dispute whether Alkimedon was an ἔφεδρος or not. See v. 68.

The song seems to have been sung immediately after the victory during the procession to the altar of Zeus in the Altis. Pindar knew Aigina well, and the universal of the Aiginetan odes is often so pegged in the knotty entrails of the particular that it is hard to set it free. The victory is the victory of a boy, and the ἄλειπτης, who is entitled to a fair share of the praise in all the boy-odes, seems to have a disproportionate space allotted to him. As an Athenian, Melesias had a certain amount of odium to encounter, and P. found it necessary to vindicate him by recounting the successes of Melesias as well as the successes of those whom he had trained. Mezger sees in the ode a jubilee-tribute to Melesias for the thirtieth victory of his pupils (v. 66)—a notion more German than Greek.

After an invocation of Olympia as the mistress of truth, by reason of the happy issue of the oracle delivered by the diviners at the great altar of Zeus (vv. 1-10), the poet says: There are other blessings, but Olympia's prize is the chief. There are other gods, but Zeus is the patron of the Blepsiadai, head of their race (v. 16). Themis, the glory of Aigina, sits by the side of Zeus (v. 22). Apollo, son of Zeus, Poseidon, brother of Zeus, take Zeus's son Aiakos to Troy (v. 31). Then the poet tells the story of Aiakos to show what honor Zeus puts on his son. Aiakos is
Olympia VIII.

συνεργός to the gods (v. 32), and Ζηνι γένεθλιώ (v. 16) is echoed in Zeus γένει (v. 83). So far the poem runs smoothly enough, and if the poet had returned to the victor after despatching Aiakos to Aigina, the ode would be less difficult; but the introduction of the trainer jars us, and, in fact, Pindar himself apologizes for it (v. 56). Timosthenes, who ordered the ode—Alkimedon is nowhere addressed, and his youth is emphasized—required this mention of Melesias, who must have been his trainer too; and so Pindar dwells on the importance of having an old athlete as a trainer both for man (v. 63) and boy, both for Timosthenes and for Alkimedon. This brings Alkimedon forward again, but he is soon lost again in the mention of his race—in the mention of the dead sire, who hears in the other world the glory that has come to the house.

The prose line of thought would be: The blessing of Zeus on Aiakos was on children's children; and so the brothers, Timosthenes, trained by Melesias, and now Alkimedon, have gained the prize, at Nemea one; at Olympia the other, both in games of Zeus, and even in the lower world the gracious boon is not unknown.

The poem is full of prayers, but Aigina was near the point where they would be past praying for.

The rhythms are dactylo-epitrite. According to Böckh the mood is a mixture of Dorian and Lydian, in which we should have the blending of sadness with manly joy.

Of the four triads, the first is introductory; the second contains the brief myth; the last two are divided between Timosthenes, Melesias's patron, who ordered the ode, and Alkimedon, who won the victory.

Στρ. α'.—1. Ματέρ: P. makes free use of family figures. So O. 7, 70: ὁ γενέθλιος ἀκτίων πατήρ, P. 4, 176: ὁ διὰν πατήρ ὖρφεύς, O. 18, 10: ὁ βρων κόρον ματέρα βραζόμυθου, N. 5, 6: τέρεων ματέρ'] οἰνάνθας ὀπόραν, N. 9, 52: βιατὼν ἀμέλειν παιδα, P. 5, 28: Ἠπιμαθεός θυγατέρα Πρόφασιν. These are not to be effaced, as Dissen would have it.—χρυσοστεφάνων = καλλιστεφάνων. So O. 11 (10), 18: χρυσέας ἑλαίας, and P. 10, 40.—2. ἦν(α): Always "where" in P.—3. ἐπιτύρους τεκμαίρομενοι: Pyromancy, divination by means of altar flames, was practised by the Iamidai (see
O. 6).—παρατείρωνται: παρά here produces the effect of reverent shyness.—ἀργυκεραύνον: The thunderbolt is figured on coins of Elis.—4. εἰ τιν' ἐχει λόγον: “If (whether) he hath any utterance to make,” “any decision to give,” εἰ interrog. also in P. 4, 164.—5. ματομένων...θυμῷ: “Eagerly seeking.”—6. ἀρετὰν = ἀρετᾶς κλέος, as O. 7, 89—7. ἀμφιφανῆ: Well chosen for a wrestler.

'Αντ. α'.—8. ἀνεται: Impersonal. “Accomplishment is accorded.” The pass. impersonal is not over-common in Greek.—πρὸς χάριν εὑσπείας: “In requital of their piety.”—9. ἀλλ(ά): Invocation renewed with fervor. “Nay.” Comp. O. 4, 6.—εὐθενδρόν...ἀλοσι: See O. 3, 23.—10. στεφαναφορίαν: Of the winner.—11. σὸν γέρας: Such an honor as thine—the wreath of victory.—ἐσπητ(αί): The generic relative may omit ἄν in P. This is, in fact, the original form. So O. 3, 11; 6, 75 al. In ἐσπηταί, ε ἦ represents the reduplication (for σεσπ.), and is not dropped. See Od. 12, 349.—12. ἀλλα...ἀγαθῶν: In prose ἀλλα ἁγαθά. This reflection is intended to console Timotheus. The neut. pl. with verb pl. is especially appropriate here, as the notion is distributive.

'Επ. α'.—15. Τιμόσθενες: A brother of Alkimedon. On δέ after voc. see O. 1, 36.—πότμος: Here = Μοίρα. —16. Ζηνι γενεθλίω: Every man has his δαιμον γενέθλιος (O. 13, 105). He who has Ζεὺς γενέθλιος has the highest. Comp. P. 4, 167: ὅρκος ἄμμον μάρτυς ἔστω Ζεὺς ὁ γενέθλιος ἀμφοτέροις.—πρόφατον = πρόφατον, “illustrious.”—19. ἔργον: Parallel with ἐγοράς, as if the dat. force of the inf. were felt (= ὀψι). The τε complements: appearance and reality are exhaustive.—κατὰ Φειδέος ἐλέγχον: κατὰ with ἐ. Tyrtai. 10, 9: αἰσχύνει τε γένος, κατὰ δ' ἀγαλῶν εἴδος ἐλέγχει. —20. εξένετο: Causative, as O. 5, 8: ἐκάρυκε. Comp. P. 1, 32: καρυξ ἀνέειπε νῦν.—Δολιχῆρετον: Od. 8, 191: Φαίηκες δολιχῆρετομο. —21. Σωτείρα...Θέμις: O. 9, 16; Σωτείρα...Εὐνομία, O. 12, 2: Σωτείρα Τίχα.—Διὸς ἔξινοι: Owing to the active commerce of Aigina, many suits were brought by strangers before the courts, hence the special propriety of ἔξινοι. The probity of the Aiginetans was conspicuous. So just below, παντοδαπαίσω...ἔξινοι | κίονα δαιμονίαν.—22. πάρεδρος: So. O. C. 1384: Ζηνίς Δίκη πάρεδρος ἄρ-χαιος νόμοις.—ἀσκεταί: “Is honored,” “receiveth homage.” N. 11, 8: καὶ ἔξινοι Δίος ἄσκεται Θέμις. The personification is kept up. P. 3, 108: τὸν ἀμφέποντ' αἰεὶ φρασὶν | δαιμον' ἀσκήσω.
**Str. **— 28. ἕξοχ' ἄνθρωπων: Comp. O. 1, 2. — ὤτι. . . ῥέπη: I read ὤτι with the Schol., ῥέπη with Bergk. "Where there is heavy weighing in many ways." "Where there is much in the balance and the balance sways much." Aigina was a great commercial centre; Aiginetan standards were known all over Greece, and Aiakos, the son of Aigina, was a famous judge. Comp. P. 8, 98: Αἴγυπτι, φίλα μᾶτερ, ἐλευθέρῳ στόλῳ | πόλιν τάνδε κόμιζε Δι καὶ κρέοντι σὺν Αἰακῷ. This makes the ῥοπή signification of ῥέπη the more probable. We have to do with the scales of justice and the Aiginetan talent. Schol.: ὅταν γὰρ τὸ ἐν τῷ ζυγῷ ἑλαφρὸν ἃ, εὐχερές τὴν ἱσότητα γυνών: ἐὰν δὲ βαρύ, δυσχερές.

—25. δυσπαλέος: More or less pointed allusion to the πάλη of the victor.—Ἀλεξέκα: See P. 1, 18; I. 1, 9.—27. κίονα: O. 6, 2.—Δαιμονίας: O. 6, 8.—28. ἐπανέλλον: Coming time is a rising sun. Neither time nor sun grows weary. But three or four years afterwards (456 B.C.) the island was taken by the Athenians. See Thuk. 1, 108.

'Αντ. β'. — 30. Δωριεὶ λαῷ ταμιευομέναν: For the dat. see O. 12, 3: τίν . . . κυβερνώντα θάνατι | νάες. The island obeys the rule of the Doric folk, as the ships obey the helm of Tyche.—ἐξ Αἰακοῦ: "From the time of Aiakos." Aiakos was an Achaian, but the Dorians appropriated the mythic heroes of the tribes they succeeded, especially as the chiefs were often not Dorian. Note that we have to do with oracle and prophecy from the beginning of the ode.—31. παῖς ὁ Δατός: The partnership is well known. Π. 7, 452 (Poseidon speaks): τοῦ δ' [sc. τείχεος] ἐπιλήσωντα, τὸ ἐγὼ καὶ Ποιός Ἀπόλλων | ἕρω Δασμέδοντι πολίσσαμεν ἀθλήσαντε.—ἐυρυμέδων: Poseidon is also εὐρυβλας (O. 6, 58) and εὐρυσθενής (O. 13, 80), and Εὐρῦπολος is his son (P. 4, 33).—32. μελλόντες ἐπὶ. . . τεῦξαι (= ἐπιτεῦξαι): The aor. after μέλλω, as O. 7, 61; P. 9, 57. The pres., O. 8, 64. P. does not use the normal future. —στέφανον: "Battlement." Comp. P. 2, 58: εὐστεφάνων ἄγνιαν.—33. ἢν στί: Not a harsh hyperbaton. —νν = στέφανον. If a mortal had not joined in the work, the city could never have been taken (Schol.).—36. λάβρον . . . καπνόν: Cf. P. 3, 40; σέλας λάβρον 'Αφαῖστου. λάβρος in Homer is used of wind and wave, river and rain; in P. the sphere is different.

'Eπ. β'. — 37. δράκοντες . . . οί δύο μὲν . . . εἰς 8(ἐ): Distributive apposition, much more vivid than the genitive use. γλαυκοὶ is
glossed by φοβερόφθαλμοι. For the basilisk glare, see P. 4, 249: γλαυκώπτα . . . ὑφίν, O. 6, 45: γλαυκώπτες δράκουτες.—νέον = νεωστί.

—38. ἐσαλλόμενοι: The conative present is translated by the Schol. βουλόμενοι εἰσελθεῖν.—κάπτετον = κατέπεσον. We should have expected κατέπετον. The two who fell were Achilles and Aias; the one who entered was Neoptolemos, son of Achilles (Schol.).—39. αὐθί: “On the spot.”—ἀντιπομένω: Hardly seems applicable to the representatives of Achilles and Aias. The Scholiast feels this, for we find in the paraphrase ἐν ἄτη ἐγένοντο ἀπέθανον γάρ.—39. ψυχᾶς βάλον: Contrast the choked serpents of N. 1, 46: ἀγχομένοις δὲ χρῶνος | ψυχὰς ἀπέπνευσον μελέων ἀφάτων.

—40. βοᾶσις: “With a cry” (of victory). Mythical serpents may make mythical outcry. The aor. part. is not prior to the leading verb. Cf. O. 9, 15.—41. ἀντίον: “Adverse,” with τέρας (Schol.).—ὄρμαινων = διαλόγιζομενος, διανοούμενος (Schol.). Not satisfactory. The Scholia give also ὀρῶν, θεσσαμένοι pointing to a corruption in ὀρμαίνων. A possible translation is “Apollo straight came rushing on and openly (ἐβιοῦ) declared the prodigy.” Comp. Od. 17, 529: ἔρχετο, δεῦρο κάλεσθου, ἐν ἄντιον αὐτὸς ἐνίστη.—42. ἀμφί τεαίς ... ἐγραφαίας: “About (and by reason of) the works of thy hands.” “Where thou hast wrought.” The weak point is indicated II. 6, 433: παρ’ ἐρυνῶν, ἐνθα μάλιστα | ἀμβατός ἐστι πόλις καὶ ἐπιδρομὸν ἔπλετο τεῖχος.—Ἀλεξκεταί: Prae-sens propheticum.—44. τευκρεῖν ... Διός: The construction is lightened by φάσμα Κρονίδα, K. being the subjective genitive.

Στρ. γ’.—45. ἄρξεται: Acc. to the Schol. ἄ = ἄρχην λήψεται. “The capture will begin with the first generation and (end) with the fourth.” Better ἄρξεται, “will be swayed.” So Hdt. 3, 83, ἄρχθησομαι, like so many -θῆσομαι futures, being late. Bergk conjectures ῥήξεται. ἄρξεται, though lacking early proof, has a vigorous ring.—46. τετράταις: These numbers have given trouble, so that it has been proposed to read with Ahrens and Bergk τετράταις (Αεολ.) = τριτάταις (Meister, Gr. Dial. 1, 43). The genealogy is this:

```
    Αιακός
     |    |    |
  Τελαμών | Πηλεύς | Φόκος
    |      |    |
    Aias | 'Αχιλλεύς | Panopeús
    |      |    |
    | Neoπτόλεμος | 'Επείδα
```


The Schol. remarks that Aiakos is excluded in πρῶτος and included in τετράτοις. Epeios was the builder of the famous wooden horse. Telamon aided Herakles and Iolaos in the first capture of Troy. N. 3, 36: Δαυμέδωντα δ' εὐρυσθενής | Τελαμῶν Ἰόλα παραστάται ἐδών ἐπερευν.—σάφα: Apollo is usu. Δοξίας. Cf. note on O. 6, 61.—47. Ζάνθος: The prepos. is often suspended in P. See O. 9, 94; P. 1, 14; P. 4, 130, and elsewhere. Ζάνθος, the divine name of the Σκάμανδρος. Π. 20, 74: ὅν Ζάνθον καλέουσι θεοί, ἄνδρες δὲ Σκάμανδρον.—ηπειγ' η: The codices have ἦπειγε or ἦπειγεν.—Ἀμαζόνας: The friends of Artemis, who lived on the Thermodon. Apollo goes from river to river. Cf. O. 6, 58: Ἀλφεῶς καταβαις ἐκάλεσε . . . τοξοφόρον Δάλον θεοδίατα σκοπόν.—Ἰστρον: O. 3, 14.—48. Ὀρσοτρίανα: So also P. 2, 12; N. 4, 86. —ἐν Τισθμῷ . . . τάννεν: Cf. O. 2, 99: ἐπί τοι Ἀκράγαντε ταύτας. For the gender, O. 7, 81.—50. ἄποπειμών: "Bringing home."—51. δεύρ(ὁ): To Greece from Troy and so to Aigina.—ἄν ἵππους χρυσεῖας: so O. 1, 41: χρυσέατω ἄν ἵππως.

"Ἀρτ. γ'.—52. δειράδ(α): The Isthmus or "neck" of land (Schol.).—δαιτικλυταῖν: "Feast-famed." So Bergk for δαιτα λυταῖν, formed like δεμπλέκτοις, N. 9, 52.—53. τερπνὸν . . . οἴδεν: The contrast is between the life of the gods and the life of men. Apollo is happy in three places, Poseidon in two. But human beings are not equally happy everywhere. Timothenes was victorious at Nemea, Alkimédon at Olympia. An Athenian would not be at home in Aigina, nor an Aiginetan at Athens. This commonplace prepares, after a fashion, the way for the inevitable mention of Melesias.—54. Μελησία: An Attic trainer. See N. 4 and 6, end. No favorite in Aigina, as we may gather from P.'s cautious tone.—ἐξ ἄγενείων κόδος: See note on O. 1, 2: νυκτὶ πόρ. "Glory from training beardless youths."—ἀνέδραμον ὑμνεῖ: A bold equivalent of ἀνύμησα. Comp. the use of διεξεῖναι, διεξέλθειν, and Simon, Amorg. 10: τί ταῦτα μακρῶν διὰ λογών ἀν' ἐδραμον; "If I have traversed in song to its full height the glory of Melesias." This is the objection of the cavillers, dramatically put in the aor., and not in the fut. P. uses the fut. only once certainly (fr. VII. 4, 15) in the protasis of a conditional sentence, and ei with aor. subj. is generic. See O. 6, 11.—55. μὴ βαλέω: The 3 p. aor. imper. with μὴ is much more common than it is sometimes represented to be.—56. καὶ . . . χάριν: The whole passage is much disputed. The sense seems to be: Do not envy the glory of Mele
sias gained from his teaching art; he hath practised what he taught. If he taught boys to win, he himself won as a boy a wrestling-match; nay, won afterwards, as a man, the pankration. To train is easier for him that knows himself what struggle means. Foolish it is not to learn in advance, for giddier are those that have not tried. So he, as teacher and as athlete, could better tell what the prizers should do. By emphasizing Melesias' own achievements, P. justifies Alkimedon in employing him, and tries to salve the wounded feelings of the Aiginetans.—\textit{Ne}m\textepsilon\ldots

\textit{χάρν}: \textit{Comp. v. 83: κάσμον Ολυμπία.}—57. \textit{ἐρώ}: The old modal use of the future $= \varepsilon \chi \omega \varepsilon i \pi e i \nu$.—\textit{ταύταν = τοιαύταν}, the same kind of honor that Alkimedon gained—a victory in wrestling.—\textit{ανδρῶν μάχαν}: Leop. Schmidt calls this a metaphor, as \textit{µ.} cannot be used literally of a game. Still εὐθυμάχαν (O. 7, 15) is used of a boxer.

\textit{'Επ. γ'}.—59. \textit{τὸ διδάξασθαι}: Only a more intense διδάξαι, "To get one's men into training." The two articular infinitives are noteworthy, as the construction is somewhat rare in \textit{P.} The demonstrative sense is still perceptible. "This thing of teaching."—62. \textit{κεῖνα ... ἔργα}: \textit{The πάλη, the παγκράτιον.}—\textit{κεῖνος}: Melesias. 63. \textit{τρόπος}: "Training."—65. \textit{Ἀλκίμεδων ... ἔλων}: In prose usu. \textit{τὸ Ἀλκίμεδωντα ἐλείν}. See P. 2, 23.—66. \textit{νίκαν τριακοστάν}: Mezger thinks that the apparently disproportionate space allotted to Melesias is to be accounted for partly by this round number. It was a professional jubilee for the old \textit{ἄλειπτης}. See Introd.

\textit{Στρ. δ'}.—67. \textit{τὺχα ... δαιμονος}: So \textit{P. 8, 53: τύχα θεόν, N. 4, 7}: σὺν Χαρίτων τύχα, N. 6, 27: σὺν θεοῦ δὲ τύχα.—ουκ ἄμπλακάν: \textit{Neg. expression of τυχών.} A. often in tragic poets $= \alpha μαρτών$.—68. \textit{τέρρασων}: The most simple way of fulfilling the conditions is to suppose sixteen contestants, eight pairs, four bouts, the victors in each bout wrestling off the ties. Alkimedon, as the final victor, would then have thrown his four boys. If an $\varepsilon φεδρός$, or "odd man," is assumed at any point in the match, the calculation is more complicated, and the number may be as low as nine. With nine contestants (four pairs and an $\varepsilon φεδρός$), the fourth bout would have been wrestled by the victor and the $\varepsilon φεδρός$ of the third. In this way Alkimedon might have thrown four boys, provided he was not himself an $\varepsilon φεδρός$, which is an unnecessary inference drawn by some commentators from \textit{v. 67: τύχα μὲν δαι-}
μονος. The ἐφεδρας was considered lucky because he came with fresh strength to contend with a wearied victor, but if Alkime-
don was to be an ἐφεδρας at all and defeat four boys personally and not by proxy, there must have been at least five bouts. In any case, the ἐφεδρας seems to have drawn lots with the others at the end of each bout, so that the same person was not necessarily ἐφεδρας throughout. The "reasonable plans" vary according to the editors. See P. 8, 81.—ἀπεθήκατο: "Put off from himself" as something hateful. Comp. O. 10 (11), 43: νείκος δὲ κρεσσάνων | ἀ π α θ ὶ σ θ ἀπαραν.—γνίως: Emphasis on the important element, as in ἦταλα καὶ Δανίας . . . δέμας (Soph.); σθένας ἡμιάνων (O. 6, 22), γνίω being the main thing in wrestling. So N. 7, 73: αἰθων πρὶν ἀλὼν γυῖαν ἐμπθείν (of a pentathlete saved from wrestling). Comp. Ill. 23, 786: κόψε ὁπίθεν κόλητα τυχών, ἑπέλυσε δὲ γυῖα.— 69. νόσταν, κτ.: ν. is the return to the town, ἀτμουσέραν γλῶσσαν refers to the jibes and jeers of enemies in the gate, ἐπίκρυφον οἴμαν to the slinking to the mother's house by the back way. Comp. the parallel passage, P. 8, 81: τέτρασι δὲ ἐμπτετες ὑψάθεν | σωμάτεσσι κακὰ φρασέων | ταῖς ἀυτὲ νόστοις ὅμως | ἐπαλπνς ἐν Ἡνυαίδε κρίθη | οὐδὲ μαλάντων πάρ ματέρ' ἀμφι γέλως γλυκὸς | ὄρσεν χάρων κατὰ λαύρας δὲ ἔχθρον ἀπάραν | πτώσοσαι, συμφαρα δεδαγμένα. There is a savagely boyish note of exultation in both passages. — 71. ἀντίταλον: "That wrestles with." — 73. ἄρμενα πράξαις = εὖ πράξας, as P. 8, 52: ἀντία πράξει = κακῶς πράξει.

'Ἀντ. β'.—74. ἄλλα ἐμὲ: The ἀλείπτης teaches, the poet sings, the victor, being a boy, gets only a boy's share.—75. χειρῶν ἀωτόν . . . ἐπίνικαν: "The victorious prime of their hands," "the fruit of their victorious hands," καρπάν ἄν αἱ χεῖρες αὐτῶν ἱνεγκαν. Comp. P. 10, 23: χερσόν ἢ ποδῶν ἀρετᾶ κρατήσασ. Meleias is praised, N. 9, end.: δελφινί κεν | τάχας δὲ ἀλμα οἰκάζομει Μελησίαν | χειρῶν τε καὶ ἵνα καὶ ἔμαχου | Μελείμαδαι: The dative emphasizes the gain.—76. φυλλοφόρων: Cf. P. 9, 133: πολλὰ μὲν κεῖνοι | δίκαν φυλλα ἐπὶ καὶ στεφάνους.—78. κάν = κατά.—ἐρδομένων: The MSS. have ἐρδόμενον, which is harsh. The expression κατά νάμαν ἐρδεῖς is sacrificial. So Hes. Theog. 416: καὶ γὰρ νῦν ὅτε ποὺ τις ἐπιχθανίων ἀνθρώπων | ἐρδῶν ιερὰ καλὰ κατὰ νόμαν Ἐλάξκητα. τὰ νάμμα, ἐνίστα, often of funeral rites.—79. οὗ κόνις: On the free position of the neg., see O. 1, 81.—80. συγγόνων κεστῶν χάρων: The dust does not hide (from the dead) the noble grace of (their liv- ing) kinsmen. As the dead are not insensible of rites paid in
their honor, so they are not blind to the glory gained by their kindred.

Ἐπ. δ'.—81. Ἑρμᾶ: Hermes is ψυχοπομπός, and has a right to an extemporized daughter Ἀγγελία, who plays the same part as the well-established Ἡχῶ does, O. 14, 21.—'Ιφίων... Καλλιμάχος: Iphion is supposed to be the father, and Kallimachos the uncle, of Alkimedon.—83. κόσμον Ὀλυμπίας: Cf. v. 56. —σφι... γένει: γένει is not epexegesis to σφι. σφι depends on the combination γένει αὕτασεν, "made a family gift to them." See O. 2, 16.—84. ἐσλᾶ δ' ἐπ' ἐσλοῖς: ἐπὶ is = "heaped on." See O. 2, 12; 11 (10), 13.—86. εὐχόμαι: Asyndeton, as often in prayers. Zeus is invoked. Cf. O. 1, 115.—ἀμφὶ καλῶν μοιρὰς: The dat. of the thing at stake, as περὶ with dat.—διχάσουλον: "Of divided mind." Zeus is not to make (θέμεν) Nemesis double-minded. She is not to waver; she is to be a steady friend. P. 10, 20: μὴ φθονεραῖς ἐκ θεῶν | μετατροπίαις ἔπικυρονεῖν, Ν. 10, 89: οὐ γνώμα διπλῶν θέτω [Zeus] βουλήν. It must be remembered that matters were ἐπὶ ξυροῦ ἄκμης in Aigina. Others, "Of different mind," "hostile." διχ. νέμεσιν θ., "to rouse factious discontent" is too colorless.—87. ἄγων = ἔπαιγων. Comp. O. 2, 41: οὕτω... Μοῖρ(α)... ἐπὶ τι καὶ πῆμὶ ἄγει.—88. αὐτοῦς = τοὺς Βλεψιάδας.
The date of this ode is uncertain, and the Scholiasts are at variance. According to Böckh the victory was won Ol. 81 (456 B.C.), shortly after a Pythian victory, Ol. 80, 3 (458 B.C.), which is celebrated in this ode together with the Olympian one (v. 13). Leopold Schmidt finds that Böckh’s computation agrees with his theory of P.’s poetical decline. Fennell puts the date Pyth. 30 (468 B.C.), acc. to one Scholiast, on the ground that at the later date (456) the Lokrian oligarchy was threatened, if not overthrown, by the Athenians. Cf. Thuk. 1, 108. Besides his many local successes, Epharmostos had been victorious in all the great national games, and was, consequently, a περιοδονικής. Pindar tells us all we know of him—his noble personal appearance (v. 119), his ancient stock (v. 58), his intimacy with Lappromachos, also a friend of Pindar’s (v. 90).

The song was sung in Opus at a festival of Aias Oiliades. The assumption of a banquet gives more point to v. 52. The Lokrians are better known to us through the Epizephyrian representatives of the stock than by the members of the family that remained in Central Greece, and for us Opuntian Lokris is more lighted up by this ode of Pindar’s (v. 24) than by the rude inscriptions, which doubtless give a false impression of the people (Hicks, Hist. Inscr. No. 63). Writing may be rude, and song, for which the Lokrians were famous, refined. The position of woman among the Lokrians seems to have been exceptionally influential, and even one who knew nothing of Lokris and the Lokrians could hardly fail to be struck by the predominance of woman in this ode. Pindar is a manner of “Frauenlob,” at any rate, but here “das Ewig-Weibliche” is paramount. Archilochos does not suffice; we must have the Muses (v. 5). Lydian Pelops is mentioned for the sake of the dowry of his bride, Hippodameia (v. 10). Themis and Eunomia (v. 15) are the patronesses of the renowned city, mother of the Lokrians (v. 22).
The city is the city of Protogeneia (v. 44). Opus, son of Zeus and an Epeian heroine (v. 62), bore the name of his mother's father (v. 67). When Menoitios is mentioned, his mother is not forgotten (v. 75); Achilles is only Thetis's son (v. 82).

The fundamental thought is τὸ δὲ φυὰ κράτιστον ἀπαυν (v. 107). It matters not that in the previous song P. had sung: ἀγνώμον δὲ τὸ μὴ προμαθεῖν (O. 8, 60). Here no Melesias is to be praised. The φυὰ comes from God; hence P. sings, ἀνεύ δὲ θεοῦ σεσιγάμενον οὐ σκαυτέρον χρῆμ' ἐκαστον (v. 111). The poem is full of the strange dealings, the wonderful workings of the deities, of the Supreme, culminating in the story of Protogeneia and her son. The fortune of Lydian Pelops (v. 10) reminds us of Poseidon. The dowry of Hippodameia was a gift of God, as Pindar's garden of song was allotted him by Fate (v. 28). The Charites are the bestowers of all that is pleasant. Men are good and wise according to the will of Heaven (v. 30). If Herakles withstood the gods themselves (v. 32), it is clear that there was a greater god within him. That god was Zeus, and P., after deprecating impiety toward the gods, tells of the marvels Zeus hath wrought. Behold the miracle of the stones raised up as seed to Deukalion and Pyrrha. That is the decree of Zeus, αἰολοβρώντα Διὸς αἴσθα (v. 45). Behold the deluge abated. That is the device of Zeus, Ζηνὸς τέχναις (v. 56). Protogeneia is caught up (v. 62). Zeus interferes again to give life to the dying house (v. 64).

Epharmostos has been singularly favored by nature and fortune. Nature and fortune mean God, and the narrative of his successes closes the poem with a recognition of the divine decree that made him quick of hand, ready of limb, and valorous of eye.

The Lokrian or Aiolian (logaedic) rhythms are light and festive. They whirr like arrows (v. 12), they flame (v. 24), they speed faster than mettlesome horse or winged ship (v. 25).

The first triad contains the introduction. The myth, the story of the heroine who made Opus what it was, is announced in the first epode, the theme of which is continued in the second triad. After unfolding his moral (ἄγαθοι δὲ καὶ σοφοὶ κατὰ δαίμον' ἄνδρες ἐγένοτο), P. resumes the myth, v. 44, tells of Deukalion and Pyrrha and the stone-folk, and the union of Zeus and the ancestress of Opus and the Opuntian nobles. About the city thus founded gathered nobles of different Grecian lands, chief of them Menoitios, father of Patroklos. From this story, which shows what
God can do, P. passes, at the close of the third triad, to the achievements of the descendants of this favored stock, and, in the last triad, recounts the exploits of Epharmostos.

Στρ. a'.—1. Ἀρχιλόχον μέλος: The Schol. has preserved two lines of this famous hymn to Herakles: ὁ καλλίνικε χαῖρ' ἀναχράκλεες | αὐτὸς τε καὶ Ἰόλαος, αἰχμητὰ δύο. The hymn was called simply καλλίνικος, the burden being καλλίνικη, and in the absence of music τῆρελλα, an imitative word, represented the lyre. Comp. Ar. Ach. 1237. It was the “See the conquering hero comes” of the Greek, and was sung in honor of the Olympian victors at the evening procession, unless a special poem was ordered.—2. φωναῖον: Has the effect of a participle, O. 2, 93.—ὁ τριτλόδος: The burden was repeated three times.—κεχλαδώς: One of the onomatopoetic perfects which denote intense, not completed, action. “With its full ringing burden,” “with its note thrice swelling.”—3. ἀγεμονέσσαι: Acc. to the Schol., one of the companions of the victor struck up in the absence of a musician. In Ar. 1. c. Dikaiopolis himself chants the καλλίνικος without reserve.—5. έκαταβόλων: P. keeps up this figure unusually long, as it is especially familiar. See O. 1, 112; 13, 93; P. 1, 12, and elsewhere.—6. φωνικοστρόπαν: The words swell with the theme. We, too, speak of the “red levinn,” Hor. rubeante | dextera sacras iaculatus arcis.—7. ἐπίνειμαι: Only here in P. It has an artillery sound, “sweep,” “rake” (comp. ἐπιφλέγων, v. 24), and is used chiefly of destructive agency. So of fire, Hdt. 5, 101; Pol. 14, 5, 7; Diod. Sic. 14, 51; of plague, Thuk. 2, 54; Diod. Sic. 12, 12; of foes, Plut. Caes. 19; Pomp. 25. P. delights in the oxymoron. Comp. O. 6, 46: ἀμεμφέτε λω, and γιλκύν ὄιστόν, v. 12. ἓ, then, is not “aim at,” but “send arrow after arrow at,” “sweep with hurtling flight.”—8. ἀκρωτήριον: Kronion.—11. Ἰπποδαμείας: Recalls O. 1, 70. The Schol. notes that ἕδνον is not used in the regular Homeric sense, as P. 3, 94, but as φερπη, “dowry.”

'Αντ. a'.—12. γιλκύν ... ὄιστόν: Homer’s πικρὸς ὄιστός, Π. 23, 867, or “biting arrow,” was to P. as to us a “bitter arrow.” Hence the antithesis γιλκύν.—13. Πυθώναδε: Epharmostos had won a victory at Pytho also, Pyth. 33 = Ol. 80, 3 (458 B.C.), acc. to one Schol. One arrow for Pytho, a shower of bolts for Olympia.—χαμαιπτετῶν: Here with reference to arrows that fall to the ground without reaching their mark. —14. ἀμφὶ ταλαίσματιν:
See P. 2, 62.—φόρμιγγ' ἑλελίζων: The φόρμιγγξ takes the place of the βιός. ἑλελίζων is properly used of the φόρμιγγξ, P. 1, 4.—15. κλείνας ἢ Ὀπόεντας: On the gender, comp. O. 3, 2: κλεινάν Ἀκράγαντα. Pindar shows a special interest in the Lokrians (v. 23), and this has given rise to many historical fancies on the part of scholars.—αἰνήσας: Aor., the result, as ἑλελίζων, pres., is the process. Dissen puts a full stop after Ὀπόεντας, and makes αἰνήσας an opt. unnecessarily.—16. Θέμις: The family-tree of such abstractions often gets its branches twisted, but P. consistently makes Εὐνομία daughter to Θέμις, O. 13, 8.—θυγάτηρ... α: “She that is daughter to her”—not “her daughter.” N. 7, 22 is not a parallel (Erdmann).—λέλυγχεν: The sing., v. 89.—21. στεφάνων ἄωτοι: Cf. O. 5, 1: στεφάνων ἄωτοι γυλυκών. The distributive plural is genuinely Greek. Comp. I. 3 (4), 48: τών αὐτεράτων γὰρ ἀγνωστοι σιωπαί. Yet ἄωτοι occurs only here and N. 8, 9: ἦρων ἄωτοι.—κλυτάν: “To renown” (predicative).

"Επ. α":—23. φίλον τόλιν: Comp. v. 89.—24. μαλεράς ἐπιφλέγων ἀοιδαίς: μαλερός is painfully dazzling. So O. R. 190: "Αρεά τε τῶν μαλερών, δὲ νῦν φλέγει με. μ. ἄ is almost an oxymoron. P. 5, 45: σὲ... φλέγωστι Χάριτες, N. 10, 2: φλέγεται δ' ὀρεταῖς μυρίαις, I. 6 (7), 23: φλέγεται δ' ἵπποκαουσι Μοῖσαις, P. 11, 45: τῶν εὐφροσύνα τε καὶ δόξα ἐπιφλέγει. See note on v. 7.—26. ὑπαπτέρου: Is the ship a winged thing (a bird) or a finny thing (a fish)? Od. 11, 125: ἀριθμά, τά τε πτερὰ νηυνί πέλουται. ὑπό proves nothing in favor of oars, because ὑπάπτερος is alatus quocumque modo et quacumque corporis parte (Tafel). Transl. “Winged.”—28. εἰ σὺν τινι μοιρίδω παλάμα: The condition is merely formal. This is the key-note of Pindar’s poetic claims. Here he is tilling the garden of the Charites. The flaming darts of song are changed into flowers (ἀνθέα ἄμυνων, v. 52), with which the keeper of the garden of the Charites pelts his favorites (P. 9, 133: πολλὰ μὲν κείνοι δίκοιν φύλλ’ ἐπι καὶ στεφάνως) as he showered arrows before. Comp. P. 6, 2: ἄρουραν Χαρίτων, N. 10, 26: καὶ Ἡσθμοί καὶ Νεμέα στεφανόν Μοῖσαισιν ἔδωκ’ ἀφόται. For the shift comp. N. 6, 31: ἀπὸ τόξου ἱείς, v. 37: Πιερίδων ἀρόταις.—30. ἀγαθοί... καὶ σαφοῖ: The brave and the wise, the hero (Herakles) and the poet (Pindar). Comp. P. 1, 42: καὶ σαφοὶ καὶ χερσὶ βιστασί.—κατὰ δαίμον(α) = κατ' ἀίσαν.

Στρ. β':—31. ἐγένοντ(α): Empiric aorist.—ἐπεῖ: "Since" (were
this not so), "whereas," "else."—32. σκύταλον = δόταλον. Post-Homeric. Peisandros of Rhodes first endowed Herakles with the Oriental and solar club.—χερσιν: See P. 3, 57.—33. ἀνίκ(α): "What time." P. 1, 48. P. rolls three several fights into one—the fight of Herakles with Poseidon in Messenian Pylos, because the sea-god's son, Neleus, would not purge him of the bloodguiltiness of the murder of Iphitos; the fight with Hades in Eleian Pylos, because he had carried off Kerberos; the fight with Apollo, because he had stolen a tripod to avenge the refusal of an oracle. So the Scholiast.—ἀμφὶ Π.: O. 1, 17.—ἡρειδε: "Pressed."—34. πολέμιζων: πελεμίζων (Thiersch and Bergk) is specious, but we should expect τόγον. Homer does not use πολεμίζων of single combat, but that is not conclusive.—35. ῥάβδον: Hades' wand is akin to the caduceus of Hermes, with its well-known miraculous power. Herakles could meet not only two, but three—could match his σκύταλον against Poseidon's jagged trident, Apollo's clanging bow, and Hades' magic wand, because he was supported by his sire. Genius is a match for the divine, is divine. Herakles is a κατὰ δαίμον ἄνηπ, as P. is a κατὰ δαίμον ἀοιδός. Comp. v. 28. Observe that P. only carries out the thesis ἄγαθοι κατὰ δαίμον ἐγένοντο with Herakles as proof. The σοφοὶ he leaves untouched, as savoring of presumption.—38. ἀπὸ . . . ῥήψον: P. is overcome by his own audacity. A little more and he had matched himself against all the gods and goddesses of song. Comp. the sudden start of O. 1, 52: ἀφίσταμαι.—40. τὸ γε λοιδορῆσαι . . . τὸ καυχᾶσθαι: Both objectionable; a very common use of the articular infinitive. See O. 2, 107. λοιδορῆσαι involves taking sides. In tense, λοιδορῆσαι matches μήψον· καυχᾶσθαι and λαλάγει go together. οὐ δεῖ λοιδορῆσαι . . . μῆψον. δεῖ μή καυχᾶσθαι . . . μή λαλάγει. So P. leaves the divine warriors facing each other, and holds his peace about his own powers.

'Αντ. β'.—42. μανίασιν ὑποκρέκει: "Keeps in unison with the discordant notes of madness."—43. πολέμων μᾶχαν τε: The combination of two substantives with τε is common enough in this poem, so vv. 16, 43, 46, 75, 89. It is very rare in model prose, and hence it may be noted as a curiosity that it is exceptionally common in Plato's Timaios—Timaios being an Epizephyrian Lokrian.—44. χωρίς ἀθανάτων: χ., "apart from," "aside from."—φέροις: Imper. opt. "Lend."—Πρωτογενείας: P. seems to have been very familiar with local myths of the Lokrians. The story as told by
Mezger, after Böckh and Bossler, is as follows: Deukalion and Pyrrha, grandchildren of Iapetos (comp. Hor. *Iapeti genus*) escape the deluge by taking refuge on Parnasos. When the waters subsided, by the devices of Zeus (v. 56), they descended from the mountain (v. 46) to Opus, where, in consequence of an oracle of Zeus, they founded the first town (v. 47), and made the Stone people. To these belonged "the hundred mothers" from whom the Lokrian nobles were descended, as, indeed, the prominence of women among the Lokrians generally is a significant fact. The royal race to which Epharmostos is supposed to have belonged traced their descent from Deukalion and Pyrrha down to Lokros in the male line, and from his adopted son Opus in the female. Lokros was the last of his house, and the race was about to die out with him, but Zeus carried off Protogeneia, daughter of Opus of Elis, and granddaughter of Protogeneia, daughter of Deukalion and Pyrrha; was united to her in the Mainalian mountains, and brought her to the childless Lokros, her cousin, as his wife. Lokros called the offspring of the younger Protogeneia after her father Opus, and gave him the throne. The fame of Opus spread, and many settlers came to him, none dearer than Menoitios.—45. αἰολοβρόντα Διός: A thunderbolt was the token on the coins of the Lokrians. ʹΟποῖς is supposed to be connected with the "eye of God," lightning.—48. ὁμόδαμον: They are of the same commonwealth, not of the same blood. Comp. the Herakleidai and the Dorian.—51. σφυν: Refers to Λασί, "in their honor."—οἶμον λυγν: οἶμος is more frequently a figurative path. So Engl. "way" yields more and more to "road." Comp. O. 1, 110: ὁδὸς λόγων, and Hymn. in Merc. 451: ἀγλαὸς οἶμος αἰδής (Hom. ὄμη).—52. αὐξεὶ . . . νεωτέρου: This is said by the Schol. to be an allusion to a sentence of Simonides, who, in blaming Π.'s new version of a myth, said, fr. 75 (Bergk): ἐξελέγχει ὁ νέος οἶμος οὐτω (οὐ τὸ, Schneidew.) πέρυσι δῶρον ἀμπέλου· ὃ δὲ μῦθος δὲ κενεόφρων. Π. retorts by insisting on the difference between wine and song. Men want old wine and new song; the former a universal, the latter an Homeric sentiment, Od. 1, 352: τὴν γὰρ ἀοίδην μᾶλλον ἐπικλείονος ἀνθρωποι, | ἤ τις ἄκουόντεσον νεωτάτη ἄμφιπτελται. The story has so little warrant that it ought not to weigh, as it does with some, in fixing the date of the ode. Simonides died 456 B.C.

ʾΕπ. β'.—53. λέγοντι μᾶν: μᾶν with a note of defiance. Cf. Π.
The challenge does not refer to the old tale of the deluge, but to the new version of the line of Opus. I renounce the examination of the spider-web speculations that have been spun about the relations of Ellis and Opus.—57. ἀντλον: "The flood," which rises as the water that rises in the hold of a ship, the regular meaning of ἀντλος. Cf. P. 8, 12. The earth appears as a leaky vessel.—ἐλεύθ: "Drained."—κεῖνον: The reference is much disputed. κ. = Δαυδ (Dissen); κ. = Δευκαλίωνος Πύρρας τε (Böckh), which is the more likely by reason of the emphasis on Ἰαστευίδος φύτλας.—58. ὑμέτεροι πρόγονοι: Refers to Epharmostos and his family.—59. Ἰαστευίδος: See O. 3, 14.—60. κόρας κορᾶν: Stress is laid again on the distaff side, and it is hard to resist the inference that the novelty of P.'s story consists in dissociating Protogeneia from the Δαοί, the child of Deukalion and Pyrrha from their stone offspring; hence ἄρχάδεν. —60. κορᾶν...Κρονιδᾶν: Used by poetic extension for Protogeneia the younger and Zeus, the pl. for the sing., as in fr. IV. 3, 11: γόνον ὑπάτων μὲν πατέρος ὦν μελπέμεν γυναικῶν τε Καδμεαν έμολον (of Dionysos). Bornemann's κόρας...φερτάτον is a purely arbitrary simplification.—ἐγχώριοι βασιλῆς: ἐγχωρίοι is used in opposition to ἐπακτοί. “A purely native line of kings until . . .”

Στρ. γ'.—61. πρίν Ὀλύμπιος...ἔνελκεν: The Schol. makes a full stop at αλεί, and considers πρίν an adverb, with γάρ omitted =πρότερον γάρ. But πρίν requires a standard of reference and αλεί forces a close combination. πρίν with the ind. always means "until," which here marks the introduction of new blood.—62. ἐκαλός: Acc. to Schol. =λάβρα. Comp. II. 8, 512: μη μᾶν ἀσπονδύ γε νεών ἐπιβαίνειν ἐκηλοί, with reference to an escape under cover of the night (διὰ νύκτα).—63. μίχθη: Cf. O. 6, 29.—Μαναλαίων ἐν δειραῖς: In Arkadia. —64. Δοκρυ: Not merely πρός Δοκρύ. Cf. O. 1, 46.—αἰῶν: “Time.”—ἐφάψας: As a weight of sorrow.—65. ἐχεῖν =φέρεν. Comp. P. 3, 15: φέρον σα σπέρμα θεοῦ καθαρόν. —66. ἐκάλεσε νῦν ... ἐμεν: With the same fulness as O. 6, 56: κατεφάμιξεν καλεῖσθαι.—71. πόλιν ἄπασεν: Acc. to another tradition (Eustath. on II. 2, 531), Lokros had been forced to yield to Opus.

'Αντ. γ'.—72. ἀφίκοντο δέ ξοι: For the dat. see P. 4, 124, where there is a gathering of heroes, as also N. 8, 9.—73. Ἀργεῖος: Then at the head of Greece.—Θηβαί: Pindar's home. Notice the τε
NOTES.

... τε here, the δὲ... δὲ further on; significant change from parallelism to contrast.—'Αρκάδες: On account of the joyance Ἀθαναλίας εἰν ἐδειπάς.—Πιθανά: By reason of the Olympian games.—74. μενότιον: Μενοίτιος, "Ἀκτόρος υἱός. —75. Μενοίτιον: Patroklos is tenderly treated in the Iliad, and often called by his patronymic. So Μενοιτιάδης, II. 1, 307; 9, 211; 11, 608; 16, 420; 17, 270; 18, 93; Μενοιτίου υἱός, II. 11, 605; 16, 278, 307, 827; 18, 12.—76. Τευθραντος τεθίνον: Comp. I. 7 (8), 49: δ [sc. Ἀχιλλεύς] καὶ Μύσιον ἀμπελόεν | αἴμαξε Τηλέφου μέλαιν βαίνον φόνῳ πεθίον. Teutras was adoptive father of Telephos and king of Mysia.—μολὼν. Rarely, as here, with a simple acc. (N. 10, 36).—80. δεῖξαι | μαθεῖν: Lit. "to show (so as) to (make one) perceive," "to show beyond a doubt." Comp. N. 6, 9: τεκμαίρει... ἵδεῖν, So. O. R. 792: δηλώσοιμ' ὄραν, So. El. 1458: κάνα-δεικνύαι... ὄραν.—82. γ' ἱναι: The MSS. have γόνος, unmetrical; Schneidewin Θετίοντος, Bergk γ' ὄξος, Mommsen Φίννος, Bothe γ' ἱναι, in which I have acquiesced, though γ' is a poor piece of patchery, as often.

Ἐπ. γ'.—84. σφητέρας: Homer uses σφητερός of pl. only. Of sing., "his," O. 13, 61; P. 4, 83; I. 5 (6), 33; I. 7 (8), 55; of pl., "their," I. 2, 27; P. 10, 38. The Scholiast remarks how much more honorable Pindar makes the position of Patroklos than Homer does. This divergence from Homer in small matters is a sign of independence of spirit, not of ignorance. Which of the two, Achilles or Patroklos, was ἐραστής, which ἐρόμενος, which the older, which the younger, was much discussed. See Plato's Symposium. 180.—86. ἱναι: A sudden transition. Remember that prayer is always in order, and many asyndeta fall under this head, O. 1, 115. A similar shift is found N. 7, 50. P. suddenly remembers the heavy load he had to carry, the contract list of the victories of Epharmostos, and prays for more power. "May I find words." Compare Homer's petition to the Muses, goddesses of Memory, before he begins the catalogue of the ships, II. 2, 484.—ἀναγείσαν: "For my progress" through all the victories of Epharmostos. ἀνά gives the force of "all through." In N. 10, 19: βραχὺ μοι στόμ' ἀν αγ' ἕ σα σθαί, the figure is effaced; not necessarily so in I. 5 (6), 56: ἔμοι δὲ μακρὸν πᾶσας ἀν αγ' ἕ σα σθαί ἅρετάς. Here εὖ Μουράν διήφη, for which see O. 6, 22, keeps the figure alive. —87. πρόσφορος: The traditional "fit," whether "fit" (for the Muses), "fit" (for the theme), "fit for (ἐν) the
Muses' car," "fit to rehearse" (ἀναγείσθαι), gives neither satisfactory sense nor sharp image. If πρόσφορος can be understood as προσφόραν προσφέρων (cf. v. 116), the passage is perfect. P. is "a bearer" of precious gifts. He would mount the Muses' chariot, passing through the long line of victors with a tribute of praise to each, and for his attendants he wishes poetic Daring and ample Power.—88. τόλμα: Comp. O. 13, 11: τόλμα τί ποιήσει [ἐνθέει γλώσσαν ὀρνύει λέγειν.—89. ἔσπασιν: In v. 16 the concord (λέλογχεν) is with the unit produced by τέ, here with the nearer. For the form ἔσπα, see O. 8, 11.—προφερέων: According to the Schol. Lampromachos was a προφερέων of the Thebans and a kinsman of Epharmostos. Pindar's coming is a tribute to affection and to achievement. The datives are = διά with acc.—ὄλθον: In song. Comp. O. 7, 13: κατέβαν.—90. τιμάρος: To claim the honor due.—μίτρας: The pendent woollen ribbons of the wreath; hence, by synecdoche, the garland itself.

Στρ. 8'.—91. ἐργον: Cognate acc., being = νίκην. Comp. P. 8, 80.—92. εν Κορίνθου πυλαις: Poetic variation for Isthmus.—χάρματος: Not in the Homeric sense, but = χάρματα. So also Professor Postgate (Am. Journ. of Phil. III., p. 337). The "horrid" (γθαρ) χάρματος for "contests" would not be endurable in P., who does not tolerate μάχαι of ἀγώνες, except in a figure (O. 8, 58).—93. τοῖς δέ: "Some."—94."Αργει... ἐν 'Αθάναις: The omission of the preposition with the first and the addition of it to the second word occurs sixteen times in P., according to Bossler's count, but, as Bossler himself admits, all the examples are not cogent, e. g. O. 7, 12; P. 4, 130 (cf. O. 1, 2, 6). Clear are, e. g., P. 1, 14; 2, 59; I. 1, 29. The principle seems to be the same as the omission of the first negative, for which see P. 3, 30; 6, 48.—95. οὐλαθεῖς ἄγνειλαν: Bold brachylogy. "Reft of the beardless," of the privilege of contending with the beardless. Cf. O. 8, 54.—97. ἰμφ' ἀργυριδέσσων: The prize consisted of silver goblets. On ἰμφ' with dat., see O. 7, 80.—98. ἐξυρεσεί δόλα: "With a quick sleight of shifting balance." By this light read So. O. R. 961: σιμηκρά παλαιά σώματ' εὐνάξει ὑπὸ τη.——99. ἀπτώτη: Many a trick ends in a fall for the trickster.—100. κυκλόν: The ring of spectators.—δοσφα βοᾷ: Of applause. P. 4, 241; O. 10 (11), 80.—101. ὁράτος: P. dwells on the personal beauty of the victors whenever he has an excuse. So O. 8, 19; 10 (11), 114; N. 3, 19.
'Αντ. δ'.—102. τὰ δὲ: "Then again," O. 13, 55; P. 8, 28; I. 3 (4), 11.—Παρασώψις στρατώ: At the Lykaia, in Arkadia, O. 13, 108; N. 10, 48.—104. ψυχράν ... εὐδιανόν φάρμακον αὐράν: The prize was a woollen garment (χαίνα). Comp. Hipponax, fr. 19: χαίναν | δασείαν ἐν χειμῶν φάρμακον βίγεις. The games were the Hermaia, and were held, according to the Schol., in winter.—διόπτος(ε): Never generic in P. except with subj.—105. Πελάνω: In Achaia. Comp. O. 7, 86; 13, 109. —σύνδικος: Schol. μαρτυρεῖ. Comp. O. 13, 108: μαρτυρήσει Λυκαίαν βαμός. —Ιολάος: The Iolaia were celebrated near Thebes. Comp. I. 1, 16 foll. On the tomb of Iolaos, see P. 9, 90. Amphitryon was buried there also.—106. Ελευσίς: The Eleusinia, in honor of Demeter and Kore (τῷ θεῷ), are mentioned also O. 13, 110; I. 1, 57.—ἀγλαταιον: The dat. αὐτῷ still lingers in the mind. "Witness to him ... and to his splendid achievements."—107. τὸ δὲ φυῆ κράτιστων ἁπαν: The keynote of the poem. A natural reflection after the long list of victories due to native endowment in contrast with the fruitless efforts of those who have tried to gain glory by mere training—the ψεφειναί ἀνδρεῖ (comp. N. 3, 41), whose numberless ventures come to naught.—111. ἀνεν δὲ θεοῦ, κτέ.: "Each ungodded thing—each thing wherein God hath no part—is none the worse (for) remaining quenched in silence." A good specimen of P.'s terse participiality. See note on O. 3, 6. τὸ ἀνεν θεαῖ is τὸ μὴ φυῆ. Deep silence is to bury the διδακταὶ ἁρταί, but loud proclamation (cf. ὁρθῶν ὁρυσαι) is to announce the heaven-sent valiance of this man.—112. ἐντῷ γὰρ ἀλλαὶ, κτέ.: Each thing must have the blessing of God. Some roads lead further than others; not all of us can prosper in one path of work. The heights of skill are steep. Of one Epharmostos has reached the pinnacle. For this no silence, but loud heralding.

'Ετ. δ'.—113. ἰδὼν ... μελέτα: The Schol. cites Π. 13, 730: ἀλλῷ μὲν γὰρ ἔδωκε θεὸς πολεμία ἔργα, | ἀλλῷ δ᾽ ἐν στήθησον τιθεὶ νόον εὐφύστα Ζεύς.—116. τοῦτο ... ἀέθλον: The ἐπινίκιαν. See v. 87.—117. ὁρυσαί: A howl of defiance, as if P. were a watch-dog. To us the word has a note of exaggeration. Hence Ahrens: ἀρυσαί = γάρυσαι, but δὲ is not worse in its way than the dies diei etsi ceterum of the Vulgate.—118. δαιμονία: Adv., δαιμονία μοίρα (Schol.). —119. δρῶντ' ἀλκάν: "With valor in his eyes." So τὸρ δεδορκός, φόβον βλέπων, Engl., "look daggers."—120. Αἰλαντείον τ' ἐν δαίτι Φιλιάδα: With Mommsen. "At the banquet
of Oiliades he crowned victorious the Aias-altar.” This seems better here than “At the banquet he crowned the altar of Aias Oiliades,” the gen. being in apposition with the adj. in -os, as in Ἕρωική κεφαλή δεινοῖο πελάρου (II. 5, 741), Νειστώρεια παρὰ νη Πυλογενέως βασιλῆς (II. 2, 54). Φιλιάδα for 'Oliáda. Aias, son of Oileus, was a Lokrian, II. 2, 527: Λοκρῶν ὁ ἡγεμόνευς ‘Οἰλεῦς ταχὺς Αίας. His effigy is seen on the coins of Opus. The postscript -τε comes in very well.—ἐπεστέφανωσε: “Crowned in commemoration (ἐπί).” So Fennell. Rather “heaped wreaths upon.”
OLYMPIA X. (XI.).

The victory celebrated in this ode was gained by Agesidamos, a boy boxer, son of Archestratos of Epizephyrian Lokris, Ol. 74 (484 B.C.). The following ode (11), composed on the same theme, and produced at Olympia immediately after the victory, was put after the longer ode in the MSS., because it was fancied to be the τόκος mentioned v. 11. This longer poem was sent to Lokris some time afterwards. There is nothing to measure the interval that elapsed, and the poet's expressions of contrition at the long delay must be construed poetically. Hermann and Mommsen assign it to the next Olympiad, De Jongh and Fennell, who see in v. 15 an allusion to Anaxilas of Rhegion (see Introd. O. 1), would put it Ol. 76.

Lübbert has written an elaborate essay (Kiel, 1881) to prove that Pindar gave this detailed account of the institution of the Olympian games by the Theban Herakles in distinct opposition to the traditions of the Eleian priests, who referred the establishment of the games to the Idaian Herakles, and the Dactyls, his brothers. See Paus. 8, 7, 6. Lobeck and others consider the Eleian legend a late invention, but Lübbert has proved the great antiquity of Idaian sites in the Peloponnesos, and this theory gives a more plausible explanation of the detail here presented than the gratuitous assumption that the poet went into all these particulars for the benefit of the Epizephyrian Lokrians, as if the Epizephyrians did not have traditions of their own. As a champion of the glory of the Theban Herakles against all comers, Pindar appears in a very natural light.

The words which form the key to the poem lock the third antistrophe and the third epode together, ὅ ἐξελέγχων μόνον ἀθέτειν ἑτέτυμον Χρόνος (v. 59). The poet begins by acknowledging a debt: Time shamed him. The truth of the first Olympian games was hidden: Time revealed it. The melody was
long suppressed: Time brought it at last, as welcome as the son
with whom the wife rewards the long-expectant love of the
aging sire. Time brings roses, Time crowns renewed effort.
So Herakles suffers repulse. So Agesidamos has a hard struggle,
but both succeed at last. Χρόνος γὰρ εὕμαρης θεός (Soph.).

The poem was written in fulfilment of a promise, in payment
of a debt which the poet poetically feigns that he has forgotten
(v. 4). He calls on the bystanders to read the ledger of his heart
and see where his creditor stands written; he calls on the Muse
(Memory) and Truth, the daughter of Zeus, to keep from him
the reproach of falsehood (v. 6). Time has brought the blush
of shame to him for this heavy arrear of debt (v. 7), but usury
can make good the failure of prompt payment (v. 11). The tide
of song will wash away the pebble-counters into the depths of
poesy, and the debt due to Agesidamos and to Lokris shall be
settled, and favor gained besides with Faithfulness, who inhabits
the city of the Zephyrian Lokrians, with Kalliope, who is dear to
them, as also mail-clad Ares (v. 15). But the poet is not the only
one in debt. Agesidamos would have failed, as Herakles failed
in the fight with Kyknos, had not Ilas helped him (v. 19). So let
him pay his debt of gratitude to Ilas as Patroklos his to Achilles.
Native valor, training sharp, and God’s favor can raise a mortal to
great fame. Only some few reach joy without toil, light without
darkness (v. 25). This tribute paid to Ilas for the training sharp,
the decrees of Zeus urge the poet to pay another debt—the debt
due to Herakles for the establishment of the games hard by the
ancient tomb of Pelops—and the heart of the poem is occupied
with a detailed account of the origin of the Olympian games and
the first celebration (vv. 27–85). Herakles is not the Herakles of
Peisandros (O. 9, 32); he is not a lonely knight-errant, he is the
leader of a host. The version here given bears on its face the
impress of a strong local stamp. It is not the common story,
that is evident; and the poet draws a sly parallel between his
forgotten debts written on the tables of his heart, which Time
reveals to his shame (Χρόνος, v. 8) and the truth which Time has
brought to light (Χρόνος, v. 61). The victors, so far as they can
be traced, are all in the belt of the Peloponnesos with which the
Lokris of the mother-country had affinity. Arkadia is promi-
nent, Tegea is there (v. 73), and Mantinea (v. 77), and the con-
clusion bears the broad mark of the device of the Lokrians—the
thunderbolt (vv. 86–91).
At the close, P. sings how welcome the song must be in coming, as a late child of one's old age; and well it may, for song alone gives immortality. And now he has fulfilled his promise. He has praised the Lokrians, he has praised the son of Archestratos, a vigorous prizer and a Ganymede for beauty (v. 115).

The debt is paid, as debts should be paid, with cheeriness, if not with promptness. The Aiolian (logaedic) rhythms are gay, lilting. The poem ends fitly with κυπρογενεῖ. Mezger calls attention to the recurrence of χάριν, vv. 14, 19, 86, 104.

Of the five triads, the first is occupied with the introduction, the fifth with the conclusion. The story of the Olympian games takes up the central three. There is a little overlapping, but not so much as usual.

Στρ. α'.—1. Τόν Ὀλυμπιονίκαν: Prolepsis. Emphatic accusatives naturally seek the head of the sentence.—άνάγνωστε: Familiar reference to reading and writing, esp. common in Aischylos, e.g., P. V. 789: ἤν ἐγγράψαν σὺ μνήμου σειλούς φρενῶν. Comp., further, Choeph. 450, Eum. 275, Suppl. 179; Soph. Triptol. fr. 8: δῆς ἐν φρενῶσ δελταυσ τούς ἐμόνοι λόγους. We have here a humorous search in the poet's ledger.—4. ἐπιλελαθαὶ=ἐπιλελημούαι (Schol.).—Μοῖσ(α): The eldest of the old three was Μνήμη.—5. Ἀλάθεια: With a touch of repentance for the ἐπιλελαθα. He had forgotten, and so had lied, or seemed to lie. Hence what follows: ἔρυκετον ψευδέων ἐνπάν. Memory is to find the place, and Truth is to discharge the debt.—δρῆς =δικαῖος (Schol.). "Rectifying hand;" the hand that scores off the debt.—7. ἐνπάν ἀλτοτείχον: Is much more poetical than ἀλτοτείχον with ψευδέων. For a like hypallage, comp. P. 6, 5: Πυθιόνικος ὑμνῶν θησαυρός, P. 4, 255: ὄμετέρας ἀκτῖνος ὀλβου.

Ἀντ. α'.—8. ὁ μέλλων χρόνος: The morrow to which I had long postponed my payment has come at last, and has revealed to my shame my long arrear of debt.—9. καταίσχυνε: The aor. as a perfect. The shame is not in the debt—this, too, is a θεόδματον χρέως (O. 3, 7)—but in the delay. Cf. P. 9, 112.—βαθύ: Comp. O. 13, 62: βαθῶν κλάρων. The column of figures grows downward, deeper and deeper as interest is added to principal.—11. τόκος: Not a separate poem (see Introduction), but payment in full with usance added. —δραμ' ὄν: So Schneidewin for the unmetrical θυσιῶν of the better, the ἄδρατον of the inferior MSS.
Hermann writes ὄνατωρ, "beneficial;" in the mercantile sense, "a good round interest." Mommsen, γε τόκος ἄνδρων. So also Mezger. Fennell, who desiderates proof for ὅν with imper. in P., has ὅρατω. One might be satisfied with Homer's ὅν and imper.—ψάφον: The Schol. refers ψ. to ἐπιμομφάν, "the accumulation of censure." In view of the technical use of ψάφος as "a counter," it seems more natural to refer it to the debt; but as the ἐπιμομφά consists in the accumulation of the βαθύ χρέος thus rolled up, there is no great divergency in the two views.—12. κῦμα: The tide of song, as N. 7, 12; I. 6 (7), 19.—13. ὅπα τε: This parallelism is characteristic of P. Comp. O. 2, 108. How the wave will wash away with its flow the rolling pebble, and how this new tide of song will pay my growing debt. "How and how" = "as . . . so." —καίναν λόγον: "The general account." What is due to the victor and the victor's home. Thus only does γάρ get a clear reference.—14. φίλαν . . . ἐς χάριν: "As a loving favor," and thus get thanks for blame.—τίσομεν: Pindar not unaided by Μοῖσα and Ἀλάθεια.

Ἐπ. α'. —15. Ἀτρέκεια: Not the same with Ἀλάθεια above. ἀλάθεια is truth, as "candor;" ἀτρέκεια, "truth," as "straightforwardness," "unswerving accuracy," a business virtue. Φῖδες iustitiaque (Dissen). In Ἀτρέκεια there may be an allusion to the uprightness of Zaleukos, the Lokrian lawgiver. The Lokrians love honesty. I am honest. They love song. I sing. They are warlike. I will tell of war.—16. Καλλιόπα: Afterwards especially the heroic Muse. Stesichoros, "who bore the weight of the epos on the lyre" (Quintilian), was of Lokrian origin.—17. χάλκεος Ἀρτης: See O. 11 (10), 19: στρατῶν αἰχματάν.—Κύκνεια: The short a, as in ὅδυσσεια (Aeolic). Kyknos was slain by Herakles in the grove of the Pagasaian Apollo because he had seized the victims destined for the Delphian shrine. So Stesichoros. The poem was doubtless familiar to the Lokrians. The nexus is not over-clear. It is tolerably evident, however, that the victory of Agesidamos was gained after a hard struggle. In the first encounter Kyknos was aided by his father, Ares, and Herakles fled acc. to the proverb, οὐδὲ Ἡρακλῆς πρᾶς δύο. But our Lokrian Herakles, Agesidamos, found his one adversary too much for him, and he would have failed, had it not been for the help of his trainer, Ias, whether that help was the training itself or encouragement during the struggle. The parallel of Patroklos
and Achilles with Agesidamos and Ilas gives reason to suspect
that the adversary was an *ingens Telephus* of a boy (O. 9, 76). De
Jongh sees in this an allusion to the struggle between the Lokri-
ans and Anaxilas of Rheigion.—19. "Τάκε: The mention of the
trainer (δαίμων) is a part, often a large part, of the contract.
See O. 8, 54.—21. 'Αχιλλῆς Πάτροκλός: The Lokrians took an es-
pecial pride in Patroklōs. See O. 9, 75. Patroklōs was almost
universally considered the older of the two, after Homer, II. 11,
787.—22. θέεις: A trainer is called a Ναξία ἄκωνα, I. 5 (6), 73.
The same figure is used by Xenoph. Cyr. 1, 2, 10. 6, 41.—φίλο
ἄρετά: "Born to achievement." Cf. N. 7, 7: ἀρετά κριθεὶς. P.'s
contempt of the διδακταῖ ἄρεταί (O. 9, 108) is reconcilable with the
value of training (*doctrina sed vim promovet insitam*).

Στρ. β'.—24. ἄπονον . . . παύροι τυνες: Litotes for "no joy with-
out toil." An ἄπονον χάρμα would not be singable. Connect
φόος with χάρμα above, "a joy that is a supreme light to life."
—26. ἄγωνα: The place, as in Homer, and not the contest.—
θέμετες = θεσμοὶ, with Δίως.—27. σάματι: O. 1, 93.—πάρ: O. 1, 20.
—28. βομών εξαριθμοὺν: "Six-numbered of altars" (ἐξ. with ἄγωνα),
"with altars six in number." ἀνρεθμοσ with the gen. is not par-
allel. Hypallage, as with ψευδέων ἐνφᾶν ἀλητόξειν (v. 6), would
be scarcely more harsh. On the six altars, see O. 5, 5. The passage
is corrupt.—30. Κτέατοι: Kteatos and Eurytos, sons of Poseidon,
had attacked Herakles and slain most of the army that he had
brought from Tiryns, and so prevented him from exacting the
pay due him from their uncle, Augeias. In requital, Herakles
lay in ambush for them near Kleonai, as they were on their way
from Elis to the Isthmus, slew them, marched against Augeias,
and put him to death. With the booty thus acquired he estab-
lished the Olympian games. See O. 2, 3.—ἀμύμονα: Physically.
Such an ἀμύμον was Absalom, 2 Sam. 14, 25: From the sole of
his foot even to the crown of his head there was no blemish in
him. Such an ἀμύμον was Aigisthos, Od. 1, 29.

'Αντ. β'.—31. Ἀθηναῖον λάτριον . . . μισθὸν ἐπερθεῖον: Chiastic po-
sition, especially effective at the end of the verse. λάτριον = ἀντί
τῆς λατρείας, the well-known menial service of cleansing the stalls.
"That he might exact of Augeias, despite unwillingness and o'er-
weening might, the wage for his menial service." Some com-
The rheaia, I. Truth vnepPcov. solemn. Cf. P. rj Like Aycav. Cf. The Homer's Effective Fire See. "Laid ToXip IB, kuI, nva. The name of the subject kept back to the close of the period, as often in P., O. 6, 9, 13, 17, P. 12, 17, I. 5 (6), 30, 35, 40. Cf. also O. 1, 26; 3, 20. — ἐφ' ὅδε: An offset against the ambush of the Molio-

οινες.

Ἐπ. β'. — 38. Μολίνονες: The Siamese twins of antique fable, no monsters, however, in Homer, who calls them, II. 11, 750, Ἀκτορίωνε Μολίνονε παίδε. The name M. came from the mother's side of the house. — ὑπερφίαλοι: Like uncle, like nephews, v. 31: ἄγέαν .. ὑπερβίον.—καὶ μᾶν: μᾶν gives a solemn preparation for the doom of Augeias. — ἕξαπάται: So Jason is called ἔξωπάτας by Medeia, Eur. Med. 1392. — 39. Ἑπειδῶν βασιλεύς: Augeias. — ὅπεθεν | οὐ πολλόν = οὐ πολὺ ὑστερον. — 40. στερεῖ: Almost personifies πυρί. Transl. "pitiless." Note also the vividness of the dat. (O. 6, 35). — 41. ὀχετόν: Fire and axe are not enough. The river-bank has yielded, and the doomed city settles into a deep channel of woe. — 42. ἐὰν πόλιν: Effective position. If παρήδα is treated as an adj. with πόλιν, the color is lost. — 44. ἀποδείσθαι: Cf. O. 8, 68. — 45. ὄστατος: "Last of the three," and so "at last." — 46. θάνατον αἰτίν: Homer's aἰτίν ἅλεθρον. He fell into the same ὀχετό with the city.

Στρ. γ'. — 47. ἐλσαίς: Orig. ἕλσαίς. — 49. σταθμάτο: "Laid off." — ἄλοις: Not yet a grove (O. 3, 18), and not necessarily a grove (Schol.). — 50. περὶ δὲ πάξαι = περιφράξας (Schol.). — ἐν καθαρῷ: "In the open." — 52. διόριον λύσιν: "Resting-place for the evening meal" (Fennell). — 53. τιμάσαις: Coincident action. Cf. O. 7, 5.

Ἀντ. γ'. — 54. μετά: "Among." One of the six double altars was consecrated to Artemis and Alephios. See O. 5, 5. — 55. Κράνον = Κράνιον. Cf. P. 3, 67: ἂ τινα Δατοῖδα κεκλημένον. — 56. ἄς: Asiat. Aeol. and Dor. = έως. — 57. νιφάδι: The snow of the old time is an offset against the sun of the time of Herakles. O. 3, 24. — 58. παρέσταν: The Moirai were present to help, as at the birth of Iamos (O. 6, 42). — 60. ἀλάθειαν ἔτητμον: ἀλήθεια, orig. "candor," needs the reinforcement of "reality." ὁ ἔτητμον is ὁ ὄντως ὄν. Truth
to impression is proved to be truth to reality. The brodered tales (O. 1, 29) perish, but the true record prevails (ἀμέραι δ’ ἐπί-
λοισι υἱόρυπες σοφότατοι). Things will right themselves—nay, have righted themselves—and Time, the Recorder, is Time the
Herald. Nothing can be more evident than P.’s championship of the Lokrians against false traditions.

Ἐπ. γ’.—61. Χρόνος: See v. 34.—κατέφρασεν: Fulness and accuracy are both implied in κατά and in φράζω.—63. ἀκρότινα: For the word, see O. 2, 4. The “firstlings” were Herakles’ share, and this he separates from the lots of his companions.—
64. σὺν Ὄλυμπιάδι: The Schol, transl. by ἐν ’O. This effaces σὺν. To resort to ἐν διὰ διον, “with the victories of the first Olympiad,” is a coarse expedient. “The first Olympiad” is “the first Olympic contest” (Bergk).—66. τις δὴ: P. gets out of the tedious dependent form as soon as possible.—68. χείρεσσι: Is satisfied by πάλα, v. 73, and πυγμᾶς, v. 74.—ποσὶν τε καὶ ἄρματι: Closely joined by τε καί, on account of their kinship in speed; afterwards distributed into ποσὶ τρέχων, v. 71, and ἀν ἕποισιν, v. 76.—69. ἀγώνιον ἐν δόξα θέμενος εὔχος: Much disputed. The contrast between ἐν δόξα and ἔργον must be insisted on: δόξα, usually “glory,” is “opinion” P. 1, 36, and N. 11, 24: ἐμάν δόξαν. ἐν δόξα θέμενος ὅρθεμενος, “setting before his mind” the glory (εὐχος) of the games. The Schol., however, makes ἐν δόξα θ. εὔχος ὕνοδον νομίσας τὸ νικήσαι.—καδήλων: Cf. P. 5, 21: εὐχος ελών.

Στρ. δ’.—70. στάδιον ... ἀρίστευσεν: Comp. O. 4, 22: νικῶν δρό-
μων.—εὐθὺν τόνον: “A straight stretch” not the διάυλος. So the Schol.—71. Δικτύμιον: See O. 7, 29.—72. Οἰωνός: Nephew of Alkmene, first cousin of Herakles. According to Pausan. 3, 15, 4, he was killed in Sparta, ήλικίαν μειράκιον, not very consistent with Pindar’s στρατὸν ἐλάνων.—Μιδέαθιν: Midea was in Argolis. The name of Oionos’s grandmother was Midea. See O. 7, 29.—
73. Ἐχέμος: Who afterwards killed Hyllos, the son of Herakles. Paus. 5, 1.—74. Δόρυκλος: Unknown.—ἐφερε: Imperfect of vision, what Shilleto calls the panoramic imperf. Comp. O. 8, 49: τάνυν.—τέλος: “Prize.” P. 9, 128; I. 1, 27.

Ἀντ. δ’.—77. Σάμος: Mentioned in the Choliambi of Diphilos:
στράφας δὲ πάλους ὡς ὁ Μαντωυς Σῆμος | ὅς πρῶτος ἀρματ’ ἠλασεν
παρ’ Ἀλφειῷ. —ἀληροθίων = ὁ Ἀληροθίων. Halirrhothios, son of
Poseidon, and so an hereditary charioteer.—78. Φράστωρ: Unknown, as well as Nikeus below. P. is following local records. —79. μάκος ... ἐδικεῖ = μακρὰν ἔρρυψε ῥῖψιν (Schol.). —Δε Νίκευς: So Ambros. for δ' Ἐνικεύς.—πέτρω: In I. 1, 24, cited as a parallel for the dat., Christ reads αἰχμάς = αἰχμάς. —χέρα κυκλώναι: Od. 8, 189: τὸν ἄλ (sc. δίσκον) περιστρέψας. —80. ὑπὲρ ἀπάντων: "Above" = "beyond." So N. 9, 54; I. 2, 36.—συμμαχία = σύμμαχος. —81. παραλθυξε: Tr., "shot past;" the cheer flashed by. See P. 1, 87, note. For the last two contests the πένταβλου was afterwards substituted. See I. 1, 26: οὐ γὰρ ἵνα πεντάθλιον ἄλλ' ἐφ' ἐκάστῳ | ἐργασί τείνε τέλος. P. sticks to his record. It would not be strange if this whole description was composed to save the neglected memory of Dorylos and Phrastor and Nikeus. —ἐν δ' ἐστερον | ἐφλέξεν: ἐνίφλεξεν, "lighted up." Comp. O. 3, 20. The full moon, hence εὐώπιδος σελάνας, was a necessary part of the institution. The light of the moon meets the shout of the army.

Ἐπ. δ'.—84. ἀείδετο: "Rang with song." This use of the passive is not very common in Greek. Cf. Eur. I. T. 367: αὐλεῖται πᾶν μελαθρον, Heraclid. 401: θυμπολείται δ' ἄστυ.—85. τὸν ἐγκώμιον ἄμφι πρόποι: "Like banquet music." A curious use of ἄμφι, which makes the tune the centre of the song.—86. ἀρχαῖς ... προτέραις: "The beginnings of yore," the establishment of the games by Herakles.—ἐπομενοι: Seems to hint at deviation on the part of others.—ἐπωνυμίαν χάριν: "As a namesake grace of the proud victory, we will sing forth the thunder ... of Zeus." The victory is Olympian, let us sing, to grace it, Olympian thunder. Perikles the Olympian was Perikles the Thunderer. χάριν is the result of κελαδησόμεθα βροντάν.—87. νίκας: So P. 1, 30: τοῦ ἐπωνυμίαν. —ἀγερόχου: See P. 1, 50. —κελαδησόμεθα = εἰπωμεν (Schol.). —89. πυρτάλαμον βέλος: "Bolt of the firehand." Hor. Od. 1, 2, 2: ῥυβέντε | dextera sacras iaculatus arces. The thunderbolt is figured on the coins of the Epizephyrian Lokrians.—90. ἐν ἀπαντὶ κράτει ... άραρότα: "In every victory fit emblem." Mezger, after Friese, makes it "in which dwells omnipotence." —92. χλιδώσα: "Swelling." O. 9, 2: κεχλαδώσει.
περὶ. — 94. διε: So Böckh for διε. — 95. νεόστατος τὸ πάλιν: "The reverse of youth." — So O. 12, 11: ἐμπαλιν τέρψιος, P. 12, 32: ἐμπαλιν γνώμας. — 97. ποιμένα: "Master." — 98. ἐπακτόν ἀλλότριον: One thinks of "this Eliezer of Damascus." — 99. θυάσκοντι στυγερότατος: Out of the almost epic fulness of this passage it has falsely, if not foolishly, been gathered that Agesidamos had become old while waiting for Pindar's song. In one sense, yes! οἱ δὲ πολεύντες ἐν ἡματι γηράσκοιν. The late song is as welcome as a child of one's old age. Nothing more hateful than to die and leave no heir of one's body. Nothing more hateful than to die and leave no memorial of one's hard-earned glory. As the child keeps up the name, so the lyre keeps up the fame. We have no right to assume that Agesidamos was on the brink of the grave. The poet simply declares that he is secure from any such disaster as oblivion.


OLYMPIA XI. (X.).

For the occasion of this ode see the Introduction to the preceding one, where Böckh’s view has been followed. Leop. Schmidt calls it a promissory note, while the old arrangers imagined it to be interest on deferred payment. This is the first Olympian victory celebrated by Pindar, and Schmidt thinks that P. shows great satisfaction at receiving the commission. This may be true, but Schmidt does not succeed in explaining why P. should have postponed the execution so long.

The thought of the poem is, “Song, God-given, is the true complement of God-given victory.” There is a time for all things; time for winds, for showers. The time of all for song is when success is achieved by help of toil; then ’tis a beginning of fame hereafter, a sworn warranty of great achievements. High above envy is dedicated this praise for Olympian victors. This glory my tongue would fain feed full, but ’tis God alone can give a heart of wisdom. This glory I can sing as an adornment over and above thy olive wreath and foster the name of the Lokrian stock. There revel, ye Muses, for I will be bound that it is an hospitable race, acquainted with beauty, wise to the highest point, and warlike. Nor fox nor lion changes nature.

The rhythms are Dorian (dactylo-epitrite). Leop. Schmidt remarks on the inferior impressiveness and majesty of the rhythms as compared with other poems. However that may be, the proportion of dactyls is unusually small, though about the same as in O. 12, which belongs to the period of full maturity. Böckh says: ad Lydiam declinat harmoniam.

The strophe sets forth the importance of the song, the antistrophe the divine calling of the poet, the epode the noble stock of the victor. Thus this brief poem contains all the elements of the ἐπιμίκην except the myth. To this effect, Mezger.
NOTES.

Στρ.—1. Ἑστιν ἀνθρώπως, κτέ.: Pindaric approach by parallels, of which the type is given O. 1 (init.). See also O. 8, 42, and comp. N. 3, 6: διψῷ δὲ πρᾶγμος ἄλλο μὲν ἄλλου, ἀθλονικία δὲ μάληστ' ἀοιδῶν φιλεῖ.—ἀνέψων: The wind is not necessarily suggested by the voyage of Agesidamos, but wind suggests rain. In Greece navigation and agriculture go hand in hand. Hesiod puts agriculture first.—3. παίδων: A common personification; hence less felt, though not wholly effaced. See note on O. 8, 1; N. 4, 3; 9, 52.—4. πράσσει: So with Christ for πράσσοι. Schol., Hartung, Bergk have πράσση, but P. prefers the pres. indic. in the generic condition. The opt. protasis with universal present in the apodosis occurs P. 1, 81. 82; 8, 13. 14; I. 2, 33. 34, but the circumstances are somewhat different.—6. τέλεσαι: Cited as an example of the schema Pindaricum (agreement of a plural subject with a singular verb), of which there are very few examples in P. Here we read, with Δ, ἀρχά, and the example disappears. This syntactical figure gives no trouble when plural nouns are mixed with singulars or neuters—of course, disjunctives do not count, as P. 10, 41, q. v.—nor much when the verb precedes, for the singular is the general and the plural the particular. Comp. fr. IV. 3, 16. In P. 10, 71 there is a various reading, κείνταί for κείται, in P. 4, 246, τέλεσαν for τέλεσεν. In Plat. Gorg. 500 D, for εἰ ἕστι Β has εἰ ἕστω, which points to ἕστον (Hirschig). In Aischyl. Pers. 49 στείνται rests on a correction of Μ; the other MSS. have στείνται.—πιστῶν δρκον: "A certain pledge for mighty deeds of emprise." Cf. N. 9, 16: δρκον... πιστῶν. These songs are to be the beginning of future renown and a witness to great achievements. They are called a pledge because they bind themselves to prove what has been done. On shifting gen. (λόγων) and dat. (ἀρεταῖς), see O. 6, 5.

Ἀντ.—7. ἄφθονητος: The gloss πολυφθονητος shows that the word was a puzzle here. "Beyond the reach of envy," Böckh after the Schol., who says that images may be taken down, but the hymn cannot be destroyed.—8. ἄγκειται: The best MSS. have ἄγκειται, but ἄγκειται is established by the Schol. and the sense. The song is an ἀνάθημα, O. 13, 36; I. 4 (8), 17.—τὰ μὲν: Schol.: ταῦτα τὰ κατορθώματα καὶ τὰ ἐγκώμια τῶν ἐν Ὀλυμπίᾳ νεικηκότων. As often, μὲν and δὲ attack different members of the antithesis with chiastic effect, P. 1, 21.—ἀμετέρα: Plural of the chorus.—9. ποιμαίνειν: "Tend," "cherish," "make our care." Comp. also
the use of ἐποκολεῖν. The figure is not to be pressed.—10. ἐκ θεοῦ δ(φ): P. modestly acknowledges his dependence on God. Comp. P. 1, 41: ἐκ θεὼν γὰρ μακαναὶ πᾶσαι βροτεῖας ἀρεταῖς.—ἀνήρ: O. 1, 66.—δομοὶ: So von Leutsch, who has explicated it out of the ἵσως καὶ αὐτῷ τῷ τρόπῳ (τῷ αὐτῷ τρ.) and δομοίως ὁσπερ καὶ σὺ νενίκηκας of the old Scholiasts. “We are faint to sing thy praise, but our success depends on God, as well as thine.” The old MSS. have ὁμοὶς ἄν, the interpolated ἐσαεὶ after διαπαντός of the Schol. Mommsen reads: πραπίδεισον· ὁμοὶς ἄν ἴσθι, κτέ.

Ἐπ.—13. ἐπὶ στεφάνῳ: “Over and above,” “topping.” So O. 8, 6: χαίταιοι... ζευχθέντες ἐπὶ στέφανοι. Mommsen retains ἀμφί of the Ambros.—χρυσαίας ἐλαίας: χρ. figurative. O. 8, 1: χρυσοστεφάνων ἀέθεων, N. 1, 17: φύλλους ἐλαιάν χρυσάους, P. 10, 40: δάφνα χρυσά. —15. ἄλγων: “Caring for;” hence “praising,” ὑμῆν (Schol.). —17. ὑμῆν: So Bergk and De Jongh after the Scholiasts, the MSS. μὴ μνῦ. The subject of ἄφιεσθαι is “We,” “I and the Muses.” Comp. Od. 12, 212: ἐκφύγομεν καὶ που τῶν δὲ μνῆσθαι ὄν (sc. ἴμας). νῦν, in anticipation of στρατῶν, would be forced (in spite of O. 7, 60); with reference to the return of Agesidamos to his home, unnatural.—18. μηδ(ε): For the one neg., comp. P. 10, 41: νόσοι δ' οὐτε γῆρας. So. Phil. 771: ἥκοντα μὴ ἄκοντα, Eur. Hec. 373: λέγουσα μὴ δράσα. The neg. μὴ, as after a verb of swearing (O. 2, 102).—ἀπείρατον καλῶν, κτέ.: The Epizephyrian Lokrians well deserved this praise. For their poets—Xenokritos, Erasippos, Theano—see the classical dictionaries. The Δοκρικὴ ἀσματα reflected the passionate and erotic character of the people. The poems of Nossis, preserved in the Anthologia Palatina, are well worth study.—19. αἰχματᾶν: Especially noted is their victory over the Krotoniates on the banks of the Sagra. Cf. O. 10 (11), 17.—τῷ γὰρ ἐμφύεις... Σήθος: The equable dactylo-epitrite rhythm allows this separation of article and substantive (Stein). Cf. O. 7, 13(?) ; 12, 5; P. 12, 20.—20. ἀλώπης: This need not refer to ἀκρόσοφον. Perhaps only the lion-part holds. Still comp. I. 3 (4), 65.—21. διαλλάξαντο: “Change” (gnomic nor.). So with Lehrs, v. Wilamowitz-Moellendorff, Schröder (Am. Journ. of Phil. XII. p. 386). The MSS. διαλλάξαιντο, “May change,” the so-called potential optative without ἄν. However, the examples commonly cited for this opt. in Pindar, N. 3, 20; P. 11, 50, cannot be considered stringent. O. 3, 45, the opt. is imperative. In prose ἄν is necessary, and Hartung writes here: διαλλάξαντ’ ἄν ἰδος, which is forbidden by the digamma.
OLYMPIA XII.

Ergoteles of Himera, an exile from Knosos in Crete, won the δόλιχος, Ol. 77 (472 B.C.). The δόλιχος is variously estimated at seven, twelve, twenty, twenty-four stades, most accepting the last. Crete was famous for its runners (Xen. An. 4, 8, 27: δόλιχον δὲ Κρήτης πλείους ἐξήκοντα ἔθεσεν), though the Cretans seldom took part in the Greek national games. After the victories mentioned in this ode (v. 17), Ergoteles won another Olympian (Ol. 78), and two Nemean contests (Paus. 6, 4, 11). The poem itself tells us that he had been driven from Crete by political faction, and as Sicily was the land of promise to the eastern Greeks, and especially those of Dorian stock, we may dispense with a closer investigation. From the Scholiast we learn that he arrived at Himera when a quarrel between Gelon and Hieron was at its height. Himera was hardly more quiet than his old home, but he succeeded in acquiring citizenship and the jealously guarded right of holding real estate.

The twelfth Olympian is a short occasional poem. It has no room for a myth, unless we consider the simile of the home-fighting cock an equivalent (v. 14). The simple thought is the domination of Tyché. At the beck of Tyché ships are piloted on the deep, stormy wars and councils guided on land. Men's hopes are ships that roll through seas of idle plans, now high, now low. The future no god hath pledged, no man hath seen. The hoped-for pleasure is reversed, and from the battle with a sea of trouble men pass in a moment's space to joy profound (vv. 1–12).

So Philanor's son, like some home-fighting cock, would have had only homely fame, and the garland for the swiftness of his feet had shed its leaves unheralded, had no hostile faction bereft him of his Knosian fatherland. Now he hath gained a wreath at Olympia, two at Pytho, two on the Isthmus. Now he magnifies
the city of the Nymphs’ hot baths. Now he dwells amid broad acres of his own (vv. 13–19).

The sea plays an important part in this ode, as might be expected for many reasons—the distance that separates Ergoteles from Olympia, the distance that separates his old home and his new. There is something symbolic of the vicissitudes of Fortune in the numerous antitheses. The poem rocks like a ship. The deep, the land—wars, councils—up, down—no pledge from God, no foresight of man—pleasure reversed, pain redeemed.

Himera and Ergoteles are paralleled. The city and the victor mirror each other. The fortune of Himera is the fortune of Ergoteles.

The rhythms are dactylo-epitrite. Böckh calls the mood a mixture of Dorian and Lydian. The parts of the triad are clear-cut. The first deals with the domination of Tyché, the second reinforces the theme of the uncertainty of human plans, the third makes a practical and comforting application of these reflections to the case of Ergoteles.

Στρ. — 1. Ζεύς Ἐλευθέριον: Ζεύς Ἐλευθέριος was honored in other Greek states, but esp. in Himera, on account of the great victory gained over the Carthaginians, and the new deliverance from the rule of Thrasydaeos. See Introd. to O. 2.—2. εὐρυσθενή(α): Proleptic. Not used elsewhere in P. of a city.—ἀμφιπόλει: “Keep thy sentry-round about.” —Σῶτερα Τύχα: Tyché, acc. to the Homeric Hymn in Céret. 420 is a Nereid; acc. to Hesiod (Theog. 360), a daughter of Oceanos. Notice the sea atmosphere. Only acc. to Pindar himself (Paus. 7, 26, 8), T. is one of the Μοῖραι.—3. τίν: “At thy beck.” The dat. of interest is by implication the dat. of agency. Comp. P. 1, 73: ἀρχή δαμασθέντες.—θοι: θος is used of actual speed, ὁκύς of inherent. “θοή ναύς, velox navis, a thing of life; ὄκεῖα ναύς, celeris navis, an expeditious conveyance.” Jebb, on Soph. Ai, 710. Ships refer to war and peace, then follows war (πόλεμοι), then peace (ἀγοραί). So the balance is prettily held.—4. πόλεμοι: Seas of blood, through which Himera had passed.—5. καγορα...βουλαφόροι: In public councils it was a formula to commence ἅγαθης τύχης (Paley). —αἱ γε μὲν ἄνθρωποι...ἐλπίδες: Article and substantive are rhythmically near, though syntactically far removed. Cf. O. 11 (10), 19. —μὲν...δ(ε): O. 11 (10), 8. —6. πόλλα ἄνω...τὰ δ(ε): Adverbial, as N. 9, 43. The lying world is ploughed by hopes as waves by ships.—μεταμόρφωσι = μετέωρα καὶ αἰρόμενα (Schol.). The
waves of falsehood dash high and then fall back.—κυλίνδουτ(α): Not κυλίνδουτι = κυλίνδουσι.

Ἀντ.—7. σύμβολον: "Token," "pledge." The figure is not wholly dropped. We are now voyaging on a merchantman.—9. φροδαί = γνώσεις. The plural in sympathy with τῶν μελλόντων (=περί τῶν μ.). See O. 9, 21.—10. ἔπεσεν: Empiric aorist. The metaphor is from dice: ἄει γάρ εὖ πιταῦνσιν οἱ Δίας κύβοι.—11. ἕμπαλιν μὲν τέρψιος: Instead of the mechanical ταῖς μέν. See v. 5. Comp. O. 10 (11), 95: νεώτατος τὸ πάλιν, P. 12, 32: ἔμπαλιν γνώμας = παρὰ γνώμαν.—12. ζάλαις: Recurrence to the nautical figure.—βαθύν. Cf. O. 7, 53: κλέος βαθύν, O. 13, 62: βαθύν κλάρον. Familiar is βαθύπλουτος. Still the adj. belongs to the sea sphere, proverbially rich. Cf. O. 2, 32.—πήματος: Gen. of price, "won joy for anguish."—πεθάμευσαν = μετήμευσαν. πεθά, Aesol. and Old Dor. = μετά. Etymological connection is denied.

Ἐπ.—14. ἐνδομάχας ἄτ' ἀλέκτρῳ: A breviloquence (=άτ' ἐνδομάχαν ἀλέκτρον τιμά) hardly noticeable in English. Villemain tells of a translator who agonized over the unpoetical coq, but be it remembered that the Περσικας ἄρνις was really more poetical to the Greek than it can be made to us. Aischylus does not shun the comparison (Eum. 861). Cock-fights were popular in Greece. Pindar knew the cocks of Tanagra as well as he knew the poetess of Tanagra; the cock was sacred to Athena (Paus. 6, 26, 2), and Himera stamped her coin with a cock, acc. to some a pun on ἵμερα (ἡμέρα), acc. to others in honor of Asklepios.—15. ἀκλέης: Proleptic.—κατευθυλορόσε: The τιμά thus becomes a flower. It has been noticed that P. draws few of his figures from the world of plants.—16. στάσις ἀντιάειρα: A λέξις δρμεία according to Eustathios. —Κυσσίας: It has been inferred from this that the Knossians of that time did not take part in the Olympic games. Notice the sigmatism of the line.—17. στεφανωσάμενο: O. 7, 81. —18. δις ἐκ: Mommsen writes διέκ, as the Scholiasts know nothing of a second Pythian victory; but see Paus. 6, 4, 11. —19. θερμᾶ ... λοντρά: The glory of Himera, still there and called Termeni.—βαστάζεις = ὕφοις. The figure is not fully felt, else it would be absurd. It is nothing more than ἐπαείρεν, O. 9, 22. Comp. I. 3 (4), 8: χρῆ δὲ κωμάζουτ' ἀγανάς χαρίτεσθων βαστάσαι. —παρ' οἴκειας ἀρούραις: Ὁν παρὰ with dat., see O. 1, 20, and comp. further Od. 18, 388: οἴνικα πάρ παύρωις καὶ οὐκ ἀγαθόσων ὅμιλεῖς. Characteristic is the stress laid on ἐγκτησίς.
OLYMPIA XIII.

The thirteenth Olympian commemorates the victory of Xenophon of Corinth in both stadion and pentathlon, Ol. 79 (464 B.C.). Xenophon's father, before him, had won a foot-race at Olympia, Ol. 69 (504 B.C.); hence τρισολυμπιονίκαν οἶκον (v. 1). Indeed, the whole house of the Oligaithidai, to which Xenophon belonged, was illustrious almost beyond compare in Greece for their successes at the different games. The wealth of the family is shown by Xenophon's vow to consecrate a hundred ἵταραι as ἱερόδουλοι to Aphrodite, which liberality Pindar's ἐργάτες Μοίσα did not fail to glorify. See fr. IX. 1.

The splendor and wealth of Corinth were proverbial, and as the seventh Olympian glitters with the light of the sun, so the thirteenth reflects the riches of ἄ δλβία Κόρυνθος (v. 4). The first impression of the poem is that of a semi-Oriental bazaar. It seems to be profuse in the admired disorder of its wares. But there is, after all, a certain Greek symmetry. Victor and victor's city mirror each other as elsewhere (O. 12), and the hero of Corinth, Bellerophon, sums up the highest of both. For wealth and success, without wisdom, without courage, are vulgar. The sister spirits of Law, of Justice, of Peace, daughters of Right, are the guardians of Corinth's wealth (v. 7). The achievements of the games abroad are balanced by inventions at home (v. 17). The dithyramb first rose upon the air in Corinth. The bit that rules the horse was first planned in Corinth. The temple's summit first received the adornment of the king of birds in Corinth. Here are three great inventions matching Eunomia, Dika, and Eirena—matching the three Olympian victories of the Oligaithidai. The Musé with the sweet breath and Ares with his embattled hosts of youthful warriors are both at home in Corinth (v. 23).

If Corinth abounds in wealth, in art—if Corinth claims the
honor of invention, her sons prosper, too. Keep, O Zeus, the people unharmed, fill the sails of Xenophon with a favoring breeze. ἀπεν 8' εὐρόντος έργου (v. 17) is true of him. He gained the pentathlon and the stadion in one day, which mortal man never attained before (v. 31). Then comes a long list of the victories of Xenophon and his house, until the poet finds himself in feud with many concerning the number of these honors, and swears that he cannot count the sands of the sea (v. 46). The time has come to put a bound, and so he returns to Corinth and tells the story of Bellerophon (vv. 63–92), forerunner of Xenophon—Bellerophon who mounted the height of heaven on a winged steed, so that it might have been said of him as of Xenophon: ἀντεβόλησεν | τῶν ἀνήρ θυατῆς οὕπω τις πρῶτος (v. 31). The myth concluded, the poet again tries to sum up the achievements of the Oligaithidai in a few words, but the line stretches beyond his sight, μάσσου' ἦ ὁς ἰδεμέν (v. 113). Swim out of this sea of glory with nimble feet. In highest fortune, as in trembling suspense (O.8), there is but one resource, and that is prayer. Zeus, Perfecter, give reverence with enjoyment (v. 115). So the spirit of control regulates both the end and the beginning of the ode. The dominant thought is ἔποιει δ' ἐν ἐκάστῳ | μέτρου (v. 47). The measures are logaoedic. The distribution of the five triads is not the common one. The first triad is devoted to Corinth, the second to Xenophon, the third and fourth to Bellerophon and his ancestors, the fifth to the Oligaithidai. Mezger calls attention to the fact that the subjects fall strictly within each triad. P. was evidently deep-laden with his commission, which must have come from the whole house, whose praises he distributes as best he may. The later successes, Xenophon's and his father's, are put first; the earlier, those of the Oligaithidai generally, are put last.

Στρ. a'.—1. Τρισολομπιονίκαν: Notice the pomp of the beginning. So also O. 10 (11), 1: τῶν Ὁλυμπιονίκαν ἀνάγωμεν ὑμοι. Comp. O. 2, 1: ἀναξιφόρμμησις ὑμοί, another grand opening. The opulent word suits the opulent (ὁλήσα) Corinth. Xenophon was victorious twice (v. 30), his father once (v. 35). —2. ἀστοίς: Cf. P. 3, 70: βασιλεὺς | πραῖς ἀστοῖς, οὐ φθονέων ἀγαθοῖς, ξένοις δὲ θαυμαστός πατήρ. ἄ. is more common than πολίτης in P., because ἄ. is less technical and has to de
with the natural rather than the political position. The difference is briefly expressed in [Dem.] 59, 107: ἡν οὐτε οἱ πρόγονοι ἀ ν τὴν κατέληπτον οὐθ᾽ ὄ δῆμος πολιτικῶν ἐποίήσατο. It would not be safe to make ἀστόις “the humbler citizens” here, although it would include them.—3. θεράποντα: A word involving kindly service. See P. 4, 287.—γνώσομαι: Disputed. The Schol. εἰς γνῶσιν ἄξω, “I will make known,” for which γνώναι (O. 6, 89) is cited, but in vain. “I will learn to know Corinth,” means “I will visit Corinth.” So De Jongh. This is the language of one who had never seen Corinth and is to make the acquaintance of the city on this happy errand of praise. Of course this is figurative, as is κατέβαν (O. 7, 13).—4. ὀλβίαν: Noted from Homer, π. 2, 570: ἄφνειον τε Κόρινθον.—5. πρόθυρον: As one comes from Olympia, Corinth is the entrance of the Isthmus. Bakchyl. says of Corinth: Πέλοπος λιπαρὰς νάσου θεοδόματι θύραι.—Ποτείσανος: Comp. N. 6, 46: Ποσειδανίων τέμενος (of the Isthmian games). The form Ποτ. is Corinthian (Fennell). See Cauer, No. 81. —ἀγλαόκουρον: Refers only to men, and not to the πολύξεναι νεάνιδες, ἀμφίπολοι | Πείθοντες ἐν ἄφνειῳ Κορίνθῳ of the famous skolion. —6. Εὔνομια ... Δίκα ... Εἰρήνα: The same genealogy is given in Hesiod, Theog. 901: δεύτερον ἡγάγετο (sc. Ζεύς) λιπαρῆν Θέμιον, ἥ τέκεν Ὀμαν, | Εὔνομια τε Δίκην τε καὶ Εἰρήνην τεθαλών. The seasons are distributed thus: Ennomia is preparation (seed-time); Dika, decision (harvest); Eirena, enjoyment (festival). The Horai preside over everything that needs timing (O. 4, 1); they are the regulators of wealth, and prevent the growth of ἀβρα, which owes its origin to the wedlock of baseness and prosperity. On the chryselephantine statues of Themis (standing) and the Horai (sitting) at Olympia, see Pans. 5, 17, 1.—καστιγνῆτα: Sing., not dual, as is shown by the apposition; see O. 6, 45.—7. ὁμότροφος: With v. 1. ὁμότροπος, “of like character.” This seems to require the MS. ἀσφαλῆς above. Much tamer than the reading given here.—ταμίαι ἀνθραί: Slur-ai ἀν- into one. Mommsen writes τάμιαι for the fem. (O. 14, 9).—8. χρύσαι: See O. 11 (10), 13.

'Αντ. α'-9. ἔθελοντι: Of a fixed purpose, P. 1, 62; O. 11 (10), 9, and so of a wont.—10. 'Υβριν, Κόρου ματέρα: Full personification to match the other. Theognis reverses the genealogy, v. 153: τίκτει τοι κόρος ὕβριν ὅταν κακὸ ὄβρος ἐπιτηδεύωμαι, but that makes little difference, as, according to Greek custom, grandmother and granddaugther often bore the same name. It is a
mere matter of "γρωβοι—Κόρος—γρωβος.—12. εἴθεια: "Straightforward." εκ. with τολμα, not acc. pl., as Mommsen says, with λέγειν. τολμα is semi-personification, and the figure is not unlike that of O. 9, 88, where τολμα is one of the two attendants P. desires to have on his progress. I have hosts of fair things to tell, and I must go straight to my errand. Such is my nature. The poet apologizes for plunging into the thick of his praises.—μοι: Ethic dative.—13. ἀμαχον... ἡθος: Cf. O. 11 (10), 21.—14. ὡμοιν δε: I am the singer, γει and yours the recipients of the favors of the Horai.—'Αλάτα: Aletes was a Herakleid king of Corinth.—πολλα μεν, ... πολλα ἰ(ε): Both are adverbial = τολλακίς. Symmetry keeps the second πολλα from going with σοφίσματα (v. 17).—15. ἐπερελθόντων: The gen. absol. without a subject is denied for Homer. In P. the construction is to be watched. Undoubted, however, seem to be P. 8, 43: δε' εἶπε μαρναμένων, and P. 4, 232 (= N. 10, 89): ὥς ἀρ' αἰδάσαντος. Here the shift from the dat. to the gen. is easy, easier than making ἐπερελθόντων depend on ἀγιαίν.—ἰεροι ἐν ἄθλους: O. 8, 64: ἕξ ἱερῶν ἄθλων.

'Επ. α'.—17. ἄρχαια: "From the beginning."—ἐπαν δε' εὐρόντως ἔργον: This has a proverbial ring. "All the work belongs to the inventor" (i.e. the credit for it all). Often quoted. Best commented by an epigram on Thespis: μυρίοις αἰῶν πολλα προσευρήσει χάτερα τ' ἀμα 'δε' εὑρόντως (Schneidewin).—18. ταὶ Διωνύσου ... χάριτες: Explained by the Schol. as αἱ ἐσκελεί αἱ τὸ ἐπαγωγὸν ἔχουσαι. —19. βοῆλατα: Refers to the prize of the victor in the dithyramb. Some think of the symbolical identification of Dionysos with the bull. See Hdt. 1, 23, for the history of the dithyramb, first performed in Corinth by Arion of Methymna during the reign of Periander. The Bacchic joyance is the main thing, and we must not hold P. to a strict account when he attributes the origin of the dithyramb, as he does elsewhere, acc. to the Schol., now to Naxos and now to Thebes.—20. τίς γάρ: P. 4, 70: τίς γάρ ἄρχα, κτὲ.—ἵππεοις ἐν ἐντεσον μέτρα: μ. here is "check," and so "bit," as the Schol. explains: τὰ ἱππεια μέτρα τοῦ χαλινοῦ. The myth turns on the praise of Ἀθήνα Χαλινίτης, who had a temple in Corinth, Paus. 2, 4, 5. The selection of the word points to a more perfect control gained by the Corinthian bit, not the out-and-out invention of it.—21. ναοῖν ... διδυμον: The words would seem to mean naturally that two eagles were
placed as ἀκρωτήρια, or "finials," on the temples, one on either gable. The pediment was called ἄετός, ἄετωμα, and the Scholiast supposes that the name was due to the eagle here mentioned. Another explanation is that the Corinthians filled the pediments, naked before, with the figure of an eagle, which subsequently gave way to groups of statuary. The name ἄετός for the gable-field is commonly referred to the resemblance of the pediment to an eagle with extended wings. Bekker, Anecd. p. 348, 3: ἄετοῦ μμεῖται σχῆμα ἀποστακτός τὰ πτερά. See Aristoph. Av. 1110, and the passages there collected by Blaydes.—22. ἐν δὲ: With ἀνθεί, "And there."—Μοῖος ἄδυννος: We have no right to refer this with Dissen to the older poets and musicians of Corinth exclusively.—23. ΄Αρης: The Corinthian helmet (Hdt. 4, 180), the Corinthian trireme (Thuk. 1, 13), are well known, and the story of Periander, the history of Corinth in the Persian war, may be read in Herodotos.

Σημ. β'.—24. ὑπαι(ε): With Ὀλυμπίας (Fennell). Comp. Aisch. Ag. 509: ὑπατίς τε χρόνας Ζεῦς. — 25. ἄφθονητος: Active, as neg. compounds of verbals in -τός often are. Cf. O. 6, 67: ψευδέων ἄγνωστον.—26. ἄφθονητος γένοιο = μὴ νεμεότητος (Schol.). Hdt. 1, 32: τὸ θείον πᾶν ἐστὶ φθονερόν.—28. εἴθυνε: Natural metaphor for a nautical Corinthian, O. 7, 95.—δαίμονος: The δαίμον here is the δαίμων γενέθλιος (v. 105). See P. 5, 122: Δίος τοῦ νόσου μέγας κυβερνά | δαίμον' ἀνήρων φίλων.—29. δέξαι τὸ φῶ: The dat. is used with δέξασθαι because the giver is interested as well as the receiver. When the giver is a god, he is waiting to be gracious. When he is a man, the acceptance of the present is an honor. See the Pindaric passages P. 4, 23; P. 8, 5; 12, 5; I. 5 (6), 4. Cf. P. 1, 186: δέξησθαι οἱ σκηνητροῦν.—γεγομένων τεθρόν: Cf. O. 7, 88: τεθρόν Ὀλυμπιονίκαί.—ἀγεῖ: The processional notion of the κόμος comes out. This τεθρόν is also a πολύφιλος ἐπέτας (P. 5, 4).—30. πενταθλός: The memorial verses of Simonides run: "Ισθμια καὶ Πυθοῖ Διοφῶν ὁ Φίλωνος ἑνίκα | (1) δ' ἀλ μα, (2) πο δωκε ἡν, (3) δ' ἰ σκον, (4) ἀκοντα, (5) πάλην. See a long discussion of the πενταθλόν in Fennell's ed. of the Nemean and Isthmian odes IX.—XX.—31. τῶν: See O. 2, 25. The hyperbaton is easy with the demonstrative relative τῶν = δῶν.

'Αντ. β'.—33. σελίνων: The Isthmian wreaths were at first made of pine, then of parsley (I. 2, 16; N. 4, 88), then pine was ῥε
stored. The parsley of the Isthmian games was dry, of the Nemean green. Parsley had a funereal as well as a hymeneal significance.—34. οὐκ ἄντιςετι: Lit. "does not go against the grain," oὐκ ἑναντιοῦται (Schol.).—35. Θεσσάλων(o): Homer does not elide the ο in -σαλον = αυ. Cf. P. 1, 39; N. 9, 55; I. 1, 16.—36. αἰγλα ποδῶν: Cf. O. 12, 15: τιμὰ ποδῶν. With αἰγλα comp. P. 3, 73: κὼμον τ' ἄθλουν Πυθίων α' γ' λα ν στεφάνοις.—Ανάκειται: Cf. O. 11 (10), 8.—37. σταδίου: Six hundred Olympic feet.—Διαύλου: The double stadion, round the turning-post and back.—ἄελω ἀμφι ἐνι: "Within the circuit of a single sun." Here ἀμφι has the peculiar inside use O. 2, 33, "with only one sun about it."—38. κραναείς ἐν Ἄ.: See O. 7, 82.—ἔργα: "Victories," "crowns of victory."—ποιορκή | ἀμέρα: The day sympathizes with the victor. Comp. the Homeric δούλιον ἡμαρ.

'Επ. β'.—40. Ἐλλάτια: Depends on the general notion of gaining. If the exact verb of the previous sentence were to be supplied, we should have ἐπτά. Athena Hellotis was honored in Corinth by a torch-race.—ἄμφιάλατοι Π. τεθροῖτοι: The Isthmian games.—41. μακρότεραι, κτέ.: "Too long would be the songs that shall keep up with the victories of," etc. Similar self-checks are found P. 4, 247; N. 10, 45; I. 4 (5), 51.—42. Τερψίφ: Acc. to the Scholia, Terpsias was the brother of Ptoiodoros and so uncle of Thessalos (v. 35), Eritimos was son or grandson of Terpsias. To judge by Pindar, Ptoiodoros was father of Terpsias and Eritimos. The Scholia give two names not in P., but it is hardly worth while to attempt to reconcile the two accounts, or to explain the divergence.—44. χόρτοις ἐν λέοντοις: The Nemean games. Cf. N. 6, 47: βοσάνα . . . λέοντος. A dash, rather than a comma, after λέοντος would give the feeling of the passage: "As for all your achievements—I am ready to contend with many." No matter how many come against me, I can always match them, as your victories are like the sands of the sea for multitude.—46. ποντιαν ψάφων ἀμφιμόν: Comp. O. 2, 108: ψάμμος ἄριθμον ἐν περιπέφευγεν.

Στρ. γ'.—47. ἐπεταί: Used absolutely = ἐπόμενον ἐστίν, "is meet." There is a limit to everything. The poet puts a bit in his own mouth. Comp. v. 20. Enough of the house, now of the state.—48. νοῆσαι: Sc. τὸ μέτρον. So the Schol.: τοῦτο δὲ αὐτὸ νοῆσαι τὸ τῆς συμμετρίας εὐκαρύν τέ ἐστι καὶ ἀριστόν. The central thought of the poem. Cf. Hes. O. et, D. 694: μέτρα φυλάσσε-
σθαι· καιρὸς δ’ ἐπὶ πᾶσιν ἀριστος.—49. ἐδιος ἐν κοινῷ σταλεῖς: The metaphor is nautical; P. 2, 62; 4, 3; N. 6, 37: ἡδα ναυστολέοντες ἐπικώμια. In the fleet of the common joy, P. is an ἰδιόστολος ναῦς—one that is independent of the rest; he sails his own course of poetry (Kayser). His mission is to celebrate the victor’s family, but he is to learn to know Corinth, he is to praise Corinth, he is to forget for a while the ἱδιον in the κοινῷ.—50. μῆτιν τε... πόλεμόν τί: Afterwards distributed into Σίσυφον μὲν... τὰ δὲ ποι’ ἐν ἀλκῇ. Comp. Pindar’s praise of Sparta, fr. XI. 62, 1: ἐνθα βολλαὶ γερόντων καὶ νεῶν ἀνδρῶν ἀστεύσωσιν αἶχμαι.—52. ἀμφί Κορίνθω: In prose περὶ Κορίνθου.—Σίσυφον: Both Sisyphos (the Archwise) and Medeia (the Deviser) were held in higher esteem in Corinth than in most parts of Greece. Σ. depends not so much on γαρύων as on the echo of it. See v. 40.—ἄς θεόν: The popular and false etymology of Σίσυφος derived the name from σιω = θεός and συφός = σοφός, hence = θεόσφος.—53. αὐτῷ: οἰρί, not αὐτῷ, sibi. There is no compound reflexive in Pindar, as there is none in Homer. The middle and the emphatic pronoun show the unnaturalness of the action from the Greek point of view. The story of Medeia is told P. 4, 218 foll.

Ἀντ. γ’.—55. τὰ δὲ καὶ: Adverbial, comp. O. 9, 102. Two examples of wisdom are followed by a double line of martial deeds. —ἐν ἀλκῇ: "In the fight," closely connected with πρὸ Δαρδάνων τειχέων.—57. ἐπ’ ἀμφότερα: There was Corinthian blood on both sides. The Trojan side, represented by Glaukos, grandson of Bellerophon (see note on v. 67), happened to be the more satisfactory, and hence P. turns that outward, according to his rule, P. 3, 83.—μαχαν τάμειν τέλος: "Decide the issue of battles."—58. τὸν μὲν... Ατρέος: The Corinthians were vassals of Agamemnon, II. 2, 570. Their leaders were not especially distinguished. Euchenor, the son of Polyidos, the Corinthian seer, chose death in battle rather than by disease, and fell by the hand of Paris, II. 13, 663.—59. κομιζοντες... ἔγρωντες: Conative.—60. Γλαῦκον: Glaukos appears often enough in the ranks of the Trojans—a brave, but flighty fellow, II. 6, 119 foll. (where he makes himself immortal by exchanging armor with Diomed, v. 236: χρύσεα ξαλκεῖων, ἐκσάρμῳ ἐνεάβοιον); 7, 13; 12, 102 (summoned by Sarpedon to help him), 309; 14, 426; 16, 492; 17, 140.—61. Πιεράνας: Peirene, a famous fountain in Askrokorinthos.—σφέτερον: See P. 4, 83, πατρός: "Ancestor."—62. βαθύν: "Rich." Comp. βαθύπλουτος.
NOTES.

'Επ. γ'.—64. Πάγασον: Homer says nothing of the Pegasus myth. P. follows local legends, which he seems everywhere to have studied carefully. Comp. N. 7, 105, Δίως Κόρινθος, with the commentators.—65. πρίν γε: “Until,” which the conjunction πρίν always means with the indic. O. '9, 61. —χρυσάμπικα: Of the whole headstall.—66. εξ ὄνειρον δ' αὐτίκα ἦν ὑπάρ: “Out of a dream there was forthwith reality,” the sober certainty of waking fact.—67. Αιολίδα: The genealogy is Αιολος—Sisyphos—Glaukos—Bellerophon—Hippolochos—Glaukos. P. drops, or seems to drop, Hippolochos. See II. 6, 144.—68. φιλτρον: So v. 85: φάρμακον. Transl. “charm.” —69. Δαμαίω...πατρί: “Tamer-father,” Poseidon, of whom Glaukos is the double.—νυ: Anticipates ταυρον (rare in Pindar). See N. 5, 38.—ἀργάεντα: Black bulls are generally sacrificed to Poseidon, and the Scholiast is puzzled into explaining ἀργάεντα as εὐθαλῇ καὶ μέγαν, but in P. 4, 205 red bulls are sacrificed to the same god, and P. was doubtless following local usage.

Στρ. δ'.—71. κνώσοντι: Of sleep at once sweet and deep. The word is used of Penelope’s slumber (Od. 4, 809), when she sees the vision of Athena, disguised as her sister, who addresses her: Εὐδείς, Πνευλόπεια...; just as Athena addresses Bellerophon.

—72. ἀνά δ' ἐπαλτ(ο) = ἄνεπαλτο: Sudden change of subject.—ὁρθῶ ποδι: Dat. of manner, though we tr. “to his feet, erect.”—75. Κορανίδα: Polyidos the seer; see note on v. 58.—76. ἀπὸ κελνου χρήσιοι: “At his bidding,” viz. that of Polyidos.

'Αντ. δ'.—80. κελήσατο: Sc. Πολύδος. —ὑπαν: Representatio (mood of the original speech), common in repeating laws, oracles, and the like.—81. καρταῖποθ(α): A Delphic word for bull (Schol.). Oracles had a vocabulary of their own, which was wide open to parody.—Γαλαξ: Comp. O. 1, 25: μεγασθενῆς γαίας οις Ποσειδάν. —83. κούφαν: Predicative, “as a light (little) thing” = ὡς κοῦφων τι...κτίσιν: Here = ἔργον, just as κτίσιν is often = ποιήσατι.—84. καὶ ὁ καρτερὸς: Even the strong Bellerophon had failed, and now was glad to use the mild remedy.—85. φάρμακον πραθ: A variation of φιλτρον, v. 68.—γένειν: Dissyllabic.

'Επ. δ'.—86. ἐνόπλια...ἐπαλευ: “He played the weapon-play.” So N. 3, 44: ἀθυρε μεγάλα ἔργα.—87. Ἀμαξονίδων: Comp. O. 8, 47: Ἀμαξόνας ἐνίππους, where they are represented as favor-
ites of Apollo.—88. αὐθέρος ψυχρᾶς: On the gender comp. O. 1, 7: ἐρήμας δὲ αὐθέρος. “Chill,” on account of the height.—κόλπων: “Bosom of the ether,” with as much right as the “deep bosom of the ocean.” Shakespeare’s “bosom of the air,” R. and J. ii. 2 (Cookesley).—ἐρήμων: So with Hermann for ἐρήμων.—90. Χίμαιραν: In Homer (Il. 6, 179 foll.) the order is different. The king of Lykia bids him slay the Chimaira first (ἡ δ’ ἄρ’ ἐν τειν γένος οὐδ’ ἄνθρώπων · πρόσθε λέων, ὅπιθεν δὲ δράκων, μέση δὲ χύμαιρα), then he attacked the Solymi, and finally slew (κατέπεφευ) the Amazons. Purposeful variation.—πῦρ πνεύσαν: Il. 6, 182: δεινὸν ἀπὸ τοῦ οὐρανὸς μένος αἴθουμενος. —Σολύμοι: Not an anticlimax. The name of this mountain-folk of Lykia was enough, according to Homer, Il. 6, 185: καρτίστην δὴ τὴν γε μάχην φάτο δύμεναί ἄνθρωπον.—91. διασωτάσσομαι: σωπ— for σωπ— (Aeolic).—Φοι: Dependent on the verbal element in μόρον. —μόρον: He fell from his winged steed when attempting to fly to heaven, and was crippled. Homer says of him simply, Il. 6, 201: ἦ τοι ὁ κατὰ πεδίον τὸ Ἀλήθος ὦς ἄλατο | ὅν θυμὸν κατέδωκ, πάτον ἄνθρωπων ἀλεείνων.—92. Σέκονται: Not historical present, “are his shelter.”

Στρ. ε.—93. ἔμε δ’ εὐθὺν ἀκόντων, κτέ.: The poet checks himself again. He has darts enough (cf. O. 2, 91: πολλά μοι ὑπ’ ἀγκώνος βέλη), but he has a definite aim (O. 2, 98: ἔπεξε νῦν σκοτῶν τάξεω), and would not speed too many darts beside the mark (P. 1, 44: ἄγωνος ἔξω). The figures grow out of ταξιν . . . στρατόν.—95. τὰ πολλά β.: “These many,” “all these.”—καρτύνειν χεροῖν: “To speed with all the vigor of my two hands.” Notice the dual noun χερῶν, so rare in P. See O. 6, 45. But such duals crop out even in post-classic Greek, where the dual is practically dead.—96. γάρ: Accounts for τὰ πολλὰ βέλεα. P. was evidently embarrassed by the instructions he had received, and took care to distribute the masses by taking up the victor in the first part and the victor’s φρατρία, the Oligaithidai, in the third.—97. ἔβαν: O. 9, 89: ἔλθων | τμιὸν, N. 4, 74: κάρυκ. ἐτοίμος ἔβαν.—98. Ἰσιδορί: The poet is often spoken of as being present at the scene of the victory, so that it is unnecessary to supply τά from what follows. N. 9, 43. P. 1, 79. So Mezger, with whom I read πλαύρο γ’ ἐπει.—ἀθρό(α): He cannot go into details.—99. ἔξορκος: “Under oath.” ἓ is a peculiar word (ἔξορκος ἰδίως, says the old Schol.), but that is no reason for changing it into ἔξορκος (“six-times sworn”) with Christ ap. Mezger.—ἐπέσυσται: “Will add confirmation.” —
With ἀδύνατικα, which involves speaking, "with its sixty-fold sweet messages." They had overcome sixty times, thirty times in each of the two places, unless ἔξι, is merely a round number.—100. ἀδύνατικα: Notice the short υ before γλ.

"Αυτ. ε'.—102. ἡδη τάροιθε: The only Olympian victories scored were those mentioned in the beginning.—103. τότε: When the time comes.—105. δαλμον γενέθλιος: See v. 28.—ἐρποι: We should say "have free course." On the opt. see O. 1, 115.—106. Ἐφαλίφω: Supposed to refer to a family cult. A mere guess.—107. ἀνθρωποι: Looks very much like ἀνάστων, a gloss to ἀναξ. Bergk reads 'Ἀρκάς (βάσσας). Still we may comp. Homer's ἀναδέδρομεν πέτρην. This king-altar might look as if it were leaping into the air, on account of its commanding position on Mt. Lykaion, from which almost all the Peloponnesos was visible. See Paus. 8, 38, 5.—108. Δυκαλοῦ: Sc. Διός.

"Επ. ε'.—109. Πέλλανα: In Achaia, O. 7, 86.—Σικυόν: N. 9, 1. —Μέγαρ(α): O. 7, 86.—Αιακιδᾶν...ἄλος: Aigina, O. 7, 86.—110. Ἐλευνίς: O. 9, 106.—λυπαρὰ Μαραθών: O. 9, 95.—111. ταῖ 6' ὑπ' Αἰτνας: At Aitna and Syracuse.—112. Εὔβοια: The names of the games at the different localities are given as follows: At Argos, Heraia or Hekatombaia; at Thebes, Herakleia and Iolaia; at Pellene, Diia, Heraia, Theoxenia; at Sikyon, Pythia; at Mégara, Diokleia, Pythia, Nemea, and Alkathoia; in Aigina, Aiakeia, Heraia, Delphiuia, or Hydrophoria; at Eleusis, Eleusinia, Demetria; at Marathon, Herakleia; at Aitna, Nemea; at Syracuse, Isthmia, as at Corinth; in Euboa, Geraistia (in honor of Poseidon), Amarynthia (in honor of Artemis), Basileia.—113. μάσσων ἡ ὁς ἱδέμεν: First appearance of this construction. "Stretching beyond the reach of sight."—114. ἄνα = ἀλλ' ἄγε: "Up!" The poet addresses himself.—ἐκνευσαί: Imperative infin. "Swim out" of this sea of victories, which is to P. a sea of troubles, even if they are sweet troubles (O. 1, 19).—115. Ζεῦ τέλει(ε): Comp. P. 1, 67: Ζεῦ τέλειε. The special cult is supposed to have been brought from Corinth to her daughter, Syracuse, and thence to Aitna.—αἰδώ δίδοι: Moderation is needed in this flood of prosperity. The poem closes with a wish for singer and for victor, as does O. 1. The poet wishes for himself a happy discharge of his perplexing task (ἐκνευσαί), for the victor the enjoyment of the fruits of his victory, which can only be assured by αἰδώς.
OLYMPIA XIV.

Orchomenos, in Boeotia, was a very ancient city, the home of the famous Minyai (v. 4), where the Charites were worshipped from the earliest times. The poem, as we have it, contains scarcely more than an invocation and exaltation of the Charites, and an announcement of the Olympian victory of the boy Asopichos, who won the single-dash foot-race, Ol. 76 (476 B.C.). This victory Echo is bidden report to the father of Asopichos, who is now in the abode of Persephone. While the poem closes well, the massive structure of the strophe gives the piece the effect of a torso.

The song is supposed to have been sung in a procession (κοῦφα βιβώντα, v. 17) to the temple of the Charites for the dedication of the wreath.

The metres are logaoedic. The mood is said by the poet himself to be Lydian (v. 17). The soft Lydian measure was especially suited to boys' voices (πρέπει τῇ τῶν παιδῶν ἡλικίᾳ, Aristot. Pol., end, p. 1342 b 32), and was in favorite use for prayers and plaints, and consequently well adapted to the close of the poem, in which the dead father of the victor is mentioned.

Poets have admired the ode greatly—while editors have complained of its difficulties.

Στρ. α'.—1. Καφισίων: On this Kephisos, see Strabo 405. 407. It was a common river-name, and is found in Attika, Salamis, Sikyon, Skyros, Argolis.—λαχοῖσαί αἱτε: Bergk writes ταίτε for αἱτε of the MSS., which Mommsen defends, -αι in λαχοῖσαί being shortened, as often in dactylic poetry. The Pindaric passages cited by Mommsen (P. 5, 72, and 8, 96) have been emended, the latter with good warrant. Böckh reads λαχοῖσαν. On the lot (λάχος), comp. O. 7, 58.—καλλίτωλον: On account of the pasture. Comp. the praise of the Attic Kephisos in Sophokles,
NOTES.

O. C. 668: εὔπτομον, ξένε, κτέ., and 677: εὔπτομον, εὔπτωλον. — 3. λυπαρὰς: λ. is used of Thbes, P. 2, 3. Elsewhere of Athens, N. 4, 17; I. 2, 20; and in the famous fragment IV. 4: ἥ ταὶ λ. παραὶ καὶ ισοτέφαναι καὶ αἰδήμοι, ἐν ἐλλάδος ἑρεισμα, κλέναι 'Ἀθάναι, δαιμόνιον πτολεῖθρον. — 4. Ὠρχομενοῦ: Mommsen has Ὠρχομενοῦ, the local form, after Cavedoni. The change is advocated by van Herwerden also. — Μινύαν: Minyas was the son of Poseidon and Kallirrhoë. His descendants, the Minyans, were the Vikings of Greek legend. — 5. τὰ τε τερπνὰ καὶ τὰ γλυκὲ(α): τε ... καὶ is usually employed to couple opposites or complements, as Mommsen notes. If τὰ τερπνῶν is the transient diversion (Schmidt, Synonym.), and τὰ γλυκὺ the immanent sweetness, there would be enough difference to justify the combination. — 6. ἀνεταί: So Kayser for γίνεται. — βροτοῖς: “For,” only incidentally “by.” The Schol. correctly γίνεται καὶ συμβαίνει. — 7. σοφὸς: “Skilled in song.” See O. 1, 9, 116. — ἀγλαὸς: Of victory, which is often represented as sheen (comp. O. 13, 5: ἀγλαόκουρον, 14: ἀγλαιὰν), and Aglaia is one of the Graces. — 8. ἀγνᾶν: So Kayser, to save the metre; the MSS. σεμνὰν: cf. fr. VI. 1: σεμνὰν Χάριτων μέλημα τερπνόν, and Eur. Hel. 134: σεμναὶ Χάριτες. For ἀγνᾶν, see Sappho, fr. 65 (Bgk.): ἀγναὶ Χάριτες and Alkaios, fr. 62 (Bgk.). — Χάριτων ἀτερ: See P. 2, 42. — 9. οὐδὲ ... κοιρανείοις: οὐδὲ κοιρανείοις οὕτε χοροῦς οὕτε δαίτας. The first neg. omitted. See O. 11 (10), 17. — 10. θέμεναι ... θρόνους: Leop. Schmidt suspects the statement of the Schol. that the thrones of the Muses were placed at the right hand of Apollo in Delphi. — 12. ἄναυν ... τιμάν: ἄ. is more poetic as a proleptic adj. than as an adverb. Καφίσια ὕδατα calls up the image of ὕδατα ἀνώποτα. The honor of Zeus is “as a river.”

Στρ. β’. — 13. τότιν’ Ἀγλάια: Aglaïa was especially the mistress of victory (see v. 7), as Thaleia presided especially over feasts (κώμοι). The three Graces were first fixed by Hesiod, Theog. 909: ἡ γλαίαι τέ καὶ Εὐφροσύνης θὰ λην τ’ ἐρατείνην. — 14. φιλησύμωλπε ... ἐρασύμωλπε: As one might shift from φιλεῖν to ἐραῖν, the weaker to the stronger. Toying with synonyms was not impossible for P. — θεῶν κρατίστοι: Zeus was the father, Eury-
nome, an Okeanid, the mother, acc. to Hesiod (Theog. 907).—
15. ἐπακοσκεῖτε νῦν: So Bergk and Mommsen (for ἐπάκου νῦν of
the MSS.) from a supposed ἐπηκοέω, not an attractive formation.
Other conjectures are: ἐπάκου ταυτ, Herm., Dissen, but we
must have imperative or optative; ἐπάκους γενεῖ, Herm., Böckh,
Schneidewin. — 17. κοῦφα βιβώντα: So Hom. II. 13, 158: κοῦφα
ποσὶ προβιβάς.—'Ἀσώπιχον: Diminutive from 'Ασώπος. — Δυδῆ
... ἐν τρόπῳ: Mommsen recognizes a kind of ἐν διὰ δυῶν, to
which figure P., indeed, comes nearer than does any other Greek
poet, but τρόπῳ is “the tune,” and μελέταις is the verse. “With
Lydian tune and meditated lays,” ἐν, of the flute, O. 5, 19; 7,
12; N. 3, 79; of the cithern, P. 2, 69; I. 4 (5), 27.—18. έμολον:
See O. 7, 13: κατέβαν.—19. Μινύεα: Acolic accentuation, as in
Κύκνεια, O. 10 (11), 17. Orchomenos is so called to distinguish it
from the Arkadian city of the same name.—20. σεῦ ἕκατι: Thaleia,
not because she is κορυφαια generally, but because this is the κω-
μος, of which she has special charge.—21. ἐθέ, Ἀκαδί: Ahrens
writes ἐλῳβ', metri causa. With the passage comp. O. 8, 81,
where Ἀγγελια, a daughter of Hermes, is supposed to discharge
the same office. Echo belongs to the Orchomenian sphere,
by reason of her passion for Ναρκίσσος, son of Κηφησός. — 22.
Κλεόδαμον: Father of Asopichos.—δφ' ιδοῦν(α): F lost.—νίδα ...
ὁτι: Prolepsis for ὁτι ... νίδα. Comp. P. 9, 121.—23. κόλποι παρ'
eυδάξως: So Bergk for εὐδάξως. On παρά, see O. 1, 20.—24. ἔστε-
φάνωσε: The middle (O. 7, 15), though natural, is not necessary.
χαίται represents ἐ αἰτόν. So P. 10, 40: κόμας ἀνάδησαντες.—
πτεροται: Cf. P. 9, 135: πολλὰ δὲ πρόσθεν πτερά δέξατο Νίκας.
Wreaths are wings, because they bear the champion aloft, ἐπαι-
έροντι (O. 9, 23).

PHILOKTETES. (After a gem.)
The victory commemorated in this poem was gained Pyth. 29, i.e. Ol. 76, 3 (474 B.C.). Hieron had himself proclaimed as a citizen of Aitna in order to please the city founded by him, Ol. 76, 1 (476 B.C.), to take the place of Katana. In the same year he had gained a victory over the Etruscans off Cumae, thus crowning the glory of the battle of Himera. The great eruption of Aitna, which began Ol. 75, 2 (479 B.C.), and continued several years, figures largely in this poem, which has been much admired and often imitated, notably by Gray in his “Progress of Poesy.”

Pindar’s poems are constellations. There are figures as in the heavens, a belt, a plough, a chair, a serpent, a flight of doves, but around them clusters much else. The Phorminx is the name of the constellation called the first Pythian. In the first part of the poem the lyre is the organ of harmony, in the second the organ of praise. In the first part everything is plain. Apollo and the Muses are to the Greek the authors of all harmony, artistic, political, social, spiritual. The lyre, as the instrument of Apollo, is the symbol of the reign of harmony over the wide domain of Zeus. Everything that owes allegiance to Zeus obeys his son Apollo, obeys the quivering of the lyre’s strings. So the footstep of the dancer, the voice of the singer. Even the thunderbolt, the weapon of Zeus, is quenched, the bird of Zeus slumbers, the wild son of Zeus, violent Ares, sleeps a deep sleep. This is the art of the son of Leto and the deep-bosomed Muses (vv. 1–12).

All those that Zeus hath claimed as his own are ruled by harmony. Not so those that he loves not. When they hear the sound of the Pierides, they strive to flee along the solid earth and the restless main. So he who now lies in dread Tartaros, enemy of the gods, Typhon, reared in the famed Kilikian cave. His hairy breasts are pinched by the high sea-shores of Kyme
and Sicily, and Aitna's heaven-mounting column pinions him—
Aitna, nurse of keen snow, from whose inmost recesses belch
purest streams of unapproachable fire, rivers that roll sparkling
smoke by day, while purple flame by night bears in its whirl
masses of stone down to the surface of the deep, plashing. These
jets of fire are upflung by yon monster. Terrible are they—a
marvel to behold, a marvel even to hear from those that have be-
held. Such a creature is that which lies bound by peak and
plain, while his back is goaded by his craggy couch (vv. 13–28).

May we not be of those thou lovest not, may we find favor in
thy sight, O Zeus, lord of Aitna's mount—the forehead of this
fruitful land, whose namesake neighbor city the famed founder
gratified when the herald proclaimed her in the Pythian course
by reason of Hieron's noble victory with the chariot. As men
who go on shipboard count as the first blessing a favoring wind,
an omen of a happy return, so we count from this concurrence
that the city will henceforth be renowned for wreaths of victory
and chariots, her name be named mid banquet-songs. Lykian
and Delian lord, thou that lovest the Kastalian font of Parnasos,
make this purpose good, make the land a land of men (vv. 29–
40).

So far Apollo and the Muses dominate—dominate as the in-
terpreters of Zeus. Now Zeus himself comes forward. Apollo
is mentioned no more, but the prayer to him, v. 40, is matched
by a prayer to the Muse in v. 58.

Zeus, Apollo, the Muses, have now led us up to the praise of
Hieron. The achievements of mortals are all due to the gods.
Men are bards; are valiant and eloquent through them (v. 41);
and so, through them, Hieron has the virtues of his high posi-
tion, and all the so-called counsels addressed to him are merely
indications of what he is, or thinks he is, or tries to be. In
praising his hero Pindar picks out first the quality that had re-
cently distinguished him, and this success was won θεῖων πολάμαις
(v. 48). The future lacks nothing but forgetfulness of toils and
pains. Greater prosperity, greater wealth, it cannot give. It can
only administer (οὕτω, v. 46). When the forgetfulness of the bitter
past comes, then the memory of all the glorious achievements of
war, with all its proud wealth, will return. May our hero, like
Philoktetes of old (v. 50), have a god to be his friend and bene-
factor. But the song is not for Hieron alone. His son, Deino-
menes (v. 58), shares the joy in the victory of his sire; his son is
king of the city Aitna, which Hieron built for him, founding it with god-sent freedom in the laws of Doric stock, after the principles of Doric harmony (v. 65). May this harmony between people and princes abide, and may father pass to son the keynote of concordant peace (v. 79)—peace within and peace from barbaric foes without. Zeus keep the Phoenician and the Tyrrhenian battle-shouts at home, now that they have seen the fell destruction of their ships, the punishment of their insolence, before Kymé—that weight that rests upon Typhon's breast. For what Salamis to Athens, what Plataia to Sparta, that to the sons of Deinomenes is the day of Himera (v. 80).

But brevity is best. Twist the strands tight. Less, then, will be the blame, for surfeit dulleth the edge of expectation. Others' blessings and advantages are a hateful hearing; yet envy is better than pity. Hold, Hieron, to thy high career. Still guide the people with a just helm. Still be thy word forged on the anvil of truth. No sparkle of dross that flieth past is without its weight, coming from thee. Steward of many things thou art. Faithful witnesses there are many for right and wrong. Firm abide in generous temper. Wax not weary in expenditure. Let thy sail belly to the wind. Let no juggling gains lure thee. After mortals liveth fame alone as it revealeth the lives of the departed to speakers and to singers. Kroisos' generous kindliness perisheth not. The cruel soul of Phalaris—brazen-bull-burner—is whelmed by hating bruit; no harps beneath the roof-tree receive him to soft fellowship with warbling boys. Good fortune is first; then good fame. Whoso hath chanced on both and made both his own hath received the highest crown (vv. 81-100).

The mood is Dorian, the rhythms dactylo-epitrite.

Of the five triads, the first two deal with harmony; the third and the fourth have to do with Hieron's work as a founder, his work as a warrior, with the sweet music of a concordant state, the sweet silence from the barbaric cry, have to do with Aitna and Himera. The last triad avoids the weariness of praise by disguising it under sage counsel, with the intimation that Hieron has not only been prosperous, but has gained the fair voices of the world.

Στρ. α'.—1. Χρυσά φόρμιγξ: Cf. Hes. Scn. Hercl. 203: ἰμερόν κυθάριζε Δίως καὶ Λητοῦς νιός | χρυσές ἱη ἅρμα γυϊ, N. 5, 24:
'Αντ. α'.—7. ἀρχὸς οἰωνῶν: Cf. O. 18, 21: οἰωνῶν βασιλέα. —8. ἀγκίλῳ κρατῇ: Od. 19, 538: αἰετὸς ἄγκυλοχείλης.—κυώστον: This is a deep sleep with fair visions. See O. 18, 71.—9. ἄγρυν νῶτον: The feathers rise and fall like waves on the back of the sleeping bird in response to his breathing.—10. ἱπταίτω: ὁ. often of winds and waves. So P. 4, 195: κυμάτων ἄνεμων τε.—καταστρόφων = καταστροφέων. There is no aor. feeling. Cf. Od. 11, 334: κηληθμού δ' ἔσχοντο, and Thompson's notes on Plat. Phaidr. 238 D, 244 E.—βιατάς Αρης: To match αἰχματὰν κεφαλῶν above.—11. ιαίνει: With θυμῶν, O. 7, 43, "Let's his heart (himsself) dissolve in deep repose."—12. κῆλα: Comp. O. 1, 112; 2, 91; 9, 5–12; I. 4 (5), 46 for the same metaphor.—ἄμφι: With the peculiar poetic use, rather adverbial than prepositional. "With the environment of art," "by virtue of." So P. 8, 34: ἐμὰ ἄμφι μαχανᾶ.—βαθυκόλπων: Like βαθύζων, of stately and modest beauty. The deep girdle and the deep folds might be due to amplitude or to dignity, or both. βαθύκολπος of Mother Earth, P. 9, 101.

notes.

Effective.

All.

So.

e.,

genitive

N.

is

t.

8e.

This.

The.

nai.

the.

ovoTos

3

tttotoI

in

This.

The.

iroToiioi.

norap,ol

Tiflir)va

is.

is.

In

Cf.

For.

On

cifioiv

Trap'.

seductive

without

TaYu

(3).

v.

39.

(2).

22.

ence

iKpayrjtTovTai

an

ipcibav.

Kicov

KOT(d)

of

diiaifiaKCTov,

of

diap.

oiKYjTopa

is

Kikia.

—

K.

—

Ischia,

the.

whole

region

is

volcanic.

Ischia,

the.

ancient

Pithe-

kussa,

where

Hieron

established

a colony,

was

rudely

shaken

by

an

earthquake

in

1880,

almost

destroyed

in

1883.—19.

κιον ... ούρανια:

Aisch.

P. V. 349:

κίαν' οὐρανοῦ τε καὶ χθόνος | ἀμαν ἐρείδων.—20.

τάνετες ... τιθήνα:

. τ. is adjective

enough

to

take

an

adverb.—τιθήνα:

Kithairon

is

χιονοτρόφος,

Eur.

Phoen.

803.

Στρ. β'.—21. ἔρευνονται μὲν ... ποταμοὶ δ(ε): Aisch. P. V. 367:

ἐκραγήσονται πατε | π ο τα μο ὠ τ πυρός.—ἀγνόταται: The com-

mentators see in this epithet Pythagorean reverence of fire. The rever-

cence of fire is Indo-European. For μὲν . . . δὲ, see O. 11 (10), 8.—

22. παγαί· ποταμοὶ ... κρουνοὺς: All carefully used. παγαί, "well

up," ποταμοῖ, "roll," κρουναί are "shot up" in jets.—ἀμέραιον

... ἐν ὄρφαιον: Cf. O. 1, 2: νυκτὶ . . . ἐν ἀμέρᾳ. —24. βαθέαν:

Measured from the top of the mountain. "Far below."—σὺν πα-

tάγῳ: Effective position.—25. Ἀφαίστως: This personification

was not so vivid to the Greek as it is to us. See note on P. 3, 39.—26. τέρας ... θαυμάσιον προσιδέσθαι: For the inf., comp. I. 8

(4), 68: ὄνομα μὲν ἱδέσθαι. θάυμα ἱδέσθαι is a common Homeric

phrase.—θαύμα δὲ καὶ παρεόντων ἄκούσαι: καὶ is naturally " even,

and goes with ἄκούσαι. "It is a marvel of marvels to see, a mar-

vel even to hear." This makes προσιδέσθαι refer to the φλόξ,

the ἄκούσαι to the σὺν πατάγῳ. So Schneidewin. παρεόντων

(for which we have the variant παριόντων) is genitive absolute

without a subject, "when men are present." P. uses the con-

struction somewhat charitably (see note on O. 18, 15), and Cobet's

παρ' ἱδόντων, "to hear of from those who have seen," would be

seductive in prose. P. does not happen to use παρά thus.

'Αντ. β'.—27. οἰον: Exclamatory, O. 1, 16.—28. στρομνά: The
bed of the monster is αἶνα Τάρταρος, v. 15.—29. εἶν, Ζεῦ, τίν εἶν: Asyndeton is common and natural in prayers (see O. 1, 115), and so is the suppression of the dative (ημῶν).—30. μετώπον: The mountain rises from the plain as the forehead from the face. The transfer of the designations of parts of the body to objects in nature is so common as not to need illustration. Whatever original personifying power this transfer may have had seems to have faded out in Greek poetry (Hense, Adolf Gerber).—τοῦ ... ἐπωνυμίαν: Cf. O. 10 (11), 86: ἐπὶ πῶς ὡς ἀν ἔχειν | νίκας ἄγερφου. —32. Πυθιάδος δ’ ἐν δρόμῳ: Dissern compares O. 1, 94: τὰν Ὀλυμπια-δόν ἐν δρόμοις, but there τὰν Ὀ. depends on κλέας.—ἀνένεψε: “Pro-claimed.”—ὑπέρ: “By reason of.”—καλλινίκον | ἄρμασι: P. 11, 46: ἐν ἄρμασι καλλινίκοι.

Ἐπ. β’.—33. ναυσιφόρητος: “Seafaring.” P. refers to a belief of the craft. In this case a good beginning makes a good ending.—34. ἐς πλῆθον ... οὖρον: Connected by the rhythm,—καρακότα: “Likelihoods” for “likelihood” Cf. O. 1, 52: ἄπορα, P. 2, 81: ἀδώνατα, P. 4, 247: μακρά.—35. τυχεῖν: In Thukyd. also the regular construction of εἰκός is the aor. inf., never the fut. 1, 81, 6: εἰκός Ἀθηναίους ... μῆτε ... δούλευσαι μῆτε καταπλαγίαι. So 1, 121, 2; 2, 11, 8; 3, 10, 6, al.—ὁ δὲ λόγος: “This (faithful) saying.”—36. ταύταις ἐπὶ ξυντυχίαις: “With this good fortune to rest on.”—δόξαν: “Belief.”—37. λοιπόν: So λοιπὼν αἰεί, P. 4, 256.—νῦν = πόλων.—38. σὺν εὐφώνοις θ.: “Mid tuneful revels.”—39. Δύκιε: So Hor. Od. 3, 4, 61: Delius et Patareus Apollo, Patara being in Lykia. In solemn invocations the gods are appealed to by names which remind them of their favorite abodes.—Δάλοι: ἀνάσσατοι: The participle here and in φιλέων is almost substantive. For the elision of Δάλοι, see O. 13, 35.—40. ἐθελήσας: “Deign.” P. uses βουλομαι but once (fr. VIII. 1). Attic distinctions do not always apply to the earlier period, but be it noted that ἐθέλω or θέλω is the higher word; hence regularly θεοῦ θέλοντος.—ταύτα: The implied wishes and hopes.—νόφ: Local dative, the range of which is narrower even in poetry than is commonly supposed.—ἐνανδρῶν: τιθέμεν must be understood with this as well as with νόφ. A slight zeugma, τ. being there “put” or “take,” and here “make.” Herm. reads εὐανδρῶν.

P. 1, 12; N. 7, 23. P. is thinking of his class in σοφία, the βιογραφία and περίγλωσσοι being put in another by the force of τις.—περίγλωσσοι: Supposed to refer to the rhetorical school of Korax, who began his career under Hieron. See O. 2, 96.—εἴφων: Gnomic aorist. P. identifies φύω with θεός. See O. 9, 107. 111. —44. μη...βαλέων: ἔλπωμα takes μη as involving wish; βαλέω may be fut. (cf. P. 10, 55) or aor. (N. 4, 92). The negative favors the aor. (μη βάλομι). P. 4, 243 the neg. οὐκείτι indicates the reading πράξεσθαι.—χαλκοπάρρεον: N. 7, 71: ἢπομνών μη τέρμα προβάς ἀκονθόωτε ἐπε τὸ χαλκὸ κοπάρριον ὀργαί θεόν γλῶσσαν. The tongue, which P. handles boldly, is the missile here also. Being a javelin, it is forged, v. 86. See O. 6, 82.—οὐκείτι: The ellipsis (ὁσεί τις βάλοι) is hardly felt. Cf. O. 6, 2: ὡς ὀτε.—ἀγώνος...εἴω: "Outside of the lists," so as not to count.—παλάμα: See P. 3, 57.—45. ἀμέσωσανθ(α)ι: "Surpass." Cf. P. 6, end.—ἀντίανας: Supposed to refer to Simonides and Bakchylides. It is conjectured that there was to be a contest of poets.—46. εἰ γάρ...εὐθυνοι: A wish that runs over into a condition. See O. 1, 108. —ὁ πᾶς χρόνος: All time to come, O. 6, 56; N. 1, 69.—οὐτω: "As heretofore."—εὐθύνοι: Cf. N. 2, 7: εὐθυπομνηκταί αἰῶν. The nautical image was still in the poet's eye. Cf. v. 34 and O. 13, 28: ξενοφόντος ε ὁθυννε δαιμόνος ὀναρ. —καμάτων δ᾿ ἐπίλασιν: Victory brings serenity (O. 1, 98); breathing space (O. 8, 7); tranquillity (N. 9, 44). Hieron suffered with the stone.—παράσχοι: See O. 1, 39.

'Ἀντ. γ'.—48. ἀνίχ': "What time." P.'s usage does not militate against the rule, ἡρίκα: ὀτε :: καιρός: χρόνος. See O. 7, 35; 9, 33.—εὐφρίσκοντο: "Gained" in the usual sense of the middle of this verb. So P. 3, 111. The active "find" can be used in similar connections (so P. 2, 64, and elsewhere), and, in fact, the active, being the general, is often used where the particular middle might be expected. The plural of Hieron and his brothers.—τιμάν: τιμη is something practical, and does not correspond to "honor" pure and simple.—49. ἐρέτες: Active, O. 1, 13; P. 1, 49; P. 4, 130; P. 6, 48; fr. XI. 72, Middle, N. 2, 9; fr. IX. 1, 6; fr. IX. 2, 1. The active is colder.—50. ἀγέρωχον: O. 10 (11), 87: νίκας ἀγερώχον. ὁ. only of persons in Homer, who does not use it in the same sense acc. to the lexicographers. To P. the word must have carried with it the γέρας notion denied to it by modern etymologists. The booty gained at Himera was immense.
—Φιλοκτήταο: The type of a suffering hero. See the Philoktetes of Sophokles. “At that very time Syracuse contained the famous statue of the limping Philoktetes by Pythagoras of Rheidon, of which Pliny says that those who looked at it seemed to feel the pain (xxxiv. 59). Even if we hesitate to believe that the sculptor intended an allusion to Hieron, we may well suppose that Pindar's comparison was suggested by the work of Pythagoras” (Jebb).
—τὰν...δίκαν: Notice the rare article with δίκαν, "wise."—51. ἐστρατεύθη: An aor. pass., where the middle would seem more natural. Cf. ἐπορεύθη. We can understand the passive of Philoktetes "who was won to the war," not so well of Hieron.—σὸν ἀνάγκα: "Under the pressure of necessity." The comitative, personal character of σὸν makes it a favorite preposition in poetry, keeps it out of model prose.—φίλον: Predicate, "fawned him into a friend." Rauchenstein's μὴ φίλον is not Pindaric.—52. καὶ τὶς ἔων μεγαλάνωρ: τὶς is referred to the proud citizens of Kumé (Cumae), who were forced to beg help from the tyrant. According to Euripides, Odysseus and Diomed, according to Sophokles, Odysseus and Neoptolemos, were sent for Philoktetes. Odysseus was evidently not a favorite with P. (N. 7, 21; 8, 26), and μεγαλάνωρ may be a sneer.—μεταβάσοντας: So Kayser for the MS. μεταλλοντας or μεταλλάσσοντας. Comp. O. 1, 42: μεταβάσαι. Böckh gives μεταμείβοντας (Hesych., Suid., Zonaras); but while the present is admissible on general grounds (O. 13, 59; P. 4, 106), we should not emend it into a text. μεταμείβοντας would be nearer, but it has even less warrant than Wakefield's μετανάσσοντας, a future formed on the aorist of ναίω (P. 5, 70: ἐν "Ἀργεί
ἡμᾶς ἔκγονος").

"Ἐπ. γ":—53. τοξόταν: The bow of Philoktetes, being the chief thing, could not be left out. We are not to look for any correspondence to this in the history of Hicron.—54. Πριάμῳ πόλιν...πόνοις Δαναοῖς: Chiastic not only in position, but also in sense. For the shifting stress on Πριάμῳ and πόνοις, see O. 6, 5.—55. ἀσθενεῖ μὲν χρωτὶ βαίνειν, ἀλλὰ μουρδικὸν ἢν: On the shift from participle to finite verb, see O. 1, 13.—56. θέως: As one short syllable, possibly as θές. Comp. Θέμναστος, Θέδωρος in Megaric inscriptions (Cauer 2, 104, and G. Meyer, Gr. Gr. § 119). Schneidewin suggests θεῶς σωτήρ. ὀρθωτήρ does not occur elsewhere. Comp. N. 1, 14: Ζεῦς...κατένευσεν...Σικέλιαν...ὁ ῥ θ ῦ σε ἰ ν.
NOTES.

—57. χρόνον...καιρόν: With the usu. differentiation of "time" and "season." "To give the season" is "to give in season."—

58. Δεινομένει: Hieron had appointed his son, Deinomenes, regent of Aitna (v. 60). —κέλαδος: See O. 1, 9. —59. ποινάν: "Reward." So in a good sense N. 1, 70; Aisch. Suppl. 626. The reward is the κέλαδος.—60. Αίτνας βασιλεύετ: In Greek one is king of the Aitnaians, rather than king of Aitna. The gen. of the place has something of the iure divino stamp. So of the old house of the Battaiads, P. 4, 2: βασιληίς Κυράνας. Cf. N. 8, 7.

Στρ. 8'.—61. τῷ: "For whom." Deinomenes was succeeded by Chromios. See N. 9. —πάλιν κείναν: κ. seems to prove that the ode was sung, not at Aitna, but at Syracuse. —θεοβάτω σὺν ἐλευθερίᾳ: See O. 3, 7. —62. Υλίδος στάθμαι: There were three Doric tribes 'Υλλεῖς, Πάμφυλοι, and Δυμάνες. The Πάμφυλοι and Δυμάνες were the descendants of Pamphylos and Dyman, sons of Aigionios. The Herakleidai did not belong to the Doric stock proper, and so are distinguished from the descendants of Aigionios, P. 5, 72: 'Ἡρακλέως ἔγγονοι Ἀλγιμοῦ τέ. Comp. also fr. I. 1, 3: "Ὑλλον τε καὶ Ἀλγιμοῦ. So 'Υλλίς στάθμα and Ἀλγιμοῦ τεθμοί cover the ground of the Dorians, official and actual.—ἐν νόμοις: Cf. O. 2, 83: βουλαῖς ἐν ὀρθαίσι νεραμάνθουσι.—63. καὶ μᾶν: "Ay, and I dare swear." A clear intimation, if such were needed, that the Herakleidai were not real Dorians. This does not make it necessary to change the MS. Δωρεῖς, v. 65, to Δωρίους. They all belonged to the Δωρεῖς στρατός, fr. I. 1, 4. —64. ναύστες: Though they dwell far from the old home of Aigionios, they are still a Δωρίς ἀποικία, I. 6 (7), 12.—τεθμοῖν: See O. 6, 69.—65. ἐσχάων: "They got" (O. 2, 10). The occupation of Amyklai was a memorable event in Doric annals. I. 6 (7), 14: εἶλον δ' Ἀμύκλαις Ἀἰγείδαι. We must not forget nor yet exaggerate Pindar's personal interest in all this as an Aigeid.—66. λευκοπάλων: The Dioskouroi were buried at Therapnai, on the left bank of the Euvrotas. The white color of the steeds of the Dioskouroi is fixed by the myth. So Cic. N. D. 3, 5, 11: Tyndaridas...canthēriis albis...obviam venisse existimas? White horses belonged to royalty, P. 4, 117. White was not a favorite color for horses in Vergil's time (Georg. 3, 82), but that does not concern us here. Even in the Apocalypse (19, 11) the King of Kings is mounted on a white horse.
The Proleptic. Is dxe stream irpb. Asyndeton Hdt. prayer. Zeus, this kept rxfl, The There v^pis aKadfjs. Diodoros based. irpi Best "38, 34;' the be used whose through ment of On Typhon Brings nicians this and this is based on the Scholiast's ταρά&vχον. τοιαύταν αίσαν refers to the first line of the strophe, theοδμάτφ σύν ελενθερία. "Grant that the judgment of the world may with truth assign such a lot to citizens and kings." — ᾿Αμένα: Amenas, or Amenanos, "the unsteady" (mod. Giudicello), a stream of varying volume, which flowed through the city of Aitna. — 68. διακρίνειν: Is used of legal decision, O. 8, 24; of marking off by metes and bounds, O. 10 (11), 51. — λόγον: See O. 1, 28, where δ ἀλαθῆς λόγος is kept apart from βροτῶν φάτις and δεδαιδάλεμνοι μυθοί. — 69. σύν τοι τίν: "With thy blessing." — 70. υἱὸς τε επιτελλόμενος: The position favors the close connection with σύν τίν, "and with a son to whom he gives commands." The regent who receives Hieron's behests, being a son, may be expected to carry them out in his spirit.—γεραίρων: A significant concession to the new city, which at once becomes something heroic and divine; "by paying honor due." — 71. λάσσομαι νεύσον: Asyndeton in prayer.—ἀμερον: Proleptic. "In peace and quiet." — 72. δοφα... ἔχει, instead of ἔχειν, the temporal final sense of δοφα being hardly felt. ἔχει is intr.—κατ' οίκον: Hdt. 6, 39: εἶχε κατ' οίκον.— ὁ Φοίνιξ = Ροένος, Carthaginian.— ὁ Τυρσανῶν τε ἀλαλατός: This forcible form of expression, which is built on the same lines as βία Ἦρακλέως, σθένος ἡμίωνων, is made still bolder by the participle ἱδὼν, as if ὁ ἄλαλαζων Τυρσανός had been written.— ναυσίστονον... πρὸ Κύμας: Best explained ὅτι ἡ ἤβριτη ἡ πρὸ Κύμας ναυσίστονος ἐγένετο. There is no Pindaric warrant for the use of ἤβριτη as "loss," "damage." The reflection that their overweening insolence off Cumae had brought groans and lamentations to the ships (cf. P. 2, 28) would silence their savage yell and keep them quiet at home. The Etruscans must have been especially prominent in this famous engagement: Diodoros does not mention the Phoenicians (Carthaginians) in his account (11, 51). — πρὸ Κύμας: Brings up the image of the ἤβριστη already depicted (v. 18). Typhon symbolizes every form of violence, domestic (Σικέλια) or foreign (Κύμη).
the aor. partic. is easy, as the aor. is the shorthand of the perf. —74. βάλεθ': The middle is peculiar, as if the ἀλκία were an ἄγκυρα, as I. 5 (6), 13: βάλλετ' ἄγκυραν. —75. 'Ελλάδ': Where Greek was spoken there was 'Ελλάς. Here Magna Graecia is specially meant.—ἐξελκών: The image of the sea-fight is half kept up.—ἀφέομαι, κτέ.: "From Salamis I shall try to get for my reward the favor of the Athenians," i.e., when I desire reward from the Athenians I shall seek it by praising Salamis. P. climbs up to Himera by parallels, as is his wont. See O. 1, init.—77. ἐρέω: For the shift, see v. 55. Böckh’s ἐρέων lightens the construction if we take it as a present, denied for classic times; but comp. Theogn. 492; Soph. O. C. 596.—πρὸ Κιθαρίωνος μάχαν: Knit together. πρὸ, "in front of," "at the foot of." The battle of Platæa is meant, where the Lacedaemonians distinguished themselves especially.—78. ταιον: Refers to Σαλαμίνος (≈τῆς ἐν Σαλαμίν μάχης) and πρὸ Κιθαρίωνος μάχαν. Not simply "where," but "in and by which."—79. εὐεγρον ἀκτάν: Cf. O. 12, 19. παρὰ δὲ σῶν εὐεγρον ἀκτάν, Ἰμέρα, would not be unpoetic nor un-Pindaric.—Ἰμέρα: Gen. of Ἰμέρας, the river.—τέλεσαι: Participle; ἔρεαμαι must be recalled. —80. ἀμφ' ἀρετᾶ: v. 12. —καρόντων: Rather strange, so soon after κάμον, in view of P.'s ποικίλια, though the Greeks have not our dread of repetition. See P. 9, 123.

Στρ. ε'. —81. καρόν: Adverbial. "If thy utterance prove in season."—φθέγξαισ: The poet to himself with a wish (O. 1, 108). —πείρατα συντανύσαις: "Twisting the strands of many things into a brief compass." The contrast is ἐκτείνειν λόγον, τείνειν, ἀποτείνειν, ἐκτείνειν, μακράν. See Intr. Ess. p. xliii (note).—82. ἔπεται: "Is sure to follow." Indic. apodosis, as I. 2, 33; 4 (5), 14. —μόμος: O. 6, 74. In moralizing passages the metaphors follow in rapid succession—not so much mixing as overlapping. A defence of P. in this regard that should flatten his language out so as to make the metaphor disappear would be worse than a confession of the worst.—ἀπὸ . . . ἐλπίδας: "Satiety with its gruesomeness dulls quick hopes." αἰανῆς, of doubtful etymology, is used of κόρος again I. 3 (4), 2. The hopes speed to the end; the poet, by lingering, wearies, and not only so, but rouses resentment at the blessings of those whom he praises. This prepares the return to the praise of Hieron, which is couched in imperatives, a rhetorical form strangely misunderstood to convey a real sermon.—84. ἄστων δ' ἄκοα: "What citi-
zens hear." Citizens are naturally envious (O. 6, 7), and the good fortune of others is an ill-hearing, and oppresses their soul in secret. "What is heard from citizens" has in its favor P. 11, 28: κακολόγιον δὲ ποιλιταί.—85. κρέσσων ... ὀικτηρμοῦ φθόνος: Proverbial. Ἡττ. 3, 52: φθονεσθαι κρέσσων ἐστὶ ᾧ ὀικτηρεσθαι.—86. μὴ παρέει καλά: "Hold to thy noble course." παρεὶ perhaps possibly suggested the following metaphor. Notice the large number of present imperatives, as in the παραίεσεις of Isokrates ad Demoniacum (1).—νόμα ... στρατών: P. 8, 98: ἐλευθέρῳ στόλῳ | πόλιν τάνδε κάµιξ. On στρ. see O. 11 (10), 17.—ἀψευδεῖ δὲ πρὸς ἄκμον χάλκεε γλάσσαν: This is counted as one of P.'s harsher metaphors, in spite of Cic. de Orat. 3, 30, 121: non enim solum acuenda nobis necque procudenda lingua est. P. might have continued the figure just given, for the tongue may be considered a rudder (comp. P. 11, 42 with James 3, 4), but the vibrating tongue is to Pindar a javelin (comp. κῆλα, v. 12), and in N. 7, 71 he has ἀκὸν τῷ δῷτε χαλκοπάραμον ὀρσαὶ | θοὰν γ. λ. ὁ σ. σ. α.ν. χάλκεεπ grows out of νόμα. The "true anvil" refers in all likelihood to the shaping of the arrow or javelin on a part of the anvil designed for that purpose. The figure is reflected in the next sentence.

'Αντ. ε'.—87. εἴ τι καλ. φ.: καὶ, "never so."—παραθύσαει: P. is thinking of the sparks that fly from the anvil, sheer dross it may be (φλαύρον), but "surely you must know, coming from you, it rushes as a mighty mass." If the figure is pressed, the moral is "Hammer as little as possible," but the figure is not to be pressed. φέρεται, "is reported," the common rendering, is too faint after παραθύσαει. —88. ταγίας: A higher word than "steward," in Engl. Comp. O. 14, 9.—ἀμφοτέρους: Is "good and bad," as θάτερον is "worse."—89. εὔανθέτε ... παρμένον: "Abide in the full flower of thy spirit." Contrast to Phalaris.—90. εἴπερ τι φιλεῖς, κτέ.: Arguing on a basis of conceded facts.—ἀκοὰν ἀδείαν ... κλύειν: A good explanation of the idiom εὖ ἀκούειν.—μὴ κάμε λιαν δαπάνας: The Christian exhortation, "Be not weary in well-doing," is addressed to well-doers, and Hieron's expenditure was doubtless liberal enough. It does not follow that he hoarded because he was φιλάργυρος. Of the virtue of generosity Kroisos was the model soon to be adduced.—92. ἰστιόν ἀνεμόεν: The sail (so as to be) breezeful, (so as) to belly with the breeze. Cf. I. 2, 39: οὐδὲ ποτὲ ἐξενιάν | οἷος ἐμπνεύσασθαι υπέστειλ' ἵ στι ν ὁ ἄμφι τραπεζαν.—μὴ δολωθῆς ... κέρδεσσο(ν): Referred by some to "cour-
tier arts,” but it is better to keep the generosity side uppermost until we come to Kroisos. Tr. “juggling gains.” No mean saving on the one hand, no grasping at unworthy gains on the other. The positive exhortation stands between the two negatives.—φίλος: The commentators note P.’s familiarity. What other word was possible for a Greek gentleman?—διπθόμορτον: Sensitive as Hieron is to the voice of the world about him, he is far from deaf to the acclaim of posterity.

Ἐπ. ε.—93. ἀποίχομένων ... ἀοίδοις: Cf. N. 6, 33: ἀποίχομένων γὰρ ἀνέρων ἀοίδαι καὶ λάγοι τὰ καλὰ σφιν ἐργῆ ἐκάμισαν. —διαιταί = βιοτόνων, which is the parallel, O. 2, 69.—μανεῖ = ἀπαγ-γέλλει. —94. λογίως: Usually interpreted of prose-writers, the early logographers; but it may refer to panegyrists. Comp. not only N. 6, 33, just quoted, but the same ode, v. 51: πλαστείαν πάντοθεν λόγοι συν ἐνίτι πρόσωποι | νάσον εὐκλέα τάνδε κοσμεῖν.—Κροῖνοι: A romantic figure, if one may say so, in Greek history, though, perhaps, Lydian influence has not been sufficiently emphasized. That a Greek with such close relations to Delphi as Pindar bore should have given a niche to Kroisos is not strange.

—ἀρετά: “Generosity,” as often. —95. τὸν δὲ ταύρῳ χαλκῷ καυτηρὰ: κ. takes the dative of instrument by virtue of its transparently verbal nature.—νόον: Acc. of specification to νηλέα. The prose laws of position are not to be pressed. τὸν δὲ may well be “the other,” and the rest in apposition.—ταύρῳ χαλκῷ: A survival or revival of Moloch worship.—96. Φάλαριν: See Intro. O. 2.—κατέχει: Evil report weighs upon the memory of Phalaris as Ἀιτνα upon the body of Typhon, though κατέχει may be used of a weight of glory, O. 7, 10: ὃ δ’ ἀλβιος δὴ φάμαι καὶ ἐχοντ’ ἀγαθαί.—97. νῦν ... κοινωνίαν ... δέκονται: κ. is constrained after the analogy of δέξιν δέχονται, which we have Eur. I. A. 1181: ἐφ’ ἦν [sc. προφάσει] σ’ ἐγὼ καὶ παῖδες αἱ λελειμμέναι | δὲ ἐκ ἀθέου τὴν καὶ δέξιας Χρεῶν.—98. ἀροισι: Depends on κοινωνίαν.—99. τὸ δὲ παθεῖν εὖ: We might expect the present, but the notion of achievement will serve. N. 1, 32: εὖ τε παθεῖν καὶ ἀκούσαι.—δευτέρα μοῖρα(α): So So. O. C. 145 speaks of πρώτης μοῖ-ρας. With the sentiment comp. I. 4, 12: δύο δὲ τοι ζωᾶς ἀστῶν μοῦνα ποιμαινόντος τὸν ἀλπίσσων ἐναρθεὶ σὺν ἄλφῃ | εἰ τοις εὖ πάσχον λόγον ἐςλόν ἀκούσῃ.—100. ἔγκυρος καὶ ἕλη (ἀμφότερα). The two verbs show a combination of luck and will.
PYTHIA II.

This victory, gained not at the Pythian games, but at the Theban Iolaia or Herakleia, is probably to be assigned to Ol. 75, 4 (477 B.C.), in which year Hieron had, by his interposition, saved the Epizephyrian Lokrians from a bloody war with Anaxilas, tyrant of Rheidon. The poem, with its dissonances, echoes the discord of the times. Hieron was just then at enmity with his brother, Polyzelos, who had taken refuge with his connection, Theron, the friend of Pindar, and a war was impending. The strain makes itself felt amid all the congratulation.

It is a strange poem, one in which divination and sympathy can accomplish little. Only we must hold fast to the common-sense view that Pindar did not undertake to lecture Hieron.

"Great Syracuse," the poet says, "rearer of men and horses, I bring this lay from Thebes in honor of Hieron's victory with the four-horse chariot, gained not without the favor of Artemis, goddess of Ortygia, thus wreathed with glory. For Artemis and Hermes, god of games, aid Hieron when he yokes his horses and calls on the God of the Trident. Other lords have other minstrels, other praises. Let Kinyras be praised by Kyprian voices, Kinyras beloved of Apollo, and minion of Aphrodite. Thou, Hieron, beloved of Hermes and minion of Artemis, art praised by the voice of the virgin of Epizephyrian Lokris, to whose eye thy power hath given confidence. Grateful is she. Well hath she learned the lesson of Ixion, whose punishment, as he revolves on the winged wheel, says: Reward thy benefactor with kind requitals."

So far the opening (vv. 1-24).

In P. 1 we had one form of ὅβρας, sheer rebellion, typified by Typhon. Here we have another typified by Ixion, base ingratitude. Typhon belonged from the beginning to those ὅσα μὴ πεφίληκε Ζεὺς (P. 1, 13). Ixion was one of those who εἰμενέσσοι πάρ Κρονίδαις γυνὰν εἶλον βίον (v. 25). Ixion was another,
but a worse, Tantalos. Tantalos sinned by making the celestial meat and drink common (O. 1, 61). Ixion sinned by trying to pollute the celestial bed (v. 34). Each was punished in the way in which he had sinned. Tantalos was reft of food and drink (note on O. 1, 60). Ixion was whirled on his own wheel, became his own iynx (comp. v. 40 with P. 4, 214). Ixion's sin was of a deeper dye, and so, while the son of Tantalos came to great honor (O. 1, 90), the son of Ixion became the parent of a monstrous brood.

This is the myth (vv. 25-48).

It is, indeed, not a little remarkable that in every Hieronic ode there is a dark background—a Tantalos (O. 1), a Typhon (P. 1), an Ixion (P. 2), a Koronis (P. 3)—and the commentators are not wrong in the Fight-with-the-Dragon attitude in which they have put Hieron. Who is aimed at under the figure of Ixion no one can tell. The guesses and the combinations of the commentators are all idle. Hieron is a manner of Zeus. He was the Olympian of Sicily as Perikles was afterwards the Olympian of Athens, and the doom of Tantalos, the wheel of Ixion, the crushing load of Typhon, the swift destruction of Koronis, the lightning death of Asklepios were in store for his enemies. The Hieronic odes are Rembrandts, and we shall never know more.

Passing over to the praise of Hieron, the poet emphasizes with unmistakable reduplication the power of God. "God decides the fate of hopes, God overtakes winged eagle and swift dolphin, humbles the proud, to others gives glory that waxes not old (v. 52). This be my lay instead of the evil tales that Archilochos told of the Ixions of his time. Wealth paired with wisdom, under the blessing of Fortune—this is the highest theme of song" (v. 56). The key of the poem lies in this double θέου. God is all-powerful to punish and to bless, and Hieron is his vicegerent.

The praise of Hieron follows, his wealth, his honor. His champion, Pindar, denies that he has ever had his superior in Greece, and boards the herald-ship all dight with flowers to proclaim his achievements—now in war, now in council; now on horse, and now afoot (vv. 57-66). But as we gaze, the herald-ship becomes a merchant-ship (v. 67), and the song is the freight—a new song, which forms the stranger afterpiece of a poem already strange enough. This afterpiece is an exhortation to straightforwardness. The Archilochian vein, against which Pindar pro-
tested semi-humorously before (v. 55), stands out. The ape (v. 72), the fox (v. 78), the wolf (v. 84), are contrasts dramatically introduced, dramatically dismissed. "Let there be no pretentiousness, no slyness, no roundabout hate. Straight-tonguedness is best in the rule of the one man, of the many, of the wise. Follow God's leading, bear his yoke. Kick not against the pricks. There lies the only safety. May such men admit me to their friendship" (v. 96).

The difficulty of the last part lies in the dramatic shiftings—the same difficulty that we encounter in comedy, and especially in satire. If there are not two persons, there are two voices. The poet pits the Δίκαιος Άγος and the Ἀδίκος Άγος against each other in the forum of his own conscience. The Δίκαιος Άγος speaks last and wins.

A. Show thyself as thou art (v. 72).

B. But the monkey, which is ever playing different parts, is a fair creature, ever a fair creature, in the eyes of children (v. 72).

A. Yes, in the eyes of children, but not in the judgment of a Rhadamanthys, whose soul hath no delight in tricks (vv. 73–75).

B. If the monkey finds no acceptance, what of foxy slanderers? They are an evil, but an evil that cannot be mastered (vv. 76, 77).

A. But what good comes of it to Mistress Vixen? (v. 78).

B. "Why," says Mistress Vixen, "I swim like a cork, I always fall on my feet" (vv. 79, 80).

A. But the citizen that hath the craft of a fox can have no weight in the state. He is as light as his cork. He cannot utter a word of power among the noble (vv. 81, 82).

B. Ay, but he wheedles and worms his way through. Flattery works on all (v. 82).

A. I don’t share the confidence of your crafty models (v. 82).

B. My own creed is: Love your friends. An enemy circumvents on crooked paths, like a wolf (vv. 83, 84).

A. Nay, nay. No monkey, no fox, no wolf. Straight speech is best in monarchy, democracy, or aristocracy. A straight course is best because it is in harmony with God, and there is no contending against God. Suc-
cess does not come from cunning or overreaching, from envious cabals. Bear God's yoke. Kick not against the pricks. Men who are good, men with views like these, such are they whom I desire to live withal as friend with friend (vv. 86–96).

The rhythms are Aiolian (logaoedic). The introduction occupies one triad, the myth one, the praise of Hieron one, the after-play one.

Στρ. α'.—1. Μεγαλοπόλεις ὧν Συράκουσαι: A similar position, O. 8, 1: μάτερ ὧν χρυσοστεφάνων ἀδελφων Ὀλυμπία, P. 8, 2: Δίκας ὧν μεγιστόπολι βύγατερ. Athens is called αἱ μεγαλόπολες Ἀθηναῖ (P. 7, 1). The epithet is especially appropriate in the case of Syracuse, which, even in Hieron's time, had a vast extent.—βαθυπολέμον: “That haunteth the thick of war.” The martial character of Syracuse is emphasized on account of the military movements then on foot. —2. ἀνδρῶν ἵππων τέ: See O. 1, 62.—σύνδροµαραν: “Fighting in iron-mail.” Here we seem to have χάρμη in the Homeric sense. So I. 5 (6), 27: χαλκοχάρμαν ἐσὶν πόλεμον, where the notion of rejoicing would not be so tolerable as in P. 5, 82: χαλκοχάρμαι ξένοι. ἵπποχάρμασ (O. 1, 23) is doubtful. See O. 9, 92.—3. λυπαράν: Orig. “gleaming,” then vaguely “bright,” “brilliant,” “famous.” P. uses it of Thebes (fr. XI. 58), Athens (N. 4, 18; I. 2, 20; fr. IV. 4), Orchomenos (O. 14, 4), Egypt (fr. IV. 9), Marathon (O. 13, 110). The wideness of its application takes away its force.—φέρων: Figuratively, as elsewhere μόλον, P. 8, 68; ἱβαν, N. 4, 74; 6, 65. Comp. v. 68.—4. ἐλείχθων: Used P. 6, 50 of Poseidon; in Sophokles of Bakchos (Antig. 153).—5. εν ὃ κρατέων: Comp. P. 11, 46: εν ἀρμασι καλλινικο.—6. τηλαυγέσιν: The wreaths send their light afar, like the πρόσωπων τηλαυγές of O. 6, 4. Only the light is figurative, as the gold is figurative, O. 8, 1. Comp. O. 1, 23 and 94.—Ὀρτυγίαν: See O. 6, 92.—7. ποταμίας . . . Ἀρτέμιδος: Artemis, among her numerous functions, is a river-goddess, and in the Peloponnese her worship is connected especially with the Kladeos and the Alpheios ("Ἀρτέμις Ἀλφειώνα). She has charge of rivers not only as a huntress, but as the representative of the Oriental Artemis. Pursued by Alpheios, she fled under the waters of the Ionian sea, and found rest by the fountain of Arethusa in Ortygia, where a temple was raised in her honor. Of course, Arethusa and Arte-
mis are one (comp. Telesilla, fr. 1: ἄνθις Ἀρτέμις, οὐ κόραι, | φεύγον-
σα τῶν Ἀλφεὼν), but when Alpheios and Arethusa were united, 
Artemis, the virgin, and Arethusa were separated. Similar is 
the case of Kallisto. Comp. with this whole passage N. 1, 1: 
ἅμα ηῷηα σεμὼν Ἀλφεώ, | κλεινῶν Συρακοσσάν θάλος Ὀρτυγία, | 
δέμων Ἀρτέμιδος, | Δάλου κατσιγήτα. Note also that the brother of 
Artemis appears in the corresponding sweep of the anti-
strophe.—ἐς οὐκ ἄπερ: o. 3, 26: λατοὺς ἱπποσώδα θυγάτηρ, fr. V. 
2, 2: ἱππαν ἑλάτειραν. Hieron has a trinity of helpers, Ἀρτέμις 
ποταμία, Ἐρμής ἐναγώνιος, and κλωτόπωλος Πουεδάν (fr. XI. 33, 
2), whose enmity was so fatal to Hippolytos, favorite though he 
was of Artemis.—8. κείνους: The preference for mares comes out 
distinctly in the famous description, So. El. 702. 734.—ἐν χερσί: 
Plastic. N. 1, 52: ἐν χερὶ . . . τυάσασαν, instead of χερὶ τυάσασων 
(instrum.).—ποικιλανίους: “With broidered reins.”

'Ἀντ. α'.—9. ἕπι: With τίθησι. For sing. comp. O. 9, 16.— 
ἱππέαρα: In Homer ἱππέαρα. The word occurs only here in 
Pindar.—χερὶ διδύμη: Variously interpreted. As we say, “with 
both hands,” to show readiness. According to others the refer-
ence is to Artemis and Hermes, χ. δ. being an anticipation, like 
the plural in the schema Alcmanicum.—10. ἐναγώνιος Ἐρμῆς: Fa-
miliar function of Hermes. Hor. Od. 1, 10: quī feros cultus homi-
num recentum | voci formasti catus et decorae | mūre pala-
stra e. See O. 6, 78: ἐδόρρησαν θεῶν κάρυκα λυτάς θυρίαις | πολλά 
δὴ πολλαῖσιν Ἐρμᾶν εὐσέβειας, ὅσ ἄγ ὑνας ἔχει μοῦρών τ᾽ ἄδελλών. 
ἀλγάντα . . . κόσμον: k. “reins and trappings.” Comp. ἱρί 
σιγαλόντα.—11. ἐν: So for ἐς in the Aeolic poems. Cf. v. 86; 
P. 5, 38; N. 7, 31. ἐν, like Lat. in, originally took the acc., as 
well as the locative-dative. *ἐνσ (είς) was formed after the 
analogy of ἑς, with which it was constantly associated in con-
trasts. By that time the -ς of ἑς had lost its abl. force. Comp. 
ul̂s like cīs, κάτω like ἀνω, ὄπωσθεν like πρόσθεν, ἐμποδών like ἐκτο-
δών (Brugmann). On the preposition with the second member, 
see O. 9, 94.—πεισιχάλινα: “Obedient to the bit.” Only here, as 
if the chariot were the horses. In the few other compounds 
πεισι- is active.—καταξέμυζη: Hieron.—12. σθένος ἵππεων: Cf. 
O. 6, 22: σθένος ἡμῶν. —ὁροστρίαναν: Poseidon is so called, 
O. 8, 48; N. 4, 36. —ἐυρυβίαν: O. 6, 58. —καλέων θεῶν: Comp. the 
story of Pelops, O. 1, 72: ἄπνευν βαρύκτυπον Ἐυρίαναν.—13. ἀλλοις 
δὲ τις, κτ.+: Pindar now passes to the praise of Hieron’s services
to the Lokrians. As is his manner, Kinyras is introduced to 
balance. "I have praised Hieron, favorite of Artemis and of 
Hermes, for his victory with the chariot. The Kyprians praise 
Kinyras, the favorite of Apollo and Aphrodite, for his royal 
and priestly work. The Lokrian virgin praises Hieron for his suc-
cessful championship."—ἐτέλεσσαν: Gnomic aorist. "Pays," as a 
tribute.—14. εὐαχρέα ... ὑμνον: "The meed of a melodious song." 
—ἀπον' ἄρετᾶς: Contrast this clear accus. with the fading χάρων, 
the faded δίκην, which needs the article to vivify it (P. 1, 50). 
See O. 7, 16. —15. κελάδεντες: O. 1, 9.—ἀμφί Κινύραν: Kinyras 
was a fabulous king of Kypros, priest and favorite of Aphrodite. 
He was a great inventor, a kind of Jubal and Tubal Cain in one 
—a Semitic figure, it would seem—the man of the harp, νῆσσος, 
whom we may compare Anchises, another favorite of Aph-
rodite, of whom it is said, Hymn. in Ven. 80: πωλείτ' ἐνθα καὶ 
ἔνθα διαπρύταν κι θαριζείων. The introduction of Kinyras, lord 
of the eastern island of Kypros, as a balance toHieron, lord of 
the western island of Sicily, leads the poet to mention Apollo in 
this non-Pythian ode (see Introd.) as a balance to Artemis. 
A genealogical connection is the merest fancy.—16. χρυσοχάτα: 
Voc. used as nom. Elsewhere χρυσοκόμος, O. 6, 41; 7, 32. — 
ἐφίλησεν: If φίλος is "own," "made his own," "marked him 
for his own." See P. 1, 13.—'Απαλλῶν: Apollo and Kinyras 
are often associated. So esp. in P. 9, 10, where Aphrodite re-
ceives the spouse of Apollo.

"cherished." —ἀγέλη: Without an object. "Is in the van," 
"leads," or neg. "cannot be kept back," So N. 7, 23: σοφία δὲ 
κλέπτει παράγοισα μύθους. Comp. also O. 1, 108.—ποινμος: 
ἀμείπτικη (Schol.). Echo of ἀπον' ἄρετᾶς. For ποιηθείν, in a good 
sense, see P. 1, 59.—ὀπλομένα: "In reverential regard." Cf. O. 
2, 6: ὤπιν.—18. Δεινομένειν παῖ: Cf. O. 2, 13: Κρόνε παῖ, P. 8, 
19: Ζευνάρκειον γίνον. Hieron was the son of Deinomenes, and his 
son, after the Greek fashion, was also called Deinomenes. See 
P. 1, 58.—Σεφυρία ... παρθένος: The Lokrian women held an ex-
ceptional position in Greece. Lokrian nobility followed the 
distaff side (comp. O. 9, 60) and Lokrian poetesses were famous. 
But here we have simply an expression of popular joy, such as 
virgins especially would feel, and Lokrian virgins would freely 
express—πρὸ δόμων: Why πρὸ δόμων? Why "haven under the
hill?” Why anything that gives a picture? P. 3, 78: Ματρί, τὰν κοῦρα ταρ' ἐμὸν πρὸς τοὺς συν Παντὶ μελητοντας θαμά.—20. δρακέτων ἀσφαλές: We might expect the pres., but the aor. of attainment is here the aor. of recovery, “having gained the right to fearless glance.” For fear as expressed by the eye, comp. So. Ai. 139: πεφόβημαι | πτηνὴς ὡς ἑμα αἰείασ, O. R. 1221: ἀνέπνευσα τ' ἐκ σέθεν καὶ κατεκόμησα σώματος ἑμ.μα. The inner obj., with verbs of seeing, is familiar. So δριμῦ βλέπεν, δεινὸν δέρκεσθαι. Pindar has ὑρώντι ἀλκάν (O. 9, 119).—21. ἐφετμαί: “Bec"hests,” usu, of exalted personages.—Τίξωνα: The story of Ixion and his wheel has often been told. So in a famous (corrupt) passage of So. Phil. 676: λογίῳ μὲν ἐξήκουσ', ὅπωστα δ' οὖ μᾶλα | τὸν πελάταν λέκτρων ποτὲ τῶν Διός | 'Τίξωνα (?) κατ' ἀμπυκα (Ἀντιγα?) δὴ δρομάδα δέσμιον ὡς ἐλαβεν (others ἐβαλεν) ὅ παγκρατής Κρόνον παῖς. The only important points that Pindar’s narrative suppresses are the purification of Ixion from bloodguiltiness by Ζεὺς καθάρσιος himself, and the intimacy of Zeus with the wife of Ixion. The former would not have been altogether consistent with v. 31, and the latter would have given a sinister meaning to ἀγαναις ἀμοιβαις (v. 24).—ταῦτα: Namely, τὸν εὐεργέταν . . . τὶν εὔεσθαι. —22. λέγειν: “Teaches.” —23. παντῆ: Here “round and round.”—κυλινδόμενον: Instead of the more prosaic inf. See O. 3, 6. —24. ἀμοιβαίς ἐποιχομένους τίνεσθαι: Notice the fulness of the injunction. ἐποιχομένου, “visiting,” “frequenting.” “To requite the benefactor with ever-recurring tokens of warm gratitude.”

Στρ. β’.—25. παρὰ Κρονίδαις: Zeus and Hera. —26. μακρόν: “Great,” as P. 11, 52: μακροτέρῳ (?), βλαφ.—27. ἔρασσετο: P., like Homer, has no ἐράθη. —τὰν ... λάχων: Comp. O. 1, 53. —ἴναι: The pl. of the joys of love. Cf. P. 9, 13: ἐπὶ γλυκεραῖς ζ ἐν αἰσ, fr. IX. 1, 7: ἐπατειναῖς ἐν ἐνα ἐν αἰσ, P. 11, 25: ἐνυγχυ πάραγον κοίται. —28. ἀφάτων = ἀταν. See P. 3, 24.—29. ἄνηρ: He had presumed as if he were a god.—30. ἐξαιρετον: Elsewhere in a good sense. There is a bitterness in the position, and in ἔλε also, as it recalls v. 26: γλυκῶν ἐλω διστον.—31. τελέθοντι: Not historical pres. He is still in hell.—τὸ μὲν ... ὅτε ... ὅτε τέ: A double shift. On μὲν ... τέ, see O. 4, 13.—32. ἐμφύλου αἴμα: He slew his father-in-law, Deioneus.—πρῶτοτος: Aisch. Eum. 718: πρωτοκότων: πρωτο- τροπαῖς 'Εξίωνος.—οὐκ ἄτερ τέχνας: He filled a trench with live coals, covered it slightly, and enticed Deioneus into it when he
came after the ἐδνα.—ἐπέμιξε θυατοῖς: ἐ = intulit (ignem fraude mala gentibus intulit), but livelier, “Brought the stain of kindred blood upon mortals,” “imbrued them with kindred blood.”

'Αντ. β'.—33. μεγαλοκευθέσσων . . . θαλάμους: Stately plural. So O. 7, 29; P. 4, 160.—34. ἐπειράτο: Active more usual in this sense (N. 5, 30).—κατ᾽ αὐτόν, κτέ.: Not καθ᾽ αὐτόν. P. does not use the compound reflexive. See O. 13, 53; P. 4, 250. “To measure everything by one’s self,” i.e. “to take one’s own measure in every plan of life.” This is only another form of the homely advice of Pittakos to one about to wed above his rank: τὸν κατὰ σαυτὸν ἔλα. P., like many other poets, has a genius for glorifying the commonplace. Comp. Aisch. Prom. 892 on unequal matches.—35. εὖνα δὲ παράτροποι . . . ποτε καὶ τὸν ἐλοντ(α): The MSS. have ποτε καὶ τὸν ἵκοντ’. The quantity of ἵκοντ’ will not fit, an aorist ἵκοντ’ rests on ll. 9, 414, the sense of ἰκέτην is marred by καί. Böckh’s ποτὲ κοίτον ἰόντ’ is ingenious, but coarse; ἵκοντ’ is feeble. Schneidewin’s ἐλοντ’ is not bad, in view of P.’s harping on the word (vv. 26 and 30). The aor. is gnomic, and ἐπει gives the special application. “Unlawful couplings have many a time plunged into whelming trouble even him that had won them.” Comp. the case of Koronis and Ischys (P. 3, 25).—38. πρέπειν: “Was like unto.” Only here in P. with this sense.—39. ἀντε: The reinforcing relative, “her, whom.” P.’s use of ὅστε does not give ground for any supersubtle distinctions.—40. Ζηνὸς παλάμαι: More delicate than the other story that Hera played the trick on him. Schol. Eur. Phoen. 1185.—καλὸν τῆμα: P. perhaps had in mind Hes.Theog. 585: καλὸν κακὸν (of Pandora).—τετράκναμον . . . δεσμόν: “The four-spoked bond” is the “four-spoked wheel.” The magic ἵγκα ("wry-neck"), used in love-incantations, was bound to just such a wheel. Cf. P. 4, 214: ποικιλαν ἤγγα τετράκναμον Οὐλυμπόθεν | ἐν ἄλυτῳ ζεῦ-ξαιστα κύκλω | μανάδ’ ὀρνιν Κυπρογένεια φέρεν | πράτον ἀνθρώποισι. It was poetical justice to bind Ixion to his own ἴνξ wheel. Endless are the references to this symbol of mad love. See Theokritos’ Pharmakeutriai.—ἐπράξε: “Effected,” “brought about,” and not ἐπράξατο, I. 4 (5), 8. See note on δρέπων, O. 1, 13.

'Επ. β'.—41. ἐν ὀλεθρὸν δῦ’: A renewal of the close of the last line of the antistrophe with effective position. The breath is nat-
urally held at δεσμόν. On the position of ὅγ', see P. 11, 22.—

ἀνδέξατ': He received the message and delivered it, not in words, but by whirling on the wheel (v. 23). Mitscherlich's ἄνδεξατ' has found much favor.—42. ἀνευ...Χαρττὸν = ἀχαρν., "Unblessed by the Graces." Cf. ἀνευ θεοῦ, O. 9, 111.—43. μόνα καὶ μόνον: καὶ una-

usual in such juxtapositions, and hence impressive. No mother like her; so, too, no offspring like this.—ἀνδράσι = ἄνθρωποι. —

γερασφόρον = τίμιον. Without part or lot among men or gods,—

νόμος = τοῖς νομικομένοις.—44. τράφοισα: Dor. for τρέφοισα. So

P. 4, 115; I. 1, 48; 7 (8), 41.—Κένταυρον: This name, of obscure

origin, was applied to his descendants, properly Ίτποκένταυροι.—

45. Μαγνητίδεσσαι: P. 3, 45: Μάγνητι...Κένταυρο—46. σφυροίς:

With a like figure we say "spurs." See P. 1, 30.—στρατός: Is

in apposition to the subject of ἐγένοτο. "Out they came—a host marvellous to behold."—48. τὰ ματρόθεν μὲν κάτω, τὰ δ' ὑπὲρθε

πατρὸς: "The dam's side down, the upper side the sire's." Chias-

asm is as natural to the Greek as mother's milk; not so to us. ματρόθεν is often used parallel with μητρός.

Στρ. γ'.—49. θεὸς...ἀνύεται: "God accomplishes for himself
every aim according to his desires." Felipeis, "pleasure," "wish,"
shows here its kinship to voluwp. ἐπί as in ἐπι ἐφί, Π. 9, 96.
The wish is crowned by fulfilment. The middle ἀνύεται is rare.

—50. θεὸς: The emphatic repetition gives the key to the poem.
See introd. — δ = δς. — κίχε ... παραμείβεται ... ἔκαμψε ... παρέ-

dοκ(ε): The gnomic aorist often varies with the present. Many
examples in Solon, fr. XIII. (Bergk). See also Tyrtaios, fr. XII.
(Bergk). In the absence of an aoristic present, the Greek often
uses an aor. for concentrated action in the present with a con-
scious contrast to the durative. See Plat. Phaidr. 247 B. So
here κίχε, ἔκαμψε, παρέδωκε are finalities, παραμείβεται is pro-
cess.—πτερόεντ(α) = τανύπτερον. Cf. P. 5, 111: ταυύπτερος αἰετός.

—αἰετόν: N. 3, 80: αἰετὸς ὥκυς ἐν πατανοῖς.—51. δελφίνα: Also
proverbial. N. 6, 72: δὲ λάφυνι κεν | τάχος δὲ άλμα | εἰκάζομη
Μελησίαν.—τυν(α): "Many a one," tel. So P. 4, 86.—52. ἐμὴ δὲ
χρεὼν: For the connection, see introduction.—53. δάκος = δήγμα
(Etym. Mag.). —ἀδινόν: "Excessive," "I must avoid the reputa-
tion of a biting calumniator."—54. ἐκατ  ἐων: P. was two hun-
dred years later than Archilochos.—55. ψογερὸν Ἀρχίλοχον: A.
is a synonym for a virulent and ill-starred satirist. From such
casual mention we should not imagine that the ancients placed
A. only lower than Homer.—56. πιανόμενον: Not to be taken ironically. There is nothing unhealthier than unhealthy fat, and there is no necessity of an oxymoron. Comp. Shakesp. M. of V. i. 3, 48: I will feed fat the ancient grudge I bear him. Archilochos is a fat and venomous toad that lives upon the vapor of a dungeon. A reference to Bakchylides is suspected, but the name does not fit the metre here.—τὸ πλαυτείν...έριστον: The Schol. interprets τὸ δὲ ἐπιτυγχάνειν πλαυτοῦ μετὰ σοφίας ἀριστον, and so Aristarchos: εἰπομοῦτοι ἐστίν ὁ πλαυτὸν καὶ σοφίας ἀμα τυγχάνων, so that we combine τὐχα with σοφίας and πότμον with ἀριστον. "Wealth, with the attainment of wisdom, is Fortune's best." The position is bold, but not incredible. Others, with a disagreeable cumulation, σὺν τὐχα πότμον σοφίας, "with the attainment of the lot of wisdom." But the two genitives cited from P. 9, 43: σοφᾶς Πειθοῦς ἑρῶν φιλοσάτων, are not at all parallel, the relation there being that of a simple possessive. If Archilochos were alone involved, σοφίας ἀνίστον might well mean is "the best part of the poetic art," as "discretion is the better part of valor," but σοφίας here must be applicable to Hieron as well.

'Αντ. γ'.—57. μν ἔχεις: Sc. τὸ πλαυτείν μετὰ σοφίας, μν may be neut. sing. Aisch. Choeph. 542, or pl. P. V. 55; So. El. 436. 624. —πεπαρεῖν = ἐνδείξαι, σημάναι (Hesych.), "for showing them with free soul," "so that thou canst freely show them." Others read πεπορεών = δοῦναι, which would make μν refer to τὸ πλαυτείν alone.—58. πρύτανι: "Prince." Used of Zeus P. 6, 24: κεραννυν...πρύτανιν. —εὐπτεφάνων: "Battlemented." This is an early use of στέφανος. Comp. O. 8, 32.—στρατοῦ: Sc. πολλοῦ στρατοῦ. —59. περί τιμᾶ: π. with the dat. of the stake, as, to some extent, even in prose, "when wealth and honor are at stake." So with δηρίαμα, O. 13, 45; μάρναια, N. 5, 47; ἀμιλᾶται, N. 10, 31; μοχθίζει, fr. IX. 2, 6. On the preposition with the second member, see O. 9, 94. —61. χαῦνα πρατίδι παλαμονεί κενᾶ: "(With) flabby soul, his wrestlings are all in vain."—62. εὐανθεία: The ship of the victor is wreathed with flowers.—στόλον: Cogn. acc. to ἀναβάσαμαι (Dissen). στ. as "prow" is more poetical.—ἀμφὶ ἀρετῇ: O. 9, 14: ἀμφὶ παλαίσμασιν φόρμυγγε ἐλελίζων.—63. κελαδέων: O. 2, 2.—νεῦται μὲν, κτ. : Contrast chiastic, v. 65: βουλαὶ δὲ πρεσβύτευαν.—θράσος...πολέμων: "Boldness in." Cf. N. 7, 59: τόλμαν καλῶν.—64. εὑρέσωι: See O. 7, 89, and comp. P. 1, 49.
'Ep. γ'.—65. ἰπποσάιοιν ἀνδρεσθή: i., O. 3, 36, of Artemis, I. 4 (5), 32, of Iolaos. These achievements refer mainly to Himera. —βουλαὶ δὲ πρεσβύτεραι: Sc. ἢ κατὰ τὴν νεότητα, or, as the Schol. says, ὑπὲρ τὴν νεότητα βουλεύσ. "Elder than thy years." P. 4, 282: κεῖνος γὰρ ἐν πατρίν νέος, ἐν δὲ βουλαίς πρέσβεις ἐγκυροσαῖς ἐκταντασσέτει βιοτῷ, P. 5, 109. 110: κρέσσονα μὲν ἄλκιας | νόον φέρβεται.—66. ἀκίνθιον ἵματι: Ἴτε ἵπτος: "Thy counsels, riper than thy age, furnish me with an utterance that runs no risk of challenge to praise thee in full view of the whole account," through the whole count. The two exhaustive excellences are θράσους and εὐβουλία. If he is wise as well as brave, he has all the virtues. Comp. I. 4 (5), 12: δύο δὲ τοι ζωᾶς ἀστον μοῦνα ποιμαίνοντι τὸν ἄλπινστον εὐανθείαν ὑπὸν ὄλβῳ, | εἰ τις εὖ πάχων λόγον ἐς ἀκοῦσῃ . . . πάντ' ἔχεις, | εἰ σε τούτων μοῦρ' ἐφίκοιστο καλῶν.—67. χαίρε: So N. 3, 76: χαίρε, φίλος, where we have, as here, praise of the victor, farewell, and commendation of the poet’s song.—τάδε μὲν: This would seem to indicate that the mélos here sent was different from the Καστόρειον, but P.’s handling of μὲν and δὲ is so peculiar, not to say tricky, that Böckh has a right to set up the antithesis πέμπται μὲν τάδε μέλος, ἄθρησκον δὲ τὸ Καστόρειον.—κατὰ Φοίνικαστράν ἔμπολάν: κ., “like.” Phoenician ware was costly, being brought from afar.—69. τὸ Καστόρειον: Comp. I. 1, 16: ἢ Καστόρειο ἢ Ἰολάιοι εὖνράξατι νῦν ὕμνοι. The Καστόρειον was an old Spartan battle-song, the rhythm anapaestic, like the ἐμβασθμία, the mood Doric, the accompaniment the flute. P. uses it as a ἵππος νόμος, in honor of victory with horse and chariot (Castor γαυδετ ἐγωῖς); the mood is Aiolian, and the accompaniment the φόρμιγξ. Some suppose that the Κ. was another poem to be sent at a later time, hence ἄθρησκον, as if the prince were hidden descry it coming in the distance: others that the Κ. is the last part of the poem, which P. made a present of to Hieron, together with a batch of good advice. The figure of the Phoenician cargo runs into the antithesis. The Doric king might have expected a Doric lay, but this Kastoreion, with its Aiolian mood, is to be viewed kindly (θέλων ἄθρησκον) for the sake of the Doric φόρμιγξ—Apollo’s own instrument. Comp. O. 1, 100: ἐμὲ δὲ στεφανάωσι | κεῖνον ἰππεῖος νόμο | Αἴολη ἰδιεὶ μολι —τᾶ, and yet 1, 17: Δῶροι αὖ ἀπὸ φόρμιγγα πασσάλου λάμβαντει (e).—70. χάριν: Before its genitive only here in P.—ἐπτακτύτευ: The old Terpandalian heptachord. N. 5, 24: φόρμιγγ’ Ἀπόλλων ἐτ ἀ —γλῶ σον χρυσάφ πλάκτρῳ διώκων.—71. ἀντίμενος: Absolute,
"Coming to meet it, receive it"—the Phoenician ware again. Pindar's power of parenthesis is great. The farewell (v. 67) suggested the commendation, or, if need be, the justification of his poem, and he now returns to the characteristic of his hero. An unprepared break at v. 72 is not likely.—72. γένοι, οἷος ἐστὶ μάθων: The necessity of connection makes μάθων refer to the praise of the victor. "Show thyself who thou art, for I have taught it thee." Some take μάθων as part of the wish or command. γένοιο... μάθων = μάθοι has no satisfactory analogy in Pindaric grammar, nor does it give any satisfactory transition. P.'s contempt of mere mechanical learning, as shown O.2,95: μαθόντες δὲ λάβροι... ἀκραντα γαρυότον has suggested a combination with πίθων (Bergk.), in which the learned ape is contrasted with Rhadamantys, who is doubtless πολλὰ εἶδως φυτὶ (O. 2, 94), but the position of τοι in μαθῶν καλὸς τοι is hardly credible, to say nothing of the quotation by Galen below.—πίθων: A young ape. —παρὰ παισίν: "In the judgment of children." The ape was a favorite in the nursery then as he is now. Galen, de Usu Part. 1, 22: καλὸς τοι πίθηκος παρὰ παισίν αἰεὶ, φησί τις τῶν παλαιῶν, ἀναμμηνήσκων ὡμᾶς ὡς ἐπὶν ἄθυμα γελοίον παιζόντων παίδων τοῦτο τῷ ζῷον. Instead of παρὰ δὲ Ῥαδαμάνθων, P. changes the form of the antithesis.

Στρ. 8'.—73. καλὸς: Child-like and lover-like repetition. The ape is said to have been introduced into Greek fable by Archilochos, and the mention of the ape here may have called up the image of the fox below without any inner nexus. An allusion to the Archilochian fable of "the Ape and the Fox" seems to be out of the question. "Show thyself thyself. Care naught for the judgment of those that be mere children in understanding. Thy judge is Rhadamantys." —εὖ πέτραγεν: Rhadamantys owes his good fortune to his judicial temper. Comp. O. 2, 83: βουλαῖς ἐν ὀρθαῖσιν ὁ τά μοι αὐτῇ νυν ὧνς ἐν πατὴρ ἥτει [Κρόνος] ἔτοιμον αὐτῷ πάρεδρον. Of the three judges in Hades, Aiakos—usually the first met by the new-comer—is in P. only the great Aeginetan hero, except in I. 7 (8), 24, where he is represented as a judge over the δαιμόνες. Minos does not appear.—φρενὼν... καρπόν: So N. 10, 12. Famous in Aischylos' description of Amphiaraoos is the line S. c. Th. 593: βαθείαν ἄλοκα διὰ φρενῶν καρπὸν ὡς εὐνοεῖ.—74. ἐνδοθεν: The wiles of the deceivers do not penetrate the deep soil.—75. οἷα: See O. 1, 16. Half exclamatory. If with the
mss., βροταν, "Such things (ἀπάται) always sort with the acts of whisperers!" So ἑπτα, O. 2, 24. If with heindorf, βροτφρ, "Such things always haunt a man by the devices of whisperers!"
—βροταν: Used like ἄνδραν, so that ψιθυρι βροταί = ψιθυρισταί, but β. is hardly so colorless in P.—76. ἀμφοτέρους: "To both parties," the prince and his slandered friends, τῷ διαβαλλομένῳ καὶ τῷ προς ὄν διαβάλλεται (schol.)—ὑποφάναις: Böckh has ὑποφανεῖς. Both ὑποφανεῖς, "Secret speakings of calumniies" for "secret calumniators" does not satisfy. We want a masc. subst. Some mss. have ὑποφάναις from φαίνο. —77. ὄργασι: See p. 1, 89.—ἄτενές = παντελῶς. P. has proudly compared himself to the Διὸς ὄρνις θείος, O. 2, 97, and it may be well to remember that the eagle and the fox were not friends, acc. to the fabulist Archilochos, and that the eagle was the "totem" of the Aiakidai and of Αίας, Pindar's favorite, a straightforward hero (N. 8, 23 foll.)—78, foll. The usual interpretation gives the whole passage to one voice. "But what good does this do to the fox (the whisperer). I, Pindar, am a cork not to be sunk by his arts. I know it is impossible for a crafty citizen to utter a word of power among the good, and, though by his fawning he makes his way, I do not share his confidence. My plan is: love thy friend and cheat thine enemy—the enemy alone is fair game. The man of straightforward speech hath the vantage-ground everywhere, under every form of government." In the introduction I have suggested two voices.—κερδοί: To me convincing emendation of huschke for κέρδει. κερδό is a popular name for fox, Ar. Eq. 1068. First Voice: "But what doth Master Reynard gain by his game?" The pun in κερδοί...κέρδεσσι is obvious. The proverb ἀλότητς δωροδοκεῖται is taken from kratinos' parody (2, 87 mein.) of solon's celebrated characteristic of the Athenians, fr. 11, 5 (Bergk): ὑμέον εἰς μὲν ἐκαστὸς ἀ λὸ π ξ ε κό σ ἵχνεσι βαίνει.—79. ἀτε γάρ...ἀλμας: Second Voice: "His gain is to be an ἀμαχον κακῶν (v. 76). He can say: I am a cork that is always atop, though all the rest be under water. I am a cat, and always fall on my feet." Fennell, who, like the others, understands the poet to speak of himself, allegorizes thus: "The net is the band of contemporary poets; the heavy parts are those of poor and precarious repute, who try to drag down the cork, Pindar."—εἰναλλον τόνον: Toil of the sea. So theokr. 21, 39: δειλῶν ὁς κατέδαρθον ἐν εἰναλλονισι πόνοισι. —80. σκεῦας ἑτέρας: The ἀμφότεροι above mentioned—the whole world outside of the
slanderer.—φελλός ὁς: The comparison is not so homely in Greek as in English. "Cork" could hardly be used with us in elevated poetry, but Aisch. Choëph. 505: παίδες γὰρ ἄνδρι κληδόνες σωτήριοι | θανόντι· φέλλοι δ’ ὡς ἁγουσί δίκτυν | τὸν ἐκ βυθοῦ κλοστήρα σφόντες λίνον. “Our withers are unwrung” might be as impossible for an un-English poet.—Δλμας: With δᾶπατίστως.

'Αντ. δ’.—81. First Voice: “But you are, after all, a mere cork. You have no weight. A deceitful man cannot utter a word of power among the good (the conservatives).”—ἀδύνατα: So O. 1, 52: ἀπορα, P. 1, 34: ἐσκόπα. — 82. ἀστόν: a. is much more frequently used by P. than πολίτης, as he prefers στρατός to δᾶμος. See O. 6, 7.—Second Voice: “Well, what of that? The deceitful man fawns and makes his way thus.”—μᾶς: Often used to meet objections. Cf. P. 1, 63.—σαίνων: Specifically of the dog. See P. 1, 52.—ἄγαν: The MS. ἄγαν has the first syllable short. ἄγι, “bend,” is not the doubling of the fox, but the peculiar fawning way in which the dog makes an arc of himself. J. H. H. Schmidt reads ἄοδάν and comp. for διαπλέκει P. 12, 8: οὔλοιον βρήνον δ. ἀ-πλαί α. πλὲκεi: Commentators comp. Aischin. 3, 26: ἀντιδια-πλέκει πρὸς τοῦτο εὐθύς, but there the metaphor is from the twists and turns of wrestlers. Here we are still with the dog.—83. οὗ θεὶ μετέχω θράυσα: First Voice: “I do not share his confidence.” θρά-σας in a good sense, v. 63.—φίλον εἰπη φιλεῖν, κτε.: Second Voice: “I do not deny the claims of friendship; it is only mine adversary that I seek to circumvent.” Others think this perfectly consistent with the antique morality of a man like Pindar. Comp. I. 3 (4), 66: χρή δὲ πᾶν ἔρθοντα μαυρώσαι τὸν ἐξβρόν, Archiloch. fr. 65 (Bergk): ἐν δ’ ἐπίσταμαι μέγα | τὸν κακῶς με δρέντα δεινοῖς ἀνταμε-βεσθαι κακοῖς. P. is supposed to say: “Let my adversary play the monkey, the fox, the dog; I can play the wolf.” Requital in full is antique; crooked ways of requital are not Pindaric.—84. ὑποθεύσομαι: Incursionem faciam, Dissen. It is more than that; it involves overtaking. The persistency and surprise of the wolf’s pursuit are the points of comparison.—85. ἀλλ(α): Adverbial.—86. ἐν = ἔς: See v. 11. The First Voice closing the debate.—νόμων: “Constitution,” “form of the state.”—εὐθύγλωςως: In opposition to the ὅδιοι σκολιαὶ, σκολιαὶ ἀπάται (fr. XI. 76, 2).—προφέρει: “Comes to the front.”—87. παρὰ τυραννίδος: As if παρὰ τυράννοις.—δ λάβρος στρατός: Milton’s “fierce democracy.”—88. οἱ σοφοὶ: The aristocracy.—χρή δὲ πρὸς θείν οὐκ ἐρίζειν:
The neg. οὐ, as if he were about to say ἀλλὰ φέρειν ἐλαφρῶς ἐπαυχέων ζυγόν. As it stands, it looks like a licentious οὐ with the inf., of which there are very few. The connection is shown in the introduction. Though the straightforward man has the lead in every form of state, yet his enemies have sometimes the upper hand, and we must not quarrel with God for this. But the envious do not wish him to have anything at all, and so they overreach themselves, and come to harm.

"Επ. 8'. — 89. ἀνέχει: As in So. O. C. 680: κισσόν ἀνέχουσα, "upholding," "holding high." — τὰ κεῖνον: The fortunes of the whisperers. — ἀδιωκέων: As there is no metrical reason for not using δίδωσιν, we may accept a contrast between continued and concentrated action. See v. 59. —90. λαῖνει: O. 2, 15; 7, 48; P. 1, 11. — στάθμασ: στάθμη is γραμμή, N. 6, 8. The Schol. thinks of a measuring-line. The measuring-line has two sharp pegs. The measurer fastens one in the ground and pulls the cord tight, in order to stretch it over more space than it ought to cover (περισσάς). In so doing he runs the peg into his own heart. Hermann finds an allusion to the play διελκυστίνα, still played everywhere. This would make ἐλκόμενοι reciprocal, "one another," and στάθμασ a whence-case, but for περισσάς we should have to read περισσάς. On the other interpretation, στάθμασ is the gen. of the hold, as in P. 9, 132: παρθένον κεδών χερὶ χερὶ ὀδὸς ἐλῶν. Schneidewin has noticed the play on ἐλκόμενοι and ἔλκος. — 91. ἐὰν ... καρδιά: As if "one's heart" for "their heart." — 92. ὅσα ... τυχεῖν: τυγχάνω often takes a pronominal neut. acc. — φροντιδι μητίονται: "Are planning with anxious thought." — 93. φέρειν ... ζυγόν: Yet another animal. This whole fabulistic passage seems to point to court pasquinades. A reference to Hieron's secret police of ὀτακονται, "eavesdroppers," and πταγωγίδες (÷δαι), "tale-bearers," Aristot. Pol. 5, 11, is to me incredible. — 94. ποτὶ κέντρον ... λακτιζέμεν: A homely proverb familiar to us from Acts [9, 5] 26, 14. Doubtless of immemorial antiquity in Greece, Aisch. P. V. 323; Ag. 1624; Eur. Bacch. 795. — 96. ἀδόντα = ἀδόντα. Cf. O. 3, 1; 7, 17.
PYTHIA III.

This poem, which is not so much an ἐπιώκιον as a Consolatio ad Hieronem, is classed with the ἐπιώκια because it celebrates the victories that Hieron gained with his race-horse Φερένικος (v. 74) at Delphi, Pyth. 26 and 27 (Ol. 73, 3, and 74, 3, 486 and 482 B.C.). According to Böckh, the composition of the poem belongs to a much later period, Ol. 76, 3 (474 B.C.). Earlier than Ol. 76, 1 (476 B.C.) it cannot be, for Hieron is called Αἰτναῖος (v. 69), and Aitna was founded in that year. Later than Ol. 76, 3 it cannot well be, for in that year Hieron won a chariot-race at Delphi, of which no mention is made in this poem. Böckh thinks that the ode was composed shortly before P. 1, probably to celebrate the recurrent date of the previous victories. Hieron was suffering (comp. P. 1, 50), and hence the blending of congratulation and consolation. The "historical" allusions to scandals in Hieron’s family and to the quarrels of the court physicians are all due to the fancy of the commentators.

The drift of P. 3 seems to be plain enough. Hieron is victorious, but suffering, and he must learn that the gods give two pains for one pleasure, and be content to have only one against one. To expect more is to reach out to what is not and cannot be. To this lesson the poet leads up step by step. So in the very beginning of this ode he himself sets an example of the impatient yearning he condemns. “Would that the old Centaur, the master of Asklepios, the great healer, were alive!” A poet, Pindar longs for the control of leechcraft, and does not recognize his own ambition until other examples of disappointment pass before his eyes. Such an example is Koronis, mother of Asklepios. This was her sin: she had one love, she wanted yet another (v. 25). Asklepios himself comes next. He was a leech of wide renown—a benefactor to his kind—but he was a slave to gain (v. 54). This was his sin, and, like his mother, he per-
ished (v. 57). And now the poet draws the moral. "Mortals must seek what is meet for mortals, and recognize where they stand, what is their fate." The wish is renewed, but this time with a sigh. The poet is not satisfied with paying Hieron his homage in music, he yearns to bring him the master of healing and gain a double share of favor. It must not be; he cannot cross the water with this double joy (v. 72). He must be content to stay at home and make vows to the goddess at his door (v. 77). This lesson Hieron and Hieron's poet must divide: ἐν ταρ' ἑσολὸν πῆµατα σύµδου δαίονταi βροτοίς | ἄθάνατοι (v. 81). That is the rule. Make the best of it. Look at Peleus. Look at Kadmos (vv. 87, 88). They heard the Muses, as Hieron heard Pindar's songs. One married Harmonia, one Thetis (vv. 91, 92). Both saw the sons of Kronos banqueting with them, both received bridal gifts of the gods. But three daughters brought threefold sorrow to Kadmos. True, one daughter's couch was shared by Zeus (v. 99), yet this is only one joy to three sorrows. Against the bridal of Thetis set the death of Achilles (v. 100), an only son, and so more than a double sorrow. "Enjoy, then, what thou mayest while thou mayest in the changing breezes of fortune, in the ticklish balance of prosperity. This be our creed. Fit thy will to God's will. Pray for wealth. Hope for fame. Fame rests on song. Nestor and Sarpedon—the one who lost his noble son, the other lost to a divine sire—live on in lays. Few achieve this" (vv. 102-115). And so the poem ends with the tacit pledge that Hieron shall live on in P.'s song as they in Homer's.

The rhythms are dactylo-epitrite (Dorian).

The distribution of the elements is different from that of an ordinary ἐπωίκιον. The myth, with a slight introduction, takes up nearly half the poem. Indeed, the whole ode is a picture-gallery of mythic troubles. We have at full length Koronis and Asklepios, who were guilty; with less detail Kadmos and Peleus, who were innocent; and, in mere outline, Nestor and Sarpedon—Nestor, who was lord among the third generation but to see Antilochos die; Sarpedon, who was mourned by Zeus himself. But all this sorrow is lost in the light of poetry.

Στρ. α'.—1. Χειρωνα: Cheiron was the great mythical healer and teacher; he gave Machaon healing drugs (II. 4, 219), and taught Achilles medicine (II. 11, 832). The Χειρωνας of Kratinos
was a plea for a return to the old training, of which Achilles was
the mythical example. See N. 3, 43, foll. — Φιλουρίδαν: So the
Centaur is called; P. 9, 32. Comp. N. 3, 43: Φιλύρας ἐν δόμοις.—
2. ἀμετέρας ἀπὸ γλῶσσας: Contrast to κοινὸν Ἐφεσος. Something
more was expected of the poet than such an every-day utterance.
P. apologizes, as it were, on the ground of the naturalness of the
wish. It was on everybody's tongue then. P. 5, 107: ἀνδρα κείνων
ἐπαυεόντι συνεταί λε γο με νυν ἐρέω.—4. γόνον ... Κράνου: Cf.
N. 3, 47: Κρονίδαν Κένταυρον.—Παλίον: His cave was on Pelion
(P. 9, 30), a mountain full of medicinal herbs.—Φηρ(α) = θηρ(α):
"Centaur." So called Il. 1, 268; 2, 743; as well as P. 4, 119.—
ἀγρότερον: "Upland," as in Chapman's Homer, with the same
note of ruggedness—5. ἀνδρῶν φιλῶν = φιλάνθρωπον: A contrast to
his name, Φηρ. Cheiron was δικαίωτατος Κένταυρων (Il. 11, 832).—
θρέψεν ... τέκτονα: θρ. like ἐδίδαξεν, "bred."—6. γυναικέος: The
ο must be lengthened to save the metre. Comp. O. 6, 103: που-
ταμεδών, P. 4, 184: πάθον, 11, 38: τριῳδών.—7. ἡρώα: So ἡρώας, P.
1, 53.

'Ἀντ. α'.—8. Φλεγύα: The myth was taken from the Ἡοία of
Hesiod, a κατάλογος γυναικῶν, or list of heroines to whom the
gods had condescended. The story of Koronis is an especially
good exemplification of the difference between epic and lyric
narrative. Epic narrative is developed step by step. "The
lyric poet gives the main result briefly in advance, and follows
it up by a series of pictures, each of which throws light on the
preceding" (Mezger).—9. πρὶν τελέσαι: "Before having
brought to term," "before she had borne him the full time."
Eur. Bacch. 100: ἐτεκεν δ' ἀνίκα Μοῖραι τε λε σαν 
ταυρόκερων 
θεών.—χρυσεώς: P. 1, 1.—10. 'Αρτέμιδος: Α. kills women, Apollo
men.—11. ἐν θαλάμῳ: With δαμείᾳ, an additional touch of color.
The MSS. have εἰς 'Αίδα(ο) δόμον ἐν θαλάμῳ κατέβα, which would
give a quibbling tone, "went to Hades without leaving her cham-
ber;" nor is a lingering death implied by ἐν θαλάμῳ. Artemis
is expected to kill queens ἐν μεγάρωτι (Od. 11, 198); Artemis
smites Aribas' daughter, who stole Eumaios, by hurling her into
the hold of the pirate vessel (Od. 15, 479); and it was meet that
the wanton Koronis should be slain ἐν θαλάμῳ—not in her cham-
ber, but in the bed of Ischys.—12. γίνεται: "Proves."—ἀποφλαν-
ρίξαις νῦν: So τὸν χόλον.—13. ἀμπλακάσιοι: Homeritic plural, not
common in Pindar. ἂνορέας (P. 8, 91; N. 3, 20; I. 3 [4], 29) is
not exactly parallel.—ἀνήσειν γάμον: Cf. Eur. Or. 1092: ἥς λέχος γ' ἐπίμεσα (Dind. ποτ' ἡμεσα), and 1672: καὶ λέκτρ' ἐπίμεσο(α).—
14. ἀκεφρεκτόμα: So the best MS., and not ἀκεφρηκτόμα. Comp. Orv. Trist. 3, 1, 60: in ton si candida templa de i, and the description of Iason, P. 4, 82. Α. is ever young.

"Επ. α'.—15. σπέρμα ... καθαρόν: κ., because divine.—16. εἵμεν' ἐλθεῖν: Subj. of ἐλθεῖν is τράπεζαν.—τράπεζαν νυμφίαν: Koronis should have waited until the birth of the son of Apollo, and then have' married. The gods were tolerant of human successors.—
—19. ὕποκοιρίζεσθαι: "Such petting, playful strains as girl-mates love to utter in even-songs." In the even-songs of the bridal the maids were wont to use the pet name, "baby name" (ὑποκόρισμα), of the bride, while they indulged in playful allusions to her new life.—20. ἠρατο τῶν ἀπεόντων: Nikias warns the Athenians against this δυσέρωτα εἶναι τ' ὁ ν' δ' π' ντ' νθ. (Thuk. 6, 13). Lys. 12, 78: τ' ὁν' ἀπόντων ἐπιθυμῶν. Theokr. 10, 8: αὐθαμά τοι συνέβα π' θεὶς αἰ τινὰ τ' ὁν' δ' ρο' ο' ν. —οία καὶ πολλοὶ πάθον, κτῆ: Pindar unfolds a moral as Homer unfolds a comparison. A reference to Hieron and foreign physicians (ἀπεόντων), which Hermann suggests, is altogether unlikely, not to say absurd.—21. φύλον ... ὅστις: Λ common shift, as in "kind who;" only we follow with the plural.—22. αἰσχυνών: "Putting shame on."—παπταίνει τὰ πόρειο: O. 1, 114: μικρήτι πάπτανε π' ρο' σον. —
23. μεταμάνια: P. multiplies synonyms to show the bootlessness of the quest. The seekers are "futile," the object is "unsubstantial," the hopes "unachievable." Cf. O. 1, 82, and 14, 6. —θηρεών: Cf. N. 11, 47: κερδεύον δὲ χρὴ μέτρον θηρευε νεμεν. 

Στρ. β'.—24. ἐσχε: "Caught." On the ingressioneness, see O. 2, 10.—τοιαύταν μεγάλαν: Keep the words separate.—ἀφάταν = ἄταν. P. 2, 28. Note the quantity.—25. λήμα Κορονίδος: "Wilful Koronis." Cf. O. 6, 22: ο' θένος ἦμιόνων, 1, 88: οινομάου β' αν, and note on 8, 68. It may be of some significance that she was the sister of the wilful hero Ixion, who came to his bad end by εἶναι παράτρωτοι (P. 2, 35).—ξένον: Ischys, as we are told below (v. 31).—27. σκοτόν: Used of the gods (O. 1, 54), but esp.
of Apollo. O. 6, 59: τοξοφόροιν Δάλου θεοδμάτας σ κοπόν. —μηλο-δόκα: See Eur. Ion, 228: ἐπὶ δ᾽ ἀσφάκτους | μὴ λοίς μη πάρις ἐσ μνηχών. —τόσσαι (Acolic) = τυχών. Comp. τάξον. —28. Δοξίας: There is, perhaps, a play on λοξίν and εὐθύτατος, "crooked" and "straight." —κοινάν (Dor.) = κοινών = μηνυτῇ. Hesiod says (fr. 90) that a raven told it to Apollo. Pindar delights to depart from the popular version in little points that affect the honor of the gods; hence the emphasis laid on the πάντα Φίσαντι νόφ.—παρ(ά) ... νόφ: As it were "in the courts of." He did not go out of himself. The Schol. dulls the expression by παρὰ τοῦ νόφ πυθόμενον.—γνώμαν πιθὼν: For the MS. γνώμα πεπιθών. πιθῶν = πείσας. The acc. γνώμαν gives the finer sense. Apollo forced conviction on his will, his heart. So also Mezger, who cites for this use of γν. O. 3, 41; 4, 16; P. 4, 84. Fennell prefers "judgment" to "heart." —29. Φίσαντι = εἰδώτη. Cf. P. 4, 248: οἷον ἵ σ α μ μ. βραχύν.—ψευδήν δ᾽ υπή απτεταί: Neither deceiving nor deceived. Cf. P. 9, 46: σέ, τὸν οὖ θεμιτὸν ψέ υ δέη αἱ γε ἑ ί ν.—30. ἔργος οὖ τε βουλαί: On the omission of the former negative, comp. P. 10, 29, 41.

'Αντ. β'.—31. Εἰλαγίδα: Ischys, son of Elatos, seems to have been a brother of Aipytos (O. 6, 36), who was an Arkadian lord. —32. ἕκαναν κοίταν = κοίταν ἕκαν. "Couching with a stranger." —33. ἄμαιμακέτω: Homer's ἄμαιμάκετος suits all the Pindaric passages. See P. 1, 14.—34. Λακέρειαν: In Thessaly. Van Herwerden has called attention to the resemblance between Koronis of Lakereia and Hesiod's λακέρια κορώνη (O. et D. 745).—κρημνοῖ-σιν: Specifically of "bluffs." O. 3, 22: κρημνοῖς 'Αλφεοῦ. —δαι-μον: Where we should blame her mad passion, her λήμα. —ἐτερος = ὁ κακοποίος (Schol.). N. 8, 3: τὸν μὲν ἀμέρους ἀνάγκας χερσὶ βασταζείς, ἔτερον δ᾽ ἐτέρας. So often after P., πλέον βάτερον ποιεῖν, ἀγαθὰ ἦ βάτερα. "The δαίμων ἐτερος is one of the notes by which Bentley detected the false Phalaris. See 'Letters of Phalaris,' p. 247 (Bohn and Wagner)," C. D. Morris.—36. ἀμά: See O. 3, 21.—πολλάν ... ἤλαν: Inevitable expansion of the moral. See v. 20. The sentence is proverbial, as in James 3, 5: ῥοδόν, ἐλιγον πῦρ ἡλίκην ἕλην ἄνάππη. —37. σπέρματος: O. 7, 48: σπέρμα ... φλογός, Od. 5, 490: σ π ἐρ μ α π ῥ ὀ ς σφίζων.

'Επ. β'.—38. τείχι ... ἐν ξυλίνῳ: On the pyre.—39. σέλας ... 'Αφαίστου: P. 1, 25: 'Αφαίστου κρονυοῦς. The person of Hephai-
stos is little felt, but it can always be brought back as in Ἡφαίστου κύνες, “sparks,” Alexis, fr. 146 (3, 452 Mein.).—40. οὐκέτι: Apollo has been struggling with himself. Cf. O. 1, 5.—41. ἀμὸν = ἡμέτερον, but ἡμέτερον = ἐμὸν, and does not refer to Koronis. “Our” would be a human touch. Here it is the selfish “my.” P. 4, 27: ἀμοῖς = ἐμοῖς. — δόλεσαι: The MSS. δλέσα, δλέσθαι would not be so good. He had killed the mother, and so was about to kill the child.—42. ματρὸς βαρεία σὺν πάθῳ: The same principle as λῆμα Κορωνίδος (v. 25). The ill-fate of the mother = the ill-fated mother.—43. βάματι δ᾽ ἐν πρῶτο: An exaggeration of τρειτάρω, which Aristarchos preferred, after II. 13, 20: τρῖς μὲν δρέγχατ' ἱδὼν (Ποσείδών), τὸ δὲ τῇ ἑτρατον ἰκετο τέκμαρ (Schol.). Bergk suggests τέρτῳ (Aeol.) = τρίτω. See note on O. 8, 46.—νεκροῦ: There is no good fem.—44. διέφανε: Imperfect of vision, in an intercalated clause. So the best MS. διέφανε would be an unusual intransitive, “flamed apart,” literally “shone apart,” “opened a path of light.” The flames were harmless to him.—45. διδάξαι: The old final infinitive.—46. ἀνθρώπουσιν: More sympathetic than ἀνθρώπων.

Στρ. γ′.—47. αὐτοφότων: In contradistinction to wounds.—48. ξυνάσασι: The sphere of partnership and companionship is wider in Greek than in English. We usu. make the disease, not the sufferer, the companion. See Lexx. under σύνεμι, συνοικῶ, συνοικία.—50. θερνὸς πυρί: Sunstroke. Perh. “Summer fever.”—51. ἔξαγεν: “Brought out,” still used by the profession.—τοὺς μὲν: Resumes the division indicated, v. 47.—μαλακαίς ἐπαυδάζει: Incantations were a regular part of physic among the Greek medicine-men. The order is the order of severity: So. Aias, 581: ὁ ἀμὸς ἅτροι σοφοῦ | θροεὶν ἐπιφὴς πρὸς τομῷ πήματι.—ἀμφέτων πίνοντας περαπτων: P. breaks what seems to him the hateful uniformity by putting πίνοντας instead of a causative, such as πιτήκων, or an abstract, such as ποτῶς.—52. προσανέα: “Soothing potions.” —περαπτων . . . φάρμακα: “Swathing with simples.” Plasters and poultices are conspicuous in early leechcraft. περαπτων (Aeolic) = περιάπτων. So N. 11, 40: περάδοις.—53. τομαῖς ἔστασεν ὑθοῦς: τομῇ is the regular surgical word for our “knife,” and the pl. gives the temporal effect of τέμνων. P. makes in ἔστασεν a sudden and effective change to the finite verb, so as to be done with it. Comp. O. 1, 14; P. 1, 55. ἑστάς would be feeble. To punctuate at ἔξαγεν· and make τοὺς μὲν

M 2
... τοὺς δὲ προσανέα depend on ἐστασεὶ is to efface the growth of the sentence and the rhythm. The methods are in the durative tenses, the results in the complexive (aorist).

'Ἀντ. γ'.—54. δέθεται: "Is a thrall," "is in bondage," δέθεται would mean "lets itself be enthralled by." The instr. dative is the regular construction.—55. ἐτραπε... κοµίσαι: P. 9, 47: εἴραπε... παρφάμεν. The prose προτρέπειν has lost its color.—ἀγάνορι: Cf. P. 10, 18: ἀγάνορα πλοῦτον, and O. 1, 2: μεγάνορος... πλοῦτον. One cannot help thinking of χρήματα χρήματ' ἀνήρ (I. 2, 11). See Plato's criticism of this passage, Resp. 3, 408, B. C.—56. ἀνδρ(α): Hippolytos, son of Theseus, acc. to the Schol. Comp. Verg. Aen. 7, 765-774.—κοµίσαι: N. 8, 44: τεϊν ψυχὰν κοµί ἐαι | οὐ μοι δυνατόν.—57. ἀλωκότα: Sc. θανάτῳ.—χερσί: O. 9, 32: σκύταλον τίναξε χρὲοι ἐν. The addition of "hand" does not give the same vigor in English.—ἀμφοτέρ: The Hesiodic fragment tells only of the death of Asklepios (Athenag. Leg. p. 134).—58. ἐνέσκιμψε: "Brought crashing down."—59. θυνατοῖς φραστόν: Depends on ἐφικότα, and is not dat. of manner (Dissen) to μαστενέμεν, modesta mente. Cf. I. 4 (5), 16: θυνατὰ θυνατοῖ πρέπει.—60. τὸ πάρ ποδός: P. 10, 62: φροντίσα ταῦ πάρ ποδός (I. 7, 13: τὸ... πρὸ ποδός), "that which stretches from the place of the foot," "our nearest business."—αἰς εἰμὲν αἴσας: As Archilochos says: γιγνοσκε δ' αἰς ρυσμὸς ἀνθρώπους ἐχει. αἴσας: Gen. of the owner.

'Επ. γ'.—61. φίλα ψυχά: P. is addressing himself and swinging back to his theme. "Asklepios sought to rescue a man fordone. We must seek only what is meet, see what is before us, what are the limits of our fate. Seek not the life of the immortals, my soul; do the work of the day, play thy humble part to the end. And yet, would that I could bring the double delight of health and poesy; would that my song had power to charm Cheiron! Then the unreal would be achieved by the real, health which I cannot bring by poesy which I do." φίλα ψυχά of Hieron would be too sweet. It is more likely that P. is taking a lesson to himself.—βίον ἐθανάτων τὸ ἐξουσιοδοτῇ τοῖς θεοῖς (Schol.).—62. τῶν δ' ἐμπρακτῳ ἀντλει μαχανάν: "Exhaust all practicable means," "drain each resource."—63. εἰ δὲ... ἐναι(ε): Wish felt in the condition.—64. μελιγάρνες οὕμοι: So O. 11 (10), 4; N. 3, 4.—66. ἀνδράσων: The plural is part of the shyness with which the poet alludes to Hicron's disorder.—θερμὴν νόσον: "Fevers."
—67. ἡ γυναῖκα Δαντοῖδα, κτέ.: “Some one called (the son) of Lato-ides, or son of the Sire;” Asklepios or Apollo, son of the great Sire Zeus. Bergk suggests ἡ πατέρα = Ἀπόλλω.—68. καὶ κεν ... μόλον: This shows that the poem was composed in Greece, and not in Sicily.—1ανάιω ... θάλασσαν: Elsewhere (N. 4, 53) called Ἡλίων τόρων.—69. Ἀρέθουσαν: The famous fountain of Ortygia (P. 2, 6), called N. 1, 1: ἄμπυεμα σεμνόν Ἀλφεύ.—Αἰναίαν ξέναν: See P. 1.

Στρ. 8'.—70. νέμει: “Rules” without an object.—71. ἀστοῖς: Seems to mean here the rank and file of the citizens (O. 13, 2).—ἀγαθοῖς: The optimates, doubtless, for they are “the good” to a Dorian.—72. χάριτας = χάρματα.—73. ὑγιείαν ... χρυσάν: See P. 1, 1; and for the praise of health, comp. Lucian’s De lapsu inter salutandum.—κοίμων τ(ε): On the effect of τε in twinning the two χάριτας, see O. 1, 62.—δέθλων Πνιθών: Depends on στεφάνοις. So N. 5, 5: παγκρατίῳ στέφανον. —αὐγάλαν στεφάναις: Cf. O. 1, 14: αὐγάλαιστα ἰκαὶ μονοπίκας ἐν ἀδώφ, and O. 11 (10), 13: κόσμον ἐπὶ στεφάνῳ ... ἀδωμελῆ κελαδῆσα. The song lends additional lustre to the lustrous crowns. The plur. on account of the victories of Phere-nikos.—74. Φερένικος: O. 1, 18.—ἐν Κιρρη ποτέ: Kirra was the Delphian hippodrome. The victory was won at least eight years before.—75. φαμί: Out of construction. Elsewhere in P. with acc. and inf.—φῶς: Acc. to J. H. Schmidt, φῶς is the light of joy (O. 10 [11], 25; I. 2, 17), φέγγος, for which we here have αὐγάλαν, is the light of glory (O. 2, 62; P. 9, 98; N. 3, 64; 9, 42).

'Αντ. 8'.—77. ἄλλα(ῶ): “Well,” since that may not be.—ἐπεξεξα-σθαί: “Offer a vow to,” not simply “pray.”—ἐθέλω: See P. 1, 62.

—78. Ματρί: Magna Mater or Rhea (Kybele is not mentioned in Pindar). The worship of this Phrygian goddess was hereditary in the flute-playing family of P. (see P. 12), and he had a chapel in front of his house dedicated to the joint service of Rhea and Pan. Among the κοῦρας, who sang παρθένα by night to the two deities, are said to have been P.’s daughters, Euemetis and Protemache. The Scholiasts tell us that Magna Mater was τῶν νύσσων αὐξητικῆ καὶ μειωτικῆ. Welcker takes κοῦρα with Πανί, and considers them to be nymphs. But there is an evident connection between the μαλτῇ and the ἐπευκῆ.—σύν Πανί: Cf. fr. VI. 1: ο Πάν, ... σεμνόν ἀδίστου φύλαξ, Ματρός μεγάλας ἀπαθέ.—80. λόγον ... κορυφάν: “The right point (the lesson) of sayings.”—μανθάνων:
"Learning." The lesson is ever before him. It is a proverb.—81. ἐν παρ' ἐσιλὼν, κτέ.: One and two are typical. So we have not to do with avoirdupois or apothecaries' weight in Spenser's "a dram of sweete is worth a pound of soure" (F. Q. III. 30).—82. κόσμως —κόσμιος.—83. τὰ καλὰ τρέφειτε ἐξω: Another proverbial locution; "turning the fair part outward" (of clothes), as we might say, "putting the best foot foremost" (of shoes).

Στρ. ε'. —94. Κρόνου παίδας ... ἦδων, κτέ.: N. 4, 66: εἴδεν δ' εὖκυκλων ἔδραν, τὰς αὐρανοῦ βασιλής πόντα τ' ἐφεξάμενα, κτέ.—95. Δίὸς ... χάριν: Here "thanks to Zeus."—96. ἐστασαν ὄρθαν καρπισάν: "Raised their hearts again," "raised their sunken hearts," ὄρθαν being proleptic, "erect."—98. μέρος: ἐρήμωσαν, with two acc., as ἀδαφείσθαι in prose. —ai treis: Ino, Agaue, Autonoë. Cf. O. 2, 25.—99. ὅνων = Σεμέλα.

'Αντ. ε'.—101. τίκτευν: P. uses the imperf. seven times (nearly all in dactylo-epitrites), the aorist nine times. See note on O. 6, 41. —τόξους: Π. 22, 359: ἠμαρ τῷ ὅτε κέν σε Πάρις καὶ Φαίδας 'Ἀπόλλων | ἐσθλὸν ἑωτ' ὀλέσωσιν ἐνὶ Σκαίησι πύλῃσι.—102. καλό-μενος: See O. 3, 6.—104. τυγχάνοντ' εὖ πασχέμεν = εὔτυχοίντ' εὖ
"I will be small when my fortunes are small, great when they are great." P. puts himself in Hieron's place. See O. 3, 45.—108. τόν ἀμφέταν' αἰεὶ . . . δαίμον(α): "My shifting fortune." Though prosperity is a πολύφιλος ἐπέτας, excessive prosperity is dangerous, and the wise man must be prepared to do homage to the fortunes that attend him from time to time.—φρασίν: "Heartily."—109. ἀσκήσω: So ἀσκεῖται Θέμις, O. 8, 22; N. 11, 8. ἀ. of honor and homage, while θεραπεύων is used of service.—καὶ ἐμὰν . . . μαχανάν: "To the extent of my power," "with all my might." Cf. v. 62: τῶν ἐμπρακτῶν ἀντλει μαχανάν.—110. εἶ δὲ μοι . . . ὅρεξαι: Hieron might be expected to say ὅρεξαι. P. looks upon such fortune as a dream. See note on O. 6, 4.—111. εὑρέσθαι: "Gain." P. 1, 48.—πρόσω: With a solemn indefiniteness, that is yet sufficiently plain by the mention of Nestor and Sarpedon. The πρόσω is "among them that shall call this time ancient" (Dante), where songs shall make thee what N. and S. are to us.—112. Νέστορα: A model prince, though mentioned by P. only here and P. 6, 35, Μεσσανίων γέροντος.—Σαρπηδόν(α): Lykian Sarpedon balances (Pylian) Nestor. One shining light is taken out of each camp. Sarpedon, we are reminded, was the grandson of Bellerophon, B. was from Corinth, and Corinth was the metropolis of Syracuse. But P. is thinking of Homer and the looming figures of Nestor on the Greek, Sarpedon on the Trojan side. Some quiet mischief in this, perhaps (N. 7, 21).—ἀνθρώπων φάτης: φάτης = φάτις, hominium fabulas, comp. "the talk of the town"—"whose names are in every mouth."—113. τέκτονες: So Kratinos (Schol., Ar. Eq. 527): τέκτονες εἰσπαλάμοιν ὤμοι.—114. ἄρμοσαν: "Framed." So Lat. pangere.—115. χρονία τελέθει: Cf. N. 4, 6: ῥήμα δ' ἐγγυματον χρονιώτερον βιοτεύει. —πράξασθαι = εὑρέσθαι (v. 111).
ARKESILAS* IV., son of Battos IV., king of Kyrene, won a Pythian victory with the chariot, P. 31 (Ol. 78, 3 = 466 B.C.). This victory is commemorated in the fourth and fifth Pythian odes. P. 5 was composed to celebrate the return of the victorious πομπή, which took place, as has been conjectured, at the time of the Κάρνεια, a festival which fell about the same time as the Pythian. The fourth ode was doubtless composed to be sung at a banquet in the royal palace, and seems to have been prepared at the urgent request of one Damophilos, who had been exiled by Arkesilas for participating in an aristocratic rebellion. That he was related to Arkesilas, that he was akin to Pindar, is little more than conjecture. "Urgent request" means in Pindar's case a lordly recompense. The poem was a grand peace-offering, and the reconciliation had doubtless been quietly arranged in advance.

Not only in size, but also in many other respects, the fourth Pythian is Pindar's greatest poem—a prime favorite with all Pindaric scholars. The obscurities are few in proportion to the bulk, the diction is noble and brilliant. The aesthetic value is great, for in this poem we have a whole incorporated theory of the lyric treatment of epic themes, the Argonautic expedition in points of light.

After a brief invocation of the Muse, Pindar tells how the priestess of Apollo bade Battos leave his sacred island, Thera, and found a city on a shimmering hill in Libya, and thus bring to honor the prophecy of Medeia (vv. 1–9).

In the Prophecy of Medeia, we learn the story of the wonderful clod that a deity delivered to the Argonaut Euphamos where the Libyan lake Tritonis empties into the sea. Washed overboard, this symbol of sovereignty followed the wet main to

* Doric form of Arkesilaos.
Thera, whence the descendants of Euphamos should, at the bidding of Apollo, go forth and possess the land promised to their ancestor (vv. 10–56).

Such is the prophecy that was fulfilled by Battos, the founder of Kyrene, and it is to the descendant of this Battos in the eighth generation that Apollo has given the glory of the victory in the chariot-race, the theme of Pindar's song (vv. 57–69).

So far the overture. Then follows the Quest of the Golden Fleece, or the Voyage of the Argonauts, which constitutes the bulk of the poem (vv. 70–256).

On their return voyage the Argonauts had shared the couches of Lemnian heroines. From such a union came the stock of Euphamos, which went first to Lakedaimon, thence to Thera, and from Thera to Kyrene (v. 261).

Here the poem seems to pause. A stop at Kypávas (v. 261) would satisfy mind and ear. But P. continues with an after-thought participle, which emphasizes the importance of right counsel, and prepares the message that he has to deliver. The message is one that needs delicate handling, and, like the wise woman of Tekoah, P. clothes it in a parable—the Apologue of the Lopped Oak (vv. 263–268).

The answer is not given at once. The king is a healer that knows well the art of the soothing hand. The king is one that, under the guidance of God, can put the shaken city on its true foundation. He has only to will and it is done. "Let him then take counsel, and consider what Homer said, that a fair messenger makes fair tidings. Such a fair messenger is the poet's Muse (vv. 270–279).

The way being thus prepared, the name of Damophilos is mentioned for the first time, and the praise of the banished nobleman is blended with an appeal for such forgiveness as Zeus accorded the Titans. "Let him see his home again; let him take his delight in banquets by Apollo's fountain. Let him make melody on the harp. Let his days be days of quietness, himself all harmless, by the world unharmed. Then he can tell what a well-spring of song he found for Arkesilas at Thebes" (vv. 281–299).

As the fourth Pythian is thrown out of line with the other odes by its size, and as this characteristic determines the handling of the poem, the distribution of the masses becomes a matter of leading importance and cannot be relegated, as has been
done elsewhere, to a mere summary. Pindar nowhere else goes beyond five triads. Here he has the relatively vast structure of thirteen. If the introduction bore any proportion to the myth, or to the introductions of the other poems, we should have a large porch of song. What do we find? The poet seems to enter upon the theme at once, as if he were composing an epic and not a lyric. The ringing relative that so often introduces the myth makes itself heard almost immediately after the invocation of the Muse (v. 4). We slip out of port in a moment, and find ourselves in the midst of the returning Argonauts. But the introduction is longer than it seems. The first three triads constitute an introductory epyllion—the Prophecy of Medea—which bears a just proportion to the rest. Only if the usual measure were observed the myth would occupy seven triads and the conclusion three (3+7+3), but the story runs over into the eleventh triad, when the poet chides himself as having lingered too long (v. 247), and the slow imperfects give way to the rapid aorists. He calls on Arkesilas (v. 250) in order to show that he is hastening to Kyrene, and the emphasis laid on the guidance of Apollo prepares the conclusion. Notice that the story of the Argonauts makes the same returning sweep to Arkesilas and Apollo as the Prophecy of Medea (vv. 65, 66). Apollo is an oracular god, and speaks in riddles. "So read me," the poet says, "the riddle of Oidipus" (v. 263). After this riddle is given, "fulfil the word of Homer" (v. 277). Both Oidipus and Homer, be it noted, are Apollinic. The answer to the riddle is—Damophilos (v. 281); but it is not until the poet has claimed the good messenger's credit, according to the word of Homer, that he brings forth the name. The poem closes with a commendation of the banished nobleman, and with the evident intimation that this song was made at his desire (v. 299).

The myth itself (vv. 70–256) is natural enough. It is natural enough that in celebrating the victory of Arkesilas, Pindar should sing of the founding of Kyrene; and the introduction of the Argonautic expedition may be justified on general grounds; but this is not the only time that Pindar has sung Kyrene. In P. 5 Battos and the Aigeidai come to honor, in P. 9, the heroine Kyrene, but there is no such overwhelming excess of the myth. In the length of the myth nothing more is to be seen than the costliness of the offering. If the poem was to be long, the myth must needs be long.
There are those who see in Pindar’s Argonautic expedition a
parable. Damophilos is Iason. Then Arkesilas must be Pelias
—which is incredible. Damophilos is anybody else, anything
else. Sooner the soul of Phrixos (v. 159), sooner the mystic clod
that Euphamos received (v. 21). The tarrying of the soul of
Phrixos, the drifting of the clod, the long voyage of the Argo-
nauts, may be symbolical of the banishment of Damophilos. He
could not rest save in Kyrene (v. 294). The true keynote, then,
is the sweetness of return, the sweetness of the fulfilment of
prophecy and of the fruition of hope long deferred. The ancient
prophecy came to pass, and Battos founded Kyrene (vv. 6, 260).
The word of Medea was brought to honor in the seventeenth
generation (v. 10). The ships should one day be exchanged
for chariots (v. 18). The clod, following the watery main, was
borne to Thera, not to Tainaros (v. 42), and yet the pledge failed
not. Iason came back to his native land (v. 78). Everybody
comes back, not Iason alone, else the moral were too pointed.
Let Damophilos come back. Let there be one Kyrenaian more.

The measures are dactylo-epitrite (Dorian), and the grave,
oracular tone is heard in rhythm as well as in diction.

“As this poem, among all the Pindaric odes, approaches the
epos most closely, so the rhythmical composition reminds one
of the simplicity of an hexametrical hymn. Four times in suc-
cession we have precisely the same pentapody,

\[ - \sim | \sim | - \sim | - \sim | - \sim | - \sim, \]
the close of which reminds us of the hexameter, which, like it,
prefers the trisyllabic bar towards the close. Another example
of this will be sought in vain throughout Pindar. These five
pentapodies are followed by nine tetrapodies, interrupted only
by a dipody in the middle of the strophe, where there is usually
most movement” (J. H. H. Schmidt).

Στρ. α’.—1. Σάμερον ... τάμεν: So N. 1, 19: ἔσται δ’ ἐπ’ αἰλει-
αίς θόραις. P. “floats double.” The Muse is his shadow. τάμεν
=στάραι. So βάμεν (v. 39)=βέραι.—ἀνθρι χίλια: See on P. 1, 92.—
2. εὐλπυνο: Comp. v. 17.—Κυράνας: See on P. 1, 60.—Ἀρκεσίλα: The position gives zest to the postponed proper name. Comp.
P. 8, 42.—3. Λατοίδαιων: Comp. N. 6, 42: ἀδών ἔρνετο Λατοῦς (of
a victory at the Pythian games); 9, 4: ματέρι καὶ διδόμοις παίδευ-
σον... Πυθόνοι αἰσθιών ὁμοκλάρος ἐπόττανι. Apollo and Ar-
temis, together with their mother, presided over the Pythia
games. Hence ὀφειλόμενον.—ἀφεῖ: "Freshen the gale of songs" (Fennell).—οὐρον ὤμων: N. 6, 31: οὐρον . . . ἐπέων. P. makes much use of nautical metaphors and similes, but as the Battiai were originally Minyans, a manner of Vikings (O. 14, 4), there is a special Argonautal propriety in this use of οὐρον.—4. χρυσεων . . . αἰντών: There were two golden eagles on the ὀμφαλὸς at Delphi, the white stone navel, at which two eagles, sent from east and west, had met, and so determined the centre of the earth. αἰντῶν in one MS.—5. οὐκ ἀποδάμου . . . τυχόντως: When the god was present in person the oracle was so much more potent. Cf. P. 3, 27: ἐν δ' ἄρα μηλοδόκῳ Πυθών τόσσαι. Apollo was a migratory god, now in Lykia, now in Delos (P. 1, 39). For Apollo's sojourn among the Hyperboreans, see P. 10, 30 foll.—ἰρέα, an Aeolic form = ἱρέα, which Christ gives. Böckh and others, ἱρέα.—6. χρῆσεν οἰκιστήρα Βάττον: "Appointed by an oracle Battos (as) colonizer." Comp. O. 7, 32: πλόον εἶπε, where the verbal element is felt, as here.—καρποφόρον Διώνας: P. 9, 63: οὔτε παγκόρπων φυτῶν νήπιον. —ἰεράν | νάσον: Thera (Santorini = Saint Eirene).—7. ὃς . . . κτίσασεν = κτίσαι. As χρῆσεν is here a verb of will, ὃς is hardly so purely final as in O. 10 (11), 31; N. 8, 36. It is used rather as ἐφρα, P. 1, 72. Comp. Π. 1, 558: τῇ σ' ὁιω κατανεύσαι ἑτήνιμον ὡς Ἀχιλλά | τιμήσεις, ὀλέσεις δὲ πολέας ἐπὶ νησίων Ἀχαιῶν, and L. and S. ed. 7, s. v. ὀπως, end.—8. ἄργυρον μαστῷ: "A shimmering hill," an Albion Mamelon. P. 9, 59: ἄχθον . . . ἀμφιπηδόν. Kyrene was built on a chalk cliff. For description and recent researches, see F. B. Goddard in Am. Journ. of Philology, V. 31 foll.

"Ἀντ. α'.—9. ἀγκομίσαι: "Bring back safe," "redeem," "fulfil." Cf. "my word shall not return unto me void." The MSS. have ἀγκομίσαι τῆς, of which the editors have made ἀγκομίσαιθ᾽. P. nowhere uses the middle of κομίζω, nor is it necessary here.—10. ἐβδομά καὶ σὺν δεκάτα: As this is not equivalent to σὺν ἐβδόμα καὶ σὺν δεκάτα, P. 1, 14 is not a parallel. Cf. O. 13, 58: γένει φίλῳ σὺν 'Αργέως. It is idle to count these seventeen generations.— Ὁθραίον: "Uttered in Thera," the ἀλιπλακτός γά of v. 14.—ζαμενής: Animosa. Others think of non sine dis animosa, and consider Medea "inspired." It is simply "bold," "brave," "high-spirited," as suits such a heroine. There is no such curious adaptation of epithet to circumstance as we find in the hive-work of Horace (apis Matinae | more modoque).—13. Κέκλυτε: The
speech ends, v. 56. — 14. Ἐπάφωοι κόραν: Epaphos, son of Zeus and Io. The Scholiasts notice the blending of nymph and country, which is very easy here, as ἐϊκαν and φυτεύσεσθαι are often used of persons. N. 5, 7: ἐκ δὲ Κρόνου καὶ Ζηνὸς ἦρως αἰ-χματᾶς φυτευθέντας τάσσε γας.—15. ἄστεων ἐϊκαν: This root, which is to spring up out of Libya, is Kyrene, metropolis of Apollonia, Hesperides, Barka, etc. —φυτεύσεσθαι: “Shall have planted in her” (Fennell), as one should say “shall conceive and bring forth.” P. has no fut. pass. apart from the fut. middle.—μελη-σίμβροτον: Only here in Greek. Comp. Od. 12, 70: Ἀργώ πᾶσι μέλουσα.—16. ἐν Ἀμμωνος θεμέλθοις: The whole region was sacred to Zeus Ammon (Schol.).

Ἐπ. α’. — 17. ἀντὶ δελφίνων, κτέ.: The dolphins were to the Greeks the horses of the sea, and we must not spoil poetry by introducing the notions of “fisheries” and “studs,” as some have done. On the speed of the dolphin, see P. 2, 50: θεός . . . θαλασ-σαίον παραμείβεται | δελφίνα, and N. 6, 72: δελφίνι κευ | τάχος δι’ ἄλμασ εἰκάζουμι Μελησίαν.—θοάς: O. 12, 3.—18. ἀνία τ’ ἀντὶ ἑρετμών δίφρονς τε: ἐν διὰ δυνίν, in the extreme form assumed here, can hardly be proved for Greek, and ἀνία δίφρονς τε is not ἀνία δίφρων. The correspondence between “oar” and “rein” is not to be pressed, the “rein” being rather “the rudder” (πη-δαλίων). The two spheres of ship and chariot have much in common, and borrow much from each other.—νομάσοσιν: νομάν of ships, P. 1, 86: ν ὡμα δικαίων πηδαλίων στρατών, of reins, as here, I. 1, 15: ἀνία . . . νομάσαντ(α). Subject “they,” i. e., “men.”—ἀελλόποδος: For the metonymy, comp. P. 2, 11: ἄρματα πεισ-χάλων, and O. 5, 3: ἀκαμαντόποδος ἀπίνας.—19. κεῖνος όρνις: “That token,” the clod of earth (v. 21). ὄρνις and οἰνόνας are familiarly used without too lively a sense of the bird meaning. See Ar. Αν. 719: ὄρνιν δὲ νομίζετε πάνθ᾽ ὀσάτερ περὶ μαντείας διακρίνει, and Professor Postgate in Amer. Journ. of Phil. IV. 70.—20. Τριτωνίδος ἐν προχοαιστ: The geography of the Argonautic expedition will always be misty, and the mistiness is essential to its poetry. On their return from Kolchoi, the Argonauts passed by the Phasis into Okeanos, thence to the Red Sea, carried their ship overland twelve days, reached Lake Tritonis, in Libya, and found an outlet from Lake Tritonis to the Mediterranean. The Okeanos is not our Ocean, the Red Sea is not our Red Sea, the Lake Tritonis that we know is inland, and Pindar is poetry.—
21. θεῷ ἀνέρι θειόμενῷ: “A god taking to himself the likeness of man.” No ambiguity to a Greek. θεῷ depends on δέξατο (v. 22), which takes the dat. of interest (see O. 13, 29), just as πρίασθαι, “buy,” and so “take off one’s hands.” Ar. Ach. 812: πόσον πρίσματι σοι τὰ χαρίδα; λέγε. A gift blesseth both. The god is supposed to be Triton. Poseidon was masking as his own son and speaking to his own son (v. 45).—γαίαν: An immemorial symbolism. “With our Saxon ancestors the delivery of turf was a necessary solemnity to establish the conveyance of land.”—22. πρήσατεν: Because he was προφεύει.—23. αἰσθόν...ἐκλαγῇ βροντάν: “As a sign of favor he sounded a thunder peal.” Comp. v. 197: ἐκ νεφέων δὲ θοι ἀντάσει βροντάς αἰσθόν φθέγμα. Bergk reads βρονταῖς, Aeolic participle, fr. βρόνταμι = βροντῶ.

Στρ. β’.—24. ἄγκυραν: In Homer’s time there were no ἄγκυραι, only εὐόνα. —ποτῆ: With κρημνάτων.—χαλκόγενον: The flukes bite; hence “jaws” of an anchor, which is itself a bit. Comp. Lat. dens ancorae. —25. κρημνάτων: Commonly considered a gen. absol. with αἰσθῶ, or the like, understood. Not an Homeric construction, and sparingly used in P. See O. 13, 15, and below, v. 232: ὅσ ἀρ’ αἰθάσκατος. ἐπέτοσσε takes the acc. P. 10, 38, but it is hard to see why it cannot be construed with the gen. here, as ἐπέτυχε in prose. —ἐπέτοσσε = ἐπέτυχε: Sc. θεὸς ἀνέρι εἰδόμενος. On the change of subject, see O. 3, 22.—δάδεκα...φέρομεν: φ. is imperfect. Definite numbers usu. take the aor., but the imperfect is used when the action is checked, usu. by the aor., sometimes by the imperf. There are numberless passages from Homer on, Od. 2, 106: ὅσ πρίτες μὲν ἔληθε...ἄλλα ὅτε τέρατον ἤλθεν Ἑτός. Cf. Il. 1, 53, 54; 9, 470. 474; Od. 3, 118. 119. 304. 306. al. —26. νότων...ἐρήμου: Cf. v. 228: νότων γάς, and Homer’s εὐρέα νότα βαλάσσης. Here we have a desert sea of sand.—27. εἰνάλων δόρυν: Consecrated oracular language.—μηδενον: Medea was not above an allusion to her name.—ἀυρτάσσατες: Usu. “drawing ashorc.” Mezger tr. “shouldering.”—ἀμοῖς = ἤκετεροι = ἐμοῖς, P. 3, 41. —28. οἰοπάλος: An Homeric word, Il. 13, 473; Od. 11, 574.—δαίμον: The god of v. 21.—περ’ ὅμων θηκάμενος: So Bergk, after the Schol., for πράσσωμι θηκάμενος. περ(ι) θηκάμενος, “having put on.” In resuming the story P. amplifies it.—30. ἀτ(ε): “As,” “such as those in which.”—ἐὐεργετάται: “The hospitable.” I. 5 (6), 70: ἔνων εὐεργεσίας ἀγαπάται. —31. δείπν’ ἔπαγγέλλοντι: The model words are found in Od. 4, 60, where Menelaos: σίτον θ’ ἀπτεσθον καὶ χαίρετον.
'Ant. β'.—32. ἀλλὰ γάρ: "But it might not be for." Cf. O. 1, 55.—πρόφασις: Is an assigned reason, true or false.—33. Ἐὐρυπολός: Son of Poseidon and Kelaino, and king of Libya (Schol.). Poseidon (Triton) assumes a name like one of his own attributes, Ἐὐρυβίας (O. 6, 58), Ἐὐρυμέδων (O. 8, 31).—Ἐννοσίδα: So v. 173. In Homer ἐννοιγίαιοιος, ἐννοικθὼν. —34. ἀροῦρας: Is not felt as dependent on προτυχόν, which comes in as an after-thought, but as a partitive on ἀρτάξαις.—35. προτυχόν: "What presented itself,” “what came to hand.”—36. οὐδ' ἀπίθησε νῦν: "Nor did he fail to persuade him." Herrn. οὐδ' ἀπίθησε Ἔνω (dat.), "nor did he disobey him,” the subject coming up emphatically in the second clause—the ἥρως (Euphemos) being set off against the god (Euryypyllos).—37. Φοι: The position speaks for dependence on χεῖρ, ἀντεπέσθαι. See O. 2, 16.—βάλακα: More special and technical than γαῖαν (v. 21).—διαμονίαν: "Fateful."—39. ἐναλίαν βάμεν: So Thiersch for ἐναλία βάμεν σὺν ἄλμα. The adj. (esp. in -ιοί) for the prepos. and subst. So ὑπαίθροι (O. 6, 61). Comp. πεδάρσμοι νοίονται, Aisch. Prom. 710; θυραίων οἰχνείν, So. El. 313. The ἐναλία βάλαξε would thus match the ἐναλίων ὁδόν and take its own course.—βάμεν = βῆμα. See v. 1.—σὺν ἄλμα: Comitative-instrumental use of σὺν. See P. 12, 21. The clod went with the spray by which it was washed into the sea.

'Επ. β'.—40. ἐσπέρασ: When men wax tired and careless.—στομέναν: Coincident with βάμεν. —ἡ μᾶν: Protest.—ἀτρυπον: "I, Medea." ἀτ. with dat., like κελεύω in poetry.—41. λυπησόνας: "Who relieve their masters of their toils." So also Schol. Π. 24, 734. "Reliefs," "relays," would be to us a natural translation.—43. πρὶν ὃρας: First and extremely rare use of πρὶν as a preposition.—εἰ γάρ οἶκοι νῦν βάλε: Wish passing over into condition.—44. Ἄιδα στόμα: This was one of the most famous entrances to Hades.—45. νίδος ἐπιπάρχειν Ποσειδάνων: A half-brother of Euryypyllos on the Triton theory. This Poseidonian origin accounts for the Battiaidai’s love of horses.—46. πίκτε: See O. 6, 41.—Καφίσοῦ παρ’ ὀχθαίς: A Minyan of Orchomenos (see O. 14), and so an interesting figure to a Boeotian poet. παρ’ ὀχθαίς ἀσ παρὰ κρημνοῖσιν, P. 3, 34.

Στρ. γ'.—47. τετράτων παίδων ... αἶμα: The blood (offspring, N. 3, 65) of the fourth generation (τ. π. ἑπιγεγεινομένων need not be gen. abs.) is the fifth generation, the time of the Dorian migra-
tion, or the return of the Herakleidai.—48. ὁν Δαναοῖς: The Da
naoi (or Achaians) were the old inhabitants of the Peloponnesos,
who were driven out by the general unsettling known as the
Dorian conquest.—κ(ε) ... λάβε: One of P.'s few unreal con-
tions. See O. 12, 13.—49. ἔξωρσταν: Prophetic present, as O.
8, 42. — Δακεδαίμονος, κτέ.: The order is the line of invasion,
though such coincidences are not to be pressed.—50. νῦν γε: 
Regularly νῦν δὲ: "As it is." — ἀλλοδαπάν ... γυναικῶν: The
prophecy fulfilled, v. 252: μεγεν ... Λαμνίαν ... ἐθνεὶ γυναικῶν
ἀνδροφόνῳ. These murderous brides are often mentioned in
classic poetry. See O. 4, 17.—ἐφησει: See P. 2, 64. Subject is
Εὐφαμος.—51. τάνδε ... νασον: P.'s range of the terminal acc. is
not wide. For ἐλθεῖν with δόμον, see O. 14, 20; with μέγαρον, P.
4, 134; with πεδίον, P. 5, 52; with Διβυν, I. 3 (4), 71; with a
person, I. 2, 48. For μολεῖν, see O. 9, 76; N. 10, 36. ἰκεο (P. 9,
55; N. 3, 3), ἰκοντι (O. 10 [11], 95), ἀφίκετο (P. 5, 29), ἀφίκεται (P.
8, 54), ἐκίκετο (P. 11, 35) hardly count, as these verbs are felt as
transitives, "reach."—οἱ κεν ... τέκναται: The plural agrees with
the sense of γένος. κεν, with the subj., as a more exact future,
where in prose the future indic. would be employed; an Ho-
meric construction, nowhere else in P.—σὺν τιμᾷ θεών: θε., sub-
jective genitive, "favor of the gods." Cf. v. 260.—52. φῶτα: Battos
(Aristoteles), who is glorified in the next ode.—κελαινεφέων: Ky-
rene had rain, the rest of Libya none. Hence κ. by contrast
rather than absolutely.—53. πολυχρύσωφ: So. O. R. 151: τὰσ πο-
λυχρύσωφ | Πυθώνοι. The presence of Phoibos is emphasized.
as v. 5.—54. ἀμφάσει = ἀναμφάσει. —θέμισον: "Oracle." Pl. as
ἀγγελίας, O. 3, 28.

Ἀντ. γ'.—55. καταβάντα: The threshold is much higher than
the floor (Od. 22, 2: δῶρο δ' ἐπὶ μέγαν όδον); hence, κατ' όδον
βάντα, Od. 4, 680.—χρώνῳ | ὑστέρῳ: With καταβάντα.—56. ἀγαγέν:
Doric = ἀγαγέν (see O. 1, 3).—Νεῖλοι τρῶς . . . τέμενος Κρονίδα:
"To the Nile precinct of Kronides" (Zeus Ammon). With Νεῖ-
λοιο τέμενος, comp. O. 2, 10: οἰκῆμα ποταμοῦ = οίκ. ποταμῶν. The
Schol. combines Ν. Κρονίδα, and considers it equivalent to Δίος
Νεῖλον, but there is no Zeus Νεῖλος in the sense meant.—57. ἦ βα:
The Homeric asseveration (Π. 16, 750; Od. 12, 280) is well suited
to the solemn, oracular passage.—ἐπέων στίχες: "Rows of words,"
"oracular verses." On the absence of εἰσι, see O. 1, 1.—ἐπταξαν:
Only here in P. Not the usual tone of the word, which is ordi-
narily "to cower," as in So. Ai. 171: συγή πτη ειαυ αφωνοι. 
The attitude here assumed is that of brooding thought.—59.
υτιε Πολυμάντου: Aristoteles - Battos (v. 52).—σε δ': O. 1, 36.—
έν τούτω λόγῳ: "In consonance with this word" (of prophecy).
—60. ἄρθρονεν: "Exalted," "glorified." — μελίσσας: "The bee"
is the Pythia. Honey is holy food. Cf. O. 6, 47. — αυτομάτω
κελάδω: "Unprompted cry." He had only asked a remedy for
his stuttering tongue.—61. ες τρίς: The consecrated number.—
αιδάσαυα: The original sense of αυδάν is not lost, as is shown
by κελάδω, "loudly bade thee Hail!" The oracle is given by
Herodotos, 4, 155: Βάττ' ἐπί φωνή ἡλθε· ἄναξ δέ σε Φοίβος
'Απόλλων | ες Διβύνη πέμπει μηλοτρόφον οἰκιστῆρα.

'Επ. γ'.—63. δυνθρόνον φωνᾶς: "Slowness of speech." 
Βάττος
means "stutterer." Cf. βατταρίζω. His real name was 'Αριστο-
τέλης. Herodotos (l.c.) says that B. was the Libyan word for
"king."—ποινά: ἄρμοιθη ἡ λύσις (Schol.).—64. ἡ μάλα δη: No-
where else in P. Od. 9, 507: ἡ μάλα δη με παλαίφατα θέσαρθ' ικάνει.
There of a painful revelation, here of a joyous vision.—
μετά: Adverbial.—ὁτε = ὡς: φωνικανθέμον ἤρος: I. 3, 36: φωνι-
κέουσιν ἄνθησεν ρόδας. The rose is the flower by excellence.
Arkesilas was in the flower, the rosy flush of his youth.—65.
παισὶ τούτοις, κτ.: "These children" are the descendants of
Battos, to whom A. is the eighth bloom. "Eighth in the line
of these descendants blooms Arkesilas." Battos is counted in
after the Greek fashion.—μέρος: P. 12, 11: τρίτων κασυγνητῶν μέ-
ρος.—66. 'Απόλλων ά τε Πυθώ: A complex; hence ἐπορευν. Comp.
Others make ἀμφικτιώνων depend on ἵπποδρομίας.— ἡ ἀμφικτιώνων:
ἡ is "over," O. 8, 54. ἀμφικτιώνων, not Ἀμφικτιώνων, "the sur-
rounding inhabitants." This is understood of those who lived
around Delphi, but it would apply with more force to the
Libyan rivals of Arkesilas. So. El. 702: δύο | Δίβες ζυγωτῶν
ἀρμάτων ἑπιστάται. —67. ἀπὸ . . . δόσω: "I will assign him to the
Muses" as a fit theme for song. The meetness lies in ἀπό, often
used of that which is due. Cf. I. 7 (8), 59: ὡδοξί αρα καὶ ἀθανάτους,
| ἐστίν γε φώνα καὶ φθιμένον ὑμνοις θεῶν διδάμεν.—αὐτόν: Ιρσιμ.
Euphamos in contrast to τό μέν, his descendant, Arkesilas, the
δε shifting, as often in P. See O. 11 (10), 8. — 69. σφισν: The
house of Euphamos. — φύτευθην: I. 5, 12: δαίμων φυτευει δόξαν
ἐπήρατον. ἥλλει, v. 65, shimmers through,
Στρ. 8'.—70. δέξατο: Without an object, as ἄγει, P. 2, 17.
Bergk reads ἀρχῇ ὑεξάτο.—71. κίνδυνος: The dangerous quest, the ναυσιλία.—κρατεροὶ ... ἄλοι: The Argonauts were riveted to their enterprise as the planks were riveted to the Argo, which may have suggested the figure, but we must not forget that Hera inspired them (v. 184), and so may be said to have driven the nails. The passages cited certatim by the editors do not really help, such as Aisch. P. V. 64, and Hor. Od. 1, 35, 17. These are not the nails of necessity, but the nails of passion—the nails that fastened the ἵναξ to her wheel, just as the proverb ἡλών ἠλφ, clavum clavo pellere can be used “of the expulsive power of a new affection.”—ἀδάμαντος: On the gen. see O. 2, 79. ἄ iron of special hardness.—72. ἐξ ἀγανόν Αἰ.: ἐξ of the source, not of the agent. So Thuc. 1, 20.—Αἰολιδᾶν: Here is the genealogy of Iason that seems to be followed:

Αἰολὸς + Ἔναρέα
(v. 108). (Schol. v. 142).

Κρηθεὺς
(v. 142).

Σαλμωνέως
(v. 143).

Ἀισον Φέρης Ἀμυθάων
(v. 118). (v. 126). (Ἀμυθάων)
(v. 125).

Σαλμωνείως
(v. 143).

Ἀθάμας
(v. 143).

Τυρώ Ποσειδῶν

Φρίξος
(v. 160).

Πελίας Νηλεύς
(v. 71).

Πέστωρ Περικλύμενος
(v. 175).

—ἀκάμπτως: Pelias perished by the latter means. ἄ, “inflexible,” “invincible.”—73. ἦλθῃ δὲ Φοῖ ... θυμῷ: On the double dative, see O. 2, 16. Φοῖ depends on θυμῷ κρύνει. The relation is not that of apposition. Cf. P. 1, 7: Φοῖ ... κρατι, and above, v. 37.—κρύνει: “Blood-curdling.”—πυκνῷ ... θυμῷ: O. 13, 52: Σίνυφον μὲν πυκνώτατον παλάμαις ὁς θεῶν. Pelias is not only “wary,” but “crafty.” Comp. v. 138: βάλλετο κρηπίδα σοφῶν ἐπέων.—74. μέσον ὠμφαλῶν: See note on v. 4.—εὐδενδροῖο ... ματέρος: Gaia was the first tenant of the oracle. Aisch. Eum. 1, 2: πρῶτον μὲν εὐχῇ τῇ δε προσβεύων θεῶν | τὴν πρωτόμαντι Γαίαν, and the ὠμφαλῶν was a reminder of her. N. 7, 33: παρὰ μέγαν ὁ μ. ϕ. αλ. ὡν εὐρυκόλπου | μολ. χθόν. Cf. P. 6, 3; 8, 59; 11, 10,
—76. αἰτέευνων ἄπο σταθμῶν: On Pelion, where he was brought up by Cheiron. ἁτ. is used in its special Homeric sense.—εὐθείλων: The Homeric signification “far-seen” suits Kronion after a fashion (O. 1, 111), but not Iolkos, whereas “sunny,” an old interpretation, suits Kronion perfectly (O. 3, 24), and is not inapt for Iolkos, as opposed to the forest shade of Pelion and the cave of the Centaur. P. was not always clear himself as to the traditional vocabulary.

'Ὅντ᾽. Ὡ᾽.—78. ξεῖνος αἱτ' ἄν ἀστώς: Only passage where αἱτε is used = εἰτε. Even in prose the first εἰτε is sometimes omitted. Iason was both.—79. αἰχμαῖον διδύμαιον: As Homer’s heroes. Od. 1, 256: ἔχων... δύο δαύρε. —80. ο. τε... ἄμφι δέ: τε... δέ, again P. 11, 29, the reverse of the common shift, μέν... τε (O. 4, 13). —Μαγνητῶν ἐπιχώριος: A close-fitting dress was necessary for hunters in a dense forest.—81. παρδαλέας: So Paris, II. 3, 17: παρ δαλαλ ἔν γνώμαιν ἕχων καὶ καμπύλα τάξα | καὶ ξέφος· αὐτὰρ ὁ δαύρε δύο κεκαρυφήνας χαλκὸν | πάλλων. But Paris was brought up on Mt. Ida, not on Mt. Pelion, and P. has blended his colors. Philostratos II. (Imagg. c. 7) gives Iason a lion-skin, which is a symbol of the Sun, who was Medea’s grandsire, πατρὸς Ἄλως πατήρ, Eur. Med. 1321.—φρίσσοντας ὀμβροῦς = φρίσσεον ποιοῦντας (Schol.). “Shivering showers” = “shivery showers.” But as ὀμβρος is a στρατις ἀμείλιχος (P. 6, 12), “bristling showers” may well represent bristling spears. Comp. II. 7, 62: στίχες... ἔγχεος πετρικύλαι.—82. οὐδὲ κομὰν... κερβέντες: He was still a boy, and had not shorn his locks off—for Greek youths were wont to dedicate their first hair to the river-gods (Schol.). Hence Pelias’ sneer at him, v. 98. Others think of the κάρη κομώντες Ἀχαιοί, and the vindication of his Achaean origin, despite his strange attire.—83. ἀπαν νῶτον καταίθυσον: For acc. comp. P. 5, 11: καταιθύσσει... μάκαραν ἐστίαν. As P. seems to associate αἰθόω with αἰθίω (P. 1, 87; 5, 11), “flared all down his back.” Comp. ἀγλαοί above.—γοφέτρας = εἰς. See O. 9, 78. —84. ἀταρβάκτοιο (not in L. & S.) = ἀταρβάκτω: Herm. reads ἀταρμώκτων after Hesych. ταρμύζοσθαι· φαβηθήναι. I. makes trial of his naffrighted soul —his soul that cannot be affrighted—just as, on one interpretation, Kyrene makes trial of his unmeasured strength (P. 9, 38).—85. ἐν ἄγαφι πλήθοντος ὄχλου: In prose, πληθούσης ἄγαφα, from 10 o’clock in the morning. Gen. of time, from which the gen. absol., with pres. part., springs.
NOTES.

'Ἐπ. δ.—86. ὑπικομένων: Not gen. absol. "Of the awed beholders."—ἐμπασ: "For all that," though they knew not that he was the heir.—τις...καὶ τόδε: "Many a one (ὅδε δὲ τις εἶπεςκε, Hom.), among other things this."—87. ὅ τι ποι: Half-question, half-statement. "It can’t be, although it ought to be." Comp. Ar. Ran. 522, and the famous skolion of Kallistratos: Φίλταθ' Ἀρμοδί', ὦ τι ποι τέθνηκας.—οὔδὲ μᾶν: Swearing often indicates a doubt which one desires to remove (P. 1, 63). Apollo’s hair is the first thing suggested by the πλόκαμοι...ἀγλαοί (v. 82). Ares is next (ἐκπαγός, v. 79)—but not so beautiful as Apollo, though Aphrodite’s lord—then the demigods.—πόσις Ἀφροδίτας: Ares, for Hephaistos is not recognized by Pindar as the husband of Aphrodite; nor is he by Homer in the Iliad; and the episode of Od. 8, 266 was discredited in antiquity.—88. ἐν δὲ: And yet who else can it be, for Otos and Ephialtes are dead?—Νάξω: The Aloëidai were buried in Naxos and had a cult there. —89. Ὠτον...Ἐφιάλτα: Homer calls them πολὺ καλλίστους μετὰ γε κλυτῶν Ὄμιονα (Od. 11, 810). According to him the brothers were slain by Apollo for threatening the immortals with war. According to another account, they slew each other by the device of Artemis. The comparisons are taken from the Artemis cycle, as Iason is clearly a hunter.—Ἐφιάλτα: For the voc. comp. v. 175; P. 11, 62. The voc. naturally gives special prominence and interest, but it must not be pressed too much, as has been done with Πατρόκλεις ἵππει and Εὖμαιες σὺβότα. Metre and variety have much to do with such shifts.—90. καὶ μᾶν: It is hard to believe Tityos dead with this gigantic youth before our eyes; hence the oath by way of confirmation, as v. 87.—Τιτυῶν: T. was slain by Artemis. Od. 11, 580: Αὐτὸ γὰρ ἦλκες Δίως κυδῆν παράκοιτον ἤρχομένη διὰ καλλιχόρου Πανοπῆος. Those who wish to moralize P.'s song see in these figures warning examples. It would be as fair to say that Tityos was introduced as a compliment to Arkesilas, whose ancestor he was (v. 46).—92. ὅφρα...ἐραται: ἐραται is subj. A bit of obbligato reflection without any personal application. The Greek moralizes as Shakespeare quibbles.—τὰν ἐν δυνατῷ φιλοτάτων: See P. 2, 34.

Στρ. ἑ.—94. γάρνουν: The lower range of this word, as O. 2, 96. —ἀνά δ’ ἡμόνους: Comp. O. 8, 51: ἄν ἰπταῖς. —ἡμόνους ἱεστᾷ τ’ ἀπὴν: Greek seldom comes nearer than this to ἐν διὰ δυνῶν (v. 18). Mules were a favorite team among the Thessalians as well.
as among the Sicilians.—96. δευτερό: Iason had lost his left shoe in crossing the Anauros. See v. 75.—κλέπτων ὡς καλύπτων. Cf. O. 6, 36. The Greek associated the dissociate radicals of these words.—97. Πολιος γαιαν: There is something disrespectful about ποιαν, and γαιαν is not especially courteous. The Homeric formula (Od. 1, 170) is: τὶς πόθεν ἐσσ’ ἀνδρῶν; πάθι τοι πόλει ἵδε τοκῆς; Pelias had come προτροπάδαν, looking neither to the right nor to the left of him, his eye riveted on the unsandalled foot, and seeing nothing of the ὁμιλος on the face of the multitude.—98. ἀνδρώπων . . . χαμαγγενέων: “Groundling wenches.” —πολιῶς . . . γαστρός: No father is mentioned (contrast Homer’s τοκῆς), and the mother is an old drab, by whom Iason was “ditch-delivered.” The insinuation that she petted her child is not impossible, though to less prejudiced eyes Iason could not have suggested a μαμάκυμος.—99. ἐξανήκεν: “Sent forth,” “spewed forth,” “spawned.” —100. καταμάκαναι: Ironical.

'Αντ. ε’.—101. θαρονήσας ἄγανοισι λόγοις: Both lessons that Iason had learned from Cheiron—boldness of action, gentleness of speech.—102. ἀμελθή: This form, only here in P., becomes common in later times; perhaps “was moved to answer.” Cf. ἐστρατεύθη (P. 1, 51).—οἶσεν: May be an undifferentiated fut., equiv. to a present. But the future = μέλεων οῆσεν is defensible, “that I am going to show myself the bearer of Cheiron’s training.” Cheiron’s great lesson, reverence for Zeus, and reverence for one’s parents (P. 6, 23), is the very lesson which Iason is about to carry out. In restoring Aison he is obeying Zeus.—103. Χαρικλοῦς: Chariklo was the wife and Philyra the mother of Cheiron (P. 3, 1).—κοῦραί . . . ἄγναι: Repels the πολιὰ γαστῆρ, the old drab who is supposed to have spoiled him.—104. Εἴρην . . . εἴπων: Zeugma for ποίησας.—105. ἐκτράπελον: The reading of the old codices, ἐκτράπελον, might mean “to cause concern, shame, anxiety.” ἐκτράπελον (Cod. Perus.) would mean “shiftly,” “deceitful.” “I have never said nor done aught that was not straightforward.” ἐκτράπελον (Schol.), “out of the way,” “insolent.”—106. ἄρχαν ἀγκομίζων: So with Bergk after the grammarians Chairis for the MS. ἄρχαιαν κομίζων. ἀγκομίζων: “To get back,” pres. part. for fut. (ἅγ)κομίζων has been suggested, but is unnecessary. The conative present will serve. See O. 13, 59. If ἄρχαιαν is read, notice how far the adjective carries in the equable dactylo-epitrites. Cf. O. 11 (10), 19.—πατρός: Pelias had asked for his mother, Iason proudly speaks of his father.
NOTES.

'Επ. ε'.—109. νην: Sc. τιμάν.—λευκάις πεθύσαντα φρασίν: λευκάï is variously interpreted. "White," i.e. "envious." Others comp. λευγάλεος (I. 9, 119: φρεοί λευγαλέσσει πιθήσας), λυγρός, Fennell λύσσα (λυγχα), "yielding to his mad desires."—110. ἀρχεδικάν: "Lords by primal right," "lawful lords."—112. κάδος ... θηκά-

μενοι: "Having made lamentation."—113. μίγα κωκυτὸς: So μίγδα with dat., I. 8, 437.—114. πεύμον: With the imperf. the thoughts follow the motion. See note on O. 2, 28.—σπαργάνου εν πορφυ-

ρέοις: The σπάργανα are also κρακωτά, N. 1, 38.—115. νυκτί κοινά-

σαντες οὖν: "Having made night privy to the journey." Time is often considered a companion (O. 2, 11).—τράφεν = τρέφειν: The inf. as O. 6, 33: ἰ'ρων παρα σαίν ε ἐν δόμεν Εὐλατίδα βρέφος.

Στρ. s'.—117. λευκίπτων: White horses were princely. See P. 1, 66: λευκόσταλων Τυνδαρίδαν. —118. οὐ ξείναν ἱκώμαν ... ἄλλων: The MSS. have ἱκόμαν, which is unmetrical. οὐ ξείναν ἱκωμ’ ἄν (= ἀφιγμένας ἀν ἔην), "I can't have come to a strange land" would be easy, and an aorist ἱκωμί is supported by ἱκωμί, I. 9, 414, and by P. 2, 38, where the codices have ἱκώμι. The pure opt. might stand here as a half-wish, a thought begotten of a wish, "I hope it will turn out that I have come to no strange land," οὐ being adhaerent. Bergk has written οὐ μᾶν ξείνοις ἱκώ μα γαίαν ἄλλων, which does not explain the corruption. οὐ μᾶν does not occur in P., though οὐδὲ μᾶν does. —ἄλλων = ἀλλοτρίαν. Cumulative.

—119. Φήρ = θήρ. Only of the Centaurs. P. 3, 4.—120. ἔγνων = ἑγνώσαν.—131. πομφόλυξαν: For the plur. see P. 1, 13. The dual-

istic neut. plur. often retains the plur. verb, and there are two streams of tears here.—122. ἄν περὶ ψυχῶν: "All round (through) his soul"—κατὰ τὴν ἑαυταῖ ψυχήν (Schol.).

'Αντ. s'.—124. κασίγνητοι: Aison's brothers. See v. 72.—σφι-

ςιν: O. 3, 39: ἐμμενίδας Θῆρωνι τ’ ἐλθεῖν κόδας. The brothers were an accession.—125. κατὰ κλέος: "At the report," "close on the report." Comp. κατὰ πόδας, "at the heel of," "following." —Φέρσα: See v. 72. Most memorable to us for his part in the Ἀλκεστις of Euripides, where he declines to die for his son Ad-

metos: χαῖρες ἄρα φῶς, πατέρα δ' αὐ χαίρειν δοκεῖς; —'Υπερήδα: A fountain in the ancient Pherai, near Iolkos, Hyperea. See commentators on I. 2, 734; 6, 457.—126. ἐκ δὲ Μεσσάνας: Mes-

sene was distant, hence an implied antithesis to ἐγγὺς μὲν.—

'Αμνᾶν = Ἀμνᾶνων, as Αλκμάν for Ἀλκμαίων (P. 8, 46).—Μέλαμ—
πος: A famous seer, son of Amythan. Od. 11, 259; 15, 225.—
127. ἀνεψιον: Must depend on Ἰκεν—cf. P. 11, 35: Στρόφεον ἐξεκερτο— but it would be easier to have ἴκον (suggested by Bergk), and ἀνεψιοι (Hartung). Ἰκεν would then be in the schema Ἀλεξανδρείων. See v. 179. It is wholly inconceivable that ἀνεψιον should depend on εἰμενέατες = φιλέατες. —ἐν δαιμὸς ... μοίρα: At a shared, i. e. common, banquet.—129. ἀρµόζοντα: Comp. Ν. 1, 21: ἀρµόδιον δείπνον. The Thessalians lived well, as we know from Euripides’ Alkestis, Plato’s Kriton, and other familiar passages.

—πάσαν ... τάνυεν: “Stretched joy to its full extent,” “kept it up to its full height.”—130. δραπόν: Ν. 2, 8: δρέπεσθαι κάλλιστον ἀνώτατον. The aor., on account of the definite number (v. 26). Otherwise we should have expected the present part., as the action is coincident with τάνυεν.

Ἐπ. σ’. —132. πάντα: Acc. pl. with παρεκαλύπτα. In contra-distinction to v. 116: κεφάλαια λάγων. —θέμενος = παρασάμενος. “Speaking in sober earnest.”—σπουδαίον: Before v. 129 it was all εὔφροσύνα. —133. ἐπέστοιτο(α): Figuratively. “They took sides with him.”—134. Ἡλθον ... μέγαρον: v. 51. —136. Τυρσός ἐρασπιλοκάμον: See v. 72, and note the contrast to πολιᾶς ... γαστρός, both at the time of bearing.—πραθν ... ἄριον: Cf. v. 101. πραién, “gentle” by nature; ἡμερας, by culture (J. H. H. Schmidt).—137. ποτιστάξαν: Comp. the Biblical “distil” (Deut. 32, 2), and Homer’s ἰέν αὐδή. —138. βάλλετο κρηπίδα: P. 7, 3: κρηπίδα δ’ αὐδίαν βαλέσθαι. The metaphor shifts rapidly, but the notion of drink-offering is not foreign to that of laying the foundation.—Πατ. Π.: Stately genealogical address, with effective position of vocative.—Πετραίον: Poseidon was worshipped in Thessaly as the Cleaver of the Rock, because he had opened a way through the rock for the Peneios. On the π’s, see v. 150.

Zeus's thunder and lightning, and was struck by lightning for his pains. — 144. κείνων φυτεύεντες: v. 256: Ἑυφάμιων φυτεύεν. — οἶκος ἀμέλιος: The sun rejoiceth as a strong man to run a race.—χρύσιον: ὅ in Homer, v. common in P.—145. Μοίραι δ' ἄφισανται(α), κτε... “The Fates withdraw... to hide their blush” (Dissen). This has a modern sound, but is better than Rauchenstein's, “The Fates avert their faces, if enmity among the members of a family obscures reverence (die heilige Scheu).” Hermann reads αἴδοι, and makes the Fates revolt against concealment.

'Αντ. ζ'.—148. ἀκόντεσσιν: The historical Thessalians were famous ἀκόντισται. X. Hell. 6, 1, 9.—149. ξανθάς: “dun.”—ἀπούραις ἄμετέρων τοκέων, κτέ.: This is hardly πραῖς ἄρος, according to modern ideas, but Iason warms as he goes on. Comp. v. 109 with v. 101. — 150. πλούτων πιαίνον: “Feeding fat thy wealth.” P. has an especial fancy for π- alliteration.—151. πονεῖ: “Irks,” a rare transitive use.—ταῦτα ποροφύνντ(α) = ὅτι ταῦτα ποροφύννει.—152. καὶ σκάπτων μάναρχοι καὶ θρόνος: The verb of ταύτα is not exhausted, and there is no need of a nominativus pendens.—Κρήνθείδας: Αἴσων.—153. ἵπποταις... λαοῖς: The Thessalian cavalry was famous.—εὖθυν... δίκας: Solon, fr. IV. 37: εὖ θύν εἰ δὲ δὲ ἱκας σκολιάς.—154. τὰ μὲν: Notice the lordly indifference to τὰ δέ, which had already been disposed of—flocks and fields.

'Επ. ζ'.—155. ἀναοστήγη: To which the ἀναστήγη, ἀναστής, of the MSS. points. ἀναστηγή, the opt., is a rare sequence and cannot be paralleled in P. As there is no touch of a past element, ἀναστηγή would be a wish, and detach itself from λῶσον. See Am. Journ. of Phil. IV. p. 425. — νεώτερον, itself threatening, is reinforced by κακόν.—156. Ἐσομαι | τοίος: “I will be such” as thou wishest me to be, will do everything thou wishest. Comp. the phrase παντοτίον γενέσθαι.—157. γηραῖον μέρος: Yet Pelias belonged to the same generation with Iason, acc. to Pindar (see v. 72), although not acc. to Homer, who makes Aison and Pelias half-brothers (Od. 11, 254 foll.). This makes the fraud transparent. Notice also his vigorous entrance (v. 94). It is true that his daughters cut him up, in order to restore his youth, but that does not prove that he was as old a man as Aison.—158. σὸν δ' ἄνθος ἡβας κυμαῖνει: κ. “is swelling,” “is bourgeoning.” κύμα is not only the “wave,” but also the “swelling bud.” (J. H. H. Schmidt).—159. κορίζαι: This refers to the ceremony of ἀνά-
κλησις, by which the ghosts of those who had died and been buried in foreign parts were summoned to return home and rest in their cenotaph. So we might translate κ., "lay."—160. ἐθόντας: We should expect ἐθόντα, sc. τῶα. But there is a ἕμας in Pelias' conscience.

Στρ. η'. — 162. ματριάς: Ino - Leukothea, acc. to the common form of the familiar legend; acc. to P., Demodike (Schol.).—164. εἰ μετάλλατόν τι: "Whether there is aught to be followed up." Dreams might be false, for they come through the gate of ivory as well as through the gate of horn, Od. 19, 562.—όπτονει: Sc. Ἀπόλλων, a very natural allusion whenever oracles are mentioned. — ναὶ πομπάν: Almost as one word, "a ship-home-bringing." πομπάν: Od. 6, 290; 10, 18. — 165. τέλεσον... προήσειν = ἕως τελέσης... προήσω.—μοναρχεῖν καὶ βασιλεύειν: Comp. v. 152: καὶ σκέπτον μῦναρ χοῖν καὶ θρόνοις.—167. Ζεῦς ὁ γενέθλιος: Cf. O. 8, 16. Z. was the father of their common ancestor, Aiolos.—168. κρίθεν = διεκρίθησαν.

'Ἀντ. η'. — 170. ἕντα πλόον = ὅτι ὄντως ἔστω.—171. φαινέμεν: Comp. the use of φρουρὰν φαίνειν among the Spartans, Xen. Hell. 3, 2, 23. 5, 6. There may be an allusion to fire-signals.—πρεῖς: Herakles, Kastor, Polydeukes.—172. ἐλικοβλεφάροι: Of Aphrodite, fr. IX. 2, 5: Ἀφροδίτας ἐλικοβλαλεφάροι. Cf. Hesiod. Theog. 16; Hymn. Hom. V. 19. — 173. Ἑννοσία: Of the sons of Poseidon (v. 33), Euphamos, ancestor of Arkesilas, is from Tainaros (v. 44); Periklymenos, grandson of Poseidon, brother of Nestor (Od. 11, 286), is from Pylos. Notice the chiasm. They are all Minyans. —αἶδεσθεῖνες ἀλκᾶς: In modern parlance, "from self-respect," ἀλκᾶς being an equiv. of "self," as χαίταν (O. 14, 24), as κόμαι (P. 10, 40). ἀλκᾶς is "repute for valor," a brachylogy made sufficiently plain by κλέας below. αἶδος and αἴσχύνη are often used in the sense of military honor. Il. 15, 561: ὁ φίλοι, ἄνερες ἔστε, καὶ αἴδῳ θέσετε ἐνὶ θυμῷ. See also v. 185.—ὑψωκαίτα: Hardly a reference to the top-knot. Poseidon's sons were all tall (the unit of measurement being the fathom), and if they were tall, so was their hair. Cf. οἶδαγόνοις (So. O. R. 846), ἐκατομμυτόδον (O. C. 717). —175. Περικλύμεν(ε): Comp. v. 89. P. has no special interest in Periklymenos.—ἐφυβία: A title in the Poseidon family, O. 6, 58; P. 2, 12.—176. ἔς Ἀπόλλωνος: Orpheus is the son of Oiagros (fr. Χ. 8, 10; hence ἔς Ἀ. may be taken as 'sent by.' Cf. Hes. Theog.
94.—ἀοιδάν πατήρ: Even in prose the speech-master at a symposium is a πατήρ λόγου (Plat. Symposium. 177 D).—177. Ὀρφεὺς: First mentioned by Ibykos of Rhegion, assigned to the Argonautic expedition by Simonides of Keos.

Ἐπ. ἡ’.—178. πέμπε; See v. 114.—χρυσόρρατις: χρυσόρρατις is an Homeric epithet of Hermes.—179. Ἐχιώνα... Ἐβρυτόν: Hold-fast and Pull-hard, sons of Hermes and Antianeira. —κεχλάδοντας: A peculiar Doric perfect participle with present signification (comp. πεφρίκοντας, v. 183). The Schol. makes it = πληθύνοντας, “full to overflowing with youth.” The anticipation of the plural is called σχῆμα Ἀλκμανικών. See note on v. 126. Il. 5, 774; 20, 138; Od. 10, 513: εἰς Ἀχέροντα Πυρψφλεγέθων τε ρέουσιν | Κακυτός θ’, ὡς δὴ Ἑτυγδος ἕσταν ἀποφράξις. The figure becomes much easier if we remember how distinctly the plural ending of the verb carries its “ they,” and here κεχλάδοντας recalls νιόν.—ταχέες: So the better MSS. for ταχέως. Cf. P. 11, 48: θαον ἀκτινα.—180. Παγγαλοῦ: On the borders of Thrace and Macedon. —ναυτάντοντες: “ Dwelling, as they did,” far to the north, while Euphamos dwelt in the far south. Cf. P. 1, 64.—181. θυμώ γελανεῖ: Comp. O. 5, 2: καρδία γελανεῖ. Notice the cumulation.—ἐντευ: O. 3, 28: ἐντευ ἀνάγκα.—183. πεφρίκοντας: See v. 179.—184. πόθον ἐνδαίεν Ἡρα: Hera favored the expedition, as appears from other sources. Od. 12, 72: “Ἡρη παρέπεμψεν, ἐπεὶ φίλος ἢν Ἰησων.

Στρ. θ’.—186. τὰν ἀκίνδυνον... αἰώνα: αἰών is fem. P. 5, 7; N. 9, 44. The article has a contemptuous fling. So. Ai. 473: αἰσχρόν γὰρ ἄδρα τοῦ μακροῦ χρύσεως βιόν, “your.”—παρὰ ματρί: Comp. the slur cast on Iason (v. 98), and P. 8, 85: μολώντων πὰρ ματέρα. —πέσουντα: O. 1, 83.—ἐπὶ καὶ θανάτῳ: Even if death were to be the meed (like ἐπὶ μισθῶ).—187. φάρμακον... ἕας ἀρεταῖς: φάρμακον τῖνος is either “ a remedy for ” or “ a means to.” Here it is the latter. It is not “ a solace for their valorous toil,” but an “ elixir of valor,” as we say the “ elixir of youth.”—189. λέξατο: “ Reviewed.”—ἐταυνήσατο: Coincident action.—191. Μάγος: A famous soothsayer. —ἐμβόλου: The ἐμβόλον was more modern, but P. had in mind the famous talking-plank in the ship Argo.—192. ἀγκύρας: The same mild anachronism as above, v. 24. The anchors were suspended at the prow, v. 22 and P. 10, 52. On the two anchors, see O. 6, 101.
'Ant. β'.—193. φιάλαν: Comp. the famous scene in Thuk. 6, 32. —194. ἐγχεικέραυνον: So O. 13, 77: Ζηρός ἐγχεικέραυνον.—ἀκυπάριστος: Proleptic. So εὐφρόνων and φιλίαν, v. 196. —195. κυμάτων ῥυτίς ἄνεμων τ(ε): ἄνεμων ῥυτίς is common enough everywhere. So in our author, P. 9, 52; N. 3, 59; fr. V. 1, 6; So. Antig. 187. ῥ. not so common of the waves. Fr. XI. 83: πόντου ῥυτίς.—ἐκάλει: He called on Zeus, and then on the other things that he feared or desired. Nothing is more characteristic of the heathen mind than this meticulous prevision. Zeus answered for all.—198. φθέγμα...ἄκτινες: No ὑστερον πρότερον. The lightning was secondary.—199. ἀντιπαν...ἐστάσαν: ιστάμαι is used in poetry to form periphrases with abstract nouns (Böckh), very much as παείσθαυ is used in prose. ἀ. ἔστ. = ἀνέπνευσαν, for which see So. O. R. 1221: ἄνέπνευσαν τ' ἐκ σέθεν | καὶ κατεκοίμησα τούμων ὄμμα. "They drew a free breath again."

'Επ. β'.—201. ἐνίπτων: Not the Homeric ἐνίπτω, but a new present formisation from ἐννετε (Curtius).—202. ἀκόρος: Givs life to the dipping oar, that cannot get its fill.—203. Ἀζείνου: The ΠἈζείνου, afterwards Εὗζείνεσ. —204. ἔσσατος = καθίδρυσαν. Cf. P. 5, 42: καθέσατο (MSS.), where, however, we read κάθεσαν. —205. φοίνισσα...ἄγελα ταύρων: Cf. v. 149: βασιν ξανθάς ἄγελας. For the sacrifice, see O. 13, 69. 81.—Θρηκίλων: Hieron, the seat of the altar, was on the Asiatic shore and in Bithynia. The Bithynians were Thracians (Hdt. 7, 75), but Thracian had a nobler sound, such as Norse has to us, a sound of the sea. So. O. R. 196: τὸν ἀπόξεινον ὀρμὸν Θρῆκιλων κλύδωνα, Antig. 588: δυσπνῶσι ὦταν | Θρῆς σαι σιν ἔρεβος ὑφαλὸν ἐπιδράμη πνεαίσ.—206. νέκταστον: Built by the sons of Phrixos.—Λήθων: The best MSS. have λήθε-νον, which is a gloss. This shows that the old readers connected it with δέναρ.—Θέναρ: I. 3 (4), 74: βαμβυκρῆμον πολιάς ἀλὸς ἐξευρῶν θέναρ, where it means the hollow (depth) of the sea, as it elsewhere means the hollow of the hand. Acc. to the Schol. τὸ κολλαμα τοῦ βωμοῦ τὸ ὑποδεχόμενον τὰ βύματα. —207. δεσπόταν...ναῶν: Poseidon.

Στρ. ι'.—208. συνδρόμων...πετράν: The famous Symplegades.—ἀμαμάκετον: See P. 1, 14.—210. στίχες: The winds come like files of armed men. Contrast P. 6, 12.—τελευτᾶν: "Death."—211. Φάσιν: Long a notable demarcation for the Greeks.—212. καλανηπτεσσέ: See Hdt. 2, 104, on the dark skin of the Kolchians.
NOTES.

—βιαν | μίξαν = "Joined battle," "fought hand to hand with."
—213. παρ(ά); "In the realm of."—αυτό: Contrast to their previous adventures.—πότνια ... βελέων: Aphrodite. Cf. II. 21, 470: πότνια θηρῶν (Artemis). — 214. ποικίλαν ἕνγγα: See P. 2, 40, and add N. 4, 35: ἵνα γειτονά ἔκκομαι ἤτορ, and Plaut. Cistell. 2, 1, 4:

versor in amoris rot a miser.

"Αντ. ἑ.—216. μαίναθαι(α): "Maddening."—217. λιτάς: "Suppli- catory," "the litany of incantations." Cf. O. 6, 78: λιταίς θυσίαις. Some prefer to consider λιτάς as a substantive in apposition. —ἐκδιδάσκησεν σοφόν: Σκ. εἰναι. Σο τούτους ἵππεα ἑδίδαξαν, τὸν νῦν ἵππεα ἑδίδαξατο, αὐτοὺς γενναῖους ἑξεδίδαξας.—218. ποθείνα ... Ἐλλάς = ποθομένη Ἐλλάς = πόθος Ἐλλάδος. — 219. καυμέναν: The metaphor of the ἄλωτος κύκλος lingers. She is a wheel of fire, lashed by Peitho, who is Aphrodite's first maid of dishonor. So Aisch. Ag. 385 (of an unholy love): βιατάε ὑ ὑ τάλανα Πειθώ. —220. πέιραι' ἀθλοὺν: "The achievements of (the means of achieving) the labors."—221. ἀντίστοια: Magic herbs were shredded (τέμνειν), as in Aisch. Ag. 17: ἔπνου τάδ' ἀντίμολον ε' ν τέ- μ ν ω ν ᾧ κος.—222. καταίσθησαι: They pledged (themselves). Des- sponderunt. "They vowed sweet union in mutual wedlock."— 

223. μίξαι: A promise, as a vow, takes the aor. of the future. Od. 4, 252: ἀμοσα ... μή ... ἀναφήναι. With μίξαι cf. P. 9, 13: ἕνων γάμου μικῆντα. On ἐν with μικρόν, O. 1, 90.


Στρ. ἑα'.—231. θυσάνυ: "Flocks."—232. αἰθάσαντος: Gen. abs.
of participle without a subject. See v. 25.—κρακόν: A royal color, as well as purple. See N. 1, 38: κρακόν ὁ οὐκ ἔσπαργανον. —233. ἐδεικτο = ἔδεικτο. Plupf. of εἰλω. Comp. ἔργα and the rest.—ἐςτιμαί: P. suppresses the details. So he does not say that Medea bade Iason not plough against the wind. Even here we have to do only with the κεφαλαια λόγων. For the pl., see O. 3, 28.—234. ἀνάγκας | ἐντευν: So N. 8, 3: χερσίν ἀνάγκας. Comp. Hor. Od. 1, 35, 17: saeva Necessitas | clavos trabales et cu-neos manu | gestans aena.—236. αἰνεῖς: P. 1, 83.—237. τυεῖν: His anguish was inarticulate (ἀφωνήτα ... ἀχεῖ), but his amazement forced from him the whistling ἱ᾽ν of astonishment.

'Αντ. ia'.—240. ποίας: Cf. P. 8, 20: ποία Παρνασίδι. ἐρεπτον = ἡρεφων (I. 3, 72: ερέφωντα). Homer has only an aor. ἐρεψα.—241. 'Αλεξίου θαναμαστός ὕδος: Od. 10, 136: Κήρη ἑπλύκαμος, δευτὴ θέας αὐθήνεσσα, | αὐτοκαστανῆτη ὀλοφρόνοις Αἰτητο — ἃ μοῦ ὅ ε ὑγεγάτην φ a e i μ β ρ ρ ο σ α αν Ἡ ε λ ι o i α.—δέρμα ... ἐντευν, ἐνθα: Prolapseis. —242. ἐκτάνυσαν: Poetical condensation. Phrixos had slain the ram with his sacrificial knife in honor of Ζεὺς Δαφνύστος, flayed him, and stretched the skin. —243. ἡλπτοτ μ ... πράξεσθαι: As ἐλπομαι contains an element of wish it may take the aor. πράξεσθαι (with the MSS.) instead of the future, but P. uses the first aor. only here, and the neg. of favors πράξεσθαι (P. 1, 43), unless we write κεινῶν κε. Comp. P. 3, 43. The subject of πράξ. is Ἰάσωνα. Easier πράξ. as fut. pass. (note on v. 15) with αἰ — Ιάσων. Perh. πεπράξεσθαι.—244. λόχμα: The grove of Ares.—ἐξετο ... γενῶν: "Was sticking to the jaws." The dragon guarded it thus when he saw Iason approaching.—245. ναῦν κράτει: The absence of the article does not exclude the Argo, which is never lost sight of (πασι μέλονσα). The antecedent of the relative does not require the article.—246. τελεσαν ἄν ... σιδάρου: Picturesque addition. The finishing of the ship was the beginning, the finishing of the dragon the achievement, and there the main story ends.

'Επ. ia'.—247. μακρά: For the plur. O. 1, 52; P. 1, 34; N. 4, 71. From this point to the end of the story proper (v. 256), P. has nothing but aorists, whereas the statistics of the myth show the proportion of imperf. to aor. to be 1:1.78, which is unusually high. See Am. Journ. of Phil. IV. p. 162. —κατ' ἀμαξίτων: The point of this is heightened by the existence of grooves in the
Greek highways, “in the old groove.” — ὁρα ... συνάπτει: “Time presses.” καυρός γάρ μ’ ἤτειτει (Schol.).—248. ἁγημαὶ = ἡγεμών εἰμι.—σοφίας: “Poetic art” (O. 1, 116). Poetry is a path (O. 9, 51).—249. γλαυκώπτα: O. 6, 45.—τέχναις: By putting him to sleep. Pl., as O. 9, 56; P. 3, 11.—250. Ἀρκεσίλα: The poem is soon to become more personal.—σὺν αὐτῷ: “With her own help.” Cf. O. 13, 53.—φόνον: We expect φονόν like τροφόν, but comp. Eur. I. Λ. 794: τῶν κύκνων δολιχαύχειν γόνων. “Her ... the death of Pelias” seems violent. In the story of the return, the passage through Africa is presupposed on account of the overture (v. 26).—251. ἐν ... μύεν: “They (the Argonauts) entered the stretches of Ocean.”—252. Δαμνάι ... ἀνδροφόνων: O. 4, 20: Άλμυντινοι ἄων γυναῖκῶν.—253. ἀέθλοις: Funeral games in honor of Thoas, father of Hypsipyle. See O. 4, 23. — ἐπι: So Kayser for κρίσιν, on the strength of the Schol.’s ἀνδρείαν. I. 7 (8), 53: ἐν αὐτῷ ἐκταμών δορί.—ἐσθάντος ἀμφίς: “About (for) raiment.” Such a prize is mentioned O. 9, 104. This does not exclude the wreath mentioned O. 4, 24. Note ἀμφίς = ἀμφί only here.

Στρ. 13'.—254. ἐν ἀλλοδαπαῖς ... ἀρούραις: Familiar symbolism. So in the marriage formula ἔπι παίδων γυναῖκῶν ἄροτρῳ. Eur. Phoen. 18: μὴ σπέιρε τέκνων ἥλιον δαμαφόν βία. The fulfilment echoes the prophecy. Cf. v. 50: ἀλλ’ ὁ δοσὶν ἀν ... γυναῖκῶν | ἐν λέχεσιν.—255. τούτακεν = τότε. P. 9, 15.—ὑμετέρας ἀκτίνος ἀλβου: Run together (so-called hypallage). “Your radiant prosperity.” ἀκτίνος is due to Hermann. The MSS. have ἀκτίνας.—μορίδιον: The rhythm connects it with σπέρμα(α), and μ. σπέρμα is as easily understood as μέρος νός (O. 2, 42). But the standing phrase μόρσιμον ἰμαρ forces the other combination with ἰμαρ.—256. ἡ νύκτες: “Or, shall I say? night.” The plur., as often of “night-watches.”—257. μυκθέντες: See v. 251.—258. θεσίων: “Abode.” See P. 5, 74: ὅθεν (Sparta) γεγοιαμένων | ἱκοντο Ἑράνδε φωτεῖς Ἀλεξίαι.—Καλλίσταν = Ἑράνδε.—259. Δατοῖδας: The next ode emphasizes the agency of Apollo.—Διβάς πεδίων: Cf. v. 52: κε-λαυκεόεον πε ἰδίων. — 260. σῦν θεῶν τυμαῖς: Cf. v. 51: σῦν τυμὴ θεῶν.—κάστον χρυσοθρόνου ... Κυράνας: κάστον for ἄστυ with Hartung. More about Kyrene in P. 9.

'Αντ. 13'.—262. ὀρθόβουλον ... ἐφευρομένοις: An after-thought participle (P. 6, 46) which recalls ἰμαρ, balances σῦν θεῶν τυμαῖς, and, like σῦν θεῶν τυμαῖς, gives at once the cause and condition
of success in administration, "by the devising of right counsel." These words link the conclusion to the myth, and ὁρθὸς ὄνομα ὁμήρων prepares the way for the wisdom of Oidipus and the saying of Homer. The Battiaidai are a wise race; they can read riddles and apply proverbs that bear on the management of the state. Neither text nor interpretation is settled. A full discussion is impossible in the limits assigned to this edition. I give first a close rendering of Christ's text, which I have followed: "Learn to know now the wisdom of Oidipus. For if a man with a keen-edged axe hew off the branches of a great oak and put shame on its comely seeming, e'en though its fruit fail, it puts a vote concerning itself, if at any time into the wintry fire it comes at last, or together with upright columns of lordliness being stayed it performs a wretched toil in alien walls, having left desolate its own place."—263. γνώθι ... σοφίαν: Twisted by the interpreters to mean "show thyself as wise as Oidipus." τὰν Οἰδίποδα σοφίαν is as definite as τὰν ὁμήρου καὶ τόδε συνθέμενος. P., to whom all Theban lore was native, is repeating a parable of Oidipus, and, if I mistake not, a parable of Oidipus in exile.—264. ἐξερεύσθη μὲν: So Christ after Bergk, who has also changed αἰσχῦνοι into αἰσχύνη. ἐὰν γὰρ with the opt. would not be consistent with P.'s handling of this form. On the other hand, ἐὰν with the subj. is found in comparison O. 7, 1.—265. διδοὶ ψάφον περ' ἀντάς: The oak is on trial. διδόναι ψάφον is equiv. to ἐπιψηφίζειν. "It puts its own case to the vote." "Enables one to judge of it" (Jebb), and so shows its quality. On περ', see O. 6, 38; on ἀντάς, P. 2, 34.—266. εἴ ποτε ... λοιπὸν: "If at last it comes into the wintry fire," i. e., shows its good qualities by burning freely. Although it cannot bear fruit, it is good for burning, good for building. ποτε ... λοιπὸν like ποτὲ χρόνῳ ὑστέρῳ (vv. 58, 55), ποτὲ χρόνῳ (v. 258). —267. σὺν ὄρθαῖς ... ἐρεῖδομένα: The great oak forms a beam, which, stayed by the help of the upright columns, bears up the weight of the building. According to some, the beam is horizontal; according to others, it, too, is an ὄρθα κίον, and the κίόνες δεσπόσουνα its fellows.—268. μόχθον ... δοστανον: The weight of the building.—ἄλλοις ... πείχεσιν: ἄλλοις = ἄλλοτριοις. ἓ cannot be the "walls of a house," only the "walls of a city." The oak is supposed to be the people, the ὁζοὶ the princes of the state of Kyrene, or the oak is the Kyrenaian nobility and the branches the members. But nothing seems clearer than that the oak is one. Who is the oak? Iason. But as Iason
would be the type of Damophilos, Arkesilas would be Pelias, which is monstrous. Are all these accessories of fire and column mere adornments? Or is "the fire insurrection and the master's house the Persian Empire?" Is this an Homeric comparison, or a Pindaric riddle? Why should not the 'wisdom of Oidipus' refer to the case of Oidipus himself? Oidipus is uttering a parable for the benefit of those to whom he had come as an exile. The parallel between the exiled Oidipus and the exiled Damophilos is one that would not insult Arkesilas, and the coincidences in detail between the oak and Oidipus are evident enough. Like the oak, Oidipus has lost his branches, his sons (ἀδόνες), who, according to one version of the legend, perished before their father, his comeliness has been marred (θανήτων εἰδος), the place that knew him knows him no more (ἐόν ἑρμοῦσαια χῶρον), and yet, though his fruit perish (καὶ φθινόκαρπος ἑώρα), he can render services to an alien state, such services as are set forth in the Oidipus at Kolonos of Sophokles. By drawing a lesson from the mistaken course of his own people towards one of their great heroes, Pindar acquits himself of a delicate task delicately, and then, for fear of making the correspondence too close, breaks off. 'But why this parable? Thou art a timely leech.'

"Επ. ιβ'.—270. ἐσολ δ' ἵατήρ: In any case an interruption to a parable that is becoming awkward.—ἐπικαιρότατος: "That knowest how best to meet the time."—Παιάν: This is a Delphic victory, and the mention of the Healer is especially appropriate, as Apollo is the ἀρχαγέτας of the Battiadai, P. 5, 60.—272. ὑδίον...σέσω; In such passages P. delights to change the figure. σέσω and ἐπὶ χώρας suggest a building, κυβερνάτηρ forces us to think of a ship. The house suddenly floats. So. Λ.ύν. 163: τὰ μὲν δὴ πόλεως ἀσφαλῶς θεοὶ | πολλῷ σάλῳ σείσαντες ἀρθώσαν τάλων. ἐπὶ χώρας ἐσσαὶ = ἄρθώσαι.—275. τίν = σοι.—ἐξουθάνωται: "For thee the web of these fair fortunes is weaving to the end." The achievement of this restoration is at hand, is in thy reach.—276. τλαθέ: The imper. instead of the conditional ἐὰν τλῆς, as v. 165.

Στρ. υ'.—277. τὸν δ' Ὀμῆρου: There is nothing exactly like it in our Homer, but we must remember that Homer was a wide term, and P. may have had a bad memory. The nearest, and that not near, approach is Π. 15, 207: ἔσθλόν καὶ τὸ τεύτυκτα ὀτ' ἀγγεῖος αἴσιμα εἰδῆ.—συνθέμενος: Οδ. 17, 153: ἐμεῖο δὲ σύνθεο μῦθον,
"take to heart."—278. πόρσουν(e): "Further," "cherish."—ἀγγελόν ἐσλόν: P. means himself.—279. ἀγγελιάς ὅρθας: "A successful message." Everything points to a private understanding between P. and Arkesilas as to the restoration of Damophilos. D. paid for the ode, and one is reminded of the Delphic oracle and the banished Alkmaionidai. It would be very innocent to suppose that P. was really pleading for a man whose pardon was not assured.—ἐπέγνω: With προπίδουν, "had knowledge of."—γινενῶσκω occurs with gen. in Homer. Π. 4, 357: γνῶ χωριμένω, Od. 21, 36: γνώστην ἄλληλων, 23, 109: γνωσόμεθ᾽ ἄλληλων. So also Xen. Κυρ. 7, 2, 18: ἐγνω καὶ μάλα ἄτοπα ἐμοῦ ποιώντας.—281. ἐν παισίν νέος: Cf. Ν. 3, 80: ἥκων ἐν πατροίς, So. Phil. 685: ἵσος ἐν γ᾽ ἱσοὺς ἀνήρ. It does not necessarily follow from this statement of Damophilos' versatility that he was really young.—282. ἕγκυρσας: Adjectival use of the participle in predication. πρέσβυς ἐγκ. ἐ. βιοτᾶ—πρέσβυς ἔκατονταεστὶς.—283. ὄρφανεῖτε ὅπος: He hushes the loud voice of the calumnious tongue.—284. ὀβρίζοντα: Above we have the word, here the deed.

"Ἀντ. ἤγ."—285. τοῖς ἀγάθοις: Doubtless in the conservative sense.—286. οὐδὲ μακύνων τέλος οὐδέν: "Not postponing decisive action"—a hint, if one chooses, to Arkesilas, but on my theory Arkesilas had decided.—δ γὰρ καιρὸς πρὸς ἀνθρώπων: With Pindaric freedom = δ καιρὸς πρὸς ἀνθρώπων. "The favorable season."—287. θεράπων δὲ οἱ, κτέ.: The Greeks conceive Time and man as companions (ὁ χρόνος συνόν, Soph.). See O. 2, 11. If, as Hesiod says, Day is sometimes a stepmother, sometimes a mother to a man (O. et D. 825), so a man may be a son or a stepson to Time—an attendant (θεράτων), as Patroklos was on Achilles, or a mere drudge. A θεράτων is one who has rights, who can avail himself of an opportunity without servility.—288. τοῦτ' ἀνιπότατον: "A sorrow's crown of sorrow."—289. ἐκτὸς ἔχειν πόδα: "To stand without," ἐκτὸς καλῶν, as Aisch. P. V. 263: πημάτων ἔξω πώδα | ἔχει.—κεῖται Ἄτλας: "He, an Atlas," "a second Atlas," which recalls very prettily v. 267.—290. ἄπτο: "Far from, rest of."—291. Τυτάνας: The comparison shows that Damophilos has been at least indiscreet.—χρόνω: In the introduction stress has been laid on the fulfilment of prophecy, long postponed, yet unfalling; and, if the catch-word theory is worth anything, it is at least to be noted that χρόνω occurs four times, each time at the end of a verse (vv. 55, 78, 258, 291), where the position demands
stress. Whoever chooses to hear in it the sigh of Damophilos "at last" is welcome.

'Επ. ιγ'.—293. σύλλομέναν νοῦσον: νόσος is a common word for any misfortune.—294. κράνι: The great fountain Kyrē or "ring," whence Κυρήνη.—295. ἐκδόοσθαι πρὸς ἡβαν: As he is ἐν παισίν νέος, he can give himself up to the enjoyment of youthful pleasures.—296. ἔσιχια θιγέμεν: "To attain quiet." For the dat. see P. 8, 24; 9, 46.—297. μήτ(ε) ἵδε··· ἀπαθῆς ἰδ(ε): Comp. P. 8, 83: οὐτε··· οὐδε.;—298. καὶ κε μυθήσατο ὁπολαν, κτ.: The real apodosis to the wish in v. 293: εὖχεται = εἰ γάρ.—299. εὔρε παγάν: This fountain that he had found in Thebes was the ode that P. composed for him in honor of Arkesilas, the ode we have before us.—πρόσφατον··· ἔγνωθι: Cf. P. 5, 31. This does not seem to favor Böckh's hypothesis that Damophilos was an Aigeid and a connection of Pindar.
PYTHIAS V.

The fifth Pythian celebrates the same victory as the fourth (Pyth. 31, Ol. 78, 3-466 B.C.), and was sung in the festal procession along the street of Apollo at Kyrene. The charioteer, who plays a conspicuous part in the ode, was Karrhotos (Alexibiades), brother of the king's wife.

For the legendary portion of the story of the Battiadai, Pindar himself, in these two odes, is our chief authority. Herodotos has given much space in his fourth book (c. 150, foll.) to the early history of the house.

The founder of Kyrene was Aristoteles, surnamed Battos, descendant of Euphemos, the Minyan, of Tainaros. From Tainaros the family went to Thera, and in the seventeenth generation fulfilled an ancient oracle by the occupation of Kyrene, which had been settled five hundred years before by the Trojan Antenoridai. Kyrene was founded Ol. 37 (632 B.C.), and the throne was filled by eight kings in succession, an Arkesilas succeeding a Battos to the end. The rule of the Battiadai seems to have been harsh; revolts were frequent; and the Arkesilas of this poem was the last of the kings, and fell in a popular tumult.

This ode seems to be the one ordered by the king; the preceding ode was a propitiatory present from a banished nobleman, Damophilos.

In the fifth Pythian the theme is stated in the very beginning. Wealth wedded to Honor and blessed by Fortune hath a wide sway (v. 1, foll.). The word ὀλβος is repeated with a marked persistency. So we read v. 14: τολῶς ὀλβος ἀμφινέμεται, v. 55: ὀλβος ἐμπαν τὰ καὶ τὰ νέμον, v. 102: σφὸν ὀλβον. As variants, we have μάκαιρον ἔστιαν (v. 11), μάκαρ (v. 20), μακάριος (v. 46), μάκαρ (v. 94). But Honor is not less loved. We have σὺν εὐδοξία (v. 8), γέρας (vv. 18, 31, 124), λόγων φερτάτων μμαμήν (v. 48), μεγάλαν ἀρετάν (v. 98). There is a συγγενής ὀφθαλμός (v. 17), αὐ
But above Wealth and Honor is the blessing of God. The power is given of God (v. 13): The glory must be ascribed to God (v. 25). The men who came to Thera came not without the gods (v. 76). God makes of potency performance (v. 117). The higher powers aid at every turn—Kastor of the golden chariot (v. 9); Apollo, god of the festal lay (v. 23); Apollo, leader of the colony (v. 60); and, to crown all, Zeus himself (v. 122). This iteration makes the dominant thought plain enough, and there seems to be no propriety in classing the poem "among the most difficult of the Pindaric odes."

After an introduction, then, which has for its theme the power of prosperity paired with honor under the blessing of Fortune, as illustrated by Arkesilas' possession of ancestral dignity and his attainment of the Pythian prize (vv. 1-22), the poet is about to pass to the story of Battos, founder of Kyrene, in whose career are prefigured the fortunes of his race. But Pindar pauses perforce to pay a tribute to Karrhotos, the charioteer, before he tells the legend of Battos, just as in O. 8 he pauses perforce after the legend of Aiakos to praise Melesias, the trainer. Such details were doubtless nominated in the bond. This time the honor is paid to one who stands near the king, and it needs no apology. The trainer has but one sixth of O. 8, the charioteer has one fourth of P. 5. The transition is managed here with much greater art than in O. 8, which shows the jar of the times. Karrhotos represents the new blessing of the Pythian victory as Battos represents the old blessing of Apollo's leadership.

The story of Battos is briefly told, as is the story of Aiakos in O. 8. True, he put lions to flight (v. 58), but it was Apollo's doing, and Battos is as faint in the light of Apollo as Aiakos in the light of his divine partners. He was fortunate while he lived, and honored after his death (vv. 94, 95), but we are not allowed to forget the thought of the opening, v. 25: παντὶ μὲν θεῶν αὐτῶν ὑπερτιθέμεν, a thought which is reinforced by the close also.

The rhythms are logaoedic in the main, but the strophe has a long Paionian introduction of sixteen bars (I. II.). Comp. the structure of O. 2,* and see Introductory Essay, p. lxxiv.

The introduction proper (Arkesilas) occupies one triad, one is given to Karrhotos, one to Battos, the fourth returns to Arkesilas.

* Details for both odes in J. H. H. Schmidt, Kunstformen, IV. 497-507.
Στρ. α'.—1. 'Ο πλούτος εὕρωθηνής: On the union of πλούτος and ἄρετά, see O. 2, 58: ὁ μᾶς πλούτος ἄρεταις δεδαυδαλμένος | φέρει τῶν τε καὶ τῶν | καθάρων.—2. κεκραμένων: Blended with—wedded to. See O. 1, 22. —καθαρφ: As ἄρετά is "honour," so καθαρά is used of it as καθαρών is used of φέγγος. P. 9, 97: Χαρίτων κελαδενών | μή με λίποι καθαρον φέγγος, fr. XI. 3: καθαρῶν άμέρας σέλας. The poet strikes the keynote of the ode: "Wealth with Honor" as a gift of God, who appears here as πότμος.—3. παραδόντος... ἀνάγει: There is a festal, bridal notion in both words. For ἀνάγειν, see L. 3, 48; Od. 3, 272; 4, 534.—5. θεόμορ(ε): This string is harped on. So v. 13: θεόστορον, v. 25: παντὶ μὲν θεῶν αἰτίων ὑπερτιθέμεν, v. 60: ἀρχαγέτας 'Απόλλων, v. 76: οὗ θεῶν ἄτερ, v. 117: θεὸς τε Ποι... τελεῖ δύνασιν. 6. νῦν: "Wealth blent with Honor;" but νῦν may be πλούτον and σὺν εὐδοξία a variant of ἄρετά.—κλυτάς | αἰώνος ἄκραν βαθμίδων ἀπο: Life is represented as a flight of steps. ἀπ' ἀρχῆς τοῦ βίου, says the Schol. The κλυτά αἰών is the lofty position to which Arkesilas is born. Kastor plays the part of πότμος, and the king goes after the wealth that he is to bring home as a πολύφιλον ἐπέταν. For αἰών fem. see P. 4, 186.—9. χρυσαμάτου Κάστορος: The Dioskouroi, whose worship was brought from Thera to Kyrene, had a temple on the famous ἤπαρκοτος σκυροτα ὁδός (v. 92). Castor gaudet equis, but the Dioskouroi were, and, in a sense, are still, sailor gods. The wealth of Kyrene was due to its commerce in silphium, its fame to its chariots (P. 4, 18; 9, 4), and Kastor represents both commerce and chariots. This sailor element suggests the next figure.—10. εὔδιαν: The special function of the Dioskouroi was to calm storms. Comp. "the ship of Alexandria whose sign was Castor and Pollux" (Acts 28, 11), and Hor. Od. 1, 12, 25–32: Dicum et Alciden pueroque Leda, | hunc equis, illum superare pugnis | nobilem: quorum simul alba nautis | stella refusilis, | defuit saxis | agitatus umor, | concidunt ventì, fugiuntque nubes, | et minax, quod sic voluere, ponto | unda recumbit.—χειμέριον ὄμβρον: Cf. v. 120: φθυοπορίς ανέμον χειμερία... πνεύμα. This is the storm of state in which Damophilos was banished. See introd. to P. 4.—11. καταθύσει: καταθύσεως is used of Iason's hair that streamed down his back (P. 4, 83), and is well suited to the meteoric Kas- tor, called by the sailors of to-day St. Elmo's fire.—μάκαιραν ἐστίν: Cf. O. 1, 11.

'Ἀντ. α'.—12. σοφοί: "The noble." From P.'s point of view
wisdom is hereditary, the privilege of a noble caste. P. 2, 88: 
χόταν πόλιν οἱ σοφιὶ πτέρωτι. Comp. O. 7, 91, foll., where 
Diagoras' straight course, despite his prosperity, is attributed 
to the hereditary balance of his soul.—14. ἐρχόμενον: "Walking." The first figure echoes still.—ἐν δίκαι: O. 2, 83.—17. ἐχει 
συγγενής: I follow the MSS., though it is hard to frame a clear 
translation. ὁφθαλμὸς is used as O. 2, 11; 6, 16, metaphorically. 
συγγενής ὁφθαλμὸς is really = συγγενής πότμας (I. 1, 30). It is 
the blessing that comes from exalted birth. "Born fortune hath 
this (τὸ βασιλεία ἐναι) as its meed most fit for reverence when 
wedded to a soul like thine." Comp. O. 8, 11: σών γέρας, "a 
privilege like thine." One cannot be born to higher fortune 
than to have thy rank and thy nature. Hermann's ἐπεί συγγενῆς 
is easier. "Since this born meed of reverence wedded to a soul 
like thine is a light of life." To be born a king, and to be of 
kingly mould, is a real ὁφθαλμὸς, a true ὀλβὸς. J. H. H. Schmidt 
(Synon. 1, 376) maintains that ὁφθαλμὸς is clearly differentiated 
from ὁμμα. "ὁφθαλμὸς is not the eye as a jewel, but the eye as 
a guiding star." So O. 2, 11; 6, 16 (cited above). Here he 
makes συγγενῆς ὁφθαλμὸς to mean "native insight."—19. μιγνύ-
μενον: Cf. v. 2.—21. εὐχὸς ... ἔλον: Comp. O. 10 (11), 69: εὐχὸς 
ἐργῳ καθελὼν.

'Επ. α.—23. Ἀπολλώιων ἀθυμα: So I. 3 (4), 57 ἀθύρεων is used 
of the joy of poesy. —24. Κυράναν: So Bergk for Κυράνακ. K. 
depends on ἀμφί. Cf. P. 9, 114: Ἰρασα πρὸς τόλων.—κατον 
Ἀφροδίτας: As P. calls Libya (P. 9, 57) Δίὸς κάτος, and Syracuse 
(P. 2, 2) τέμενος Ἀρεός. Kyrene, a luxurious place, was famed 
for its roses, flowers sacred to Aphrodite.—ἀειδόμενον: With σε. 
This gives the necessary contrast, whereas with κατον it would 
only be a picturesque detail. "While thy praises are sung, do 
not forget what thou owest to God, what thou owest to Karr-
hotos." According to Bergk, the inf. gives the contents of the 
song, and ἀειδόμενον is = ὁτι ἀειδετας. "Forget not that there is 
a song that resounds about Kyrene: Ascribe everything to God." 
Cf. P. 2, 23. This message is supposed to have been delivered to 
Kyrene by an oracle.—25. ὑπερτιθέμεν: The sense is "to give the 
glory of everything to God." The figure is that of setting up 
God, as the author, over the achievement, which is the pedestal. 
—26. Κάρρωτον: Arkesilas' wife's brother, who was the charioteer. 
—27. Ἕπιμαθεῖς: "After-thought," the opposite of Προμηθεός.
The figure of a procession, as v. 3: ἀνάγγ. No lingering bride delayed his steps. — 28. θυγατέρα: See O. 8, 1. — 29. θεμισκρέοντων: The word, which occurs only here, seems to refer to the oracular institution of the kingship. P. 4, 53: τὸν μὲν ... Φοίβος ἀμνόσει θέμισσων ... πολεῖσ ἄγαγεν Νείλου πρὸς πῖον τέμενος Κρονίδα.—31. ὑδατι Κασταλίας ἕνωθελι: With reference to the usual illustration in the waters of Kastalia, and not merely a periphrasis for Pytho. Cf. P. 4, 299: Θῆβα ἕνωθελι.

Στρ. β' — 32. ἀκράτως ἄνιας: Dative of circumstance. The reins which were passed round the body (see fig. p. 170) often got broken or tangled. Comp. So. El. 746: σὺν δ' ἔλισσεται τμητοὶ ἱμάτια (τ. Ἰ.—ἐνιαίς), and Eur. Hippol. 1236: αὐτὸς δ' ὁ τῆμων ἡνίασιν ἐμ-πλακεῖσ | δεσμὸν δυσεξήμουν ἐκεῖναι δεθεῖς. — 33. ποδαρκεων διάδεκα δρόμων τέμενος: "Through the sacred space of the twelve swift-footed courses," τέμενος is acc. of extent to the verbal idea in ἀκράτας. Bergk considers ποδαρκεων to be a participle = τρέχων. Böckh writes ποσαρκέων = προσαρκέων, "holding out," ποτί = πρός being elided as O. 7, 90: ποτὶ ἀστῶν. On the number twelve, see O. 2, 55; 3, 33; 6, 75. The hippodrome was sacred soil, hence the propriety of τέμενος. — 34. ἐντέων αθένος: Comp. O. 6, 22: σθένος ἡμίόνων. "No part of the strong equipage," ἐντεὰ embraces the whole outfit. — κρέματα: The change of subject is nothing to P. Cf. O. 3, 22.—35. ὅποσα ... δαίδαλ(α): The chariots of Kyrene were famous (Antiphanes ap. Athen. 3, 100 f.). The ὅποσα gives the positive side of οὐδέν above, and δαίδαλα can only be referred to the chariots and their equipment (ἐντεὰ) which were hung up as ἀναθήματα at Delphi, a usage for which, however, we have no very safe warrant. — 36. ἀγων ... ἀμειψεν: "Brought across." — 38. ἐν = ἐ: See P. 2, 11. — 39. τοῦ: Sc. Ἀπόλλωνος (Bergk). The MSS. τὸ, "therefore" ("wherefore"). — 40. ἀνδρι-ἀντι: Why the especial mention of this Cretan statue? Böckh thinks of a connection between the Cretans and the Battiaidai. But the peculiar sanctity of the effigy is enough to account for the mention. — 42. καθέσσαν τῶν: For καθέσαντο (unmetrical), with Hermann. Bergk, καθέσσανθί θ', θ being = σφετέρῳ = Κρητῶν. — μονόδρομον φυτῶν: "Grown in one piece." Of a tree that had an accidental likeness to a human figure, which likeness had afterwards been brought out by Daidaleian art.
'Αντ. β'.—44. τὸν ἐυεργέταν: Usu. referred to Karrhotos. L. Schmidt and Mezger make it apply to Apollo, and cite v. 25. The only thing that favors this is the bringing in of Alexibiades, as if some one else had been mentioned.—ὑπανιάσαι: "To require." The construction after the analogy of ἀμείψασθαι. The subject σέ is implied as ἐμέ (ἡμᾶς) is implied P. 1, 29.—45. Αλεξιβιάδα: The patronymic gives weight and honor.—σέ δ(ε): See O. 1, 36.
—φλέγοντι: "Illume." Comp. O. 9, 24: φίλαν τόλυν µαλεραῖς ἐπὶ φλ. ἐγ γων ἀοίδαις. —Χάριτες: See O. 7, 11.—46. μακάριος, ὅς ἔχεις, κτ.: He might have had the κάματος without the λόγοι. This furnishes the transition.—47. πεδά—μετά (Αιολ.-Dor.). Cf. O.12,12.
—49. µναμήν (Aeolic) for µνηµείαν (Bergk). The MSS, µναµήν, Christ µναµήν. —πεσαράκοντα: The number seems high. P. 23, 287 there are but five competitors, So. El. 708 but ten.—50. πετώντεςν (Aeolic) = καταπετσόντοι (Schol.).—51. ἀπαρβεῖς φρενί: Cf. P. 9, 33: ἀπαρβεῖ... κεφαλά. Karrhotos owed the victory to his coolness. So did Antilochos in the IIiad (23, 515): κέρδεσων οὗ τί τάχει γε παραφθάμενος Μενέλαος.—52. ἠλέθε... πεδίον: See P. 4, 51. —Ἀγλαίου: So Moschopulos for Ἀγαθων. Mommsen reads Ἀγαθέων = ἡγαθέων, "divine."

'Επ. β'.—54. πόνων... ἐστειλ: In another mood Pindar says, O. 10 (11), 24: ἄπονον δ' ἐλαβον χάρμα παῦρα τινες. —55. ἐμπαν τὰ καὶ τὰ νέμων: "Despite its chequered course." So I. 4 (5), 52: Ζεὺς τά τε καὶ τὰ νέμει, and I. 3 (4), 51: τῶν τε γὰρ καὶ τῶν διδὰκ. Success and defeat, good and bad, glory and toil.—56. πύργος ἄστεος... ἐξουσί: Comp. P. 3, 71: πραϊς ἀς τοῖς, σο πθονεών ἀγαθαίς, ἔεινος τε θαυμαστὸς πατήρ. Significant omission here of the ἄγαθοι. The conspiracy was among the upper classes.—ὁμμα: See note on v. 17.—φαεννότατον: See P. 3, 75.—58. λέντες... φόνων: P., according to his wont (cf. P. 3, 83: τὰ καλὰ τρέψαντες ἔσω), turns the old tale about. Kyrene was infested by lions, like the rest of Africa (λεονυμν αρίδα νυνίκα), until the arrival of Battos. According to Pausanias, 10, 15, 7, Battos, the stammerer, was frightened by the sight of a lion into loud and clear utterance; P. makes this utterance frighten the lion and his kind into flight.—περὶ δελματι: περὶ here takes the peculiar construction which is more frequently noticed with ἀμφί, "compassed by fear," hence "from fear." So Aisch. Pers. 696: περὶ τάρβης, Choëph. 35: περὶ φόβῳ, Hymn. Cerr. 429: περὶ χάρματι. —60. ἱδωκ(ε)... φόβῳ: So Ν. 1, 66: δῶσεω μόρα, Ο. 2, 90: θανάτῳ
πόρεν, O. 10 (11), 102: ἐπορε μάχθρο.—62. ταμή Κυράνας: ταμίας is a high word. See P. 1, 88.—ἀτελής ... μαντεύμασιν = ψευδό-
μαντίς. "One that effects naught by his prophecies."

Στρ. γ'. — 63. βαρειάν νόσον, κτέ.: Apollo's various functions are enumerated, beginning with the physical and proceeding to the musical and the political, which had a natural nexus to the Greek. The development is perfectly normal.—64. ἀκέσμασ(α): The Kyrenaians, next to the Krotoniates, were the best physicians of Greece, Hdt. 3, 131. The medical side is turned out v. 91: ἀλεξιμβρώταις παμπαίς. Comp. P. 4, 270. Silphium also had rare virtues.—65. σῶρεν τε κέθαριν: Comp. v. 107 and P. 4, 295. The moral effect of the κιθάρις (comp. the φάρμακα in P. 1) prepares the way for ἀπόλεμαν . . . εἰσα-
μίσαν. — 68. μυχὸν τ' ἀμφέπει | μαντήγαν: This is the crowning blessing. Kyrene owes her very existence to the oracle of Apollo, P. 4, 53. — 69. μαντήγαν = μαντείαν. — ὃ: "Whereby." —
Λακεδαιμον: The most important is put first and afterwards recalled, v. 73: ἀπ' Σπάρτας. Λ. is geographically central, with Argos and Pylos on either hand. On ἐν with the second dat. see O. 9, 94.—72. Αἰγιμλαύν: A Dorian, not a Herakleid. See P. 1, 64. — τδ δ' ἐμόν: Cf. I. 7 (8), 39: τὰ μὲν ἐμόν. The healing power, the gift of the Muse, the fair state, the settlement of the Peloponnes— all these wonderful things are due to Apollo— but mine it is to sing the glory of Sparta and the Aigeidai, who are bone of my bone and flesh of my flesh. By insisting on the ancient ties of kindred, P. gives a warmer tone to his narrative. Comp. O. 6, 84.—γαρφεν: So with Hermann and Bergk for γα-
ρφεν', γαρφέντ' of the MSS.

Ἀντ. γ'.—75. Θήρανδε: Thera is called Kallista, P. 4, 258.—76. ἐμαί πατέρες: P. was an Aigeid of the Theban branch. If ἀδελφός may be stretched to mean “cousin,” πατέρες may be stretched to mean “uncles.” According to Herodotos, 4, 149, the Aigeidai colonized Thera, and were preceded by Kadmeians, c. 147. On the Theban origin of the Aigeidai, see I. 6 (7), 15.—οὐ θεῶν ἄτερ ἄλλα μαίρα τις ἄγεν: Some editors punctuate after ἄτερ and connect ἄγεν with what follows, but the divorce of ἄλλα from οὐ θεῶν ἄτερ and ἄγεν from ίκοντα is unnatural. Comp. O. 8, 45: οὐκ ἄτερ παίδων σέθεν, ἄλλα ἀμα πρώτας ἄρέστα. The leading of fate in the imperfect, the special case of Aristoteles - Battos in
the aor., v. 87.—77. ἔρανον: The Karneia was a sacred festival, to which each participant contributed. See O. 1, 38.—78. ἔθνεν: Cf. O. 2, 9 on the trajectory of the relative.—ἀναδεξάμενοι: Pindar identifies himself with the worshipping multitude at Kyrene. Hermann’s ἀναδεξάμενων is unnecessary. — 80. Καρνηή(ε): The Karneia, the great festival of Apollo Karneios, was transmitted from Sparta to Thera, from Thera to Kyrene.—82. ἕχοντι: Not an historical present. The old stock of the Antenoridai is still there. If not, they still hold the land, as Aias holds Salamis. N. 4, 48: Α'λας Σαλαμῖν εἶχεν πατρίδαν.—χαλκοχάρμαι: See P. 2, 2. —83. Τρῶες Ἀντανορίδαι: Lysimachos is cited by the Schol. as authority. A hill between Kyrene and the sea was called λόφος Ἀντανορίδων.—84. καπνωθείσαν ... ἡδον: In prose the aor. part. is seldom used of actual perception, not unfrequently in poetry of vision. I. 7 (8), 37. Aor. part. with ἰδεῖν, P. 9, 105; 10, 26.

'Ἐπ. γ':—85. ἔλασυπσον: As Trojans the Antenoridai were κέντορες ἵππων (Π. 5, 103) and ἵπποδαμοι (Π. 2, 230, etc.).—86. δέκονται: Not historical present. The Antenoridai are still worshipped by the descendants of the colony under Battos.—οἶχνέοντες: Cf. O. 3, 40; P. 6, 4.—87. Ἀριστοτέλης: Battos I. See P. 4, 63.—90. εἰθύτομον ... ἡδον: Bergk reads εὐθύτονον, which is not so good. The road was hewn out of solid rock, the occasional breaks being filled in with small stones carefully fitted together; hence σκυρωτῶν ἡδον. This road was evidently one of the sights of Kyrene, and the remains still stir the wonder of travellers.—91. ἀλεξιμβρότοις: See note on v. 64. —πεδιάδα: “Level.” All care was taken to prevent ill-omened accidents in the processions.—93. δίχα κεῖται: Special honor is paid him as κυστής. So Pelops’ tomb is by itself (Schol., Ol. 1, 92). Catull. 7, 6: Batti veteris sacrum sepulcrum.

Στρ. δ'. —95. λαοσεβής: The honors thus received are described O. 7, 79, foll.—96. πρὸ δωμάτων: On either side of the road. The monuments are still numbered by thousands; many of them are little temples.—λαχώντες ἀδίαν: P.’s ποικίλλει for θανώντες. —98. μεγάλαν ... Ἀρκεσίλαφ: “They hear, sure, with soul beneath the earth great achievement besprent with soft dew ’neath the outpourings of songs—their happiness a joint glory with their son, and richly due to him, even to Arkesilas.” Another reading is μεγαλῶν ἀρετῶν ρανθεισάν. Yet another, ρανθείσων.
The codices have κόμων, for which Beck reads ύμων to save the metre.—99. δρόσω μαλθακά: A favorite figure. P. 8, 57: ῥαίνω δὲ καὶ ύμων, I. 5 (6), 21: νάσον ρανέμεν εὐλογίαις.—100. ῥανθείσαν: The aor. part. is not very common even in poetry after verbs of hearing as actual perception. See v. 84.—υπὸ χεύμασιν: Plastic. δρόσως μαλθακά forms the χεύματα.—101. τοῖς = τῶς. Comp. O. 1, 28: τοί. Böckh prefers τοῖς.—χθονία φρενί: χθονία = υπὸ χθονίς. Fennell: “With such faculty as the dead possess.”—102. σφόν = σφέτερον. Only here in P.—άλβον: The Scholiast refers this to the κῶμος. Grammatically it is in apposition to the whole preceding clause. τὸ ρανθείσαν is the ἀλβος, the ἀκοή involved in ἀκοόντι. The honor is common to them and their son (comp. P. 6, 15), but it is peculiarly due to Arkesilas; hence the neat division of υἱὸς and Ἀρκεσίλας, which should not be run together.—103. ἐν ἀλβοῖς: O. 5, 19: Αὐτίοις ἀπὸν έν αὐτίοις. —104. χρυσάρα: Hung with (the) gold(en φόρμιγξ). Comp. P. 1, 1. The same epithet is applied to Orpheus, fr. X. 8, 10.

"Ant. δ."—105. ἔχοντα: With τόν.—106. καλλίνικον λυτήριον: Both adj.—δαπανᾶν: The inevitable other side, never forgotten by the thrifty Greek. Cf. O. 5, 15: πόνος δαπάνα τε.—108. λεγόμενον ἔρεω: I can only say what all the world says. See P. 3, 2: κοινῶν Φέτος. —109. κρέσσονα μὲν ἀλκίας: Comp. the laudation of Damophilos, P. 4, 280.—110. φέρβεται: Used like τρέφει.—114. ἐν .. Ἔοισαι: Not "in musical arts," which were colorless. He flits among the Muses (P. 6, 49), a winged soul from his mother's lap—not "taught by his mother dear," but as an inheritance from her nature.—115. πέφανται: Now. Not to be supplied with the other predicates.—σοφὸς: See note on v. 51.

keep up the figure (Bergk).—123. δαιμον(α): “Fate.” Here it suits P. to make Zeus the pilot and the δαιμον the oarsman. — 124. τοῦτο ... γέρας: It is not necessary to change to τωτό, O. 8, 57. The desired victory was gained Ol. 80.—ἐπι: “As a crowning mercy.” See O. 2, 12; 9,120.
PYTHIA VI.

The victory here commemorated was gained P. 24 (Ol. 71, 3), 494 B.C., and was celebrated by Simonides also, acc. to the Schol. on I. 2. The victor, Xenokrates, was an Agrigentine, brother of Theron. Comp. O. 2, 54: Πυθώνι δ’ ὀμόκλαρον ἐς ἀδελφοῦ | Ἰσ-θμωὶ τε κομάν Χάριτες ἀνθεὶα τεθριπτῶν δυσδεκαδρόμων | ἀγαγον. The charioteer was Thrasybulos, son of Xenokrates. Böckh thinks that the ode was sung at a banquet held at Delphi in honor of Thrasybulos.

The theme is the glory of filial devotion. As the man that hath dared and died for his father's life, so the man that hath wrought and spent for his father's honor hath a treasure of hymns that nothing shall destroy, laid up where neither rain nor wind doth corrupt.

The simplicity of the thought is not matched by the language, which is a trifle overwrought.

The poet's ploughshare is turning up a field of Aphrodite or the Charites as he draws nigh to the temple centre of the earth where lies a treasure for the Emmenidai, for Akragas, for Xenokrates (vv. 1–9).

A treasure which neither the fierce armament of wintry rain nor storm with its rout of rubble shall bear to the recesses of the sea—a treasure whose face, shining in clear light, shall announce a victory common to thy father, Thrasybulos, and to thy race, and glorious in the repute of mortals (vv. 10–18).

At thy right hand, upheld by thee, rideth the Law, once given in the mountains by the son of Philyra to Peleides when sun-dered from father and mother, first of all to reverence the Thunderer, then of such reverence never to deprive his parents in their allotted life (vv. 19–27).

There was another, Antilochos, man of might, that aforetime showed this spirit by dying for his father in his stand against Memnon. Nestor's chariot was tangled by his horse, stricken
of Paris’ arrows, and Memnon plied his mighty spear. His soul awhirl the old man of Messene called: My son! (vv. 28–36).

Not to the ground fell his word. Stedfast the god-like man awaited the foe, bought with his life the rescue of his father, for his high deed loftiest example of the olden time to younger men, pattern of filial worth. These things are of the past. Of the time that now is Thrasybulos hath come nearest to the mark in duty to a father (vv. 37–45).

His father’s brother he approaches in all manner of splendor. With wisdom he guides his wealth. The fruit of his youth is not injustice nor violence, but the pursuit of poesy in the haunts of the Pierides, and to thee, Poseidon, with thy passionate love of steeds, he clings, for with thee hath he found favor. Sweet also is the temper of his soul, and as a boon companion he out-vies the celled labor of the bees (vv. 46–54).

The poem is the second in time of Pindar’s odes. Eight years separate it from P. 10, and Leop. Schmidt notices a decided advance, although he sees in it many traces of youthfulness. The parallel between Antilochos, son of Nestor, who died for his father, and Thrasybulos, son of Xenokrates, who drove for his, has evoked much criticism, and, while the danger of the chariot-race must not be overlooked, the step from Antilochos to Thrasybulos is too great for sober art.

The poem consists of six strophes, with slight overlapping once, where, however, the sense of the preceding strophe (v. 45) is complete, and the participle comes in as an after-thought (comp. P. 4, 262). Of these six strophes two describe the treasure, two tell the story of Antilochos, son of Nestor, prototype of filial self-sacrifice, the last two do honor to the victor’s son.

The rhythm is logaoedic.

Στρ. α’.—1. Ἀκοῦσατ(e): A herald cry. So ἀκούετε λεφ’, the “oyez” of the Greek courts.—ὕκωτίδος: This adj. is used of Chryseis, Il. 1, 98; variously interpreted. “Of the flashing eye” is a fair compromise.—Ἀφροδίτας: Pindar goes a-ploughing, and finds in the field of Aphrodite, or of the Charites, treasure of song. Aphrodite is mentioned as the mistress of the Graces, who are the goddesses of victory. See O. 14, 8 foll.—2. ἀρουραν: Cf. O. 9, 29: Χαρίτων ... κάπων, N. 6, 37: Περίδων ἀρότασι, 10, 26: Μοῖσασσων ἔδωκ’ ἀρόσαι.—3. ὀμφαλόν: See P. 4, 74; 8, 59; 11, 10. —ἐριβρόμον: Refers most naturally to the noise of the waterfall,
though the gorge was full of echoes, the roar of the wind, the rumble of thunder (v. 11), the rattling of chariots, the tumult of the people.—4. νάον: The MSS. have ναόν, for which Hermann writes ναών = ναοῦ, “of the temple” (cf. v. 6), Bergk and many editors λάνων. —5. ἐμμενίδαις: O. 3, 38. —6. ποταμός ...

Στρ. β’.—10. χειρέριος ομβρος: The original of Hor. Od. 3, 30, 3. 4: quod non imber edax, non Aquilo impotentis possit diruere.

—ἐπακτός: The rain comes from an alien quarter. Comp. the hatefulness of the πομῇν ἐπακτός ἄλλοτριος, O. 10 (11), 97.—11. ἐρμβρόμου: P., with all his ποικιλία, is not afraid to repeat, as a modern poet would be. See P. 1, 80.—12. στρατός: The figure is perfect. Rain comes across a plain, or across the water, exactly as the advance of an army. One sees the στίχες ἄνδρῶν. The wall protects the treasure against the hostile (ἐπακτός) advance.—ἀμελίχως: “Relentless,” “grim.”—13. ἄξοις: With the plur. comp. Eur. Alc. 360: καὶ μ’ σοθ’ ὁ Πλοῦτων κύων σοθ’ οὔπι κόπη ψυχοπομπός ἐν Χάρον ἐ σ χ ο ν. Similar plurals are not uncommon with disjunctives in English. In Lat. comp. Hor. Od. 1, 13, 5: Tum nec mens mīhi nec color | certa sede manēnt.—παμφόρφος χεράδει: So, and not χεράδι. The nom. is χεράς, not χερά. The Schol. says χερᾶς ό μετὰ διός καὶ λίθων συρφετός. It seems to be rather loose stones, and may be transl. “rubble.” —14. τυπτόμενον: So Dawes for τυπτόμενος. Bergk’s κρυπτόμενος is not likely. The whirlwind drags the victim along while he is pounded by the storm-driven stones. The rain is an army (imber edax), the wind is a mob (Aquilo impotentis).—πρόσωπον: The πρόσωπον is the πρόσωπον τηλαγγίας of the treasure-house made luminous by joy (P. 3, 75). Mezger: “thy countenance” (of Thrasybulos) after Leop. Schmidt. We should expect τεὼν, and we need the τεὼ that we have.—15. πατρὶ τεὼ ... κοινὰν τε γενεὰ: π. depends on κοινάν, not on ἀπαγγελεί. —16. λόγοις θανατῶν ... ἀπαγγελεί: “Will announce to the discourses of mortals,” will furnish a theme to them. Cf. P. 1, 98: μανύει καὶ λογίως καὶ
NOTES.


Στρ. γ'.—19. σχέδων: Shall we write σχεδῶν aor. or σχέδων pres.? Most frequently aor., the form seems to be used as a present here.—τοι... νυ: νυ anticipates ἐφημοσύναν. See O. 7, 59; 13, 69. Another view makes νυ the father, who stands on the right of the son in the triumphal procession. Bergk writes νυ, after the Schol. τοίνυν.—ἐπιδέξα ξειρός: Comp. Od. 5, 277: τήν... ἐπ' ἀματερὰ ξειρὸς ἧξουσα. The commandment is personified. She is mounted on the chariot of Thrasybulos as a πολύφιλος ἐπέτις (cf. P. 5, 4), and stands on his right hand because upheld by him. The word shall not fall to the ground. It is an ὅρθον ἔπος. Cf. v. 37: χαματητείς... ἔπος οὖκ ἄπερεψεν.—21. τά: Comp., for the shift, P. 2, 75: οἰα.—μεγαλοθενή: So with Bergk for μεγαλοθένει. The teacher is to be emphasized this time.—22. Φιλόρας νιόν: Cheiron, P. 3, 1. On Achilles’ education in the abode of Cheiron, see N. 3, 43. The ξείρωνος ἔποθήκαι were famous. The first two of them seem to have been identical with the first two of Euripides’ three, Antiop. fr. 46: θεοὺς τε τιμῶν τοὺς τε θρῆσάντας γονεῖσ. Comp. also P. 4, 102.—ὀρφανιζομένω: Verbs of privation connote feeling, hence often in the present where we might expect the perfect. Comp. στέρημαι and ἐστέρημα, privor and privatus sum. Achilles is parted from father and mother.—23. μάλιστα μὲν Κρονίδαν: The meaning, conveyed in P.’s usual implicit manner, is: Zeus above all the gods, father and mother above all mankind.—24. βαρύσταν: Immediately applicable to the κεραυνῶν πρύτανων, but στερησάν κεραυνῶν τε form a unit (O. 1, 63).—26. ταύτας... τιμᾶς = τού σέβεσθαι.—27. γονέων βίον πεπρωμένων = τούς γονεάς ἔως ἃν ξώσων.

Στρ. θ'.—28. ἐγένετο: For ἐγένετο (as P. 3, 87) = ἐφᾶμη, “showed himself”—καὶ πρότερον: In times of yore as Thrasybulos now (καὶ).—29. φέρων: With νήμα is almost an adjective, τοιούτος τῶν ναυν.—30. ἐναρίμβροτον: Occurs again, I. 7 (8), 53: μάχας ἐναρίμ-βρότου. —31. Αἰθιόπων | Μέμνονα: This version of the story is taken from the Αἰθιόπις of Arktinos.—32. Νεστόρειον: O. 2, 13.—ἔνδεια: Π. 8, 80: Νέστωρ ὦν ἐμμεν Γερύνοις οὐρος Ἀχαιῶν | οὗ τι ἐκῶν, ἀλλ' ἅπαν ἔτειρετο, τῶν βυλέν ῥά | διός Ἀλέξανδρος, Ἐλένης πόσις ἴηκόμου. In Homer it is Diomed that comes to the rescue.
Still the death of Antilochos by the hand of Memnon was known to the poet of the Odyssey, 4, 188.—33. δαῖξεις: O. 3, 6.—ἔφετεν: "Plied," "attacked him with."—35. Μεσσανίον: Not from Triphylian, but from Messenian Pylos. See P. 4, 126.—36. δουθείσα φρήν: See P. 1, 72.

Στρ. e.'—37. χαμαίπτετες = δοτε χαμαίπτετες εἶναι. Comp. O. 9, 13: οὖντι χάμαίπτετες ἐτέσων λόγων ἐφάνειοι. — οὖντι: "On the spot," hence "unmoved," "stedfast."—39. μὲν...τε: O. 4, 13.—40. τῶν πάλαι: τῶν depends on ὑπατος.—γενεῖ: Cf. Π. 2, 707: ὄπλοτερος γενεῖ.—41. ὄπλοτέρους: The position favors the combination, ἐδόκησεν-ὀπλότερους-ὑπατος. Antilochos belonged to the ὄπλοτεροι, and the position accorded to him by them was the more honorable, as younger men are severer judges.—42. ἀμφὶ τοκεῖσιν: Prose, περὶ τοὺς τοκέας.—43. τὰ μὲν παρίκει: The parallel is strained, and it is hard to keep what follows from flatness, although we must never forget the personal risk of a chariot-race. —44. τῶν νῦν δὲ: Contrast to τῶν πάλαι.—45. πατρόφαν...πρὸς στάθμην: "To the father-standard," "to the standard of what is due to a father." Not "to the standard set by our fathers." Antilochos was and continued to be an unapproachable model. Xen. Κυνεγ. 1, 14: Ἀντιλόχος τοῦ πατρὸς ὑπεραποθανὸν τοσαύτης ἡμείς εὐκλείας ὀστεῖ μόνος φιλοπόταρ παρὰ τοῖς Ἑλλησιον ὀνεγοτεονθῆναι.

Στρ. s.'—46. πάτρα: Θερόν.—47. νόμο δὲ πλαὐτον ἄγει: Comp. Π. 5, 2, 3: ὅταν τρὶς... [πλαὐτον] ἀνάγη. νόμο, "with judgment."—48. ἀδικον ὄθ' ὑπέρπολον: On the omission of the first ὄθε, see P. 10, 29: ναυσι  δ' ὀστε πέζος ἰών. A similar omission of "neither" is common enough in English. So Shakespeare, "The shot of accident nor dart of chance," "Thine nor none of thine," "Word nor oath;" Byron, "Sigh nor word," "Words nor deeds." ἀδικον and ὑπέρπολον are proleptic. The youth that he enjoys is not a youth of injustice or presumption.—ἡβαν ὅρετον: Cf. Ο. 1, 13.—49. σοφίαν: Ο. 1, 116.—50. Ἔλαξθεν: Cf. Π. 2, 4. — ὄργας δὲ ἱππεῖαν ἐπόδων: This is Christ's reading. "Who art passionate in thy love of chariot contests." ὄργας construed like ὀροῦσι (P. 10, 61). The inferior MSS. have ὅρεσθι, the better ὄργας πάσαις, which is supposed to be a gloss to μάλα ἑαὐτοὶ νόμος ἐκόντι νόμο, Π. 5, 43, but when did ἀδών ever mean ἐκόντι? μάλα ἑαὐτοὶ νόμο must mean that the spirit of
Thrasybulos had found favor in Poseidon’s eyes. All the MSS. have ἵππειαν ἐσοδον. ἰππεῖαι ἐσοδοὶ = ἰππικαὶ ἀμιλλαὶ.—52. γλυκεῖα δὲ φρῆν: Supply ἐστὶ, which P. seldom uses. O. 1, 1.—53. συμπότασιν ὀμιλεῖν = ἐν ταῖσ συμποτικαῖς ὀμιλίαις. καὶ throws it into construction with ἀμείβεται. To say that “a spirit that is sweet to associate even with one’s boon companions surpasses the honey and the honeycomb” is a bit of sour philosophizing that does not suit the close of this excessively sugary poem.—54. τρητὸν πόνον: Has a finical, précieux, sound to us.
PYTHIA VII.

The seventh Pythian is the only epinikion in honor of a citizen of Athens except N. 2. Megakles, whose victory is here celebrated, was a member of the aristocratic house of the Alkmaionidai, a grandson of that Megakles who married the daughter of Kleisthenes, tyrant of Sikyon (Hdt. 6, 127 foll.). Whether our Megakles was the son of Kleisthenes, the lawgiver, or of Hippokrates, brother of the lawgiver, does not appear. The latter is called simply συγγενής by the Scholiast. The victory was gained Pyth. 25 (Ol. 72, 3), the year of the battle of Marathon. Whether the Pythian games were celebrated and the ode composed before the battle or not is a question that has led to elaborate discussion, which cannot be presented here even in summary. Pindar’s patriotism, so dear to many, so doubtful to some, is thought to be at stake; but we have to do with Pindar the poet, rather than Pindar the patriot; and all that can be said in this place is, that even if the ode was composed and performed after the battle, there were reasons enough why the poet should not have referred distinctly to a victory, the greatness of which was not necessary to make Athens great enough for poetry; a victory which would not have been a pleasant theme for the Alkmaionidai, on account of the suspicions of treachery that attached to them (Hdt. 6, 115).

Athens is the fairest preface of song, the fairest foundation of a monument of praise to the Alkmaionidai for their victory in the chariot-race. No fatherland, no house, whose name is greater praise throughout Greece (vv. 1–6).

The story of the Erechtheidai haunts every city, for they made the temple of Apollo in divine Pytho a marvel to behold. That were enough, but I am led to further song by five Isthmian victories, one o’ertopping victory at Olympia, and two from Pytho (vv. 7–12).
These have been won by you that now are and by your forefathers. My heart is full of joy at this new good-fortune. What though noble acts have for their requital envy? Abiding happiness brings with it now this, now that (vv. 13–17).

Mezger sees in this ode a complete poem, not a fragment, as L. Schmidt does. No part of an *epinikion*, he says, is wanting. Praises of the victor, the victory, the family, the city, the god of the games, form the usual garland. In the heart of the poem stands the great act of piety, the building of the Delphic temple. The victories of the Alkmaionidai are a reward of their service to Apollo. The citizens are not all so grateful as the god, but their envy is only an assurance of abiding happiness.

So short a poem does not call for an elaborate analysis. Chiefly noteworthy is the way in which each member of the triad balances itself. The strophe has to do with Athens and the Alkmaionidai, the antistrophe with splendid generosity and brilliant success, the epode sums up new and old, and sets off abiding happiness against the envy which it costs. Compare the structure of O. 12.

The measures are logaoedic.

Στρ. — 1. *αι μεγαλοπόλεις Ἀθάναι*: Cf. P. 2, 1: *μεγαλοπόλεις Ἡμεράκοσαι*. As this is poetry, there is no need of scrutinizing the epithet closely with reference to the period. Solon calls Athens *μεγάλην πόλιν*. Herodotos, writing of the end of the sixth century, says (5, 66): *Ἀθηναίοι καὶ πρῶτοι μεγάλαι τοτε ἀπαλλαχθείσαι τῶν τυφών ἐγένοντο μέγοι*. — 2. *προοίμιον*: Athens is the noblest opening for a song in honor of the Alkmaionidai. πρ. is the prelude sung before the foundation is laid.— *γενέα... ἵπποις*: The double dat. is not harsh if we connect, after Pindar’s manner, ἀοιδάν with ἵπποις, “chariot-songs.” Cf. P. 6, 17, and I. 1, 14: *Ἡρώδωρ τεύχων τὸ μὲν ἀρματε τεθρίππον ἀργόν*. — 3. *κρητικόν ἀοιδάν... βαλέσθαι*: Cf. P. 4, 138: *βαλλετο κρητικὸν σοφῆν ἐπέων*. The architectural image recalls the service that the Alkmaionidai had rendered the Delphian temple. βαλέσθαι: “For the laying.” P. is instructive for the old dat. conception of the inf.— 4. *πάτραν*: Cannot be “clan” here. It must refer to Athens, as οἶκον to the Alkmaionidai.— *ναίοντι*: With τίνα. “Whom shall I name as inhabiting a fatherland, whom a house more illustrious of report in Greece?” (τίς ναίει ἐπιφανεστέραν μὲν πάτραν, ἐπιφανεστέραν δὲ οἶκον;) P.’s usual way of changing the form of a proposition.
\( \text{\textit{vai}o\v{n}} \) is the reading of all the MSS. The Scholia read \( \text{\textit{vai}o\v{n}} \), as they show by \( \text{\textit{ako}o\v{n}ta} \). No conjecture yet made commends itself irresistibly.—6. \( \text{\textit{nu}b\v{e}o\v{t}a} \): Epexegetic infinitive.

\( \text{\textit{\text{\'A}v}t.} - 7. \text{\textit{\lambda}o\v{g}o\v{s} \delt\v{a}i} \): Semi-personification. \( \delt \) = \( \text{\textit{an}ao\textit{tre}fetau} \) (Schol.). Cf. O. 12, 19: \( \text{\textit{\delt} \text{\mu}i \lambda \varepsilon \omega \nu \tau\v{o}p' \text{\textit{oi}kei}a\v{s} \text{\textit{drou}pa}i} \). The story is at home, is familiar as household words.—8. \( \text{\textit{Epe}xei\v{t}o\v{s} \text{\'e}\v{t}o}v \): Indication of ancient descent. Comp. O. 13, 14: \( \text{\textit{pa}i\v{d}es} \text{\textit{A}l\v{a}t\v{a}} \). P. includes Athens in the glory of the liberality.—\( \text{\textit{te}o\v{n} \text{\'e} \text{\textit{d}o}m\v{a}v} \): When the temple of Delphi, which had been burned (Ol. 58, 1 = 548 B.C.), was rebuilt, the Alkmaionidai, then in exile, took the contract for the façade, and carried it out in an expensive marble instead of a cheap stone (Hdt. 5, 62).—9. \( \text{\textit{thet\v{a}n} =} \text{\textit{\delt} \text{\textit{thet}o}v' \text{\textit{e}i}vai} \). “Fashioned thy house in splendor.”—10. \( \text{\textit{\'a}g\v{on}i} \text{\textit{\delt}} \): P. is not allowed to linger on this theme. Other glories lead him to other praises.—\( \text{\textit{e}k\textit{p}r\v{e}s\v{t}i} \): Cf. O. 1, 1

\( \text{\textit{\'E}p\v{t}.} - 13. \text{\textit{\delt}i\v{a}i} \): By you or this generation.—14. \( \text{\textit{\chi\v{a}i}r\v{o} \tau\v{i}} \): A kind of \( \text{\textit{li}t\v{o}t\v{t}i} \). “I have no little joy.”—\( \tau\v{o} \text{\textit{\delt} \text{\textit{\'a}x\v{u}n\v{m}a}v} \): “But this is my grievance.”—15. \( \text{\textit{\phi}\v{t}o\v{n}o}v \text{\textit{\delt}e\v{t}i\v{b}o}v\v{e}n\v{o}v \text{\v{=} \textit{\'a}i} \text{\textit{\phi}\v{t}o\v{n}o}v \text{\textit{\delt}e\v{t}i\v{b}e}t\v{a}v} \). Instructive for the peculiar Attic construction with verbs of emotion, e. g. So. Ai. 136: \( \sigma\v{e} \mu\v{e}n \v{e} \v{o}r\v{a}g\v{e}n\v{o}v' \text{\textit{e}p\v{x}a\v{i}r\v{o}} \). \( \delt \) “requiting.”—16. \( \v{e} \text{\textit{\mu\v{n}a}v} \): “Howbeit,” \( \text{\textit{\mu\v{n}a}v} \) meets an objection, made or to be made, \( \v{e} \) limits the utterance to \( \text{\textit{fa}v\v{r}i} \). Comp. O. 13, 104; P. 1, 17; N. 8, 50; I. 3 (4), 18. “Yet they say that thus prosperity that abideth in bloom for a man brings with it this end that” (good and bad), or, analyzed, \( \text{\textit{\'v\v{t}o}v \text{\v{o}n \textit{p}a\v{r}a\v{m}o\v{m}i\v{n}o}s \text{\textit{\theta}al\v{l}o}v \text{\v{=} \text{\textit{\v{e}i}\v{d}a\v{m}o}v\v{n}a} \v{e} \v{o}n \tau\v{a} \kai \tau\v{a} \text{\textit{f}e}r\v{e}t\v{a}v} \). Ups and downs are necessary to abiding fortune. Perpetual success provokes more than envy of men, the Nemesis of God. We hear the old Polykrates note.—17. \( \tau\v{a} \kai \tau\v{a} \): Here “good and bad,” as I. 3 (4). 51.
PYTHIA VIII.

Aristomenes of Aigina, the son of Xenarkes, belonged to the clan of the Midylidai, and had good examples to follow in his own family. One of his uncles, Theognetos, was victorious at Olympia, another, Kleitomachos, at the Isthmian games, both in wrestling, for which Aristomenes was to be distinguished. His victories at Megara, at Marathon, in Aigina, were crowned by success at the Pythian games. It is tolerably evident that at the time of this ode he was passing from the ranks of the boy-wrestlers (v. 78). No mention is made of the trainer, a character who occupies so much space in O. 8.

P. was, in all likelihood, present at the games (v. 59). The poem seems to have been composed for the celebration in Aigina —comp. τόθι (v. 64), which points to distant Delphi, and note that Hesychia, and not Apollo, is invoked at the outset of the ode.

What is the date? According to the Schol., Pyth. 35 (Ol. 82, 3 = 450 B.C.), when Aigina had been six years under the yoke of Athens; but the supposed reference to foreign wars (v. 3), and the concluding verses, which imply the freedom of the island, led O. Müller and many others to give an earlier date to the victory, 458 B.C. Allusions to the battle of Kekryphaleia (Thuk. 1, 105) were also detected, but Kekryphaleia was a bad day for the Aiginetans, because the Athenian success was the forerunner of Aiginetan ruin (Diod. 11, 78), and a reference to it would have been incomprehensible. In any case, P. would hardly have represented the Athenians as the monstrous brood of giants (v. 12 foll.). Mezger, who adheres to the traditional date, sees in πολέμων (v. 3) an allusion, not to foreign wars, but to domestic factions, such as naturally ensued when the Athenians changed the Aiginetan constitution to the detriment of the nobles (οί παχεῖς). Krüger gives the earlier date of Ol. 77, 3 (470 B.C.), or Ol. 78, 3 (466 B.C.). Hermann goes back as far as Ol. 75, 3 (478 B.C.), and sees in the ode allusions to the Persian war, Porphyrian
and Typhoeus being prefigurements of Xerxes—altogether unlikely. Fennell, who advocates 462 B.C., suggests the great victory of Eurymedon four years before "as having revived the memory of Salamis, while apprehensions of Athenian aggression were roused by the recent reduction of Thasos."

If we accept the late date, the poem becomes of special importance as Pindar's last, just as P. 10 is of special importance as Pindar's earliest ode. Leopold Schmidt has made the most of the tokens of declining power. Mezger, on the other hand, emphasizes the steadiness of the technical execution, and the similarity of the tone. "In P. 10, 20 we have μὴ φθονεραῖς ἐκ θεῶν μετατροπίαις ἐπικύρσαεν, in P. 8, 71: θεῶν δ' ὀπιν ἄφθιτον αἰτέω, Ζέναρκες, ἵμετέραις τύχαις, and in P. 10, 62 we have as sharp a presentation of the transitoriness of human fortunes as in the famous passage P. 8, 92. "But this comparison of commonplaces proves nothing. There is undoubtedly an accent of experience added in P. 8; and, according to Mezger's own interpretation, P. 8, 71 is deeper than P. 10, 20. Jean Paul says somewhere, "The youngest heart has the waves of the oldest; it only lacks the plummet that measures their depth."

P. 8 Pindar has the plummet.

Hesychia is to Aigina what the lyre is to Syracuse; and the eighth Pythian, which begins with the invocation Φιλάφρον Ἡσυχία, is not unrelated to the first Pythian, which begins with the invocation Χρυσέα φόρμμα. In the one, the lyre is the symbol of the harmony produced by the splendid sway of a central power, Hieron; in the other, the goddess Hesychia diffuses her influence through all the members of the commonwealth. In the one case, the balance is maintained by a strong hand; in the other, it depends on the nice adjustment of forces within the state. Typhoeus figures here (v. 16) as he figures in the first Pythian; but there the monster stretches from Cumae to Sicily, and represents the shock of foreign warfare as well as the volcanic powers of revolt (note on P. 1, 72); here there is barely a hint, if a hint, of trouble from without. Here, too, Typhoeus is quelled by Zeus, and Porphyrian, king of the giants, by Apollo (vv. 16–18); but we have no Aitna keeping down the monster, and a certain significance attaches to ἐν χρόνῳ of v. 15.

The opening, then, is a tribute to Hesychia, the goddess of domestic tranquillity, who holds the keys of wars and councils,
who knows the secret of true gentleness (vv. 1–7), who has strength to sink the rebellious crew of malcontents, such as Porphyrius and Typhoeus—the one quelled by the thunderbolt of Zeus, the other by the bow of Apollo—Apollo, who welcomed the son of Xenarkes home from Kirrha, crowned with Parnassian verdure and Dorian revel-song (vv. 8–20).

Then begins the praise of Aigina for her exploits in the games, and the praise of Aristomenes for keeping up the glory of his house and for exalting the clan of the Midylidai and earning the word that Amphiaroos spoke (vv. 21–40).

The short myth follows, the scene in which the soul of Amphiaroos, beholding the valor of his son and his son’s comrades among the Epigoni, uttered the words: Φυά τό γενναίον ἐπιπρέπει | ἐκ πατέρων παισίν λῆμα (v. 44). The young heroes have the spirit of their sires. “Blood will tell.” Adrastos, leader of the first adventure, is compassed by better omens now; true, he alone will lose his son, but he will bring back his people safe by the blessing of the gods (vv. 41–55).

O. 8, another Aiginetan ode, is prayerful. Prayer and oracle are signs of suspense; and the utterance of Amphiaroos carries with it the lesson that Aigina’s only hope lay in the preservation of the spirit of her nobility. What the figure of Adrastos means is not so evident. It may signify: Whatever else perishes, may the state abide unharmed.

Such, then, were the words of Amphiaroos, whose praise of his son Alkmaion is echoed by Pindar—for Alkmaion is not only the prototype of Aristomenes, but he is also the neighbor of the poet, guardian of his treasures, and spoke to him in oracles (vv. 56–60).

Similar sudden shifts are common in the quicker rhythms (Aiolian), and the Aiginetan odes of P. presume an intimacy that we cannot follow in detail.

P. now turns with thanksgiving and prayer to Apollo—entreats his guidance, craves for the fortunes of the house of Xenarkes the boon of a right reverence of the gods. Success is not the test of merit. It is due to the will of Fortune, who makes men her playthings. “Therefore keep thee within bounds.”

Then follows the recital of the victories, with a vivid picture of the defeated contestants as they slink homeward (vv. 61–87).

“The bliss of glory lends wings and lifts the soul above riches. But delight waxeth in a little space. It falls to the ground, when shaken by adversity. We are creatures of a day. What are we?
what are we not? A dream of shadow is man. Yet all is not shadow. When God-given splendor comes there is a clear shining and a life of sweetness."

"Aigina, mother dear, bring this city safely onward in her course of freedom, with the blessing of Zeus, Lord Aiakos, Peleus, and good Telamon and Achilles" (vv. 88–100).

Compare again the close of O. 8. This invocation of all the saints in the calendar is ominous.

To sum up: The first triad is occupied with the praise of Hesychia, ending in praise of the victor. The second triad begins with the praise of Aigina, and ends with the Midylidai, to whom the victor belongs. The third triad gives the story of Alkmaion, as an illustration of the persistency of noble blood. The fourth acknowledges the goodness of Apollo, and entreats his further guidance; for God is the sole source of these victories, which are now recounted. The fifth presents a striking contrast between vanquished and victor, and closes with an equally striking contrast between the nothingness of man and the power of God, which can make even the shadow of a dream to be full of light and glory. At the end is heard a fervent prayer for Aigina's welfare.

So we have two for introduction, one for myth, two for conclusion. It is evident that the circumstances are too absorbing for the free development of the mythic portion. We have here a tremulous poem with a melancholy note in the midst of joyousness.

The lesson, if there must be a lesson, is: In quietness and confidence shall be your strength. The only hope of Aigina, as was said above, is the persistence of the type of her nobility, but it is clear that it is hoping against hope.

The rhythms are Aiolian (logaoedic). The restlessness, in spite of Hesychia, forms a marked contrast to the majestic balance of P. 1.
'Hσυχία, domestic tranquillity, is eminently the daughter of right between man and man. Cf. P. 1, 70: συμφωνον ἡσυχίαν, and if “righteousness exalteth a nation” the daughter of righteousness may well be called μεγιστόπολις.—2. Ο: For the position, comp. O. 8, 1.—3. πολέμων: The Schol. understands this of factions (στάσεως). But when a state is at peace within itself, then it can regulate absolutely its policy at home and abroad, its councils and its armies. This is especially true of Greek history.—4. κλαίσας ὑπερτάτας: Many were the bearers of the keys—Πειθώ (P. 9, 43), Ἀθηνᾶ (Aisch. Eum. 827, Ἀρ. Thesm. 1142), Εὐμολπίδαι (So. O. C. 1053).—5. Πυθιόνικον τιμάν = κόμων. —6. Ἀριστομένει: On the dat. with δέκευ, see O. 13, 29; P. 4, 23.—6. τὸ μαλακόν: “True (τὸ) gentleness.”—ἐξαίτει καὶ παθεῖν: παθεῖν pushes the personification to a point where analysis loses its rights. There is no ἐξαίτει without παθεῖν, hence the exhaustive symmetry. Hesychia knows how to give and how to receive, and so she teaches her people how to give and how to receive.—7. καίρῳ σὺν ἀτρέκει = ἐνκαίρος (Schol.).

'Ἀντ. α’.—8. ἀμείλιχον . . . ἐνελάγη: The figure is that of a nail. Whose heart? The Schol.: ἐνθῇ τῇ ἔνατῳ καρδίᾳ, and that is the only natural construction of the Greek. Dissen and others think of the bitter hatred of the Athenians towards the Aigines. “Plants deep in his heart ruthless resentment.” If Ἡσυχία were meant, we should expect τεῇ.—10. τραχεία . . . ὑπανταί-. ξασα: “Meeting the might of embittered foes with roughness.” Tranquillity (conservatism) is harsh whenever it is endangered. No class more cruel than the repressive.—11. τιβεῖς . . . ἐν ἄντλῳ: ἄντλος is “bilgewater” (O. 9, 57). ἄντλον δέχεσθαι is “to spring a leak,” ταῖς ὑπέραντλῳ is “a leaky, foundering ship.” ἐν ἄντλῳ τιβεῖ αἰαί is opposed to ἑλευθέρῳ στόλῳ κομίζειν (v. 98), hence = “to scuttle,” or, if that is unlyrical, “to sink.” The Schol., ἄφανίζεις καὶ ἀμαυρώσει.—12. τάν: Sc. Ἡσυχίαν.—Πορφύριον: Porphyreon, the βασιλέας Γιγαντῶν mentioned below, attempted to hurl Delos heavenward, and was shot by Apollo, who is, among other things, the god of social order. If there is any special political allusion, this would seem to refer to parties within rather than enemies without.—μάθεν = ἔγνω, Schol. παθεῖν and λάθεν are unnecessary conjectures.—14. εἰ τίς . . . φέρει: We should expect εἰ τίς . . . φέρει (see note on O. 6, 11), but the opt. is used of the desirable course. Comp. I. 4 (5), 15. One of Pindar’s familiar foils
There is no allusion that we can definitely fix. — ἵκ δόμων: Adds color, as πρὸ δόμων, P. 2, 18.


Στρ. β’.—21. ἐπεσεῖ: The figure is like that of the lot (λάχος), O. 7, 58.—Χαρίτων: The goddesses of the hymn of victory. See O. 9, 29.—22. δικαίωπος: According to the genealogy of Ἡσυχία (v. 1).—ἀρταῖς: P. 4, 296: Ἡσυχία θυγήμεν, P. 9, 46: ψεύδει θυγείων.—24. θγοίτα: P. uses θυγείων as an aor., and I hesitate to follow the MS. accent θγοίσα. Aigina has attained.—25. πολιοίτα: With ἀδῆλοις.

’Αντ. β’.—28. τὰ δὲ: “And then again,” with the shift δὲ to another part of the antithesis, a Pindaric device instead of ἑρωας μὲν . . . ἀνδράς δὲ. See O. 11 (10), 8. On the contrast, see O. 2, 2. On τὰ δὲ, O. 13, 55.—29. ἀσχολοὶ: “I have no time” = “this is no time.”—ἀνάθεμα: To set up as an ἀνάθημα. Cf. O. 5, 7: τὰ δὲ κύδων ἄβρων | μάκαις ἀνέθηκε, O. 11 (10), 7: ἀφθονίας δ’ αἰνός Ὠλυμπιωνίκαι | ωὐσιν ἄγκειται. The poet is thinking of the inscription of the votive offerings (O. 3, 30).—31. λύρα . . . φθινομένατι: Cf. λιγυίδαμ πατέρ ως εἰς γιθαρά δίδητι.—32. μὴ . . . κυνή: μὴ sentences of fear are really paratactic, and are often added loosely. Comp. note on P. 4, 155. “I have no time” — “I say that I have no time.” κυνή: Lit., “nettle,” “irk.”—τὸ . . . εἰν ποσὶ μοι τράχον: A more forcible τὸ πάρ ποδὸς (P. 3, 60; 10, 62), τὸ πρὸ ποδὸς (I. 7 [8], 13). ἐν ποσὶ, “on my path,” as εἰμποδῶν, “in my way.” τράχον shows that the matter is urgent, “my immediate errand.” Disseen combines τράχον ἵνα. But τράχον is heightened by the poet to ποτανόν.—33. τεῦν χρέως: Thy victory.—34. ποτανόν: Cf. P. 5, 114: ἐν τε Μοῖσαυτι ποτανός. He
calls his art ποτανά μαχανά (N. 7, 22).—ἀμφὶ μαχαν׳: Cf. P. 1, 12.


Ἑτρ. γ'. — 41. ὀπότε(ε): See P. 3, 91.— 43. μαρναμένων: Cf. O. 13, 15.— 44. Φυά... λήμα: "By nature stands forth the noble spirit that is transmitted from sires to sons." This is nothing more than an oracular way of saying τὸ δὲ συγγενὲς ἐμβεβαιεῖν ἵχνεμίν πατρός (P. 10, 12). Amphiaraos recognizes the spirit of the warriors of his time in his son and his sons' comrades, hence the plural. Tafel gives φυά the Homeric sense, "growth," "structure." The Epigonoi had shot up in the interval, and become stalwart men. So also Mezger. But how would this suit Aristomenes? — 46. δράκοντα: The device occurs on the shields of other warriors, but it is especially appropriate for Alkmaion—our Ἀλκμάνα—the son of the seer Amphiaraos. The serpent is mantic. See O. 6, 46.

Ἀντ. γ'. — 48. ὁ δὲ καμάν: Adrastos, who had failed in the first expedition, was the successful leader of the second.—προτέρα πάθα: A breviloquence, such as we sometimes find with ἄλλος and ἔτερος: ἔτερος νεανίας, "another young man," "a young man beside." The προτέρα ὀδός was a πάθα. Tr. "before." — 49. ἐνέχειται: Usu. in a bad sense. Here "is compassed." — 50. ὁρισχοις: Omen. See P. 4, 19.— 51. τὸ δὲ Φῶικοθεν: "As to his household." τὸ is acc. — 52. ἀντιὰ πράξει: "He shall fare contrariwise" (Fen-

Ἐπ. γ'. —55. Ἀβαντός: Abas, son of Hypermnestra and Lynkeus, king of Argos, not Abas, grandfather of Adrastos.—ἀγνάσις: On the acc. see P. 4, 51.—56. καὶ αὐτὸς: As well as Amphiaraos. —57. στεφάνοις βάλλω: P. 9, 133: πολλὰ μὲν κεῖνοι δίκον | φύλλες ἐπὶ καὶ στέφανον. —ραίνω δὲ καὶ ἄμφω: Cf. P. 5, 93; I. 5 (6), 21: τανέμεν εὐλογίαις, O. 10 (11), 109: πόλιν καταβρέχων. —58. γείτων ὁτι μοι: Alkmaion must have had a shrine (ἡρώον) in Pindar's neighborhood that served the poet as a safety-deposit for his valuables.—59. ὑπάντασαι: Figuratively, "offered himself as a guardian." —ἵοντι: As it would seem on this occasion.—60. ἐφάψατο: "Employed." The dat., as with θυγοῦσα, v. 24. The prophecy doubtless pertained to this victory of Aristomenes, which P. describes with all the detail of a spectator. His relations to the Aiginetans were very intimate. The prophecy leads to the mention of the fulfilment.—συγγόνοισι: Alkmaion, through his father Amphiaraos, was a descendant of the great seer Melampus.


Ἀντ. δ'. —68. κατὰ τίν ἄρμονιαν: The MSS. have τίν. τίν = σοί is De Pauw's conjecture, and is to be combined with the verbal subst. ἄρμονιαν. Cf. O. 13, 91.—βλέπειν: With κατά. καταβλέπειν (not elsewhere in the classic period), like καθορᾶν. "It is my heart's desire to keep my eyes fixed on agreement with thee at every step of my whole path" (of song). The poet prays for accordance with the divine in his own case, as he afterwards asks (v. 71) that the successful house of the Midylidai may ever have reverential regard for the gods. Others take εὐχόμαι as "I declare." The passage has been much vexed.—69. ἐκαστὸν δόσα = ἐκαστὸν τῶν ποιημάτων δόσα . . . ἐπέρχομαι (Schol.).—νέομαι: Cf. ἀναδραμείν (O. 8, 54), διελθεῖν (N. 4, 72).—70. κόμῳ μὲν . . . Δίκα παρέτακε: P. is certain that Apollo stands by him as Justice does, but he looks forward to the future of the race: hence the
demand that the fortunes of the Midylidai should be guarded by reverence for the divine. On μέν ... δέ, O. 11 (10), 8. With παρεστάκε, comp. O. 3, 4: παρεστάκειν. — 71. θεών δ' ὀπιν:Usu. “favor of the gods,” but can the gods have ὀπις for men as they have τιμά? (P. 4, 51).— 72. Ἑναρκτε: Father of Aristomenes (cf. v. 19), addressed as the head of the house, as the Amphiaraos of our Alkmion. — 73. εἰ γάρ τις ... μαχαναίς: A mere foil to v. 76. “Easy success is not wisdom, as the vulgar think. 'Tis not in mortals to command success. Each man's weird determines now success, now failure. Have God in all your thoughts. Keep within bounds.” — 74. πεδ' ἀφρόνον = ἐν ἀφροσι (Schol.). For this use of μετά, P. 5, 94: μάκαρ ἀνδρῷν μέτα | ἐναίειν. “Wise amongst fools.” Success is the vulgar test of merit, of wisdom. See O. 5, 16: ἣν δ' ἔχοντες σοφοὶ καὶ πολίταισ ἐδοξαν ἐμμεν. On πεδά see P. 5, 47.

Ἐπ. δ'. — 75. κορυσσέμεν: “To helmet,” where we should say “to panoply.” The head-piece was the crowning protection, πολλῶν μεθ' ὀπλῶν σύν δ' ἱπποκόμων κορύθεσσιν (Soph.). — 76. τὰ δ(ε): Such success with its repute of wisdom. Comp. P. 2, 57: νυν.— ἐπ' ἀνδράσι κεῖται: Cf. the Homeric θεῶν ἐν γούνασι κεῖται, and P. 10, 71.— παρίσχει: “Is the one that giveth.” It is not necessary to supply anything.— 77. ὑπερθε βάλλον ... ὑπὸ χειρῶν: “Tossing high in the air ... under the hands (where the hands can catch it).” Men are the balls of Fortune (δαίμων). ὑπὸ with gen. instead of the acc. on account of the contrast with ὑπερθε, which suggests the gen. Bergk reads ὑποχειρῶν, not found elsewhere.— 78. μέτρψ κατάβαιν(ε): μ. = μετρίως, litotes for μὴ κατάβαινε. “Seek no further contests.” Thou hast victories enough of this kind (v. 85 shows that his opponents were boys). Aristomenes was leaving the ranks of the παῖδες παλαισταί.— ἐν Μεγάρουσ: O. 7, 86.— 79. μυχ: Marathon lies between Pentelikon and Parnes.— Μαραθώνος: O. 9, 95.— Ἑρας ἂγων ἔπιχωρίων: The Aiginetan Heraia were brought from Argos, ἂγων (a) ... δαμασσα: An easy extension of the inner object— νικάν στέφανον.— 80. ἔργῳ: Emphasizes the exertion in contrast to the lucky man who achieves his fortune μὴ σύν μακρῷ πόνῳ (v. 73). Schol.: μετ' ἔργῳ καὶ ἐνεργείας πολλῆς.

Στρ. ε'. — 81. τέτρασι: See O. 8, 68. — ἐμπετεῖς = ἐνέπετεσ.— 82. σωμάτεσσ: In the other description (O. 8, 68) we have γνίων,
which some consider an equiv. to σώμασι.—κακά φρονέων: Literally "meaning mischief." "With fell intent" (Fennell). Cf. N. 4, 95: μαλακά φρονέων.—83. οὔτε...οὔδε: So I. 2, 44: μήτε...μηδέ.—ομός: Like as to thee.—84. ἐπαλπνος = ἱδός, προσηνής (Schol.).—85. μολόντων: Easier to us as gen. absol. than as dependent on ἀμφί. See note on O. 13, 15.—86. λαύρας: "Lanes," "back-streets."—ἐχθρὸν ἀπάροιτο: "In suspense of their enemies" would be perfectly intelligible.—87. δεδαιμένοι: So with Bergk for δεδαιγμένοι = δεδαιγμένοι.

'Επ. ε'.—88. ὁ δὲ...μέριμναν: "He that hath gained something new (a fresh victory) at the season, when luxury is great (ripe), soars by reason of hope (at the impulse of Hope), borne up by winged achievements of manliness (by the wings of manly achievements), with his thought above wealth." This is a description of the attitude of the returning victor in contrast to that of the vanquished. He seems to tread air. Hope, now changed to Pleasure (see P. 2, 49), starts him on his flight, and his manly achievements lend him the wings of victory (P. 9, 135: πτερὰ Νίκας). From this height he may well look down on wealth, high as wealth is (O. 1, 2). Hermann, and many after him, read ἀβρότατος ἐπι, in disregard of the Scholiast (ἀπὸ μεγάλης ἀβρότητος καὶ εὐδαιμονίας), and, which is more serious, in disregard of P.'s rules of position (see note on O. 1, 37). Mezger considers ἀνορέας as dat. termini (for which he cites O. 6, 58; 13, 62, neither of them cogent), and sees in ἐλπίδας and ἀνορέας the prophecy of future success among men. ἀβρότατος is not "the sweet spring-time of life," but rather the time when there is every temptation to luxury, and when the young wrestler is called on to endure hardness.—91. ὑποπτέροις: Comp. further O. 14, 24: κυδίμων ἀέθλων πτεροίσι.—93. τὸ τέρπνόν: See note on O. 14, 5.—οὔτω: Sc. εὖ ὀλίγῳ.—94. ἀποτρόπαι νυώμα: "Adverse doom."

'Επ. ε'.—95. ἐπάμεροι: Sc. ἐσμέν. A rare and impressive ellipsis.—τί δὲ τις; τί δ' οὐ τις: "What is man? what is he not?" Man continueth so short a time in one stay that it is not possible to tell what he is, what he is not. One Scholiast understands it as "What is a somebody? what a nobody?" which is a clearer way of putting it.—σκλας ὅναρ: Life had often been called a shadow and a dream before P., but this famous combination
startles the Scholiast: εὖ τῇ ἐμφάσει χρώμενος, ὡς ἐν εἴποι τῷ τοῦ ἀσθενοὺς τὸ ἀσθενέστερον. — 96. ἁγύλα: Cf. O. 13, 36: ἁγύλα ποδῶν. The dream may be lighted up by victory.—97. ἐπεστὶν ἄνθρωπον: The Schol. ἐπεστὶ κατὰ τῶν ἄνθρωπον. If the text is right, we must understand ἐπεστὶν as ἐστὶν ἐπὶ, “rests on.” Cf. ἐπιβαίνω. P.’s ἐπὶ, with gen., is used of fixed position, O. 1, 77; P. 4, 273; 8, 46; N. 5, 1.—98. φίλα μάτηρ: P.’s love for Aigina and his interest in her fate are abundantly evident in his Aiginetan odes, nearly one fourth of the whole number. Here, of course, the heroine is meant. — ἐλευθέρω στόλῳ: Nautical figure. “In the course of freedom.”—99. κόμης: As always with the note of care.—Δι...Ἀχιλλεί: i.e. σὺν Δί καὶ σὺν Ἀλκι—σὺν Πηλεῖ... σὺν τ’Ἀχιλλεί. See O. 9, 94, and for this special case comp. N. 10, 53: Ἑρμᾶ καὶ σὺν Ἡρακλεῖ, where god and hero are connected, as god and heroes are connected here, by καὶ. The brothers of the first generation are coupled by τε καὶ, Achilles completes the line with τε.

Hera.
Coin of Elis.
The ninth Pythian was composed in honor of Telesikrates of Kyrene, son of Karneiades, who was successful as an ὀπλιτῶδες, Pyth. 28 (Ol. 75, 3 = 478 B.C.). Telesikrates had previously distinguished himself at all the local games of Kyrene, had been victorious in Aigina, at Megara, and, after the race in armor, gained a foot-race at Delphi, Pyth. 30 (Ol. 77, 3 = 470 B.C.). P. tells of the former victory only, and the poem must have been composed at the earlier date. Böckh thinks that Telesikrates had not returned to Kyrene when the poem was sung; nor, on the other hand, is there any trace of a κῶμος at Delphi. Hence the inference that the performance was at Thebes. Unfortunately δέξεται (v. 79) proves nothing more than that the ode was not composed at Kyrene. Otfried Müller conjectures that Telesikrates belonged to the Aigeidai, and we have good reason to believe that Pindar was an Aigeid (P. 5, 76). The name Karneiades points to the Karneia, a traditional festival among the Aigeidai.

The acknowledged difficulty of the poem will justify a detailed abstract.

I sing Telesikrates, crowning glory of Kyrene, whom Apollo brought on golden chariot from windy Pelion, and made the huntress-maiden queen of a fruitful continent (vv. 1–9). Silver-foot Aphrodite received the Delian guest and shed winsome shamefastness on the bridal couch of Apollo and the daughter of Hypseus, king of the Lapithai, to whom a Naiad bore her (vv. 10–18). Naught did this white-armed maiden reck of loom or dance or home-keeping with her playmates. With dart and falchion slew she the fierce beasts of prey and gave rest to her father’s kine, scant slumber granting to eyelids on which sleep loves to press towards dawn (vv. 19–27).

He found her—he, God of the Wide Quiver—as she was
struggling alone, unarmed, with a furious lion. Out he called Cheiron from his cave to mark the woman's spirit, and to tell her parentage (vv. 28–36). Whate'er her lineage, the struggle shows boundless courage. "Is it right," asks the god, "to lay hand on her and pluck the sweet flower of love?" The Centaur smiled and answered: "Secret are the keys of Suasion that unlock the sanctuary of love's delights; gods and men alike shun open union" (vv. 37–45). Thou didst but dissemble, thou who knowest everything, both end and way, the number of the leaves of spring, the number of the sands in sea and rivers, that which is to be and whence it is to come. But if I must measure myself with the Wise One —— (vv. 46–54).

I will speak. Thou didst come to be wedded lord to her, and to bear her over sea to the garden of Zeus, where thou wilt make her queen of a city when thou shalt have gathered the island-folk about the plain-compassed hill. Now Queen Libya shall receive her as a bride in golden palaces, lady of a land not tributeless of fruits nor ignorant of chase (vv. 55–62). There shall she bear a son, whom Hermes shall bring to the Horai and to Gaia, and they shall gaze in wonder at their lapling, and feed him with nectar and ambrosia, and make him an immortal Zeus and a pure Apollo, God of Fields, God of Pasture; to mortal men, Aristaëios. So saying he made the god ready for the fulfilment of wedlock (vv. 63–73). Swift the achievement, short the paths of hastening gods. That day wrought all, and they were made one in the golden chamber of Libya, where she guards a fair, fair city, famed for contests. And now the son of Karneiades crowned her with the flower of fortune at Pytho, where he proclaimed Kyrene, who shall welcome him to his own country, land of fair women, with glory at his side (vv. 73–81).

Great achievements are aye full of stories. To broodier well a few among so many—that is a hearing for the skilled. Of these the central height is Opportunity—Opportunity, which Iolaos did not slight, as seven-gated Thebes knew. Him, when he had shorn away Eurystheus' head, they buried in the tomb of Amphitryon, his father's father, who came to Thebes a guest (vv. 82–90). To this Amphitryon and to Zeus, Alkména bare at one labor two mighty sons. A drollard is the man who does not lend his mouth to Alkména's son, and does not alway remember the Dirkaian waters that reared him and his brother Iphikles. To whom, in payment of a vow for the requital of their grace to me,
I will sing a revel song of praise. May not the clear light of
the Muses of Victory forsake me, for I have already sung this
city thrice in Aigina, at Megara (vv. 91–99), and escaped by
achievement the charge of helpless dumbness. Hence be a man
friend or be he foe, let him not break the commandment of old
Nereus and hide the merit of a noble toil. He bade praise with
heartiness and full justice him that worketh fair deeds. (So let
all jealousy be silent. Well hast thou wrought.) At the games
of Pallas mute the virgins desired thee as lord, (loud the moth-
ers) thee as son, Telesikrates, when they saw the many victories
thou didst win (vv. 100–108).

So at the Olympian games of Kyrene, so at the games of Gaia
and at all the contests of the land. But while I am quenching
the thirst of my songs, there is one that exacts a debt not paid,
and I must awake the glory of thine old forefathers, how for the
sake of a Libyan woman they went to Irasa—suitors for the
daughter of Antaios. Many wooed her, kinsmen and strangers
—for she was wondrous fair (vv. 109–117)—all eager to pluck
the flower of youthful beauty. The father, planning a more fa-
famous wedding for his daughter, had heard how Danaos had
found speedy bridal for his eight-and-forty virgins ere midday
should overtake them, by ranging all that had come as suitors for
his daughters, to decide who should have them by contests of
swiftness (vv. 118–126). Like offer made the Libyan for wed-
ding a bridegroom to his daughter. He placed her by the mark
as the highest prize, and bade him lead her home who should
first touch her robes. Then Alexidamos outstripped the rest in
the whirlwind race, took the noble maid by the hand, and led
her through the throng of the Nomad horsemen. Many leaves
they threw on them and wreaths; many wings of Victory had
he received before (vv. 127–135).

The ode, beautiful in details, has perplexed commentators
both as to its plan and as to its drift. The limpid myth of Ky-
renes has been made to mirror lust and brutality. Telesikrates
is supposed by one to have violated a Theban maiden, by an-
other to be warned against deflouring his Theban betrothed
until he is legally married to her. It is hard to resist the im-
pression of a prothalamion as well as of an epinikion, but all
conditions are satisfied by the stress laid on kaupós, which Leo-
pold Schmidt has made the pivot. Mezger happily calls the
ode "Das Hohelied vom Καιρός," "the Song of Songs, which is Season's." The key is v. 84: ὠ δὲ καὶ ρὸς ὁμοίοις | παντὸς ἐχει κορυφάν. The poet, following his own canon—βαιὰ δ' ἐν μακροῖσιν ουκίλλειν, | ἀκοὰ σοφοῖς, v. 83—has selected four examples to show that the laggard wins no prize. Witness how Apollo, no laggard in love, seized Kyrene (ἀκεῖα δ' ἐπειγομένων ἡ ὥθη θεῶν | πρᾶξις δδοὶ τε βραχεία, v. 73); how Iolaos, no dastard in war, shore off the head of Eurystheus (v. 87). Witness Antaios (v. 114), who caught from Danaos the lesson of speedy marriage for his daughter (ὡκυτατον γάμον). Witness Alexidamos (v. 131), who won the prize by his impetuous rush in the race (φύγε λαυψηρὸν δρόμον). Mezger, who emphasizes the recurrence of αὐτικά (vv. 31, 62, 124), shows, in perhaps unnecessary detail, that the poem breathes unwonted determination and energy, and thinks that it is intended to urge the victor to make quick use of his victory for pressing his suit to some eligible maiden. The poet is to be to Telesikrates what Cheiron was to Apollo. This view seems to me rather German than Greek, but it is not so unbearable as Dissen's rape and Böckh's caution against the anticipation of the lawful joys of marriage.

The poem has certain marked points of resemblance and contrast with P. 3. As in P. 3, the myth begins early; as in P. 3, the foremost figure is a heroine beloved of Apollo. There the god espies his faithless love—wanton Koronis—in the arms of Ischys. Here he finds the high-hearted Kyrene struggling, unarmed, with a lion. There Cheiron was charged with the rearing of the seed of the god. Here Cheiron is summoned to leave his cave and witness the courage of the heroine. The fruit of this love is not snatched from the body of the mother fordone, and borne in haste to the foster-father, but the child is taken by Hermes, in virtue of his office, is fed with nectar and ambrosia by the Horai and Gaia, and becomes, not an Asklepios, to perish in lightning flame, but an Aristaios.

In P. 9, as in P. 4, the myth comes to the front, the myth of Kyrene occupying three fifths of the ode. Iolaos dominates one fifth, Alexidamos the last.

The rhythms are Dorian (dactylo-epitrite). They are lighter than the norm (O. 3), and hence are supposed to be a mixture of Dorian and Lydian.
Στρ. α'.—1. ἢθλω: "I am fain."—χαλκασπίδα: The ὀπλωτόρομος originally wore shield, helmet, and greaves (Paus. 6, 10, 4), and is so figured on a celebrated vase (Gerhard, A. V., IV.). Afterwards the shield only was worn, which, being the heaviest, is here made prominent. Comp. Paus. 2, 11, 8: καὶ γυμνὸς καὶ μετὰ τῆς ἄσπιδος.—2. βαθυζόνοισιν: Cf. O. 3, 35: βαθυζόνου ... Δήδας.—ἀγγέλλων: See O. 7, 21—3. Χαρτεσσι: Mistresses of the song of victory, as often: O. 4, 8; 7, 11; P. 6, 2.—γεγομένων: Of the herald cry, as O. 2, 5: Ἱερωνα ... γεγομένων.—4. διωξίσσοι: Cf. P. 4, 17. A further illustration of the subject is given by the description so often referred to, So. El. 680 foll., where two of the contestants are Libyans (v. 702) and their chariots Barkaian (v. 727).—στεφάνωμα: The result of the γεγομένων, rather than opposition to ἄνδρα. See P. 1, 50 and 12, 5.—5. τάν: Change from city to heroine, P. 12, 3.—δ χαπάεις ... Δασοῖδας: We can afford to wait for Δασοῖδας, as the epithet is characteristic of Apollo, who is ἀκειρκόμας, P. 3, 14 and I. 1, 7, and the ode is Pythian. Comp. v. 28: εὐρυφαρέτας ... Ἀπόλλων, and O. 7, 13.—6. χρυσέφις π. α. 6.: Notice the pretty chiasm.—ἀγρότερον: P. 3, 4: Φηρ' ἄγρότερον. The myth, as many of P.'s heroine myths, is taken from the Ηοίαι of Hesiod, a fragment of which opens the Ἀσπίς Ἡρακλέους.—7. πολυμήλαιον: See on O. 1, 13. The Schol. here has distinctly πολυμποβατόν.—9. ῥίζαν: The earth is conceived as a plant with three roots, Libya being one, Europe and Asia being the other two. The order from ἰδὲ to οἷκεῖν is noteworthy—θηκέν (a), δέσπουσαν (b), χθονὸς ρίζαν (c), ἀπείρον τρίτων εὐρητον (c), θάλλοισαν (b), οἰκεῖν (a). So the Schol.

'Αντ. α'.—10. ἄργυροπετ(α): Aphrodite, as a sea-goddess, was specially honored in Libya. Comp. P. 5, 24. ἄργυρος refers to the sheen on the waves, the track of the moonlight. We have here the lunar side of the goddess.—11. θεόβατον: The latter part of the compound is still felt here. See O. 3, 7. Add to the instances there given fr. XI. 40: θεοβατον κέλαδον.—12. ὀχέων: Depends on ἐφαπτομένα. On the construction, see O. 1, 86. Simply a natural bit of color. To make ὀχ. depend on ὑπεδέκτο as a whence-case is not happy.—χερί κοιφά: Often taken as = χερί κοιφίζομη. Surely the young couple did not need bodily help so much as moral sympathy, and it is a pity to spoil Pindar's light touch as well as Aphrodite's.—13. ἐπὶ ... εἰναις: Dat.-locative of the result of the motion often with ἐπὶ in Homer, regularly
with ἐν and τίθημι in prose.—εὐναῖς: P. 2, 27.—βάλεν αἰδῶ, κτέ.: This αἰδῶς is the ἀρμός that binds the pair in wedlock. The intimate union is emphasized by ξυνόν, ἀρμόξοισα, μιχθέντα. θεῷ and κούρα depend on ξυνόν (comp. P. 6, 15), resumed and varied by μιχθέντα (comp. P. 4, 222), an anticipatory contrast to the light of love κείραι μελιαδέα ποίαν, that Apollo proposes (v. 40). For the complex, comp. P. 5, 102: σφῶν δλῆσον ὑπὸ τε κοινῶν χάρων ἐνδικῶν τ' Ἀρκεσίλα. "And shed upon their couch the charm of shamefastness, uniting thus in bonds of mutual wedlock the god and the maiden-daughter of Hypseus."—14. ἀρμόξοισα: Below, v. 127, ἀρμόζων is used of a lawful marriage.—15. Δασιθᾶν ὑπερόπλων: The statues of the western pediment of the temple of Zeus at Olympia represent the combat between the Centaurs and the Lapithai. —τοῦτακις = τότε, P. 4, 255.—16. γένος: Acc. of limit to δεύτερος.—18. ἐστικτεν: See O. 6, 41.

'Επ. 'α.—19. Γαίας θυγάτηρ: Not necessary to the sense. By putting the end of the sentence at the beginning of the epode (comp. O. 1, 23. 81; 2, 17; 3, 26 al.), antistrope and epode are closely combined, and the mechanical a + a + (b) of strophe, antistrope, and epode is avoided, and we have instead a + (a + b). So J. H. H. Schmidt.—λευκόλενον: So Lehrs (after the Schol., λευκόπτιχυν) for the MS. εὐόλενον.—20. θρέψατο: O. 6, 46.—παλιμβάμους . . δοῦσ: The to and fro necessary with the upright loom.—21. δεῖνω τέρψιας οὐθ' ἐταράν οἰκορίαν: The best MSS. have οὐτε δείπνων οἰκορίαν μεθ' ἐταράν τέρψια, for which the metre demands οἰκορίαν, a form for which there seems to be no warrant. The Scholia show an old trouble. I have accepted Bergk's recasting of the passage — δεῖνω = δίνων, "dances." The monotonous to and fro of the loom would be well contrasted with the "whirl" of the dance. Maidens and banquets are disparate in Pindar. ἐταράν οἰκορίαν is = μεθ' ἐταράν οἰκορίαν, and this may help to account for the corruption of the text.—23. φασγάνω: "Falchion."—24. ἡ: With a note of asseveration, as in ἡ μὴν.—25. τῶν δὲ σύγκοιτων γλυκῶν: "Him that as bed-fere (bedfellow) is so sweet."—26. παύρον . . . ὑπνόν: Transposed with Mommsen. τ. "scant," litotes for "not at all."—ἐπὶ γλεφάροις: Od. 2, 398: ὑπνόσ εἰ πίλ γλαφροῖς σίν ἐτιπτεν. Cf. v. 13.—27. ἀναλίσκοισα: "Wasting sleep," brachylog for wasting time in sleep.—βέντονα πρὸς ἄγο: Sleep is sweetest and deepest before dawn (sundentque cadentia sidera somnum). Yet this is the time
when the huntress has no right to sleep. "This is the time," as a naturalist says, "when savages always make their attacks."

Στρ. β'.—28. λέοντι: Whether there were lions in Greece at that time or at any time matters not. There were lions in Kyrene, P. 5, 58.—29. ὁβρίμω: Used of the monster Typhoëns, O. 4, 7.—30. ἀτέρ εὐχέων: Schol. ἀνεύ δόρατος.—31. αὐτικά: See the introduction.—ἐκ μεγάρων: "From out his halls," sc. Cheiron's. Called him out and said to him.—32. ἄντρον: Cf. P. 3, 63: εἶ δὲ σῶφρων ἄντρον ἐναὶ ἔτι Χείρων.—Φιλιρίδα: Cf. P. 3, 1.—33. ἀταρβεῖ...κεφαλά: A steady head is a compliment as well as ἀταρβεῖ κραδία, which Schneidewin reads. Note the serenity of the heads of combatants in Greek plastic art. κραδία is unlikely with ἢτορ to follow.—35. κεχείμανται φρέναι: The MSS. have φρένες. Some recognize in this the σχῆμα Πινδαρίκων (O. 11, 6). Mommsen suggests οὐκ ἐκείμαινεν, others see in κεχείμανται a plural. Comp. Curt. Gr. V. Π. 228. I have no hesitation in following Bergk's suggestion, φρέναι.—36. ἀποστασθείσα: The lover cannot imagine such a maiden to have come into such surroundings except by accident.

'Ἀντ. β'.—37. ἔχει: "Inhabits."—38. γεύσεια: "Tastes," "makes trial of."—ἀλκᾶς: Doubtful whether the lion's or the maiden's, and, to add to the trouble, we have ἀπειράντου, "boundless," and ἀπειράτου, "untried." Apollo has no fear for the heroine, and so, on the whole, it is better to understand "the boundless strength" of the maiden.—39. ὅσια: Especially hard to define. Plato's Euthyphron discusses τὸ ὅσιον. Grote translates ὅσιότης, "holiness;" Jowett, "piety." Ammonios says: ὅσιων καὶ ἱερῶν διαφέρειν ὅσια μὲν γὰρ ἔστι τὰ ἱερωτικά, δὲν ἔφεσται καὶ ἔξεστι προσάψασθαι· ἱερὰ δὲ τὰ τῶν θεῶν, δὴν οὐκ ἔξεστι προσάψασθαι. ὅσια, the human right, is also the divine right, as Eur. says, Bacch. 370: Ὅσιά πότεν θεῶν, Ὅσιά δ' ἄ κατά γὰρ χρυσέαν πτέρναν φέρεις. Perhaps the use of the word here is another of those strokes that serve to show that this is no ordinary amour.—κλυτῶν χέρα: With the same epic simplicity as Od. 9, 364: εἰρωτᾶς μὸνομα κλυτων.—40. ἤ βα; Not disjunctive, and best punctuated thus. Myers translates after Donaldson, who makes ἤ disjunctive, "or rather on a bridal bed," λεχέων being the lectus genialis spread δόμασιν ἐν χρυσέως (v. 60). Unfortunately for all this legality, the Centaur, despite his refined environment,
the κοῦραί ἄγναι of P. 4, 103, understood λεξέων to be nothing more than εἶνας.—ποίαν: P. 8, 20. Here of the flower of love. Cf. v. 119: ἀποδρέψαι καρπῶν ἀνθήσαντα. The oracular god, who has been speaking in oracular phrase, winds up with an oracular hexameter.—41. ξαμενής: “Inspired” (Fennell). But see P. 4, 10.—χλαρόν: The passage requires an equivalent of προσηνές καὶ γλυκύ (Schol.), which is better satisfied by association with χλαρόν, “lukewarm,” than by derivation from the root of κέχλαδα with Curtius. We have not here the “lively” horse-laugh of the other Centaurs; we have the half-smile of the great teacher.—42. κλαῖδες: See P. 8, 4, and add Eur. Hippol. 538: Ἐρωτα... τὸν τὰς Ἀφροδίτας φιλοτάτων βαλάμων κληδούχον. —43. Πεθοῦσ... φιλοτάτων: Both genitives depend on κλαῖδες. “Secret are the keys that Suaesion holds to the hallowed joys of love.” On Peitho, see P. 4, 219.—44. τοῦτα... τυχεῖν: This opposition serves to show the growth of the articular inf., sparingly used even in Pindar.—45. τοπρόσων: τυχεῖν τοπρόσων εἶνας: “To enter the bridal bed.” Not as if this applied only to the first time.

’Επ. β’.—46. ψεύδει θυγεῖν: On the dat., see P. 4, 296. For the thought, P. 3, 29: ψευδεών οὐχ ἀπεται. —47. μελιχος ὄργα: “Bland humor;” “pleasant mood.” Apollo is merely teasing the Centaur by pretending to ask his advice. Others, “soft desire,” “guiling passion.”—παρφάμεν: “To dissemble,” “utter in jest.” παρά, “aside” (from what is meant).—ὄπόθεν: Sc. ἐστὶ.—48. κυριον... τέλος, κτέ.: “The decisive end.” The final destiny, and the ways that lead thereto.—50. δοσσα... κλανέονται: Oracle in Hdt. 1, 47: οἰδα δ’ ἐγώ ψάμμον τ’ ἄριθμον καὶ μέτρα βαλάσσεις.—φύλλ(α): Fits the woodland environment.—ἀναπέμπει: The spring leaves are an army in rank and file, the sands are an army in rout (κλανέονται).—52. χω τι μέλλει: The τέλος again (v. 48).—χωπόθεν ἐστεται = ὄπόθεν τὸ μέλλον ἐσται: The κέλευθοι again.—53. καθ. ἀράς: From thy lofty height. Apollo is a σκοτός, and κατά is not effaced.—54. καὶ πάρ σοφὸν ἀντιφερίζει: καὶ σοφῷ σοι ὀντὶ ἔξισωθήναι (Schol.). “To match myself against the Wise One.”

Στρ. γ’.—55. ἐρέω: Effective position. The word is not necessary.—πόσις: Comp. P. 4, 87: πόσις Ἀφροδίτας, and contrast dat and gen. Kyrene becomes Apollo’s wife. As A. was unmarried, it was easy to put the myth in this honorable form.—ἀκε βάσσαν.
O. 6, 64: ἵκουτο πέτραν. See P. 4, 51.—56. μέλλεις ... ἐνείκαι: On the aor., O. 7, 61; 8, 32.—57. Διὸς ... ποτὶ κάποιον: See O. 3, 24, for κάπος. For Διὸς, P. 4, 16: Διὸς ἐν "Ἀμμωνος θεμέλθως.—58. ἐπὶ ... ἄγειρας = ἐπαγειραῖς. — λαὸν ... ναυτάται: See P. 4, 17 foll. The island was Thera.—59. οὐκὼν ἔστι ἀμφίπτετον: Cf. P. 4, 8: πόλιν ἐν ἄργωντει μαστῷ. Cheiron has the oracular tone in perfection. He parodies Apollo.—Διβύα: The nymph, daughter of Epaphos (P. 4, 14).—60. δώμασιν ἐν χρυσώσι: Where she will abide, not ἐσ, as N. 11, 3: Ἀμισταγόραν δέξας τεῦχος ἐσθαλαμον.—61. Ἡμα: Always "where" in P.—αιτάν: Share.—62. αὐτίκα: Cf. v. 31.—συντελέθειν ἐννομον: "To abide with her as hers in law," "to be her lawful possession." Paley tr. "To become an occupier of it together with herself." Cf. Aisch. Suppl. 565: βροτολ ὥ ὑ γεῖς τότε ἦσαν ἐννομοι. But see O. 7, 84. The Schol., misled by νήποιον, glosses συντελέθειν by συντελεῖν, "to contribute."

—63. νήποιον: With the good sense of τοιῇ, P. 1, 59; ποίμνωσ, P. 2, 17, glossed as ἀμώρον. "Not tributeless."

'Αντ. γ'.—64. Ἐρμαῖς: Hermes was not only the patron of flocks and herds, but also the great gerulus of Olympos. The Hermes of Praxiteles, with the infant Dionysos, is one of many.—65. εὐθρόνοις: A note of majestic beauty. So Kleio (N. 3, 83) and the daughters of Kadmos (O. 2, 24). Even Aphrodite as εὐθρόνος (I. 2, 5) is more matronly than she is as ποικιλόθρονος (Sappho). On the images of the seated Horai at Delphi, see O. 13, 8.—

"Ωραις: The Horai, as authors of ἀρχαία σοφίςματα (O. 13, 17), are well introduced here, but who would question the appropriateness of the Seasons and Mother Earth as the foster-mothers of a rural deity like Aristaios?—Γαῖα: Great-grandmother of Kyrene (v. 19), if the relation is to be insisted on.—66. ὕπο: Vividly local, "from under," "from his mother's womb." See O. 6, 48. —67. ἐπιγονυδίον = ἐπὶ γονάτων. P. makes the very widest use of these adjj. in -ον. Combine ἐπιγονυδίον with αὐτάς. αὐτάς is unknown to Pindar. See O. 18, 53.—θαυσάμεναι: So Bergk for θηκάμεναι, θησάμεναι of the codices, for which Moschopulos καθηκάμεναι. θαυσ.: = θαυμάσασαι (Schol.).—αὐτάς: Bergk reads αὐγάίς.—68. θέσανται: "Shall decree," to which καλέων is epexegetic. Eur. Phoen. 12: καλοῦσι δ' ἢκαστήριον με—τοῦτο γὰρ πατήρ | ἐθέτο καλέων, which shows that τίθεσθαι and καλέων are not necessarily synonymous, as Shilleto would make them here.—69. Ζήνα: Aristaios, an ancient divinity of woodland life, of
flocks, herds, and fields, is a representative of Zeus "Δρυστος (Αρισταίος), of Απόλλων 'Αγρεύς, Α. Νόμιος. Best known to modern readers by the passage in Verg. Georg. 4, 317 foll.—ἀγνών: Used of Helios, O. 7, 60. —70. ἄγχυστον: "Ever nigh." —δείπνα: St. Anthony has taken his place.—71. καλεῖν: Epexegetic inf. By insisting so much on the fruit of the union, the Centaur hallows it, and formally weds the two.—72. γάμου ... τελευτάν: Cf. O. 2, 19: ἔργων τελος.—73. ἐντυνεν: Cf. O. 3, 28; N. 9, 36.

Ἐπ. γ'.—74. ὅμοι ... βραχεῖα: Cf. v. 49: ὁθὸν καὶ πάσας κελεύθους.—διαίτασιν: "Decided," as an umpire decides, hence "accomplished." διαιτᾶν = διανύειν (Hesych.).—θαλάμῳ δ' ... ἐν πολυχρώσῳ: Cf. v. 60: δῶμασιν ἐν χρυσέωσι.—76. ἀμφέτει: City and heroine are blended, as P. 12, 2. —77. νῦν: Kyrene, the city.—Καρνεία: A name of good omen, recalling 'Απόλλων Κάρνειος. See P. 5, 80. —78. ὑπάρχει: See O. 1, 22. —79. ἀνέφανε: By the voice of the heralds. Cf. N. 9, 12: ἀμφαίνει κυδαίνων πολιν.—δέξαται: Shows that the ode was not composed at Kyrene.—80. καλλιγύναικα πάτρι: κ. not a likely adjective on Dissen's theory. See introduction.

Στρ. 8'.—82. ἀρεταί ... πολύμυθοι, κτέ.: "Great achievements aye bring with them many legends, but to adorn a few things is a hearing for the wise," what the wise, the poets, those who understand the art, love to hear. P.'s art in his selections among the mass of themes will be appreciated by his fellows. In this transition we have the key to the poem, for in all P.'s chosen myths καυρὸς is atop—the καυρὸς of Kyrene and Apollo, the καυρὸς of Iolaos, the καυρὸς of Antaios, of Alexidamos.—84. ἀκοὰ σοφοῖς: Cf. O. 2, 93: φαινόντα συνετοῖς. —85. παντὸς ἔχει κορυφάν: Cf. O. 7, 4: κορυφὰν κτείνων. —εὐγένεις = εὔγνωστον. —'Ιλαον: The son of Iphikles and nephew of Herakles, trusty companion of the latter hero. See O. 9, 105. This example of the headship of καυρὸς may have been suggested by the training of Telesikrates in the gymnasion of Iolaos at Thebes, by the neighborhood of the celebration, by P.'s vow to Herakles and Iphikles (v. 96). Comp. a similar introduction of Alkmaion, P. 8, 57.—86. νῦν = τὸν καυρὸν.—Εὐρυσθῆς: The taskmaster of Herakles. See O. 3, 28.—88. 'Αμφιτρύωνος | σάμιατι: Before the Proditid gate, where there was a gymnasion of Iolaos (Paus. 9, 28, 1). See also O. 9, 105 for the 'Ιλαον τύμβος. —89. πατροπάτωρ: Amphitryon—Iphikles—
Iolaos.—Foi: O. 9, 16: θυγάτηρ τε Φωι.—ξένος: Amphitryon had been exiled from Tiryns by Stheuelos.—90. λευκίπποις: Cf. O. 6, 85. Hypallage for λευκίππων.

'Ant. 8'.—91. Φωι: Amphitryon.—δαφρῶν: On the meaning and etymology of this word, see F. D. Allen in Am. Journ. Phil. I. pp. 133–135, who rejects both δαφραν and δαι, “battle,” and looks to δαις, “torch” (V δας, δαφ). From the “fiery-hearted” of the Iliad, it becomes, acc. to Δ., the “high-spirited” of the Odyssey. Mezer’s “doppelsinnig,” as of one divided between her mortal and her immortal love, has no warrant.—93. διδύμων: Iphikles and Herakles.—σθένος υἱῶν: See O. 6, 22.—94. κωφὸς ἁνήρ: P.’s characteristic way of whirling off from the subject in order to come back to it with more effect.—παραβάλλει: “Lends.” Cf. παραβάλλειν κεφαλῆς, οὕς, and O. 9, 44: φέροις . . . ἀστεὶ γάλωσαν.—95. θρέφαντο: See v. 20. On the plur. see O. 10 (11), 93. The copiousness of the Dirkaian stream (Διρκαίων ῥεόθρων, Soph.) is emphasized by the plural. The name of Iolaos is heightened by this glorification of father and uncle, and the poet at the same time shows how he can avail himself of a καμάς to fulfil his vow.—96. τελειον ἐπ’ εἰκῇ κωμάσομαι: “I must needs sing a song to crown my vow with fulfilment,” τελειον κωμάσομαι = τελειον κώμον ἀσομαι. The κώμος is to fulfil the obligation that rests upon the vow. A much-disputed passage. τι with τελειον is unsatisfactory, τι with ἐσολόν may be made tolerable by litotes, “a great blessing.” See P. 7, 14: χαίρω τι. Hermann makes the vow refer to μη με λίποι, whereas in that case we should have expected λυπεῖν. The great blessing may very well be the victory of Telesikrates.—κωμάσομαι: The modal future. “I must needs,” “I am fain.”—97. Χαρίτων: See v. 3. Nothing suggests prayer like successful prayer. On the asyndeton, see O. 1, 115.—98. καθαρὰν φέγγος: To illumine the path of the victories of Telesikrates. On φέγγος and φῶς, see note on P. 3, 75.—Αἰγίνα τε . . . Νίσον τ’ ἐν λόφῳ: On the one ἐν, comp. O. 9, 94. Nisos was a mythic king of Megara. The poet, as usual, transports himself to the scene where the victories were won. See P. 1, 79.—Αἰγίνα τε γάρ, κτ. : P. has thrice already glorified the city in Aigina and Megara, and vindicated there his poetic art, of course, in the praise of the victories of Telesikrates in these places. Now he hopes that the light of the Charites will continue to illumine his poesy (comp. O. 1, 108: εἰ δὲ μη ταχῦ λίποι), for he looks for—
ward to other themes.—99. τάνδής: Dissen has τόνδη. The poet says that he has glorified this city (Thebes) by celebrating the victories of Telesikrates at the places mentioned. T. evidently had close ties with Thebes, a Σπαρτῶν ἕνως, like Amphitryon. Others refer τάνδη to Kyrene.

Ἐπ. δ’.—100. σιγαλὼν ἀμαχανίαν: “Dumb helplessness,” “silence from want of words.” Pindar is fighting his own battles as well as those of Telesikrates. Comp. the passage O. 6, 89: ἀρχαῖν ὄνειδος ἀλαθέσω | λόγοις εἰ φεύγομεν.—Εργ.: Must refer to Pindar, “by my work,” “by my song.” Beck’s φυγόντ’ would, of course, refer to Telesikrates.—101. τοῦνεκεν, κτέ.: “Wherefore,” as I have glorified the city, and Telesikrates has won his prize, let friend and foe alike respect good work done in the common interest (ἐν ἔννοιᾳ), for the common weal.—102. λόγον: “Saying.”—βλαστῶν: “Violating.”—Δλύον γέροντος: Old men of the sea are always preternaturally wise. See P. 3, 92. Here Nereus is meant, whom Homer calls Δλιον γέροντα (II. 18, 141).—κρυπτέτω: The word of Nereus is a light unto the path, and disobedience quenches it in silence. Cf. O. 2, 107: κρύφον τε θέμεν ἐσόλων καλοῖς ἐργοίς, N. 9, 7: μὴ χαμάλ σιγὰ καλύψαι. See also O. 7, 92: μὴ κρύπτε κοινῶν | στέρμ’ ἀπὸ Καλλιάνακτος.—103. καὶ τὸν ἐχθρόν: Would apply strictly only to εἰ τὶς ἀντάεις, but εἰ φίλος is there only to heighten εἰ τὶς ἀντάεις.—104. σὺν τε δικα: So the MSS. and the Scholia. σὺν γε δικα introduces a qualification that is not needed for καλά. The praise is to be hearty and fair. προ-θύμος τε καὶ δικαίως (Schol.).—106. ὑρίας: In their season.—Παλλάδος: Armed Pallas (Τριτογένεια, Ὀθρυμπάτρῃ) was worshipped at Kyrene, and weapon-races run in her honor.—107. παρθενικάλ πόσιν: The Doric maidens of Kyrene were present at the games. The wish, as the wish of Nausikaa, Od. 6, 244: αἰ γὰρ ἐμοὶ τούσδε πόσις κεκλημένος εἰ. — η | νιόν εὐχοντ(ο): “Or they (the mothers) wished as son.” The shift is sudden, and Hartung’s αἰ δ’ for η is worth considering; not so Bergk’s awkward παρθενικά, which destroys the color of ἀφωνοι, and does not allow us to supply the complementary φωνα to the complementary ματέρες, as Hartung’s αἰ δ’ would do.

Στρ. ε’.—109. Ὁλυμπίου: A local game.—βαθυκόλποι: Especially appropriate to Mother Earth (v. 18). Comp. P. 1, 12.—111. ἀοιδῶν | δίψαν: “The songs are athirst,” as “deed is athirst” (N.
3, 6), but the poet finds that he is quenching the thirst of his Muse, and would fain pause, but Telesikrates (τις) reminds him that there is one more theme to call up—the glory of his ancestors.—112. ἐγείραι . . . δόξαν: A half-forgotten tale is roused from sleep, and this, too, is a καφρός story.—113. καὶ τεὼν: As well as the glory of the Thebans, Herakles and Iphikles. —προγόνων: Plural, for though Alexidamos alone is meant, the whole line is involved.—114. Ἰρασα: The choice part of the country, through which the Libyans led the new-comers by night for good reasons, acc. to the story of Herodotos, 4, 158. As P. would say Ἰρασα πρὸς πόλιν more readily than πρὸς πόλιν Ἰρασα, it is not fair to cite this passage as an example of ἕβαν with acc. See P. 4, 52.

—Ἀνταῖον: The father of the maiden (Barkē) bore the same name as the famous Libyan antagonist of Herakles.

'Αντ. ε'.—118. ἔπλετο: Binds strophe and antistrophe together, and thus gives special prominence to the epode, which here contains the καφρός-point.—χρυσοστεφάνου: O. 6, 57: τερπνᾶς δ᾽ ἐπεί χρυσόστεφανος ἐπὶ τῆς ἕβας | καρποῦ ἕβαν Ἡ βας. —119. ἄνθησαντ(α): Flower and fruit are one.—ἀποθρέψαι: Cf. v. 40. On the active, see O. 1, 13.—120. φυτεύων: Of a deep-laid plan. So N. 4, 59: φυτεύειν Ὑπὶ βάναυτον ἕκ λόχου.—121. γάμον: "Wedding," not "wedlock." —122. τεσσαράκοντα καὶ ὅκτω: One of the fifty Danaides (Hypermnestra) had saved her husband, N. 10, 6; Hor. Od. 3, 11, 33; one (Amymone) had yielded to Poseidon.—πρὶν μέσον ἀμαρ ἐλείν = πρὶν τὸ μέσον τῆς ἡμέρας γενέσθαι (Schol.). "Before the on-coming of midday." ἐλείν does not require an object any more than αἰρεῖ in the familiar phrase δὲ λόγος αἰρεῖ.—123. γάμον: No fear of repetition. See note on P. 1, 80.—124. αὐτίκα: See v. 31.—ἀγώνος: "Lists," as O. 10 (11), 26.—125. σύν δ᾽ ἀέθλοις: Cf. O. 2, 46. "With the help of," instead of "by means of."—126. σχήματι: Opt. in or. obl. = ind. only with interrog. in P., as in Homer, except O. 6, 49, which see. First occurrence of fut. opt.

'Επ. ε'.—127. ἔδεικεν: "Offered." —Δίβυς: Antaios. —ἀμόχων: See v. 14.—128. τέλος . . . ἀκρον: Praemium summum (Dissen), "the great prize." —129. ᾧ ἄγεσθαι: Where we should expect ἄπαγαγέσθαι: but ᾧ ἄγει often tricks expectation, and there is, besides, a note of triumph in the present. So ᾧ ἄγει below, v. 133.—δὲ ἄν . . . ψάυσεις: The oratio recta would be δὲ ἄν . . . ψάυση, and δὲ ἄν . . . ψάυσεις would be a slight anakoluthon. This, however,
is doubtful for P. ἀν...θορὼν may possibly be = ἀναθορὼν, but in all likelihood ἀν belongs to the opt. and gives the view of the principal subject, Antaios. Comp. Hes. Theog. 392: δὲ ἂν μάχουτο, implying μάχουτ' ἀντις. So here δὲ ἂν ψαῦσεε implies ψαῦσεεν ἀντις.—130. ἀμφι: With ψαῦσεε.—Foi: Does not depend on πέπλοις, but on the whole complex.—πέπλοις: The fluttering robe heightens the picture (v. 128: κοσμήσαις). On the dat. see v. 46. —131. φύγε λαιψηρὸν δρόμον = δρόμῳ λαιψηρῶς ἔφυγεν. —132. χειρὶ χειρός: P. 4, 37: χειρὶ Φτίω χειρα.—133. Νομάδων: The scene is laid in Barka.—δι' ὀμίλον: In prose we must say δι' ὀμίλον. With the accus. we feel the throng.—Σκοτ. . . έπι: A similar scene in P. 4, 240. —135. πτερὰ . . . Νίκας: O. 14, 24: ἔστεφάνωσε κυδίμων ἄεθλων πτεροῖ οἱ χαίταιν. On the prothalamion theory we have a parallel with Telesikrates.
PYTHIA X.

A peculiar interest attaches to this poem as the earliest work of Pindar that we have, for, according to the common count, the poet was only twenty years old when he composed the tenth Pythian in honor of the victory of Hippokleas, παῖς διανυκτόρομος, Pyth. 22 (Ol. 69, 3 = 502 B.C.). The Scholiast says that Hippokleas gained another victory the same day in the single-dash foot-race (σταδίω), but no direct mention of it is made in this poem. The father of Hippokleas had overcome twice at Olympia as ὀπλυτοδρόμος, once at Pytho in an ordinary race. Pindar was employed for this performance not by the family of Hippokleas, but by the Aleuadai of Larisa. Dissen thinks that the ode was sung at Larisa, Böckh at Pelinna, the home of Hippokleas.

Always an aristocrat, at the time of P. 10 Pindar had not reached the years of balance in which even he could see some good in the λάβρος στρατής. Here he simply repeats the cant of his class. He is what we may suppose the Kynos of Theognis to have been when he started life, and this poem is redolent of the young aristocracy to which P. belonged. The Persian war had not yet come with its revelation. "The Gods and the Good Men," that is his motto, but the good men must be of his own choosing. He believed in God, he believed also in Blood. The praise of Hippokleas, as aristocratic as his name, was a congenial theme. "Rich is Lakedaimon, blessed is Thessaly; o'er both the seed of Ἀρκαλες bears sway." This is the high keynote of the poem—the name of Herakles, the pride of race. "Is this an untimely braggart song?" he asks. "Nay, I am summoned by Pytho and the Aleuadai, descendants of Herakles, to bring to Hippokleas a festal voice of minstrels"—Pytho and the Aleuadai, God and Blood (vv. 1–6). "For Hippokleas maketh trial of contests, and the Parnassian gorge hath proclaimed him foremost of boys in the double course. Apollo, achievement and
beginning wax sweet alike when God giveth the impulse, and it was by thy counsels that he accomplished this, but by inborn valor hath he trodden in the footsteps of his father." Apollo gave the accomplishment, the father the native vigor—God and Blood again (vv. 7-13). "That father was twice victorious at Olympia, clad in the armor of Ares, and the field of contests 'neath the rock of Kirrha proclaimed him victor in the foot-race. May fortune attend them in after-days also with flowers of wealth." May Blood have the blessing of God (vv. 18-18).

Now follows the moral, not other for the youthful poet than for the gray-haired singer, and Pindar prays for Pelinna as he is afterwards to pray for Aigina (P. 8, end). "Having gained no small share of the pleasant things of Hellas, may they suffer no envious reverses from the gods. Granted that God's heart suffers no anguish, 'tis not so with men. A happy man is he in the eyes of the wise, and a theme for song, who by prowess of hand or foot gains the greatest prizes by daring and by strength (vv. 19-24), and in his lifetime sees his son obtain the Pythian wreath. Higher fortune there is none for him. The brazen heaven he cannot mount, he has sailed to the furthest bound. By ships nor by land canst thou find the marvellous road to the Hyperboreans" (vv. 25-30).

Then follows the brief story of Perseus' visit to the Hyperbo-reans, a land of feasts and sacrifices. The Muse dwells there, and everywhere there is the swirl of dancing virgins, with the music of lyre and flute. Their heads are wreathed with golden laurels, and they banquet sumptuously. Disease nor old age infests this consecrated race.

The land of the Hyperboreans is a glorified Thessaly, and P. was to come back to it years after in O. 3. What Perseus saw, what Perseus wrought, was marvellous; but was he not the son of Danae, was he not under the guidance of Athena? (v. 45). And so we have an echo of the duality with which the poem began; and as Pindar, in the second triad (v. 21), bows before the power of God, so in the third (v. 48) he says: ἐμὸι δὲ θαυμάσαι | θεῶν τελεσθάντων οὐδὲν ποτε φαίνεται | ἐμὲν ἀπιστον.

And now, with the same sudden start that we find in his later poems, Pindar returns to the victor and himself. And yet he is haunted by the image of the Hyperboreans, and as he hopes "that his song sweetly sung by the Ephyraian chorus will make Hippokleas still more a wonder for his victories mid elders as mid
mates, and to young virgins a sweet care," the notes of the lyres and the pipings of the flutes and the dances of the Hyperborean maidens (vv. 38–40) come before him. Again a moralizing strain is heard. The highest blessing is the blessing of the day. "What each one striveth for, if gained, he must hold as his near and dear delight. That which is to be a year hence is beyond all ken" (vv. 61, 62). What is that but the το δ' αἰεὶ παράμερον ἑσλὸν ὑπατον ἐρχεται παντὶ βροτφ of O. 1, 99? Only the young poet has the eager clutch of youth (ἀρπαλέαν φροντίδα), and a year was a longer time for him in P. 22 than in Ol. 77. Then P. thanks the magistrate who yoked this four-horse chariot of the Pierides, the chariot which would never be yoked on so momentous occasion for the poet (see O. 6, 22), and the ode closes with a commendation of the noble brethren who bear up the state of the Thessalians. On them, the Good Men, depends the blessing of the right governance of the cities ruled by their fathers (vv. 55–72). The last word of the fourth triad is the praise of Blood, as the great thought of the third is God.

Leopold Schmidt has detected the signs of youthfulness in every element of the poem—in periodology, in plan, in transitions, in the consciousness of newly acquired art, in the treatment of the myth, in the tropology, in the metres, in the political attitude. In an edition like this the examination of so subtle a study cannot find a place. A few words on the general subject will be found in the Introductory Essay, p. lvii.

It is noteworthy that the triads do not overlap. Praise occupies the first triad; prayer, fortified by an illustration of God's power, the next two; hope takes up the fourth.

The measures are logaoedic. The mood is set down as a mixture of Aiolian and Lydian.

Στρ. α'.—1. Ὀλβία ... μάκαιρα: Climax. Asyndeton and climax remain characteristics of P. to the end.—3. Ἡρακλέος: The Aleuadai were of the Herakleid stock.—4. τί; κομπέω παρὰ καιρόν; "What? Am I giving utterance to swelling words untimely?" This is Mommsen's reading, and more natural and lively than τί κομπέω παρὰ καιρόν; "Why this swelling (prelude) untimely? with the implied answer, 'It is not untimely.'"—ἀλλά: "Nay—but."—Πελινναίον: Also called Πελιννα (Πέλινα), in Hestiaiotis, east of Trikka, above the left bank of the Peneios,
identified with the ruins near Gardhiki.—ἀπόει: For the sing. (as it were, "with one voice"), comp. O. 9, 16; P. 4, 66; 11, 45.

—5. Ἀλέα ... παιδίς: The Aleuadae were one of the great aristocratic families of Thessaly. It does not appear in what relation Hippokleas stood to them. Perhaps he was the favorite, or δίκας (Theokr. 12, 14), of Thorax, who ordered the song. Fennell, however, thinks that Thorax was the father. See v. 16.—Ἡπποκλέας: The form objected to by Ahrens has been defended by Schneidewin on the authority of inscriptions.—6. ἀγαγεῖν: As a bride to her husband. Comp. also v. 66.

'Αντ. α'.—7. γεύεται γὰρ ἄδηλων: Cf. P. 9, 38; N. 6, 27: πόνων ἐ γὰρ σαντα, I. 4 (5), 19: τὸ δ' ἐμν ψυμνων γεύεται.—8. οὐρανὸς: O. 5, 12. Pure dative dependent on ἀνέειπον.— lesb. ἀνεδώσιος ... μνχοῖς: Cf. P. 5, 38: κοιλόπεδον μέπος.—9. διαυλοδρομῶν: For the διαύλος, see O. 13, 37.—ἀνέειπεν: O. 9, 100; P. 1, 32.—10. "Ἀπολλών, γλυκό δὲ: On δέ, see O. 1, 36. γλυκό is predicative, "waxes a thing of sweetness," "a delight."—τέλος ἀρχάς τε: The whole, from beginning to end, hence the sing. ἀρχάς, as ἀπόει, v. 4. There were two τέλη and two ἀρχαῖ in the διαυλος. The first τέλος is the second ἀρχή, and δαίμων ὀρνυτός is needed for both. Hence perhaps the position, though τράξις ὀδαι τε (P. 9, 74) would suffice as a parallel, "the end as the beginning."—12. τὸ δὲ συγγενέ: Accus. dependent on ἐμβέβακεν. Pindaric variation for τὸ συγγενέθει opposed to τεοῖς γε μηδεσιν.—ἐμβέβακεν: Cf. N. 11, 44: μεγαλανοιαὶ ἐμβαίνομεν.

'Ἐπ. α'.—13. πολεμαδόκοις: On the armor of the ὀπλιτοδρόμος, see P. 9, 1. As the shield is the important part, the adjective is well chosen.—15. βαθυλείμων: So with Hartung for βαθυλείμων. β. seems to be a fit epithet for the low-lying course, ἄγων, for which see P. 9, 124. Comp. also P. 1, 24: βαθείαν ... πλάκα. The acc. βαθυλείμων(a) is tr. by Fennell "rising from rich meadows."—ὑπὸ ... πέτραν: "Stretching along under," hence the accusative. For πέτραν, comp. P. 5, 37: Κρισαῖα λόφων.—16. κρατησίποδα: Dependent on θηκεῦ. "Made prevalent of foot," "victorious in the race."—Φρικίαν: The position is emphatic, but the examples cited by Rauchenstein are all nominatives, O. 10 (11), 34. 38. 56; P. 12, 17; I. 5 (6), 30. 35. The emphatic acc. naturally takes the head of the sentence. Φ. is the victor’s father; according to Hermann and others a horse,
If Phrixos is an aristocratic Thessalian name, Phrikias might also be suffered to pass muster.—18. ἀνθεῖν: As if ἐπορτο μοῖρα were equivalent to ἕη μοῖρα.—σφίσιν: Depends on ἐποτο. The extremes are rhythmically near. Comp. Hdt. 1, 32: εἰ μὴ οἱ τύχη ἐπίσπουτο πάντα καλὰ ἔχοντα τελευτήσαι εἰ τὸν βίον.


Ἀντ. β':—26. κατ' αἴσθαν = κατὰ τὸ προσήκον (Schol.). “Duly” with τυχόντα. Cf. P. 4, 107.—τυχόντα: On the aor. part. with ἔης, see P. 5, 84.—στεφάνων: According to the Scholiast, Hippokleas gained both διανόησις and στάθμοι the same day. See v. 58.—27. δ' χάλκεος σύρανος: Comp. the story about Diagoras, quoted in the introduction to O. 7, Cic. Tuscul. 1, 46, 111: Morere, Diagora, non enim in caelum ascensurum es.—28. δοσίς ... πλόνων: “Whatsoever brilliant achievements we men of mortal race attain, he sails to the outmost bound.” Combine περαινεῖ πλόνων πρὸς ἔσχατον with Rauchenstein and Leop. Schmidt. Cf. I. 5 (6), 12: ἐσχάτιος ... πρὸς ὀλβου. The dative with ἀπεσθαίνω, as I. 3 (4), 29: ἀνορέασθ' ἐσχάτωσιν | οἴκοθεν σταλάσαον ἀποτέλουσθ' Ἡρακλεῖσιν. Comp. the close of O. 3.—ἀγλαῖαι: For the word, see O. 13, 14; the pl., O. 9, 106. —29. ναυνί: On the omission of ὀτε, see P. 6, 48, and comp. below, v. 41: νόσιος οὔτε γῆρας.—κεφ ἐγὼ ὑποί: Simply ἐγὼ ὑποί in the old MSS. ἄν is supplied by Moschopulos. In such passages, P. prefers κεφ. See v. 62; O. 10 (11), 22; P. 7, 16; N. 4, 93. Bergk, following an indication of the Scholia, writes τάχ', the opt. being used in the old potential sense. See note on O. 3, 45. —30. Υπερβορέων: See O. 3, 16.—ἀγώνα = ἀγοράν (Eustathios).—θαυμάτων: O. 1, 28.

Ἐπ. β'.—31. Περσεῖς: See P. 12, 11. —33. ὑμων: The ass is a mystic animal. Hence the ready belief that the Jews worshipped an ass. See Justin Martyr, Apol. I. 32, and esp. c. 54, where
Christ and Perseus, Pegasus and the foal of an ass are paralleled.
—θεῷ: Apollo.—34. ἰδέανται: The acc., as if ἐπιτόσσαις were ἐφιάλων.—36. ὄβρεν ὀρθιαν: “Rampant lewdness” (Paley). “Towering wantonness.” ὦβρις is “braying,” and its accompaniments (comp. Hdt. 4, 129: ὄβριζοντες δὲν οἱ δῶνοι ἐτράρμαζον τὴν ἐπιον τῶν Σκυθέων), and ὀρθίοις in P. is regularly used of sound (O. 9, 117; N. 10, 76), as Mezger notes, but ὀρθόν cannot be explained away. On the sacrifice of the ass to Apollo, the musical beast to the musical god, see A. B. Cook, Journ. Hell. Stud. XIV., pt. 1, where this passage is illustrated by a fresco found at Mycenae representing two rampant asses with lolling tongues and leering eyes.—κνωθάλων: Properly used of “gnawing” (ravening) monsters; hence, as here, of untamed beasts of draught, Aisch. P. V. 407: ἐξεύξα πράτας ἐν ξίγιοις κνῶδαλα

Στρ. γ’.—88. τρόποις ἐπὶ σφητέρουσι: ἐπὶ of the conditions. See P. 1, 84. “With such ways as theirs” to make her stay. “Such are their ways.” These ways are next set forth.—σφητέρουσι: See note on O. 9, 84.—39. βοί: O. 3, 8: βοῶν αὐλών, N. 5, 38: καλάμων βοῦ, which seem to us more natural.—δονεόνται: The music swirls with the dance and as well as the dance. N. 7, 81: πολύφωτοι εἴροι ὑμνοι δόνει ἄνυχα.—40. δάφνη τε χρυσά: O. 11 (10), 13: ἐπὶ στεφάνῳ χρυσεῖ ἔσε ἐλλαῖας, and see note on O. 8, 1.—ἀναδήσαντες: Where we might expect the middle, but κόμας will serve for the reflexive. See note on O. 14, 24: ἐστεφάνωσε.—εἰκατάξασθαι: Od. 1, 226: εἰλαπίστην νη ἔα γάμος; ἐπεὶ οὐκ ἔρανος τάδε γ’, ἔστιν.—41. νόσαι δ’ οὔτε γῆρας: See v. 29.—κέκραται: Is “blended” with the current of their blood. See O. 10 (11), 114.

’Ἀντ. γ’.—44. ὑπέρδικον: This stern (over-just) goddess they had escaped, not that they were not subject to her, but because they had satisfied her; they had been found guiltless before her.
—θρασεία δὲ πνεῶν καρδία: A variation from what we should expect, θράσος or θρασεία, like χαμηλὰ πνεῶν (P. 11, 30); κεφαλὰ πνεῦσα (O. 10 [11], 102).—45. ἄγειτο: Parenthetic imperf.—46. ποικίλον: Cf. P. 8, 46: δράκοντα ποικίλον.—47. δρακόντων φόβαι = δρακόντων φόβαι. The locks were snakes.—ναυσίταις: The Seraphims. See P. 12, 12.—48. θαυμάσας: “For wondering.” “To rouse my wonder.” The strict grammatical dependence is on ἀποτων. In prose, ἀποτων δοστε θαυμάσας. Schol. Flor.: ἐγὼ πιστεύων πάντα τοὺς θεοὺς δίνασθαι οὐ θαυμάζω.
'Επ. γ'. — 51. σχάσων: "Check," "hold." σχ. is a nautical word. Eur. Phoen. 454: σχάσων δὲ δεινὸν ὁμμα καὶ θυμοῦ πνοάς. Asyndeton in a sudden shift.—ἀγκυραίον: The boat-figure grows out of ναυσώμας, and χορέας πέτρας out of λίθων βάναυσ. Cf. P. 12, 12. χ. π. "reef," "rocky reef."—ἐφιάλησαν χθονί: "Let it go and grapple the bottom." The dat. is instrumental.—52. πρόφαθε: P. 4, 191.—άλκαρ: "A guard against."—53. ἐγκυρώσων: Do not land. Your bark will be dashed against the rocks of a long story. Your ship must go to other shores, your song to other themes, as a bee hies from flower to flower. Pindar lives himself into a metaphor, as if it were no metaphor; hence metaphor within metaphor. No mixed, only telescoped, metaphor. —ἀντισ: Is hardly felt as our "flower" or "blossom." This would make both μέλισσα and λάγων flowers, and P., even in his nonage, could hardly have been guilty of that.—54. ὀτε: Cf. P. 4, 64.

Στρ. δ'.—55. Ἐφυραίων: Ephyra, afterwards Kranon, was ruled by the Skopadai, great lovers of art. The inhabitants belonged to the stock of the Herakleidai, from Ephyra, in Thesprotia.—56. ἀμφὶ Πηνεῖων: At Pelinna.—γλυκεῖαν: Proleptic. —57. τὸν Ἰπποκλέαν: The article seems prosaic to G. Hermann. Rauchenstein writes ποθ'. The other examples are not exactly parallel, but "this Hippokleas of ours" will serve.—ἐτι καὶ μάλλον: Even more than he now is, by reason of his victories.—οὖν ἀουδαίς: Much more lively than ἀουδαῖς or δι' ἀουδαῖν. Cf. P. 12, 21.—58. στεφάνων: See v. 26. —59. νεανίν τε παρθένους μέλημα: A hint that Hippokleas is passing out of the boy-stage. Comp. the allusions to love in P. 9, esp. v. 107. —60. ἐπέκλυσεν(ν): Danger is a nettle, ἐσω is a κυίδη. κυίσεω is used of love, Hdt. 6, 62: τὸν δὲ Ἀριστονᾶ ἑκνιζε ἄρα τῆς γυναίκος ταύτης ὡς ἐρως. Cf. I. 5 (6), 50: ἀδελίδ δ' ἐνδου μν ἑκνιζεν χάρις, where ἐνδου = ὑπό.

'Αντ. δ'.—61. τὼν ... ἄροτρον: ἄρ. with gen., like ἐρμομ. Comp. also P. 6, 50: ἀργοὺς ὅς ἐπιεὶν ἐσώδων. —62. τυχὼν κεν ... σχῆδοι = εἰ τὼν οὐσι, σχέδοι κεν. Similar positions of ἀν are common enough in prose. Here the opt. with κεν is an imperative. —ἀρταλέαν = ὑς ἀρταλέαν τι. "With eager clutch." Comp. P. 8, 65: ἀρπαλεῖα καὶ ἐν δόσων.—φροτείδαι = μέλημα.—πάρ πόδος: Cf. P. 3, 60: γνώντα τὸ πάρ πόδος, and I. 7 (8), 13: τὸ δὲ πρὸ πόδος ἀρείον αἰεὶ σκοπεῖν.—63. εἰς ἐναιτόν: "A year hence."—64. ἔνηια: They
salian magnates were famous for a rather rude hospitality. See
note on P. 4, 129. Xen. Hell. 6, 1, 3: ἂν δὲ καὶ ἄλλως φιλόξενός
τε καὶ μεγαλοπρεπὴς τὸν Θεταλικὸν πρότον.—Θάρακος: Thorax
was the magnate who ordered the poem. His relation to Hippo-
kleas is obscure.—ἐμὰν ποιητών χάριν: Acc. to the Schol. ἐμὰν
χάριν = τὴν ἑπ’ ἑμοὶ χάριν, “my song of victory.” ποιητῶν would
then be transitive, “panting to gain.” But the other interpreta-
tion, “in panting eagerness for my sake,” would be more appro-
priate to the circumstances of the young and unknown poet.
Thorax was a personal friend of victor and singer.—65. τὸδ(ε) :
“This” of mine.—ἀρμά Περίκλων: Comp. O. 6, 22 and Ι. 7 (8), 62:
Μουσικὸν ἀρμα. This is for P. a grand occasion.—τετράφορον:
Böckh sees an allusion to the four triads, and sees too much.—
66. φιλέων φιλέοντ’, ἀγών ἄγοντ(α): We should say, in like man-
ner, “lip to lip, and arm in arm,” so that it should not appear
which loves, which leads. Whether this refers to Hippokleas or
to Pindar depends on the interpretation of χάριν.

Ἐπ. δ’.—67. πρέπει: “Shows” what it is.—69. καθελθεοῦσα μὲν
ἐπαινήσομεν: With Hermann. Thorax, Eurypylos, and Thrasy-
daios were at the headquarters of Mardonios before the battle of
Plataia (Hdt. 9, 58).—70. νόμον: The state. Cf. P. 2, 86.—71. ἐν
δ’ ἀγαθοὶς κεῖται: Cf. P. 8, 76: τὰ δ’ οὐκ ἐπ’ ἀνδράσι κεῖται. Some
MSS. have κεῖται (schema Pindaricum), for which see O. 11 (10),
6. ἀγαθοὶς in the political sense.—72. πατρώια: Another mark
of the youthful aristocrat. Besides, Pindar had nothing to hope
for from the mob.
According to the Scholia, Thrasydaios, a Theban, was victorious, as a boy, in the foot-race, Pyth. 28 (Ol. 75, 3 = 478 B.C.), the year after the battle of Plataia. He was long afterwards victorious in the διανήσις, Pyth. 33 (Ol. 80, 3 = 458 B.C.), before the battle of Tanagra. The expression γυμνὰν στάδιον (v. 49) has led some to suppose that the earlier victory is meant. See the passage. The failure to mention the trainer of Thrasydaios may mean that Thrasydaios, like Hippokleas of P. 10, had outgrown his attendant, although in a poem supposed to be full of obscure hints we might see in Pylades and in Kastor the reflection of that unnamed friend. The ode shows that Thrasydaios belonged to a wealthy and prominent family. His father had been successful at Pytho (v. 43), and another of the same house had gained a victory with a chariot at Olympia (v. 47). The song was sung in the procession to the temple of Ismenian Apollo, to whom the prizer was to return thanks for the gift of a victory.

Pindar calls on the daughters of Kadmos and Harmonia to chant Themis and Pytho in honor of the victory of Thrasydaios, which he won in the land of Pylades, the host of Orestes (vv. 1–16).

Upon this invocation—an unbroken sentence that extends through a whole triad and bristles with proper names—follows the familiar story of Orestes, which ends here with the death of Klytaimnestra and her paramour, Aigisthos, a myth which hardly seems to belong to a joyous epinikion (vv. 17–37).

If Pindar had kept his usual proportion, the story would have extended through the third triad, but, with a common poetical device, he exclaims that he has been whirled out of his course, summons the Muse to fulfil the promised task, and praises the achievements of Pythonikos, the father, and Thrasydaios, the
son, recounting how the house had won in the chariot-race at Olympia and put to shame their rivals at Pytho (vv. 38–50).

Then, putting himself in the victor's place, P. prays for a right spirit, for the love of what is noble, for self-control in the midst of effort. Hence the middle rank is best, not the lofty fate of overlords. But if the height is scaled, then avoid insolence. Such a noble soul is Thrasydaios, son of Pythonikos; such Iolaos, son of Iphikles; such Kastor and Polydeukes, sons of the gods, who dwell one day at Therapnai, one within Olympos (vv. 51–64).

The eleventh Pythian has given the commentators much trouble. In most of the odes the meaning of the myth, its office as an incorporation of the thought, can, at least, be divined. Here the uncertainty of the date and the unusual character of the story combine to baffle historical interpretation. Historical romances have been framed to fit the supposed fortunes of the house of Thrasydaios. The figures of Agamemnon, Klytaimnestra, Cassandra, Orestes, have been made to represent, now political characters, now political combinations and conflicts. What does the praise of the middle estate mean? What light does that throw on the question of the date? Or are we simply to say that the poem belongs to a period in Pindar's earlier career, when he had not yet acquired the art of handling the myth, and is the story of Orestes a mere ornament, without deeper significance?

The two main difficulties, then, are the selection of the myth of Orestes and the praise of the middle estate. Apart from all historical side-lights, which here seem to confuse rather than to help, the meaning of the myth of Orestes is given by the poet in the line ἵσχει τε γὰρ ὄλβος οὐ μείνα φθόνον (v. 29). This is true of all the figures in the piece—Agamemnon, Klytaimnestra, Aigisthos, Orestes. Pindar does not carry out the story of Orestes, simply because he feels that he might do what some of his commentators have done so often, and push the parallel between the hero of the myth and the hero of the games too far. So he drops the story, as he has done elsewhere—drops it just as Bellerophon is dismissed (O. 13) when his further fortunes would be ominous. The return to the praise of Thrasydaios and his house is, however, a reinforcement of the moral Pindar has just been preaching—the moral that lies in the myth—and when he reaches the point at which the house of Thrasydaios put the
Greens to shame by their speed, he pauses and prays for moderation, the corrective of too great prosperity. This is all too high for him, the glory is too great. So, in the commonwealth, he chooses the middle station and dreads the fortunes of tyrants. The feats he aims at are within the common reach. And yet even the highest is not in danger of envy, if there is no o'erweening pride nor insolence. Witness Iolaos, a Theban, townsman of Thrasydaios; witness Kastor and Polydeukses, brothers of Klytaimnestra. Doubtless this is not all that the poem means—but shall we ever know more?

The first triad is occupied with the introduction. The myth begins with the beginning of the second triad, but is stopped in the third triad by the whirl (v. 38), which prepares the return to the victor and his house.

The rhythms are logaoedic.

Στρ. a.—1. Κάδμος κόρας: O. 2, 24: ἐπεταί δὲ λόγος εὐθρόνους | Κάδμοιο κούρας.—Σεμέλα ... ἄγνιατις: “Neighbor.” One would expect a special office, as in the case of Ἀπόλλων ἄγνιες, for Semele is a special favorite (O. 2, 28), and lives at the court end of Olympos. Οv.Met. 1, 172: plebs habitat diversa locis: a fronte potentés caelicolae clarique suos posuere penates.—2. Ἰνώ δὲ Δευκόθέα: Familiar from Od. 5, 333 on. Comp. O. 2, 33.—3. ἀριστογόνος: Mommsen reads (with the Schol.) ἀριστογόνον, but Herakles does not need the adjective, and it is time for Alkmena to have it.—4. Μελίαν: Who bare Isemenios and Teneros to Apollo, Paus. 9, 10, 5.—χρυσέων ... πριτῶν: Golden tripods were sent to this shrine by the Θηβαγενεῖς—the old pre-Boeotian stock—and the high-priest was chosen yearly from the δαφνηφόροι.—5. Δοξίας: Oracular name in connection with an oracle. So P. 3, 28.

Ἄντ. a.—6. μαντίων: More natural than μαντείων=μαντευμάτων (Schol.). The divination was δὲ ἐμπύρων.—7. Ἀρμονίας: Wife of Kadmos.—ἐπίνομον: With στρατῶν. ἐπίνομον is glossed by σύνομον, but the other version seems more natural: τὰς [sc. ἥρωιδας] ἐπνευμονέοντες καὶ ἐποπτευόντες τὰς Θῆβας. ἐπίνομον would then be proleptic. The host of heroines is invited to visit (ἐπίνομον) the shrine in a body (ὁμαγυρέα), and the two daughters of Harmonia (v. 7) are to sing (v. 10).—8. καλεῖ: Sc. Δοξίας.—9. Θεύν: Gaia was the first, Tlemis the second mistress of the Pythian shrine. See note on P. 4, 74.—10. γὰς ὀμφαλόν:
NOTES.

See P. 6, 3.—κελαδήσετε: We have a right to call this a subjunctive. See O. 6, 24. —άκρη στόν ἐσπέρα: "The edge of even," "nightfall." See the commentators on So. Ai. 285, where Jebb translates this passage "at fall of eventide."

Ἐπ. ι'. —12. χάριν: Apposition to the action. κελαδήσετε = παίησεσθε κέλαδον. "To grace."—ἀγών... Κίρρας: P. 10, 15: ὑπὸ Κίρρας ἀγ ὄντα τετραν.—13. ἐμνασεν: Causative. The herald was the agent. Comp. P. 1, 32: κάρυξ ἀνέεσθε νυν.—14. ἐπί: With βαλών.—15. ἀρούραισι Πυλάδα: The father of Pylades was Strophios, king of Phokis.—16. Δάκωνος: Orestes was made king of Lakedaimon, acc. to Paus. 2, 18, 5.

Στρ. β'. —17. τόν: The relative begins the myth, as often. See Index.—'Αρασιόκα: By others called Δαοδάμεια, Κλισσα.—18. ὑπὸ = ὑπὲκ: Cf. O. 5, 14: ὑπ’ ἀμαχανίας, 6, 43: ὑπ’ ἀδίων.—κάκ: So after Bergk’s κακ for the simple ἐκ of the MSS., which gives a harsh construction.—19. ὑπὸτε: See P. 3, 91. —Δαρμανίδα: With κόραν.—20. 'Αγαμεμνόνικ | ψυχή: O. 2, 13.—21. ἀκτάν παρ’ εὐσκόν: παρά not strictly as in prose, not “along the shore,” but “to the stretch of the shore.”

Ἀντ. β'. —22. νηλής γυνά: On the position, see O. 1, 81; 10 (11), 48; P. 12, 17.—'Ιφιγένει(α)... σφαχθείσα: Rather than τὰ σφαχθήναι, ὅτι ἐσφάχθη, σφαγή. See O. 3, 6; P. 2, 23.—ἐπὶ Εὐρίπε: Ατ Αυλίσ.—24. ἐτέρῳ λέξει δαμαζομένων: The paraphrase: ἐτέρῳ ἀνδρὶ μισομένων. Fennell tr. “humiliated by another connection on Agamemnon’s part.” This would bring in Kassandra, but the sense cannot be extracted from the words. Pindar enlarges on the more shameful alternative, “guilty passion and sensual delight.”—25. εἴνοικο πάραγων κοίται: P. 2, 35: εἴναι παράτροποι. —τὸ δὲ νέαι, κτ.: Inevitable Greek moralizing, as inevitable to Pindar as to Euripides.

Ἐπ. β'. —27. ἄλλοτρίαισι γλώσσαι: "Owing to alien tongues," as if δὲ ἄλλοτριας γλώσσας.—29. ἱσχει τε... ὁ δὲ: Cf. P. 4, 80.—οὗ μείωνα: Sc. τού ἀλβαν. Prosperity is envied to its full height. The groundling may say and do what he pleases. No one notices him.—30. χαμηλὰ πνέων: Comp. O. 10 (11), 103: κενεάτ' νεύσταις, N. 3, 41: ἄλλοτρ' ἄλλα πνέων.—ἀφαιτον βρέμει: To him who lives on the heights the words and works of ὁ χαμηλὰ πνέων amount to
nothing more than an “obscure murmur.” The contrast is, as the Scholiast puts it, between ὁ ἔπιφανὴς and ὁ ἄφανής. —31. μὲν...τι: O. 4, 13.—32. χρόνῳ: P. 4, 78: χρόνῳ ἵκετ(α).—κλεύταις ἐν Ἀμύκλαισ: Homer puts the scene in Mykenai, Stesichoros in Amyklai. Acc. to O. Müller, Amyklai was the old capital of the Pelopidai, and the same city that Homer calls Lakedaimon. See Paus. 3, 19, 5, on the statue of Kassandra and the monument of Agamemnon at Amyklai.


Ἀντ. γ’.—38. ἀμεινιτόρον τριόδον: Lit. “path-shifting fork.” The τριόδος is the place where two roads go out of a third. Plat. Gorg. 524 A: ἐν τῇ τριόδῳ ἔχῃ ἡς φέρετον τῷ ὀδῷ. See my note on Justin Martyr, Apol. II. 11, 8. “The place where three roads meet” is misleading without further explanation.—τριόδον: Notice the prolongation of the last syllable, P. 3, 6. —39. ὀρθὰν κέλευθον: vv. 1–16. The words ὀρθὰν κέλευθον suggest the paths of the sea, and the image changes.—40. ὅς δε(ε): Comp. O. 6, 2: ὅς ὅτε ἔστων μέγαρον.—ἀκατόν εἰναι: For the figure, see P. 10, 51.—41. Μείωσα, τῷ δὲ τεόν: For δὲ, see O. 1, 36. With τῷ δὲ τεόν, comp. O. 5, 72: τῇ δὲ ἐμὸν.—μνημον: In these matters P. is to us painfully candid.—παράχειμεν: As συνίδειν is a verb of will, the future is not necessary.—42. ὑπάργυρον: “For silver.” The double meaning of “silver voice” is plain enough. Much disputed is 2, 8: ἱρυνῳθείον πρόσωπα μαλθακόφωνοι ἀσώαι.—ἀλλοτ’ ἀλλὰ ταρασσόμεν, κτ.: “That is thy duty, to let it flit now this way, now that—now to father, anon to son.” P. has already flitted from land (τριόδον) to water (πλάον).

Ἐπ. γ’.—43. Πυθωνίκω: Elsewhere Πυθιώνικος. Bergk con-

Στρ. 8'.—49. Πυθοὶ τε: With preceding μέν, as ν. 31.—γυμνόν ἐπὶ στάδιον: “The bare course,” usually opposed to the ὀπλίτης δρόμος, as I. 1, 23. Here the course, where the runner has nothing to help him; opp. to ἐν ἄρμασι, σὺν ἵπποις.—ἡλεγχαν: “Put to the blush.”—50. θεόθεν ἐραίμαν καλῶν: P. often uses the first person when he desires to put himself in the place of the victor (O. 3, 45; P. 3, 110). A familiar trick of familiar speech, and suited to the easy terms on which P. stood with most of his “patrons.” The sense “May the gods so guide my love for that which is fair that I may not go beyond the limit of my power.” Others: θεόθεν καλῶν: “The gods the gods provide.” There is not the least necessity for considering ἐραίμαν as = ἐραίμαν ἄν.—51. μαίομενος: The participle is restrictive, θάστε τὰ δυνατὰ μόνον μαίεσθαι.—ἐν ἀλίκη: “In my life’s bloom.”—52. τὸν γὰρ ἀμ πόλιν, κτέ.: Some see in this an oblique reference to the men who were carrying things with a high hand at Thebes in 478 B.C. For the condition of Thebes at the time of the Persian war, see the speech of the Thebans in Thuk. 3, 62: ὡσερ δὲ ὡτι νόμοι μὲν καὶ τῷ σωφρονεστάτῳ ἐναντίωταν, ἐγγυτάτῳ δὲ τυράννου, δυναστείᾳ ὀλίγων ἀνδρῶν ἐμε τὰ πράγματα.—μάσσον = μακρότερον, the MS. reading, which is unmetrical (Bergk). μ. = μείζον. See P. 2, 26: μακρὸν ἀλβον.

'Αντ. 8'.—54. ἐνωις 8' ἀμφ' ἀρεταῖς: ἐνωι ἀρεταί are achievements that are within all, that are open to all (Dis sen). Mezger prefers “Excellences that inure to the good of all,” such as victories. This is τὸ γ' ἐν ἐνωις πετοναμένοι εὖ of P. 9, 101. Jebb: “Those virtues move my zeal which serve the folk.” But the stress is laid directly on the avoidance of envy.—τέταμαι: “I am at full stretch” as it were, with his arms about the prize. Comp. P. 9, 129: ὅς Ὠν πρῶτος θορῶν ἄμφι For ψαύσεις πέπλους. —55. άτα: The MSS. have ἀτα, ἀτα. The dat. makes no satis-
factory sense. *ἀμώνεσθαι* occurs only once more in P., and then in the common sense “to ward off” (I. 6 [7], 27). “The evil workings of envy are warded off” (pass.) makes a tolerable sense. This, of course, makes *ϕθονεροί* fem., for which we have analogy elsewhere. *ἄταο* would embrace both human and divine (Mezger). *ἄταο* as a masc. nom. plur., “mischief-makers,” “workers of *άρη*,” would account for *ϕθονεροί*. For the metre read *ἀταο ἐλν* (synizesis).—ὐκρον ἐλών: Comp. P. 9, 128: τέλος ὑκρον, and I. 1, 51: κέρδος ὑψιστον.—56. μέλαος ... γενεὰ: I have rewritten the passage after Bergk with no great confidence. “A fairer end in black death does he find (than the ὑψισται), having bequeathed to his sweet race the favor of a good name, the highest of treasures.”—58. κράτιστον: So Bergk for *κράτιστον*.

Ἐπ. δ’.—59. ἀ τε: Sc. χάρις. — Ἱφικλείδαν: As P. is praising transmitted glory he does not forget the genealogy of Iolaos and of the Dioskuroi.—60. διαφέρει: “Spreads [the fame] abroad.”—Ἰλαον: Iolaos and Kastor are coupled, I. 1, 16. 30, as the διφρασμάται κράτιστοι.—62. σε τε, Πάναξ Πολύδενκες: Cf. P. 4, 89. Polydenkes was the son of Zeus, and when Kastor fell, Zeus said to Polydenkes (N. 10, 85): *ἐλ δὲ κασιγνήτου πέρι μάρνασαι, πάντων δὲ νοεῖς ἀποδάσσασθαι ἐίς οὕν, ἤμουν μὲν κε πνεόσ τας ὑπενερ-θεν ἐὼν, ἤμουν δ’ οὐρανοῦ ἐν χρυσέοις δόμασιν.*—63. παρ’ ἄμαρ: “Day about,” “every other day.”—Θεράπνως: I. 1, 31: Τυνθαρίδας δ’ ἐν Ἀχαϊοῖς δ’ ὑψίπεδον Θεράπνως οἴκεων ἔδος. N. 10, 56: ὑπὸ κεύθεσι γαίας ἐν γυναίκις Θεράπνας. On the left bank of the Eurotas, where the Menelaion commanded Sparta as the Janiculum Rome. “Nowhere does ancient Sparta come so vividly before the traveller as on the high plateau of Therapne, with its far-reaching view” (E. Curtius).
PYTHIA XII.

Midas of Akragas, a famous αὐλητής, master of the Athenian Lamprokles, who in his turn taught Sophokles and Damon, was victorious in αὐλητικά twice, Pyth. 24 and 25, and likewise, according to the Scholia, at the Panathenaic games. We do not know positively for which of the two victories at Pytho this poem was composed; but if Pindar had been celebrating the second victory, he would, according to his usual manner, have mentioned the first. If this is the first victory, the poem belongs to the same year with P. 6 (494 B.C.), in which Pindar celebrated the success of another Agrigentine, his friend Xenokrates, brother of Theron, and we have in P. 12 one of Pindar's earliest odes.

The contest in αὐλῳδία (song with flute accompaniment) was abolished at the second Pythiad, and the game at which Midas won was the ψυλή αὐλητικά. The antique αὐλός, like the old English flute, was a kind of clarionet, with a metallic mouth-piece, and one or two tongues or reeds. Midas had the ill-luck to break the mouth-piece of his flute, but continued his playing, to the great delight of his audience, and succeeded in winning the prize.

The poem is constructed on the usual Pindaric lines. It announces the victory, tells of the origin of flute music, the invention of the tune called κεφαλὰν πολλὰν νόμος (πολυκέφαλος νόμος), and returns to the victor with some not unfamiliar reflections on toil and linked with prosperity.

According to Mezger, ἐφευρέ, v. 7, and ἐὑρεν, v. 22, which mark beginning and end of the myth, show the tendency of the poem. The value of the victory consists in its having been gained in an art invented by Athena.

Mezger notices a resemblance to O. 3. in the handling of the myth. In both poems the person of the victor is brought into
connection with the centre of the mythical narrative—the olive there, the \(\text{πολυκέφαλος νόμος}\) here.

The rhythms are dactylo-epitrite.

Στρ. α'.—1. φιλάγλαε: Not without allusion to the function of Ἀγλαία. O. 14, 13.—καλλίστα βροτεάν πολιών: Cf. P. 9, 75 (of Kyrene): καλλίσταν πολίων.—2. Φερσέφόνας ἔδος: The whole island was presented by Zeus to Persephone εἰς τὰ ἀνακαλυπτήρια (the presents given to the bride when she first took off her veil).—

\[\text{δρχβαις . . . κολώναν}: \] The commanding position of this ὑψηλὰ πόλις, as P. calls it elsewhere, is emphasized by travellers, old and new. δρχβαις: See P. 1, 64.—3. ναίεις: Heroine and city are blended, after Pindaric fashion. See P. 9, 75.—'Ακράγαντος: The river.—

\[\text{ράνα = ἀνασεσα.} \] 4. σὺν εὔμενελα: The favor that he is to find in his reception, not the favor that he has already found.—

5. στρεφάνωμα: The song as well as the wreath. See P. 9, 4.—

Mίδη: For the dat., see P. 4, 23. It is to Midas's honor that the offering is to be received.—6. τέχνα, τάν, κτέ.: Acc. to the common tradition, Athena invented the flute, Olympos this special melody (ὁ πολυκέφαλος νόμος). P. modifies the tradition so as to give both to Athena. We cannot limit τέχνα to Midas's art in this one melody, in spite of the coincidence of ἐφευρε and δια-πλέξαισα.—8. διαπλέξαισ(α): "Winding."

Στρ. β'.—9. παρθενίος = παρθένων. The sisters of Medusa, Euryale and Steno.—ὑπὸ τ' ἀπλάτοις: The virgins are bowed in grief, which position is better brought out by ὑπό, with the dat. On ὑπό, with the second word, see O. 9, 94.—δφίων: Acc. to another version, only Medusa had the snake locks.—10. λειβόμενων: After the analogy of χεῖν (I. 7 [8], 58: θρήνον . . . χεῖν), and δάκρυα λείβειν. The σῶλοι θρήνος brought with it a shower of tears (ἀστακτὶ λείβων δάκρυν, Soph.), hence the blending.—σὺν: Almost equivalent to "amid."—11. ὅπώτε: "What time." Cf. P. 3, 91.—τρίτον . . . μέρος: Medusa was one of three sisters. Cf. P. 4, 65: ὁγδοον . . . μέρος Ἀρκεσιλα. —ἀνύσυεν: "Despatched."—12. εἰναλίᾳ τε Σερίφῳ τοιῷ τε: So Hermann. εἰναλίᾳ Σερίφῳ λαοίσι, the reading of the best MSS., makes i in Σ. short. τοιῷ = αὐτοῖ = Σερίφιοι. If λαοίσι is retained, it must be read as a disyllable. Seriphos was turned into a solid rock, and the inhabitants, who had maltreated Danaë, mother of Perseus, were petrified by the apparition of the Gorgon's head.—13. Φόρκου:
The father of the three Graiai, as well as of the three Gorgons.—μαύρωσεν: “Blinded.” The Graiai had one eye in common, of which Perseus robbed them in order to find his way to the abode of the Gorgons.—14. Πολυδέκατος: Polydeukes of Seriphos, enamoured of Danaë, made her his slave, and, pretending to desire wedlock with Hippodameia, invited the princes of the realm to a banquet, in order to receive contributions towards the ἐδώα. Perseus promised, as his contribution to this ἔρανος, the head of Medusa. —16. εὐπαρφόν ... Μεδούσας: Medusa is mortal, the others immortal. See the story in Ov. Met. 4, 792: clarissima forma | multorumque fuit spes inviōdiōsa procorum. After she yielded to Poseidon, her hair was turned into serpents by Athena, of whose temple she was priestess, and with whom she vied in beauty. The transmutation of Medusa in plastic art from a monster to a beauty is well known.

Στρ. γ'.—17. νίδε Δαναός: On the position, see O. 10 (11), 38. —ἀπὸ χρυσοῦ ... αὐτοῦ: The shower of gold in which Zeus descended to Danaë. I. 6 (7), 5: χρυσὸς μεσονύκτων νίφωντα ... τόν φέρταυν θεόν. —18. φίλον ἄνδρα: Perseus was special liegeman of Athena. —19. τεῦχῃ: The tentativeness of the inventor may be noted in the tense, as in the ΕΠΟΙΗΣΕ of the Greek artist, though in earlier times ΕΠΟΙΗΣΕ is more common (Urlichs). —πάμφωνον: Cf. O. 7, 12: παμφώνοισι τ' ἐν ἔντεισιν αἰλόν, and P. 3, 17: παμφώνων ἱαχὰν ὀμεναίον. —20. τόν ... γόνον: On the long suspend, see O. 12, 5.—Εὔρυνας: The eminence is due to the metrical form of the name.—καρπαλιμᾶν γενόντων: “Quivering jaws.” —21. χρυσφθέντα: Lit. “brought nigh,” “that assailed her ears.” —σὺν ἔντεις: “With the help of instruments” instead of the simple instrumental ἔτη. Cf. P. 4, 39. —22. ἀνδράσι θνατοῖς ἔχειν: This would seem to imply that she does not mean to use the flute herself. Still the story that Athena threw away the flute after she invented it, because it disfigured her face, is doubtless an Athenian invention aimed at the Boeotians.—ἔχειν: Epexegetical infinitive. —23. κεφαλὰν πολλὰν νόμον: Fanciful explanation of the “winding bout,” or “many-headed” tune.—24. λαοσσών: The αἰλός called to games as well as battles.

Στρ. δ'.—25. θάμα = ἀμα (Bergk). See O. 7, 12.—δονάκων: For which Boeotia was famous.—26. παρὰ καλλιχόρῳ ... πόλει: The dat. is more poetical than the acc. See O. 1, 20.—Χαρίτων: The
city of the Charites is Orchomenos. See O. 14, 3: ὁ λιπαρᾶς ἀδιδμοι βασίλεια | Χάριτες ὑμεῖν. — 27. Καφισίδου: The nymph Kopaïs.—πιστοὶ χορευτῶν μάρτυρες: The αἰλός is the time-keeper, and so the witness of the dances.—28. ἄνευ καμάτου: Allusion to the mishap of Midas, though the story may have been imported.—29. νῦν = κάματον.—31. δὲ = δ. —τιν(α): Sc. σε. Some read τίν = σοί, dependent on δώσει.—ἀδρπία βαλὼν: "Smiting with unexpectedness." "With unexpected stroke." ἀδρπία is a βέλος. Less likely is ἀδρπία as semi-personification as II. 7, 187: κυνέη βάλε, where the helmet catches the lot.—32. ἐμπάλιν γνώμας: Comp. O. 10 (11), 95: νέοτατος τὸ πάλιν.—τὸ μὲν δώσει, κτε.: While it will give part, will part postpone. A note of unsatisfied longing on the part of Midas.
GREEK INDEX.

out an object, P. 2, 17.—τὰν Ἐπιμαθεῖος ἄγων, P. 5, 27.—ἄγων ἄγοντα, P. 10, 66.
ἄγωνα, "place," not "contest," O. 10 (11), 26.—ἀγωναὶ ἄγοραν, P. 10, 30.—ἀγώνα δάμασσας, P. 8, 79.—
ἀγώνος, "gathering—place," P. 9, 124.—ἀγώνος ἔξω, P. 1, 44.—ἄγωνιν Κίρρας, P. 11, 12.
ἀδείων ἀδείων, O. 3, 1.—ἀδόντα = ἀδόντα, O. 7, 17; P. 2, 96.—ἀδόντι νόφ, P. 6, 51.
ἀδιόν δάκος, P. 2, 58.
ἀδιόγλωσσος βοᾶ, O. 13, 100.
ἀδώνατα, P. 2, 81.
αἰ., P. 9, 95.
ἀέθλων ἄγλαῶν, P. 5, 53.
ἀείδητο, O. 10 (11), 84.
ἀελπτία βαλῶν, P. 12, 31.
ἄετός, ἀετώμα, note on O. 13, 21.
ἀκάπαν, P. 2, 28; 3, 24.
ἀβραμον, O. 2, 70.
ἄβυσμα Ἀπολλώνιον, P. 5, 23.
ἀλαχίς κόρος, P. 1, 83.—ἀλανείς κέντρον, P. 4, 296.
Ἄγνα, accent, O. 7, 86.
アルバ ποδών, O. 13, 36.—ἀέθλων ἄγγλαν, P. 3, 73.
ἀγγλάνεντα κόσμον, P. 2, 10.
ἀίθαν λαχύντες, P. 5, 96.
ἀλεσθείτες ἀλκάν, P. 4, 173.
Ἀλέδων, O. 7, 44.—ἀλῶν δίδοι, O. 13, 115.—ἀλῶν καλύτεια, P. 4, 146.
ἀλετόν πτερότεντα, P. 2, 50.—χρυσέων ἀγίντων, P. 4, 4.
ἀλήθρων, fem., O. 1, 6; 13, 88.
ἀλωκουρίας, O. 1, 90.
ἀνεσθείν γάμον, P. 3, 13.
ἀλίκατο, P. 8, 40.
ἀλφῶν θάνατον, O. 10 (11), 46.
ἀλέιω — ἐλείν, "drained," O. 9, 57.—
ἐλεν, zeugma, O.1, 88.—ἐγκύρητα καὶ
INDEX.

άνα, “up,” O. 13, 114.
άνα—άνα,”ὅπως, O. 1, 41 ; 8, 51; 10 (11), 76.—άνα δ’ ἡμῶν, P. 4, 94.
—άνα σκόπτω, P. 1, 6.—άν’ Ελλά
da, P. 2, 60.—άμ πόλω, P. 11, 52.
άγαγείσαι, O. 9, 86.
άγάγυα πατρόθεω, O. 8, 28.
άγάγυαστε, O. 10 (11), 1.
άγάγυα—άγαγυα, P. 5, 3.
άγαδικομαί—άγαδικαίτε άγγελιάν, P.
—41.—άγαδίκαμενοι, P. 5, 78.
άγαδίκαμεν κόσμες, P. 10, 40.
άγάδδαι μόρων, O. 10 (11), 115.
άγάδδαι, O. 11, 36.—άγκειται, O. 11 (10), 8.
άγαζυικοῦτα υπον, P. 9, 27.
άγαζυικόρυγγες, O. 2, 1.
άματαςει χάρων, O. 10 (11), 104.
άμαςον=άμαξ, P. 1, 59.
άμαςον βωμός, O. 13, 107.
άματιθμαί—άματιθμεν, P. 8, 29.—άματι
θηκε, Ο. 5, 8.
άματιρέχω—άματραμοῦ ὕπαν, O. 8, 54.
άμαθαινο—άμαθανε Κυρίαν, P. 9, 79.
άμαμαντε, P. 5, 40.
άμαέπτε, P. 1, 32 ; 10, 9.
άμαμόν, P. 1, 92.
άμαμομφαράγιον, P. 9, 5.
άμεν θεοῦ, Ο. 9, 111.—ά. Χαρίτων=
άμρω, P. 2, 42.
άμέχει, P. 2, 89.
άμήθο=άμηθεστος, P. 2, 29 (cf. άμήθης,
—όλο, O. 1, 35 ; άμήθεστον, O. 1, 66 ; άμήθαι, P.
4, 43).—άμηθοί φίλοι, P. 4, 1.—παρο
άμειαί άκηράτος, P. 9, 32.
άμηκα, O. 7, 35 ; 9, 88 ; ι', 48 ; 4, 24.
άμορφαι υποττήρειον, P. 3, 51.
άμορφεα, O. 12, 16.
άμορφεα=αμορφεία, Ο. 3, 30.
άμορφει, Ο. 13, 34.
άμορφοι—άμορφοι, “adverse,” O. 8, 41.—
άμορφοι πράξει, P. 8, 52.
άμορφολογούμεν, O. 8, 71.
άμορφωμα, P. 4, 221.
άμορφειδια, Π. 9, 54.
άμορφελέγον—άμορφολον άμορφελέξει,
—οί, Ο. 3, 20.
άμορφελέξει, Ο. 3, 62.
άμορφον ελεύς, O. 9, 57.
άμορφονος, P. 2, 71.
άμορφον—άμορφον, P. 12, 11.—άμορφοι,
—όλο, P. 2, 49.
άμορφον—άμορφοι, O. 8, 8 ; 14, 6.
άμορφον βίον, O. 1, 59.

άμορος ιεραρχίας, O. 9, 51.—άμορος
—άμοροι, O. 9, 51—άμοροσ, O. 8, 51.

άμοροφος Αμορφοφός, O. 9, 51.

άμορφος Αμόρφος, O. 9, 51.

άμορφος Αμόρφος, O. 9, 51.

άμορφος Αμόρφος, O. 9, 51.

άμορφος Αμόρφος, O. 9, 51.

άμορφος Αμόρφος, O. 9, 51.
ΓΕΩ ΜΑΝ, Ο. 13, 104; Ρ. 1, 17; 7, 16.
ΓΕΝΕΘΛΙΟΣ ΔΑΙΜΟΝΙΟΥ, Ο. 13, 105.—ΖΕΥΣ ΟΥ Γ', Ρ. 4, 167.—ΖΗΝΙ ΓΕΝΕΘΛΙΩΣ, Ο. 8, 16.
ΓΕΝΟΝΙΣ ΦΡΙΟΝ, Ο. 2, 46.
ΓΕΡΑΙΟΝ, Ο. 3, 2; Ρ. 1, 70.—ΓΕΡΑΙΩΝ, Ο. 5, 5.
ΓΕΡΑΣ; Ο. 8, 11.
ΓΕΡΑΣΙΦΟΡΟΥ, Ρ. 2, 48.
ΓΕΥΣΤΑ ΔΕΘΛΩΝ, Ρ. 10, 7.
ΓΙΝΕΤΑΙ, “approves himself,” Ρ. 10, 22.
ΓΙΝΟΣΚΕΙ—ΓΕΝΩ, Ο. 7, 83.—ΓΙΝΟΣΜΑΙ, Ο. 13, 3.
ΓΙΑΛΚΟΙ ΔΡΑΚΟΥΝΤΕΣ, Ο. 8, 37.
ΓΙΑΛΚΟΤΡΟΜΑ, Ο. 3, 13.
ΓΙΑΛΚΟΤΡΟΜΑ—ΓΙΑΛΚΩΣΤΩΝ ΟΦΙΩΝ, Ρ. 4, 249.—ΓΙΑΛΚΟΤΡΟΝΤΕΣ ΔΡΑΚΟΥΝΤΕΣ, Ο. 6, 45.
ΓΙΑΛΚΟΣ ΚΡΑΤΗΡ, Ο. 6, 91.—ΣΥΓΚΟΥΤΩΝ ΓΥΜΝΩΝ, Ρ. 9, 25.—ΓΥΜΝΩΣ ΦΡΙΝ, Ρ. 6, 52.—ΓΥΜΝΩΣ, Ο. 14, 6.—ΓΥΜΝΩΤΑΣ ΦΡΟΝΙΩΝ, Ο. 1, 19.
ΓΙΑΛΛΟΣΑ ΠΟΥΜΑΙΝΕΙΝ ΘΕΛΕΙ, Ο. 11 (10), 9.—ΧΩΛΚΕΥΕΙ ΓΥΜΝΩΣΑΝ, Ρ. 1, 86.—ΕΠΟ ΓΥΜΝΩΣΑΝ, Ο. 6, 18.
ΓΙΩΝΑ ΑΠΟΤΡΟΠΩ, Ρ. 8, 94.—ΓΙΩΝΑΝΝ ΠΤΙΘΟ, Ρ. 3, 28.
ΓΙΤΩΝΙΣ, Ο. 8, 68.
ΓΙΤΩΝΩΝ ΟΤΑΔΙΟΝ, Ο. 11, 49.
ΔΑΙΜΟΝΙΟΝ ΠΟΔΑ, Ο. 6, 8.—ΒΩΛΑΚΑ ΔΑΙΜΟΝΙΟΝ, Ο. 6, 8.
ΔΑΙΜΟΝΙΟΥ ΓΕΝΕΘΛΙΟΥ, Ο. 13, 105.—Δ. ΕΤΕΡΟΣ, Ρ. 3, 34.—ΚΑΤΑ ΔΑΙΜΟΝ ΧΑΡΙΤΩΝ, Ο. 9, 30.
ΔΑΙΦΡΟΝ, Ρ. 9, 91.
ΔΑΚΚΟΝ—ΔΑΣΙΔΙΜΙΟΝ, Ρ. 8, 87.
ΔΑΚΟΣ—ΔΑΣΙΝΙΑ, Ρ. 2, 58.
ΔΑΜΑΙΨΙΝ ΠΑΤΡΙ, Ο. 13, 69.
ΔΑΜΑΛΙΣΟΥ (ΚΑΤΑΔΑΜΑΛΙΣΟΥ), Ρ. 5, 121.
ΔΑΡΔΑΝΗΣ—ΔΑΡΔΑΝΙΔΑ ΚΟΡΑΝ, Ρ. 11, 19.
ΔΕ, ΑΠΟΔΟΤΙΚΟ, Ο. 2, 62; 7, 5.
ΔΕ ΑΦΤΗΡΟΝ ΔΕ, ΒΕΟΤΑΙΝΕΙΣ.
ΔΕΙΚΤΗΣ—ΔΕΙΧΙΣ ΜΑΘΕΙΣ, Ο. 9, 80.
ΔΕΙΝΟΜΕΝΕΙΝ ΠΑΙΑ, Ρ. 2, 18.
ΔΕΙΝΟΥΣ—ΔΕΙΝΩΣ, “dance.”—ΔΕΙΝΩΝ ΤΕΡ-
ΥΜΑΣ, Ρ. 9, 21.
ΔΕΙΡΩΝ, Ο. 3, 27.
ΔΕΙΡΟΝ—ΚΑΡΙΔΙΝΟΝ ΔΕΙΡΟΝ, Ο. 8, 52.
ΔΕΙΚΜΑΙ WITH DAT., Ο. 13, 29; Ρ. 4, 23; 8, 5; 12, 5.
ΔΕΙΚΟΝΙΟΝ, Ο. 9, 119.
ΔΕΙΚΜΑΙ—ΔΕΙΔΩΚΕ, Ο. 1, 94.—ΔΕΙΚΜΑ-
ΔΕΙΣΠΟΥΝΑΙΝΕΙΝ ΚΛΩΝΕΙΝ, Ρ. 4, 267.
ΔΕΙΤΑΤΑ, Ο. 1, 50.
ΔΕΤΙΡΑ ΜΟΙΡΑ, Ρ. 1, 99.
ΔΕΙ—ΔΕΙ ΖΗΜΟΛΟΥ, Ρ. 9, 133.
ΔΙΔΙΠΕΡΑ, Ρ. 4, 18.
ΔΙΑΠΛΕΚΕΙ, Ρ. 2, 82.—ΘΡΗΝΟΝ ΔΙΑΠΛΕ-
ΚΕΙΑΣΑ, Ρ. 12, 8.
ΔΙΑΣΟΨΙΔΟΜΑΙ, Ο. 13, 91.
ΔΙΑΜΟΛΩΡΜΑΝ, Ρ. 10, 9.
ΔΙΑΦΑΙΝΌΜΕΝ—ΔΙΑΦΑΙΝΕ, Ρ. 3, 44.
ΔΙΑΦΕΡΕΙ, “spreads abroad,” Ρ. 11, 60.
ΔΙΔΥΜΑ ΧΕΡΙ, Ρ. 2, 9.
ΔΙΔΟΝ—ΔΙΔΟΙ=ΔΙΔΟΥ, Ο. 1, 85; 6, 104; 7, 89; 13, 115.—ΔΙΔΟΙ ΨΑΦΟΝ, Ρ. 4, 265.—ΔΙΔΟΙ, Ρ. 9, 127.—ΠΟΡΟΣΑΙΝΕ 
ΔΩΜΕΝ, Ο. 6, 45.
ΔΙΔΥΡΟΜΕΝ ΒΟΠΛΑΤΑ, Ο. 13, 19.
ΔΙΚΙΑ, Ο. 13, 7.—ΔΙΚΑΣ ΘΥΓΑΤΗΡ, Ρ. 8, 1.
ΔΙΚΑ—ΔΙΚΑ, Ο. 2, 18.—ΔΙΚΑΝ, “wise,” with art., Ρ. 1, 50.
ΔΙΚΑΙΟΠΟΛΙΣ, Ρ. 8, 22.
ΔΙΑΣΘΩΤΟΣ ΑΘΛΑ, Ρ. 8, 96.
ΔΙΧΟΔΟΥΛΟΥ, Ρ. 8, 86.
ΔΙΧΟΜΗΝ, Ο. 3, 19.
ΔΙΣ ΑΝΩΤΑΤΟΥ, Ρ. 9, 112.
ΔΙΣ ΣΠΙΠΟΠΟΥ ΚΥΡΑΝΑΣ, Ρ. 9, 4.
ΔΙΣ ΛΙΧΙΡΕΤΟΥ ΑΓΓΩΝ, Ρ. 8, 20.
ΔΟΝΤΑ—ΔΟΝΕΙΝΤΑΙ, Ρ. 10, 39.—ΔΟΝΕ-
ΘΕΙΑ ΦΡΗΝ, Ρ. 6, 86.
ΔΟΞΑ—ΔΟΞΑ ΘΕΜΕΝΟΥΣ, Ρ. 10 (11), 69.
ΔΟΞΑΝ, “belief,” Ρ. 1, 36.
ΔΟΡΓΙΟΝ ΛΥΤΙΟΝ, Ρ. 10 (11), 52.
ΔΡΕΠΕΙ, Ρ. 6, 48.—ΔΡΕΠΩΝ, Ρ. 1, 13.—
ΔΡΑΠΩΝ, Ρ. 4, 130.
ΔΡΟΣΟΣ—ΔΡΟΣΟ ΜΑΛΑΚΑ, Ρ. 5, 99.
ΔΡΟΣΟΥ ΑΜΠΤΕΛΟΥ, Ο. 7, 2.
ΔΥΣΠΑΛΕΣ, Ρ. 8, 25.
ΔΥΣΦΟΡΟΝΑΙ, Ρ. 2, 57.
ΔΥΣΘΕΚΑΙΡΟΜΕΝ, Ρ. 2, 55.
ΔΥΡΕΙΩΝ—ΔΥΡΕΙ ΛΑΡΙ, Ρ. 8, 30.—ΔΥ-
ΡΕΙΩΝ ΚΟΙΜΑ, Ρ. 8, 20.—ΔΥΡΕΙΩΝ, Ρ. 1, 65.
ΔΥΡΙΟΥ—ΔΥΡΙΑΝ ΦΩΡΜΥΓΑ, Ο. 1, 17.
ΔΥΡΩ—ΔΥΩΡΙΦΕΝΑΝ, Ο. 6, 78.
ΔΥΣΘΕΚΑΙΡΟΜΕΝ, Ρ. 2, 55.
ΔΥΡΙΘΑ—ΔΥΡΙΘΑ ΚΟΙΜΑ, Ρ. 8, 30.—ΔΥ-
ΡΕΙΩΝ ΚΟΙΜΑ, Ρ. 8, 20.—ΔΥΡΕΙΩΝ, Ρ. 1, 65.
ΔΥΡΙΟΥ—ΔΥΡΙΑΝ ΦΩΡΜΥΓΑ, Ο. 1, 17.
ΔΥΡΩ—ΔΥΩΡΙΦΕΝΑΝ, Ο. 6, 78.
ΔΥΣΘΕΚΑΙΡΟΜΕΝ, Ρ. 2, 55.
ΔΥΡΙΘΑ—ΔΥΡΙΘΑ ΚΟΙΜΑ, Ρ. 8, 30.—ΔΥ-
ΡΕΙΩΝ ΚΟΙΜΑ, Ρ. 8, 20.—ΔΥΡΕΙΩΝ, Ρ. 1, 65.
ΔΥΡΙΟΥ—ΔΥΡΙΑΝ ΦΩΡΜΥΓΑ, Ο. 1, 17.
ΔΥΡΩ—ΔΥΩΡΙΦΕΝΑΝ, Ο. 6, 78.
GREEK INDEX.

ἐγχωρίαν λίμνα, O. 5, 11.—ἐγχώριαν ἄσιστα, O. 9, 60.

ἵθελα, P. 3, 77; "I am wont," O. 13, 9; "I am fain," P. 9, 1.—ἵθελσα, O. 7, 20.—ἵθελσαι, P. 1, 40.

εἰ, interr., O. 8, 4.

εἰκός, construction of, P. 1, 35.

εἰμί—omission of ἔστι, ἔσται, O. 1, 1; of ἐμέν, P. 8, 95.—ἔςτι, O. 2, 92.

εἰνάλως—εἰνάλως πόνον, P. 2, 79.—εἰναλαί ἄκατον, P. 11, 40.


ἐἴπερ, P. 1, 90.

Εἰρήνα, O. 13, 7.

εἰς—ἐν παρ᾽ ἐνόλων, P. 3, 81; ἀδέλῳ ἀμφ᾽ ἐνί, O. 13, 37.

ἐκάλος, O. 9, 62.

ἐκάς ἐὰς, P. 2, 54.

ἐκδιδάσκησιν σοφόν, P. 4, 217.

ἐκάθασι πρὸς Ἦβαν, P. 4, 295.

ἐκείνοι, O. 13, 114.

ἐκπρεπῆς Ὀλυμπίας, P. 7, 10.

ἐκτάσεως, P. 4, 242.

ἐκτός ἐξεῖ πόδα, P. 4, 289.

ἐκτραπέζου (v. I.), P. 4, 105.

ἐλαίας χρυσᾶς, O. 11 (10), 13.

ἐλάσιπτον ἔθνος, P. 5, 85.

ἐλατήρ, O. 4, 1.

ἐλαφρόν δῆλειαν, O. 8, 29.

ἐλεγχός, O. 4, 18.

ἐλελικομένα φόρμως, P. 1, 4.

ἐλελίγχους τετραποιαίας, P. 2, 4.

ἐλευθερίου Ζηρός, O. 12, 1.

ἐλευθερίον στόλων, P. 8, 98.

ἐλκώτατος Ἀρδοδίτας, P. 6, 11.

ἐλπισάμεναι Ὄμηρον, O. 4, 2.

Ἐλλανόδικες, O. 3, 12.

ἐλπίδας ταχείας, P. 1, 88.—ἐλπίς, "pleasure," P. 2, 49.

ἐλπομαι, with aor. for fut., P. 1, 43.

ἐλπίς, O. 10 (11), 47.

ἐμβεβαίων, P. 10, 12.

ἐμβάλε, O. 7, 19.

ἐμπαλώ, O. 12, 11; P. 12, 92.

ἐμπατείας, P. 4, 86.

ἐμποτεῖος, P. 8, 81.

ἐμπολάν Φοίνικασ, P. 2, 67.

ἐμπροσίας, O. 8, 3.

ἐμφύλιον αἴμα, P. 2, 92.

ἐν with acc., P. 2, 11, 86; 5, 88.—ἐν ἀντλία τεθές, P. 8, 12.—ἐν φοναίς θήρες, P. 11, 37.—ἐν ἀσύνη ἀπίστευ, P. 5, 103.—ἐν ἀτελέος (τετραποίας) κρατέων, P. 2, 5.—ἐν αὐλόις, O. 5, 19.—ἐν ἄκη, P. 5, 14.—ἐν καθαρᾷ, O. 10 (11), 50.—ἐν χερσί, P. 2, 8.

ἐν, adv., O. 7, 5.

ἐναγώνοις Ἐρμάς, P. 2, 10.

ἐναλίαν βάμνου, P. 4, 39.

ἐναρμόθετον στράταρχον, P. 6, 30.

ἐνδειξεῖ, O. 7, 58.

ἐνδικοῦ, P. 5, 108.

ἐνδοθέλει, P. 2, 74.

ἐνδομάχας ἀλέκτωρ, O. 12, 14.

ἐνέχεταί, P. 8, 49.

ἐνυπτων, P. 4, 201.

ἐννεπτε, O. 1, 47.

ἐννομοῖ, O. 7, 34.—ἐννομοῦ, P. 9, 62.

Ἐνωσίδα, P. 4, 33.

ἐνώπιον ἐπαίξειν, O. 18, 86.

ἐνσκίμπω—ἐνσκίμπω, P. 8, 58.

ἐντέσων κρόνους, P. 5, 34.—ἐντεσών ἀνάγκες, P. 4, 235.—ἐνπελεῖν ἐν ἐντεσίον, O. 13, 20.

ἐντί, O. 2, 92.

ἐντραπέζου, P. 4, 105.

ἐντυνε, O. 3, 28; P. 4, 181.

ἐξ, "above," O. 6, 25.

ἐξαγεῖν, P. 8, 51.

ἐξαίρετον μόνον, P. 2, 30.

ἐξανύκτες, P. 4, 99.

ἐξαισιαρταῖ, P. 4, 49.

ἐξαπατώντι, "are misleading," O. 1, 29.

ἐξαρθμοῦ, O. 10 (11), 28.

ἐξαρκέων, O. 5, 24.

ἐξακροὺ, P. 1, 75.

ἐξεκτο, with acc., P. 11, 35.

ἐξεσρος, O. 18, 99.

ἐξοχα πλούστων, O. 1, 2.—ἐξοχὰ ἀνθρώπων, P. 8, 23.

ἐξεφανωνται, P. 4, 275.

ἐξεικότα, P. 1, 34.

ἐκλείπει, P. 4, 283.

ἐἷς—ἐὶς σαφέρα, P. 2, 91.

ἐπαγείραις, P. 9, 58.

ἐπακούσει, O. 14, 15.

ἐπαλπνον, P. 8, 84.

ἐπαλτῳ, O. 13, 72.

ἐπαντέλλων χρύσος, O. 8, 28.

ἐπειμι—ἐπεισω, with gen., P. 8, 97.

ἐπέταν πολύφιλου, P. 5, 4.

ἐπεισάθαι, P. 3, 77.

ἐπιών στίχες, P. 4, 57.

ἐπὶ, in composition, P. 5, 124.

ἐπὶ, with dat., P. 1, 36; "crowning," O. 2, 12; "heaped on," 8, 84; "over and above," O. 11 (10), 15.—ἐπὶ δοκᾶτω, P. 4, 186.

ἐπιθανεῖν, O. 7, 45.

ἐπιβάλει, P. 4, 140.

ἐπιβλάσαις, P. 3, 106.
ἐπιγυνώδιον, P. 9, 67.
ἐπίδειξια χειρός, P. 6, 19.
ἐπικαριότατος, P. 4, 270.
ἐπίκουρον ὁδόν, Ο. 1, 110.
ἐπίκρουφον ὄμοιον, Ο. 8, 69.
ἐπικῶραις ἀστῶν, Ο. 6, 7; μεταπρο-
τιαίς ἑγκύρατοι, Π. 10, 21.
ἐπιτέλεσα—ἐπιτέλεσαι, Ο. 10 (11),
4.
Ἐπιμαθεῖς θυγατέρα, Π. 5, 27.
ἐπιμέλεια—ἐπιμέλεια, Π. 2, 32.
ἐπίνιον στρατῶν, Π. 11, 7.
ἐπιστρέψι, Π. 8, 44.
ἐπιφλέγει, Π. 11, 45.—ἐπιφλέγων, Ο.
9, 24.
ἐποίχονται, Ο. 3, 40.—ἐποίχομένους,
Π. 2, 24.
ἐπομαῖ—ἐπομαῖ, Ο. 9, 89.—ἐπομαῖ=
ἐπομαῖ, Ο. 3, 47.
ἐποπτεῖς, Ο. 7, 11.
ἐπτακτύου φόρμιγγος, Π. 2, 70.
ἐπτωμυλαν χάρων, Ο. 10 (11), 86.—
ἐπτωμυλαν πόλων, Π. 1, 30.
ἐραμαῖ—ἐράμασατο, Π. 2, 27.—ἐράμαν,
Π. 11, 50.
ἐρανοῖς—ἐρανοῖς, Ο. 1, 38; Π. 5, 77; 12,
14.
ἐρασιμόλυπε, Ο. 14, 16.
ἐργαν—ἐργαν, Ο. 9, 91.—ἐργά, Ο. 13,
88.
ἐρόων, Ο. 1, 64.
ἐρέλω — ἤρελω, Ο. 9, 33.—ἐρέλων
χοῦν, Π. 10, 51.
ἐρείμα 'Ἀκράγαντος, Ο. 2, 7.
ἐρεπτόν, Π. 4, 240.
ἐρφασφ μέλαν γένεους, Ο. 1, 68.
ἐρέω, παρέχω (7), Π. 1, 77.
ἐρμας αἰθέρας, Ο. 1, 6.
ἐρμοῦν with two acc., Π. 3, 97.
ἐρεβρόδος χοῦνος, Π. 6, 3.—ἐ. νεφέλας,
Π. 6, 11.
ἐρποι, Ο. 13, 105.
ἐρχομαι — ἠθέλε with dat., Ο. 1, 44.
— ἠθέλε πεδίον, Π. 5, 52.—ἐρχόμενον,
Π. 5, 14.
Ἐροχομένου (v. l.), Ο. 14, 4.
ἐς θεοῦ, Ο. 7, 31.
ἐσάθους καλῶν, Π. 5, 116.—ἐππειδει
ἴσδῳν, Π. 6, 50.
ἐστιμα, Ο. 3, 20; Π. 4, 40.
ἐστι—ἐντός ἐστι, Ο. 1, 35.
ἐστιαν μάκαριν, Ο. 1, 11; Π. 5, 11.
ἐσχατίας, Ο. 3, 43.
ἐτερος, "hostile," Π. 3, 34.
ἐτύπωνον ἀλαθείαν, Ο. 10 (11), 60.
ἐτόιμοι αἰνοῖ, Ο. 6, 12.—ἐ. θησαυρός,
P. 6, 7.—ἐτόιμον γάμον, Ο. 1, 69.—
ἐ. πάρεδρον, Ο. 2, 84.
ἐυανθρον χώρας, Π. 1, 40.
ἐυανθεια στῶν, Π. 2, 62.
ἐυανθειαίσαι, Ο. 5, 20.
ἐυάσχεια ύμων, Π. 2, 14.
ἐυδειέλον Κρόνων, Ο. 1, 111.—ἐυδειέ-
λον χώνας ἰωλκοῦ, Π. 4, 76.
ἐυδίαιν, Ο. 1, 98; Π. 5, 10.
ἐυδιμανό τόμακον, Ο. 9, 104.
ἐυθρόθεος Κάδμων κύραιος, Ο. 2, 24.—
ἐν "Ωρασί, Π. 9, 65.
ἐυθύγλυσσος, Π. 2, 86.
ἐδθωναι αὐρον, Ο. 13, 28.—ἐδθωνε δικας,
Π. 4, 153.—ἐδθωνε ἄλβον, Π. 1, 46.
ἐδθὸς—ἐδθον τόμον, Ο. 10 (11), 70.—
ἐδθεία τόλμα, Ο. 13, 12.
ἐδύστομον ὁδόν, Ο. 5, 90.
ἐδύπτον Κυράνας, Π. 4, 2.
ἐναι, Π. 2, 27.—ἐν. παράτροποι, Π. 2,
35.—ἐναι γαλακτερίας, Π. 9, 13.
ἐνρίακω—ἐνρίακω εἰρεθαὶ, Π. 2, 64.
—ἐνρόντα, Ο. 7, 89.—ἐνρόλαπτο,
Π. 1, 48.—ἐνρήσατο, Π. 3, 111.
ἐφυβία, Π. 4, 175.—ἐφυβίαν, Ο. 6, 58.
ἐφυβίας ἁλοῦσ, Π. 5, 1.
ἐφυφαράπτασ, Π. 9, 28.
ἐφυσεφάσων, "battlemented," Π. 2, 58.
ἐφυσεπελού (v. l.), Π. 4, 105.—ἐφυσε-
πελοὶσ κέρδέσαπε, Π. 1, 92.
Εὐτριάσσαν, Ο. 1, 73.
ἐυδιδροῦ διστάν, Π. 1, 79.
ἐεχομαι, "pray," Ο. 3, 2.—ἐεχοποο,
"vowed," "declared," Ο. 6, 53.
ἐεχος ἐλῶν, Π. 5, 21.—ἐν. θέμενος ἐν
dóżη, Ο. 10 (11), 69.
ἐεχος ἀδύνουτο, Ο. 7, 32."
ἐφάπτω—ἐφάπτας, Ο. 9, 64.—ἐφα-
πεμπομένα, Π. 9, 12.—ἐφάπαστο, Ο. 1,
86; Π. 8, 60.
ἐφετμάς, Ο. 3, 11.—ἐφετμάς, Π. 2, 21.
ἐχω—ἐχει, Π. 9, 37.—ἐχει, intr., Π. 1,
72.—ἐχο, ingressive, Ο. 2, 10; cf.
Π. 1, 65; 3, 24; 11, 48.—σχεῖν, Π. 8,
89.
ἐψοι, Ο. 1, 88.
Φανίξ, Π. 11, 62.—Φάνα, Π. 9, 48.—
Φάνα—Φάνασσα, Π. 12, 3.
Φανάσσαν, Ο. 13, 24.
Φανδάνων, Π. 1, 29.—Φαδοντι, Π. 6, 51.
Φαίδομένων, Π. 4, 21.
Φαίδοσ, Ο. 8, 19.
Φαίδως, Ο. 2, 94.
Φαίστειν, Ο. 13, 71.
Φάκτιοι, Ο. 14, 20.
Iva, always "where," P. 9, 61.
Iou—iou aktio, O. 6, 55.
Iostlokamow, P. 1, 1.
Iostlokou, O. 6, 30.
Ids—lo meiasaon, O. 6, 47.
Ischelira, P. 2, 9.
Iov, O. 4, 7.
Ippseia—ippseia filtron, O. 13, 68.
—ippseia vnoi, O. 1, 101.—ippseiai.
Ioppo, P. 6, 50.—ippseiai ippseiai, O. 13, 20.
Ippios xrouiasa, O. 8, 51.—xrouiasa.
—av i., O. 1, 41; gender, O. 6, 14; P. 2, 147.
Ippokias, P. 10, 5.
Ippokos, O. 3, 26.
Ippogammon, O. 1, 23.
Irea, P. 4, 5.
Iasuri, i., O. 3, 28.
Isthmos, fem., O. 7, 81; 8, 48.
Issthip—estseu orboi, P. 3, 53.
Istion aumeiws, O. 1, 92.
Iw xepi koin, P. 4, 214.
Iwe, P. 4, 287.
Ixeias piatros, P. 10, 12.
kathar afeta, P. 5, 2.—keleiotho.
—katharon stera, O. 6, 23.—katharon stera, P. 3, 15.—k. feggos, P. 9, 98—
katharon leitno, O. 1, 26.—fai ev katharo, P. 6, 14.
kadymo, O. 1, 83.
kathoros, P. 9, 53.
kai, trajectory of, O. 7, 26.
kai . . . te . . . te, P. 8, 99.
kai mna, O. 10 (11), 38; P. 1, 63; 4, 90. 289; 6, 6.
kavros, P. 1, 81.
kakagyron = kakagyron, O. 1, 53.
kalliyvmai pter, P. 9, 80.
kalliyvikon arma, P. 1, 32.
kalliyvokam oline, O. 5, 1.
kalliyvokam ebro, O. 14, 2.
kalliyvokam ptoia, O. 6, 83.
kalo, kalos, P. 2, 73.—kalon pmta, P. 2, 40.
kallida, O. 6, 40.
kallvpsi ai, P. 4, 114.
Kamor, P. 7, 73.
Kaw = kasto (a), O. 8, 78.
kastexum = kastexum = kasteia, O. 8, 38.
kato, of any favored spot, O. 3, 24.—
Kapito kavto, O. 9, 29.—k. Afro-
dira, P. 5, 24.—k. Dios, P. 9, 57.
kordia gelavei, O. 5, 2.
kaptalmum genev, P. 12, 20.
kaptin—Hifes, O. 6, 58.—k. fremeo, O. 7, 8.—k. fremeo, P. 2, 73.
kartalsota, O. 13, 81.
kartwvom xerox, O. 13, 95.
kata, "like," P. 2, 67.—kat' akron, O. 7, 96.—kata kleos, P. 4, 125—
kata me, O. 1, 46.—k. gas, O. 2, 65.
katafiasion—katafias, O. 7, 18.
katafaiso, O. 10 (11), 109.
katafraiso, P. 5, 11.—katafraiso, P. 4, 88.
katafis, O. 1, 55.
kataxomopous, see katax.
katafrakso—katafrakso, O. 10 (11), 61.
kateleigos, P. 8, 36.—kateleigos, P. 8, 19.
katek—katekovi, O. 7, 10.—katet-
vei, P. 1, 96.—kataxomopous, P. 1, 10.
kantora, P. 1, 95.
kelaioi, P. 2, 15.—kelaioi, P. 1, 58.—kelaioi, P. 2, 63.
kemaspous, P. 4, 52.
kemaspous Kholos, P. 4, 212.
ket with fut. inf., O. 1, 109; position, P. 10, 29, 62; with subj.—fut., P. 4, 51.
ketaia palaioi, P. 2, 61.—k. taxi-
aios, P. 10 (11), 102.
kentro—poti kentro laktixemai, P. 2, 94.
kerannou—kekratoi, P. 10, 41.—ke-
kramino, P. 5, 2.
kérdeiai eftapalos, P. 1, 92.
kerdoi, P. 2, 78.
kefalé néa, P. 11, 35.—e k. kefalai, O. 6, 60; 7, 67.—etaphe k. kefalai, P. 9, 33.—kefalai polaii nómov, P. 12, 23.
kisai ohradia, P. 1, 19.—ostrafi kia-
va, O. 2, 90.—k. saimian, O. 8, 27.
klaedhes Plevns, P. 9, 42.—klaedhes
upertatas, P. 8, 4.
klesstow = kaluptow, P. 4, 96.
klesibes with dat., O. 1, 92.
kloéerat, O. 9, 52.
klytai xera, P. 9, 39.
kvixi—kuvimia, O. 6, 44.—m kóros
kvi, P. 8, 32.
kusw dispos, P. 10, 36.
kýosa, P. 1, 8.—kýosa, P. 1, 71.
koulov lógon, O. 10 (11), 13.
koulaioi xoros, O. 14, 9.
GREEK INDEX.

κοινωνίαν δέχονται, P. 1, 97.
κοίταν χειλιά, P. 3, 32.—κοίταν έννυχοι, P. 11, 25.
κολλά, O. 5, 13.
κόλπων αἴθροι, O. 13, 88.—κρύψε
κόλποι, O. 6, 81.
κόμικε, P. 8, 99.
κομπή, P. 10, 4.
κόρος, P. 1, 82.—Κόρων ματέρα, O. 13, 10.
κορυστείμεν βίον, P. 8, 75.
κορυφών λόγων, P. 3, 80.—κορυφών πατέως, P. 9, 85.
κορυφφοῦναι, O. 1, 113.
κόσμως=κοσμίως, P. 3, 82.
κούφα βιβλίωντα, O. 14, 17.
κραναίαι ἐν Ἁθάναιοι, O. 7, 82; 13, 38.
κράτεῖν, O. 7, 51.
κρατησίσιδα, P. 10, 16.
κρέσσονα ἀλίκια, P. 5, 109.
κρημύναι, O. 3, 22; P. 3, 34.
κρῆτταί δοδών, P. 7, 3.
κρόμε νταί, O. 2, 13.
κρόνιον, O. 1, 111.
kronoùs Ἀφαίστος, P. 1, 25.
κρονέων μάντεμα, P. 4, 73.
κρώπτω—μή κρώπτε σπέρμα, O. 7, 92.
κτίλω, P. 2, 17.
κτίσις=έργον, O. 13, 83.
κυανὰς λόχιας, O. 6, 40.
κύκλον δήρχεστο, O. 9, 100.
Κυπρογνει, O. 10 (11), 115.
κύριον τέλος, P. 9, 48.—κυρίας ἐν μυεi.
κύσταν σχάσαν, P. 10, 51.
κώφως, P. 9, 94.

Λάβρον στρατός, P. 2, 87.—λάβρον, O. 2, 95.—λάβρον κατάλον, O. 8, 36.
σέλας λάβρον, P. 3, 39.
λαγχάνω—λέλογκως, O. 1, 53.—λα-
χάντες ἀδένας, P. 5, 96.—λαχόισαι, O. 14, 2.
Λακέρειαν, P. 3, 34.
λακτιζέμεν ποτὶ κέιτρον, P. 2, 95.
λαμβάνωι φωτα, O. 1, 81.
λασσεῖδης, P. 5, 95.
λασσών ργώνων, P. 12, 24.
λαστρόφον (πόλων), O. 5, 4.
λάτρων μεθοῦς, O. 10 (11), 31.
λαύρας, P. 8, 86.
λεγόμενων ἐρέω, P. 5, 108.
λείπε, O. 6, 45.
λευκάς ἅρμαν, P. 4, 109.
λευκίππων (Περσεφόναις), O. 6, 95.—

Λευκίππου(ν) ἄγνωσι, P. 9, 90.—
λευκιππῶν, P. 4, 117.
λευκοτάλως, P. 1, 66.
λέχει δαμακομένων, P. 11, 24.
λήμα Κορωνίδος, P. 3, 25.
λυγυρᾶς ἀκόνας, O. 6, 82.
λυθίων ψάρος, O. 7, 86.
λιπαρὰ Μαραθῶν, O. 13, 110.—λιπα-
ρᾶς Ὀρχομενοῦ, O. 14, 3.—Νάξω
λιπαράρ, P. 4, 88.—λιπαράν Θηβῶν,
P. 2, 3.
λιτάται=λιτανευτικά. — λιτάς ἐπαο-
δάς, P. 4, 217.—λιταῖς θυσίαις, O.
6, 78.
λογίοις, P. 1, 94.
λόγος, "saying," P. 1, 35.—λόγος
ὀμιλεῖ, P. 7, 7.—λόγου, P. 1, 68; 8,
38; 9, 102.—λόγου ἔχει, O. 7, 87.
λυστήσοις θεραπούσας, P. 4, 41.
λύτρον=ἀποινα, O. 7, 77.

μαλατι άριτροι, P. 4, 216.
μάκαρα Θεοσαλία, P. 10, 2.—μάκα-
ραν ἑστίαν, O. 1, 11; P. 5, 11.
μακραί =μακρῶν, P. 4, 247.—μακρόν
δῆλον, P. 2, 26.
μακώνων τέλος, P. 4, 286.
μάς, O. 2, 58; 7, 45; 9, 53; 10 (11), 38;
P. 1, 63; 2, 82; 4, 87; 90, 7, 16.
μανίασαν ὑποκρέκει, O. 9, 42.
μάντων κόραι, P. 11, 38.
μάννες, O. 6, 52.—μαννεῖ =ἀπαγγέλ-
λεις, P. 1, 93.
μάργων, O. 2, 106.
μάσσου (ἕξειον) σὺν δῆλῳ, P. 11, 52.
μάστιγι Πειθώς, P. 4, 219.
μάστων, O. 1, 83.
μαχαί τέλος, O. 13, 57.
μαχαναί, P. 1, 41; ἐμπρακτον μαχα-
νάν, P. 3, 62.
μεγαλοκαθέσατοι ταλάμους, P. 2, 33.
μεγαλοπόλεις Σιράκοσαί, P. 2, 1.
μεγαλοθεσῆ, P. 6, 21.
μεγιστότατοι, P. 8, 2.
μελίχως ὀργά, P. 9, 47.
μελιν γένευος, O. 1, 68.
μελιγάμβεις ὧμοι, O. 11 (10), 4; P. 3, 64.
μελίσσας Δελφίδος, P. 4, 60.
μελιττόσασ εὐδίας, Ο. 1, 98.
μελίθρογγοι Μοίσαί, O. 6, 21.
μελλω with aor., O. 7, 61; 8, 32; 9, 56.
μέν and δέ, chiastic, O. 11 (10), 8; 12,
5; P. 1, 21; 8, 71.
μέν... τε, O. 3, 6; 4, 13; 5, 10; 6, 4;
INDEX.

379

eñoikov άδραν, O, 5, 8.
eñoιας, P, 8, 6, 9.
νεοσιγάλου τρόπον, O, 3, 4.
νεύτατος τό πάλιν, O, 10 (11), 95.
Νεστώριον ἄρα, P, 6, 32.
νήφος λάθας, O, 7, 45.
νηλής γυν, P, 11, 22.
νηπιονού, P, 9, 63.
Νίκας στερά, P, 9, 135.
νικών δρόμον, O, 4, 22; 13, 30,
νιψ. neut., P, 2, 57.
νίστεια, O, 3, 34.
νόμων, "constitution," P, 2, 86; 10, 70.
—νόμοις —τοίς νομικομένοις, P, 2, 43.
νόεων —νόφων, P, 6, 47. —εν νόφω, P, 1,
—αδοντί νόφω, P, 6, 51.
νυν γε, P, 4, 50; —νυν γε μάν, P, 1, 50.
νύξ —νύκτες, P, 4, 256. —νυκτί κοινά-
σαντες οδόν, P, 4, 115.
νόμα στρατόν, P, 1, 86.

Ἐαυθαν νεφέλας, O, 7, 49. —Σαυθας
άγέλας, P, 4, 149. —Εαυθαίσι (υ)
άκτισι, O, 6, 55.
Εβεινίας κοίτας = κοίταν ξένου, P, 3, 32.
Εγενάτας, O, 10 (11), 88.
Ενεάρκειοι νόδον, P, 8, 19.
Εσωθείς Θήβα, P, 4, 299; ξ. ἱδατι,
Εὐφάνεις, P, 3, 48.

φ = φ, P, 2, 50; 5, 63; 12, 31.
δαρον ποτιστάξων, P, 4, 137.—δάρου-
σι, P, 1, 98.
δημίου Τυφάνως, O, 4, 7.—δημίωμ
λέντι, P, 9, 29.
δόν Δίος, O, 2, 77. —δόν ἐπικούρου,
O, 1, 110.—δόν πραγμάτων, O, 7,
46.—δόν συρωτῶν, P, 5, 93.
οία, exclamatory, P, 1, 73.
οίκοθεν, O, 3, 44.—οίκοθεν οἶκοδε, O,
6, 99; 7, 4.
οίκος — κατ’ οίκον, P, 1, 72.
οίκουρίαν, P, 9, 21.
οίμων ἐπείνων, O, 9, 51.
οἰστόλος δαιμόνων, P, 4, 28.
οἰσίμα, fut. (?), P, 4, 102.
ολβία Δακελαίμων, P, 10, 1.—ολβίαν
Κώμινον, O, 15, 4.
"Ολυμπιονικάν τεθλών, Ο, 7, 88. —"Ο
 enim, O, 3, 3.
ομβρος χεμίριος, P, 6, 10; cf. P, 5, 11.
—φρίςονται δαμβρους, P, 4, 81.
όμιλες λόγων, P, 7, 7.—όμιλων παρ'
ἀρούραις, O, 12, 19.
ομμα, P, 5, 56.
όμοδαμον, Ο. 9, 48.
όμοκλαρον, Ο. 2, 54.
όμότροφος, Ο. 13, 7.
όμόφορος εύνα, Ο. 7, 6.
όμφαλον εὐαναγορομένος, Π. 4, 74.
—όμφαλον χύθος, Π. 6, 3. — γας
όμφαλον, Π. 11, 10.
όκαρα σκία, Π. 8, 95.
όκτησε κώλω, Ο. 9, 98.
όξυν—όξυτος Έρωτες, Ο. 2, 45. —όξυτος
μελέτη, Ο. 3, 37. —όξυτος αυγάς, Ο. 3, 24. —όξυτος ακτινών, Ο. 7, 70.
όπαπος μήλων, Π. 9, 70.
ότιομένα, Π. 2, 17.
όπων ξένων, Ο. 2, 6. — ο. θεών, Π. 8, 71.
όπλοτέρα σώμα, Π. 6, 41.
όπτους=νίκης, Ο. 1, 37; 9, 104; Π. 3, 91; 8, 41; 11, 19; 12, 11.
όραα—όραν' ἅλκων, Ο. 9, 119.
όργα μελήων, Π. 9, 47. —όργας, Π. 4, 141. —όργας ἀλωπείκων, Π. 2, 77.
όργας—όργας with gen., Π. 6, 50.
όρθιον βρών, Π. 10, 56. —όρθιον ὀρών
σις, Ο. 9, 17.
όρθοστολως, Π. 2, 8.
όρθος—όρθος = σκία, Ο. 10 (11), 5. —
όρθιοι φίλεις, Ο. 7, 91. —όρθιο πολί, Ο. 13, 72.
όρθων—όρθωσεν, Π. 4, 60. —όρθωσαι, Ο. 3, 3.
Ορθωσία, Π. 3, 30.
όρκον θεών, Ο. 7, 65.
όρμαίων, Ο. 8, 41.
όρνιχα θεών, Π. 2, 97.
όροφει with gen., Π. 10, 61.
'Οροστριάνων, Ο. 8, 48. —όροστριάνων,
π. 2, 12.
όρφανικός, Π. 4, 283.—όρφανος
μοινών, Π. 6, 23.
όσία=όσίνης, Ο. 9, 39.
όστε—όστε, Π. 2, 39.
όστων—όστων with dat., Π. 4, 40.
οὐ with inf. Π. 2, 88.
οὐδὲ μάκ., Π. 4, 87.
οὐκέτι, Π. 3, 40.
οὐτε ... οὐδέ, Π. 8, 83.—οὐτε omitted,
Π. 10, 29, 41.
οὐ τι στο, Π. 4, 87.
οὐτω in a wish, Ο. 3, 4.
οὐθαλμός Σικελίας, Ο. 2, 11.—ἐσπερας
οὐθαλμόν, Ο. 3, 29.—στρατιάς
ὁ, Ο. 6, 16.
οὐφρα with fut. ind.(?), Ο. 6, 23; with
ἐχων ἐχειν, Π. 1, 72.
όχετον ἀτας, Π. 10 (11), 41.
όχετος σεμωνος, Π. 5, 12.
όχθαι αλλερκέες, Π. 1, 18.—όχθαις, Π.
12, 2.
όχθον εἰς αἰφνίτευμα, Π. 9, 59.
π— alliterations, Π. 1, 76; Π. 4, 138, 150.
παγια πυρόν, Π. 1, 22.—παγια ἀμβροσίων ἠπάλων, Π. 4, 299.; ακιαράν
παγια, Ο. 3, 14.
πάγκοιον χώρα, Ο. 6, 63.
πάθα ματρος—παθούσα μητρί, Π. 3, 42.—προτέρα πάθα, Π. 8, 48.
παλαινωμεν κενα, Π. 2, 61.
παλάμα δουνων, Π. 1, 44.—θεού σων
παλάμας, Π. 10 (11), 23.—Σησός παλάμας, Π. 2, 40.
παλίγκα τον, Π. 2, 22.
παλιμβάδους ὄδους, Π. 9, 20.
παλιντράτερον τῆμα, Π. 2, 41.
παλιοπορφύρου ακτίς, Ο. 6, 55.
πάμφωνοι ιαχν, Π. 3, 17.—παμφώνον
μύλος, Π. 12, 19.—παμφώνωσιν(ν)
ἐντευκά, Ο. 7, 12.
πανδοκός μανων, Π. 8, 61. — πανδόκω
άλει, Ώ. 3, 17.
πάνιτες, Π. 1, 20.
παντοτι, Π. 2, 23.
παπταίνει τα πόρσω, Π. 3, 22.—πάπτα
πα, Π. 1, 114.
παρ—παρά—παρ ποδός, Π. 3, 60; 10, 62.—παρ ποδί, Π. 1, 74.
παρά with acc., “on account of,” Π. 2, 71; “to the neighborhood of,” Π. 2, 77;—παρά ἀμαρ, “day about,” Π. 11, 63;—παρά with dat., Ο. 1, 20; 93; 7, 17; 12, 19; 14, 23; Π. 2, 25; 72, 87; 3, 28; 4, 186, 213; 12, 26.
pαραβάλλει, Π. 3, 94.
pαραγων, Π. 11, 25.
pαραδεξιμένους, Ο. 7, 72.
pαραιθύσης, Π. 1, 87.—παραιθύξε, Ο. 10 (11), 81.
pαραπτηρωνται, Ο. 8, 3.
pαράτρυποι, Π. 3, 35.
pαραδεξιά, Π. 4, 81.
pαρέδροι Διός, Ο. 8, 22.—ἐτόιμων πάρ
erδρον, Π. 2, 84.
pαρέλκει, Ο. 7, 46.
pαρέξων, Ο. 1, 39.—παράσχοι, Π. 1, 46.
pαρεμπνευσαι, Ο. 6, 31.
pαρεμπνευκατ, Π. 3, 107.
pαρείες καλά, Π. 1, 86.
pαρεσταμένων, Ο. 5, 23.—παρεστακε,
Π. 8, 71.—παρεστάκε, Π. 8, 4.
παρίσχει without obj., P. 8, 76.
παροτρώνει, O. 3, 38.
παραφέμεων, O. 7, 66.
πᾶς—παντὶ βροτῶν, O. 1, 100.—τὸ
πάντοτο, O. 2, 98.
πάτρων, "clan," P. 8, 38.
πατρίας στάθμων, P. 6, 45.
παιδόν ὑπόν, P. 9, 26.
πεδᾶ=μετά, P. 5, 47.—πεδ' ἀφρόνων,
P. 8, 74.
πεδάμείσαυ, O. 12, 12.
πεδία, P. 5, 91.
pέδιλων, O. 3, 5.—πεδίλω, O. 6, 8.
πείρατα (lit. "ropes"), "strands," P.
1, 81; "achievements," P. 4, 220.
πείραμ—ἐπιειράματο, "tempted," P. 2,
34.
πεισιχάλωρα P. 2, 11.
πελάγει, O. 7, 56.
πέμπτη, P. 4, 178.—πέμπτον, P. 4, 114.
—πέμπτη, O. 2, 23.
πεμπταμέρους, O. 5, 6.
πεπρωμίουν, P. 6, 27.
περάπτων—περιάπτων, P. 3, 52.
περί with dat. of the stake, P. 2,
59.—π. δείμωσιν, "compassed by
fear," P. 5, 58.—π. ψυχήν, P. 4, 122.
—π. elided (περ'), O. 6, 38; P. 4,
265.
περίγλωσσος, P. 1, 42.
πείστοντα, P. 4, 186.
πετραίσασας Πυθώνος, O. 6, 48.
πῆλα καλύς, P. 2, 40.
πειλόμενοι, O. 2, 56.
πέθων, P. 2, 72.
πεθών=πειθάς, P. 3, 28.
πίνακας, P. 6, 86.
πίπτων—ἐπέσε, of a lot, O. 12, 10; 
P. 8, 21.—πεπίστευσαν, P. 5, 50.
πιστὰ φρονεῖν, O. 3, 17.—πιστῶν ὅρκω
κιος, O. 11 (10), 6.
πλάκα βαθέιας, P. 1, 24.
πλάξωπον ὅθεν, O. 6, 85.
πλευστόβροτον, O. 6, 69.
πλούον εἰπε, O. 7, 32.
πλοῶτος εὐφροσθήναι, P. 5, 1.
πνεύων ἐμφαλα, P. 11, 30.
ποδαρχῆς ἀμέρα, O. 13, 38.—ποδαρ
χέων ὅρκων, P. 5, 53.
ποία, "verdure," P. 8, 20.—ποίαν με
λιαδεία, P. 9, 40.—ποίας στεφάνως,
P. 4, 240.
ποικιλαίων πῶλοσ, P. 2, 8.
ποικιλόγαρων φόρμιγγα, O. 3, 8.
ποικίλων κάρα, P. 10, 46.—ποικίλος
ψυχή, O. 1, 29.
ποικιλοφόρμιγγας ὁδιάδας, O. 4, 2.
ποιμαίνεων, O. 11 (10), 9.
ποιμένα ἄλλωτρον, O. 10 (11), 97.
ποιμάν=ἀμοιβή, P. 4, 63.—ποιμάν, P.
1, 69.
ποιμ踶μος=ἀμετρικά, P. 2, 17.
ποιντών, P. 10, 64.
pολεμαδούκοις ὄτιλοὶ, P. 10, 13.
pολεμιζόμενοις, O. 9, 34.
pολιάς γαστρῶς, P. 4, 98.
pολλά, adv., O. 13, 14.
pολύβδοσκον γαίαν, O. 7, 63.
pολυμάλως, O. 1, 12.
pολυμήλω, P. 9, 7.
pολυμυθοί ἀρεταῖ, P. 9, 82.
pολύφιλον ἑπτάνω, P. 5, 4.
pολυχρώσα γάτα, P. 6, 8.
pομπά κυνάσσα, O. 7, 80.—πομπά
ναί, P. 4, 164.
pομφόλυξαν, P. 4, 121.
pόνος δαπάνας τε, O. 5, 15.—τρητῶν
τόνων, P. 6, 54.
pοντιάν ψάφων, O. 13, 46.—ποντιάν
Ῥόδου, O. 7, 18.—ποντίαμ πελάγει,
O. 7, 56.
pόνσων, P. 2, 278.
pορφυρείνοις επαργάνω, P. 4, 114.
pοταμίας Ἀρτέμιδος, P. 2, 7.
pοταμόι, P. 1, 22.—οἶκημα ποταμοῦ,
O. 2, 10.
pοτανὸς ἐν Μοίσαι, P. 5, 114.—πο-
tανὸν χρέος, P. 8, 34.
pοτειδώνος=Ποσειδώνος, O. 13, 5, 40.
pοτιστάκχω—ποτιστάξου, P. 4, 137.—
pοτιστάξη μορφάξ, O. 6, 76.
pότιμος, O. 8, 15.—πότιμον παραδόν-
tος, P. 5, 3.
pότων Ἀγαλία, O. 14, 13.—πότυνα
βέλων, P. 4, 213.
pόνος—πάρ ποδός, P. 3, 60; 10, 62.—
ἄρθρο ποδὸς, O. 13, 72.—ἐκτὸς ἐξειν
πόδα, P. 4, 289.—ταχυτάς ποδῶν=
ταχυει ποδές, O. 1, 95.—τιμᾶ πο-
δῶν, O. 12, 15.—κόψων τιμᾶς, O.
13, 114.—ἐν τοι τράχος, P. 8, 32.
pράασαε = πράασταται, P. 9, 112.—
pράασταται=πράασταται, O. 3, 7.—
ἐπράασεν, "effected," P. 2, 40.—πρά
ξαθαίας=εἰρέθαι, P. 3, 115.
pρίπτην, "was like unto," P. 2, 38.
pρεσβύτεραι βουλαί, P. 2, 65.
pρίν with ind., "until," O. 9, 61.—
pρίν γε, O. 13, 65.—πρίν ἑρας, P.
4, 43.
pρο ὅμοιο, P. 2, 18.—προ ὅμοιο,
GREEK INDEX.

P. 5, 96.—πρό Κιθαιρώνος μέχαν, P. 1, 77.
πρόθυρον Ποτειάδος, O. 13, 5.—εὐ-
τειχεῖ προθύρω, O. 6, 1.
προσέξει, O. 9, 89.
προσώμα, P. 7, 2.—προσώμων ἀμβο-
λάς, P. 1, 4.
προστίχων, O. 7, 4.
προς ἔργου, O. 5, 15.—π. χάριν, O. 8,
—π. ἡβαν, P. 4, 295.—π. ἅω, P. 9,
27.
προσέχει, P. 6, 51.
προσέχει, O. 1, 22.
προσέφατον, P. 4, 299.
πρόσφορος, O. 9, 87.
πρόστιχος, "front," O. 6, 3 ; P. 6, 14.
πρότερος, προτέρας, "of yore," O. 3,
11.—προτέρα πάθος, P. 8, 48.
προτυχέν, P. 4, 35.
πρόφαστον, O. 1, 116.
πρόφασις, P. 4, 32.—Πρόφασις, P. 5,
28.
πρόφατον, O. 8, 16.
προφέρει, P. 2, 86.
πρώτας, P. 2, 58.
πρώτατος, P. 2, 32.
πτάσις—πτασιά, P. 4, 57.
πτερών—πτερα Ἕλκας, P. 9, 135.—
ἀέθλων πτερώσις, O. 14, 24.
πτυχαὶ ὤμων, O. 1, 105.
Πνεύμα ἐν δρόμῳ, P. 1, 32.
Πνεύμωνος χωμάς, P. 8, 5.
πυγμαῖν θυμός, P. 4, 73.
πυρ χειμέριον, P. 4, 266.—δειμάν πυ-
ρός, P. 1, 6.—στερεώς πυρί, O. 10
(11), 40.—θερμος πυρί, P. 3, 50.
πυρόλαμος, O. 10 (11), 88.
ραίνω ὄμων, P. 8, 57.—ρανήθαι ἄρε-
τας, P. 5, 100.
ρέπτω—ρέπτη πολύ καὶ πολλα, O. 8,
23.—ρέπουτα ὄμων, P. 9, 27.
ρὴταν ἀπειλοῦ, P. 9, 9.—ρ. σπέρματος,
O. 2, 50.
ῥυτιαὶ κατασχήμονες, P. 1, 10.—κυ-
μάτων ῥυτίς, P. 4, 195.—ῥυτίς ἀνίμων,
P. 9, 52.
σαίνω—σαίνων, P. 2, 82.—μεγαλανω-
σᾶσαι, P. 1, 52.—ἐσαναί ἑσσοί, O.
4, 4.
σειμών ἄντρου, O. 5, 18 : P. 9, 32.—
σειμώνων ὑγείων, O. 5, 12.
σείμων ὑμίνων, O. 6, 22.—σ. ἄλιον,
P. 4, 144.—σ. ἐντέινω, P. 5, 34.—σ.

Υππειρα, O. 6, 22 ; P. 2, 12.—ο. νιῶ, P.
9, 95.

συγγεγράμα τοῖς, O. 9, 100.

συγκαθαρίσμων, P. 2, 2.
σκεινας, P. 2, 80.

σκιας ὀνομ, P. 8, 95.

σκοποῦν, of Apollo, P. 3, 27.—σ. Δά-
λον, O. 6, 59.—Ολύμπον ῥκοπόι, O.
1, 54.

σκυλωτάν ὄδον, P. 5, 93.

σκυτάλη Μοισά, O. 6, 91.

σκύταλον=βροτάλον, O. 9, 32.

σοφία ἄδοκος, O. 7, 58.—σ. ἓβρα, O.
9, 41.—Οἰδίπόδα σοφία, P. 4, 267.

—σοφία, "poetic art," P. 4, 248; cf.
6, 49.—σοφία πρόφαστον, O. 1, 116.

—σοφία Μοίσα, P. 1, 12.

σοφός, O. 2, 94.—ἀκαίδιόκεισων σοφών,
P. 4, 217.—σοφοί, "poets," P. 1, 42.

—σοφοὺς μετίσεις, O. 1, 9. ἀκόα
σοφοῖς, P. 9, 84.—οἱ σοφοῖ, "arist-
toocracy," P. 2, 83 ; 5, 12.

σπαργάνων πορφυρίων, P. 4, 114.

σπέρμα φλογὸς, O. 7, 48.—ἐπ. καθα-
ροῦ, P. 3, 15.—σπέρματος, "spark,"
P. 3, 37.—σπέρματος μίας, O. 2,
50.

στάθμαν πιτρώμα, P. 6, 45.—στάθμα
'Υλλίδος, P. 1, 62.

σταθμὸς—'Αίδα σταθμῶν, O. 10
(11), 101.—σταθμῶν ἀπειρων, P. 4, 76.

στάμεν=στήναι, P. 4, 2.

στεροπάνα κεραυνων τε, P. 6, 24.

στεφαναφορίαν, O. 8, 10.

στέφανον, "battlement," O. 8, 32.

στεφάνωμα, P. 12, 5.—στεφάνωμα
Κυράναις, P. 9, 4.

στόλου ἀναβάσαμα, P. 2, 62.—ἐλευ-
θερίως στόλος, P. 8, 98.

στρατεύμαι—ἐπιστεῦθη, P. 1, 51.

στρατός, P. 2, 46.—στρατός, "folk,
O. 5, 12; P. 1, 86.—στρατός, P. 10,
8.—στρατον ἐντύμων, P. 11, 8.
στρωμα, P. 1, 28.—στρωμαν, P. 4,
230.

συγγεγραμμένος ὀφθαλμός, P. 5, 17.
συγγεγραμμένος ἐστί, O. 12, 14.—συγγόνω-
σι τέχνης, P. 8, 60.

σύμβουλον, O. 12, 7.

συμμείξεις, O. 3, 9.—συμμείξες, P. 9, 78.

σῦν instead of instr. dat., O. 1, 110 ;
2, 46; P. 1, 51; 4, 39; 12, 21.—σῦν
αὐτά, P. 4, 250.—σῦν ἀδέθαις, P. 9,
125.—σῦν ἐντός, P. 11, 48.—σῦν
'Ολυμπίαδι, O. 10 (11), 64.

συναντήμενος, O. 2, 43, 106.
σύνικος, O. 9, 105.—σώδικος κτλιαν, P. 1, 2.
sωμάτων πετράν, P. 4, 208.
sώδυνα πόματα, P. 3, 81.
sώνειν, O. 1, 88.
sωνεφαστόμενος, O. 10 (11), 107.
sωνωκτίστηρ, O. 6, 6.
sωντανώσαι, P. 1, 81.
sωντελέθειν, O. 9, 62.
sωντιθήμι—σωνθέμενος, P. 4, 277.
sφέτερας = είδος, P. 9, 84; P. 4, 83.—
σφέτερον, O. 13, 61.
sφόνος—σφέτερον, P. 5, 102.
sφυσοίς, of mountains, P. 2, 46.
σχάνον, P. 10, 51.
sχέδων, P. 6, 19.
Σατειρα, O. 8, 21; 12, 2.
Σωστίρ (voc.), O. 5, 17.

τά—τί, O. 1, 82.
τά δέ, adverbial, O. 13, 55; P. 8, 28.
τά καὶ τά, P. 5, 55; 7, 17.—τῶν τε
cαι τῶν, O. 2, 59.
Σαλαίωνα, O. 6, 15.
ταμίας, O. 6, 5; P. 1, 88.—ταμία Κυρά
νας, P. 5, 62.—ταμίαι (ταμίαι), O.
13, 7; 14, 9.
τάμενω τέλος, O. 13, 57.
τανειθέρα, O. 2, 28.
ταρασσόμεν, P. 11, 42.—χόνα ταρά-
σοντες, O. 2, 69.
Τάρταρος, fem., P. 1, 15.
ταύρον ἄργαλετα, O. 13, 69.—ταύρω
χαλκίων, P. 1, 95.
ταχέες ἐβαν, P. 4, 179.—ταχείας ἐλ-
τίδος, P. 1, 83.
te connecting single words, O. 1, 62;
3, 39; 9, 48; P. 2, 2; 3, 73; 4, 13.
te, consequential, O. 1, 88.—τε... 
δέ, P. 4, 80; 11, 29.—τε καὶ, O. 1, 18;
2, 11; 10 (11), 68.—τε... καί, O.
14, 5.—τε... καὶ... τε, O. 3, 8.—
te... τε, O. 1, 115; 3, 1; 13, 50.
teσθόν ύμνον, O. 7, 88.—τεσθοία
νόμος, P. 1, 64.
tετείχες ξείλεια, P. 3, 38.
tετείχιζω—τετείχισται, P. 6, 9.
tέλεια, O. 13, 115; P. 1, 67.—τέλειον,
P. 9, 96.
tελεστάς = ἐσοράς, O. 3, 41.
tελεστάντας = τέλεος, P. 9, 72.
tελέω—τελει ὑπασών, P. 5, 117.
tελεσταί εἰς χάρων, O. 1, 76.

tέλος ἄκρων, P. 9, 128.—ἐργών τ., O.
2, 19.—μακάμων τ., P. 4, 286.—τα-
μεν τ., O. 13, 57.—τ. ἀρχά τε, P.
10, 10.
—τέος, verbs in, O. 2, 6.
tερπνά, O. 14, 5.
tετράκιμον δεισόν, P. 2, 40.—τ.
ἰνγαγα, P. 4, 214.
tεχναισίαν, O. 7, 35.
tηλανγίας πράσωπων, O. 6, 4.—τηλα-
γίαις στεφάναι, P. 2, 6.—τηλα-
γίαστερον φαίνον, P. 3, 75.
tίθημι—τεθείς εἰς ἀντλῶν, P. 8, 11.—
θηκε = ἐποίησε, O. 7, 6.—τιθέμεν
νός, P. 1, 40.—θέμεναι θρόνους, O.
14, 10.—θέμενον = ποιησάμενος, P.
4, 132.—θηκάμαι = ποιησάμεναι, P.
4, 113.—θήσονται, P. 9, 68.
tιθίναι, P. 1, 20.
tίκτω—ἐντικτικα, O. 6, 85; P. 9, 18.
—τίκτω, (voc.) 9, 61; P. 3, 101; 4, 46.
τίνι = σοι, O. 5, 7; 6, 12; 10 (11), 103;
12, 3; P. 1, 29, 69; 3, 84; 4, 275; 6,
50.
tης omitted, O. 6, 4.—τινα, many a one,
P. 2, 51.
tοι, not with pure opt., O. 3, 4.
tόποι, O. 2, 98.
tοπρωτόν, P. 9, 45.
tόσαι, P. 3, 27.
tοπλάκαις, P. 4, 15; 9, 15.—τοπλάκι,
P. 4, 28.
tραπέζιαν νυφιάν, P. 3, 16.
tράφευν = τρέφει, P. 4, 115.—τρά-
φοιασαι = τρέφοσαι, P. 2, 44.
tράχον = τρέχον, P. 8, 32.
tρέφει, O. 1, 112.—θρέψαι, P. 9, 20.
—θρέψατο, O. 6, 46.—θρέψατο,
P. 9, 95.
tρητοί πάνω, P. 6, 54.
tρόπολιν νάσον, O. 7, 18.
tροιολικοποιικαίον νόκον, O. 13, 1.
tρόπος, “training,” O. 8, 63.
tυγχάνονται = ενυχυρωθα, P. 3, 104.
—διὰ τυχίων, P. 2, 92.
tυπτάμενον, P. 6, 14.

“Τέρον, O. 13, 10.—βραυν ναυσάτονον,
P. 1, 72.—υ. ὀρθίαν, P. 10, 36.—
βραυν ἵχθραν ὀδόν, O. 7, 90.
ψηλαῖαν χρυσάν, P. 3, 73.
ψηλεύτα (ψηλεύτα) δάσον, O. 5, 28.
ψηλον νόσον, P. 1, 9.
ὕδορ ἀριστον, O. 1, 1.—ὑδατί ξενο-
thείς, P. 5, 31.—ὑδατών Καρφιών,
O. 14, 1.—υ. Διρκαίων, P. 9, 95
GREEK INDEX.

φανεραμπρατος, Ο. 7, 39.
φέγγος, Ο. 2, 62.—φ. καθαρόν, Π. 9, 98.
φιλόλος, Ρ. 2, 80.
φέρβεται, Ρ. 5, 110.
φερενίκος, Ρ. 3, 74.—φερενίκος, Ο. 1, 18.
φέρω—φέρως, "earnest," Ρ. 8, 38.—
φέρεται, Ρ. 1, 87.
φέρων, φίλημα λαυφτρίαν δρόμων, Π. 9, 131.—
φυγόν, Νέμεσι, Ρ. 10, 49.
Φήρ, "Centaur," Ρ. 4, 119.
φθέγξαίον, Ρ. 1, 81.
φθυκαρτος, Ρ. 4, 265.
φθυποτρίες, Ρ. 5, 120.
φθυνεοι άτας, Ρ. 11, 54.
φίλαν, Ο. 7, 1.
φιλάγνας, Ρ. 12, 1.
φιλέων, φιλλέντα, Ρ. 10, 66.—
φιλόληκα, Ρ. 1, 13.—
φιλήσιμαλτή, Ρ. 1, 14.
φιλόνικος (φιλόνικος), Ο. 6, 19.
φιλόσοφοι, Ρ. 10, 3, 61.
φίλος, Ρ. 1, 92.—
φίλον, Ρ. 1, 51.—
φίλων ἐσαιεν, Ρ. 1, 51.—
φίλων ἐσι χαρών, Ρ. 10, (11), 14.
φιλοστάτων ἴπραν, Ρ. 9, 43.
φιλόφρονος "Ηνυχία, Ρ. 8, 1.
φίλτρον, Ρ. 13, 68.
φίντις—φίλεις, Ρ. 6, 22.
φλήγνοιτά Χάρτες, Ρ. 5, 45.
φωκακανθέμον ἔρος, Ρ. 4, 64.
φωκάκερκος ζώνας, Ο. 6, 39.
φόνον, fem., Ρ. 4, 250.
φωμικτής, Ρ. 1, 1.—
Δωρίαν φόρμιγγα, Ο. 1, 17.—
φόρμιγγες ἐντερίφθαι, Ρ. 1, 97.
φραδήλ, Ρ. 12, 9.
φραδή —φράδας, Ρ. 2, 66.—
φράδας, Ρ. 2, 110.
φρήν δουθεῖα, Π. 6, 36.—
φ. γλυκεία, Π. 6, 52.
φρίσσοντας ὀμβρους, Ρ. 4, 81.—
ф. θρίκοντας, Ρ. 4, 183.
φρονείων κακά, Ρ. 8, 82.—
φ. πιστά, Ρ. 3, 17.
φροντίδα ἀρταλέαν, Ρ. 10, 62.—
φροντίδα, Ρ. 2, 92.—
γλυκυντάταις φροντίδων, Ο. 1, 19.
φυτές, Ρ. 2, 94; 9, 107; Ρ. 8, 44.
φυγόξεινον στρατῶν, Ο. 11 (10), 17.
φυλλαφόροι, Ρ. 8, 76.
φυτευμα γάλαν, Ρ. 9, 120.—
φυτεύ-
σεθαί, Ρ. 4, 15.
INDEX OF SUBJECTS.

[The proper names refer mainly to the text, all else mainly to the notes.]

<table>
<thead>
<tr>
<th>Abas, P. 8, 55.</th>
<th>Aiakos, O. 8, 30, 50.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ablative genitive, O. 1, 58; 2, 57; 4, 10(?); P. 9, 12(?).</td>
<td>Aias Oiliades, O. 9, 120.</td>
</tr>
<tr>
<td>Accusative, adverbial, P. 1, 81.</td>
<td>Aietes, P. 4, 10, 160, 213, 224, 238.</td>
</tr>
<tr>
<td>in apposition, P. 9, 4; 11, 12; cf. O. 7, 16.</td>
<td>Algeidai, P. 5, 75.</td>
</tr>
<tr>
<td>cognate, P. 2, 62.</td>
<td>Aigimios, P. 1, 64; 5, 72.</td>
</tr>
<tr>
<td>double, O. 1, 68; P. 3, 98.</td>
<td>Aigiona, O. 7, 86; 8, 20; P. 8, 98; 9, 97.</td>
</tr>
<tr>
<td>of extent, P. 4, 83; 5, 33; 10, 12.</td>
<td>Aigisthos, P. 11, 37.</td>
</tr>
<tr>
<td>before and after inf., O. 1, 40.</td>
<td>Aineas, O. 6, 88.</td>
</tr>
<tr>
<td>inner object, P. 8, 79.</td>
<td>AipytoS, O. 6, 36.</td>
</tr>
<tr>
<td>pl. as adverb, O. 10 (11), 103; 14, 17; P. 2, 61; 11, 30.</td>
<td>Aletes, O. 13, 14.</td>
</tr>
<tr>
<td>in -os, O. 1, 53; 2, 78.</td>
<td>Aleya, P. 10, 5.</td>
</tr>
<tr>
<td>terminal, O. 1, 111; 9, 76; 10 (11), 95; 14, 20; P. 4, 52, 134; 5, 29, 52; 8, 55; 9, 55; 11, 35.</td>
<td>Alexibiades (Karrhotos), P. 5, 45.</td>
</tr>
<tr>
<td>whole and part, O. 1, 68.</td>
<td>Alkimedon, O. 8, 17, 65.</td>
</tr>
<tr>
<td>Achilles, O. 2, 86; and Patroklos, O. 9, 76; 10 (11), 21.</td>
<td>Alkmaion, P. 8, 46, 57.</td>
</tr>
<tr>
<td>Active and middle, O. 3, 7; 14, 24; P. 1, 48; 2, 40; 10, 40.</td>
<td>Alkmaionidai, P. 7, 2.</td>
</tr>
<tr>
<td>Adjectives for adverb, P. 4, 179; 11, 48.</td>
<td>Alkmena, O. 7, 27; P. 9, 92.</td>
</tr>
<tr>
<td>in -os, O. 1, 10; 2, 10, 18; 10 (11), 31; P. 2, 12, 18; 3, 79; 4, 39; 6, 4, 32; 8, 19; 9, 67; 11, 20; 12, 9.</td>
<td>Alliteration, O. 1, 76; P. 4, 138, 150.</td>
</tr>
<tr>
<td>Admetos, P. 4, 126.</td>
<td>Altar at Olympia, O. 6, 70.</td>
</tr>
<tr>
<td>Adrastos, O. 6, 18; P. 8, 51.</td>
<td>Amazons, O. 8, 47; 18, 87.</td>
</tr>
<tr>
<td>Aeolic accentuation, O. 10 (11), 17; 14, 19.</td>
<td>Amenas, P. 1, 67.</td>
</tr>
<tr>
<td>Agesias, O. 6, 12, 77. 98.</td>
<td>Anemon, P. 4, 16.</td>
</tr>
<tr>
<td>Agesidamos, O. 10 (11), 20, 101; 11 (10), 12.</td>
<td>AmphiaraoS, O. 6, 13; P. 8, 56.</td>
</tr>
<tr>
<td>Aorist of definite numbers, P. 4, 25, 130.</td>
<td>Amyklaï, P. 1, 65; 11, 32.</td>
</tr>
<tr>
<td>gnomic, O. 2, 38, 105; 7, 43; 9, 31; P. 1, 42; 2, 13, 36, 50; 8, 15.</td>
<td>Amyntorida, P. 7, 23.</td>
</tr>
<tr>
<td>and imperf., P. 4, 247.</td>
<td>Amythoan, P. 4, 126.</td>
</tr>
<tr>
<td>inf. after ei&lt;em&gt;k&lt;/em&gt;winga&lt;em&gt;ß&lt;/em&gt;τα, P. 1, 35.</td>
<td>Anachronism, P. 4, 192.</td>
</tr>
<tr>
<td>P. 1, 44; 4, 223.</td>
<td>two, O. 6, 101.</td>
</tr>
<tr>
<td>Antilochos, P. 6, 28.</td>
<td>Aorist of definite numbers, P. 4, 25, 130.</td>
</tr>
<tr>
<td>gnomic, O. 2, 38, 105; 7, 43; 9, 31; P. 1, 42; 2, 13, 36, 50; 8, 15.</td>
<td>and imperf., P. 4, 247.</td>
</tr>
<tr>
<td>inf. after ei&lt;em&gt;k&lt;/em&gt;winga&lt;em&gt;ß&lt;/em&gt;τα, P. 1, 35.</td>
<td>in a future sense, O. 2, 102:</td>
</tr>
<tr>
<td>P. 1, 44; 4, 223.</td>
<td></td>
</tr>
</tbody>
</table>
Aorist progressive, O. 2, 10; P. 1, 65.
   partic. after verbs of actual perception, P. 5, 84.
   and present, P. 2, 50, 89.
   shorthand of perf., O. 10 (11), 9; P. 1, 73.

Ape, P. 2, 72.

Aphrodite, spouse of Ares, P. 4, 88.
   ἄφρωστεξα, P. 9, 10.

Apollo and Aphrodite associated, P. 2, 16.
   ἄφραγετας, P. 5, 60.
   ἐκάσεγος, P. 9, 50.
   Λύκιος, P. 1, 38.

Apposition, O. 1, 57.
   distributive, O. 8, 37.

Archestratos, O. 10 (11), 2, 109; 11 (10), 11.

Archilochos, O. 9, 1; P. 2, 55.

Ares, husband of Aphrodite, P. 4, 88.
   βιατάς, P. 1, 10.
   χάλκεως, O. 10 (11), 17.

Arethusa, P. 8, 69.

Artemis, P. 2, 7.

Argos, O. 9, 73, 94; 13, 107; P. 5, 70; 8, 41; 9, 121.

Aristaios, P. 9, 71.

Arkesilas, P. 4, 2, 65, 250, 298; 5, 5, 103.

Armor, race in, O. 4, 22; P. 9, 1.

Arsinoē, P. 11, 17.

Art myths, O. 7, 52.

Artemis, Ὠφθωσία, O. 3, 30.
   ποταμία, P. 2, 7.

Article, contemptuous, P. 4, 186.
   with proper name, P. 10, 57.
   widely separated from subst., O. 11 (10), 19; 12, 5; P. 12, 20.

Articular inf. aor., O. 2, 56, 107; 8, 59.
   60.
   of the objectionable, O. 2, 107; 9, 41.
   pr., O. 9, 41; P. 2, 56.

Asopichos, O. 14, 17.

Ass, a mystic animal, P. 10, 33.

Asyndeton in prayers, O. 1, 115; 8, 86; 9, 86; P. 1, 29, 71; 5, 120; 9, 97.
   announcing end, O. 2, 91.
   denoting repugnance, O. 1, 52.

Atabyris, O. 7, 87.

Athena, inventress of the νόμος πολυκίβαλος, P. 12, 22.
   patroness of Bellerophon, O. 13, 66.

Athena, patroness of Perseus, P. 10, 45.
   ἰππησία, O. 13, 82.

Athens, greatness of, P. 7, 1.

Atlas, P. 4, 289.

Atrekeia, O. 10 (11), 15.

Augeias, O. 10 (11), 31, 39.

Bakchylides, allusion to, O. 2, 96; P. 2, 56.

Battos, P. 4, 6, 280; 5, 55, 124.

Bellerophon, O. 13, 84.

Bit, Corinthian, O. 13, 20.

Boibias—lake, P. 8, 84.

Boreas, P. 4, 182.

Brachylogy, P. 4, 242; 8, 48; 9, 27.

Causative use of verb, O. 5, 8; 8, 20;
   P. 1, 32; 11, 13.

Centaurs, P. 2, 44.

Change from participle to finite verb,
   O. 1, 14; P. 3, 53.
   of subject, O. 8, 22; 9, 50; P. 4, 25, 243, 251; 5, 34.

Chariklo, P. 4, 103.

Chariot, poetic, O. 6, 22; 9, 87; P. 10, 65.

Chariot-race, danger of, O. 5, 15; P. 5, 34; 6 (introd.).

Charis, O. 1, 30; 6, 76; 7, 11.

Charites, goddesses of song, O. 2, 55;
   4, 9, 9, 29; P. 5, 45; 6, 2; 8, 21; 9, 3, 37.
   city of the (Orchomenos), O. 14, 4, 8; P. 12, 26.

Cheiron, P. 3, 1, 63; 4, 102, 115; 9, 31.

Chiasm, O. 2, 80; 6, 5; 10 (11), 31;
   11 (10), 8; P. 1, 21, 54; 2, 48, 63; 9, 6.

Chimaira, O. 13, 90.

City and heroine blended, P. 9, 75; 12, 3.

Class for individual, O. 7, 8; P. 3, 66.

Coincident action, O. 7, 5, 69; 8, 40;
   10 (11), 53; P. 3, 35; 4, 40, 61, 189.

Companionship, sphere of, O. 2, 11; P. 3, 48; 4, 115.

Complementary adjective felt, P. 1, 14.
   substantive, P. 3, 107.

Conative present, O. 13, 59; P. 4, 106.

Condition, formal, O. 8, 42; 9, 28; P. 1, 90.
   ideal, O. 1, 108; 6, 4; 13, 105; P. 1, 81; 3, 110; 8, 14.
   subjunctive, O. 6, 11; 7, 1; P. 4, 264, 266, 274.
INDEX OF SUBJECTS.

Condition, unreal, O. 12, 16; P. 3, 68. 73; 4, 45.
Copula, omission of, istori (eistor), O. 1, 1 (and regularly). istori, P. 8, 95.

Dative of agent, O. 8, 30; 12, 3; 14, 6; 2, 73.
of approach, O. 6, 58.
with dekeostai, O. 18, 29; P. 4, 21; 8, 5; 12, 5.
=di with acc., P. 11, 27.
double, O. 2, 16; 8, 83; P. 4, 73.
with istori, O. 1, 45 (cf. O. 9, 72); P. 4, 124.

and genitive, O. 1, 57, 65; 6, 5; 8, 75; 9, 16; P. 3, 46; 9, 89.
instrumental, P. 10, 51.
local-temporal, O. 1, 2.
locative, P. 1, 40, 78.
of participle, O. 8, 60; P. 10, 67.
personal, O. 2, 90; 3, 11.
and tiados with acc., O. 1, 47; 9, 64.
of reference, O. 2, 93.
with verbs of touching, P. 4, 296; 9, 46, 130; 10, 28.

Dead, state of the, O. 2, 62.

Deinomenes, P. 1, 58, 79; 2, 18.

Delphic word, O. 13, 81.

Demeter, O. 6, 95.

Diagoras, O. 7, 13, 80.

Diaulos, O. 18, 37; P. 10, 10.

Dirke, P. 9, 95.

Dioskuroi, O. 3, 1; P. 11, 61.

Dolphin, P. 4, 17.

Doric acc. in -os, O. 1, 53; 2, 78.
inf. in -ou, O. 1, 2; P. 5, 72.
perfect, O. 6, 49; P. 4, 179, 183.

Dual, O. 6, 45; 13, 6, 95.

Eagle, architectural, O. 13, 21

Echemos, O. 10 (11), 73.

Echion, P. 4, 179.
Eleithyia, O. 6, 42.

Empiric aorist, O. 12, 10.

Epelans, O. 9, 63; 10 (11), 39.

Epharmostos, O. 9, 4, 93.

Ephialtes, P. 4, 89.

Ephyraians, P. 10, 55.

Epimetheus, P. 5, 27.

Epithets, double, O. 1, 6, 10, 59; cf. 2, 60, 90; 3, 18; 4, 7; 6, 61; 7, 15; 9, 98; 10 (11), 91; 11 (10), 2; 13, 89.
99; P. 4, 184; 5, 121; 9, 114.

Erechtheidai, P. 7, 8.

Erginos, O. 4, 19 (note).

Eritimos, O. 13, 42.

Euphemos, P. 4, 22, 44, 175, 256.

Euphrosyne, O. 14, 14.

Euripos, P. 11, 22.

Europa, P. 4, 46.

Eurotas, O. 6, 28.

Euryale, P. 12, 20.

Eurylylos, P. 4, 33.

Eurytheus, O. 3, 28; P. 9, 86.

Eurytos, O. 10 (11), 31.

Family figures, O. 8, 1.

Feet give way before hands, O. 4, 24.

Finite verb following participle, O. 1, 14; P. 1, 55; 3, 53.

Flute, origin of, P. 12, 6.

Fusion of two or more words, P. 6, 17; 7, 2. See Hypallage.

Future, modal, O. 8, 57; P. 9, 96.

 passive, no special form, P. 4, 15.

Ganymede, O. 1, 44; 10 (11), 115.

Generic condition, ind., O. 11 (10), 4.

subj. See Condition.

relative without ain, O. 8, 11.

Genitive ablative, O. 1, 58; 2, 57; 4, 10(?); P. 3, 50; 9, 12(?); 11, 34.

absolute, O. 6, 3(?).

without subject, O. 13, 15; P. 1, 26(?);

4, 232; 8, 43.85(?).

and adj. in -ros, O. 2, 10, 13.

appositive, O. 2, 14.

and dative (shift), O. 6, 5.

of material, O. 2, 79; P. 4, 206.

in -oso elided, O. 13, 35; P. 1, 39.

of origin, P. 4, 144, 256.

partitive, P. 4, 34.

in predicate, P. 3, 67.

Glaucos, O. 13, 60.

Gnomic aorist, O. 2, 38, 105; 7, 44; 9, 31; P. 1, 42; 2, 13.
36, 50; 8, 15.

and present, P. 2, 50.

89.

perfect, O. 1, 53.

Graces. See Charites.

Hades' wand, O. 9, 35.

Hair, when shorn, P. 4, 82.

Halirrhotios, O. 10 (11), 77.
INDEX OF SUBJECTS.

Harmonia, P. 3, 91; 11, 7.
Hektor, O. 2, 89.
Hellenodikes, O. 3, 12.
Hollotia, O. 13, 40.
Hendiadys, O. 10 (11), 64; 14, 17; P. 4, 18, 94.
Hephaistos—fire, P. 1, 25; 3, 39.
Hera, P. 2, 27; 4, 184; 8, 79.


Imperfect and aor., P. 4, 247; 5, 76.
conative, O. 5, 5.
of the inventor, P. 12, 18.
parenthetic, P. 10, 45.
of reluctance, O. 3, 17; 6, 45.
of vision (panoramic), O. 10 (11), 74; P. 3, 44.

Infinitive articular. See Articular.
in -év, O. 1, 2.
epexegetic, E. 3, 34; 6, 34; P. 5, 26; 7, 6; 9, 71; 12, 22.
final, P. 3, 45; 7, 3; 9, 62.
for imperative, O. 13, 114.
redundant, O. 6, 56; 9, 69.

Ino, O. 2, 33; P. 11, 2.
Instrumental music, position of, O. 2, 1.
Iolaos, O. 9, 105; P. 9, 85; 11, 60.
Iolkos, P. 4, 77, 188.
Ionian Sea, P. 3, 68.
Iphigeneia, P. 11, 22.
Iphikles, P. 9, 95.
son of, P. 11, 59.
Iphimeidea, P. 4, 89.
Iphion, O. 8, 81.
Irasa, P. 9, 114.
Ishys, P. 3, 31.
Ixion, P. 2, 21.
Iynx, the, P. 2, 40; 4, 214.

Kadmos, O. 2, 86.
daughters of, O. 2, 25; P. 11, 1.
Kallianax, O. 7, 93.
Kallimachos, O. 8, 82.
Kaliope, O. 10 (11), 16.
Kamarina, O. 4, 12; 5, 4.
Kamiros, O. 7, 73.
Karnia, P. 5, 80.
Karneiades, P. 9, 77.
Kassandra, P. 11, 20.
Kastalia, O. 7, 17; P. 1, 39; 4, 163; 5, 31.
Kastor, P. 5, 9; 11, 61.
Kastoreion, O. 1, 101; P. 2, 67.
Kephisos, O. 14, 1; P. 4, 46.
Kinyras, P. 2, 15.
Kleodamos, O. 14, 22.
Kleonai, O. 10 (11), 33.
Klotho, O. 1, 26.
Klymenos, O. 4, 19.
Knosos, O. 12, 16.
Koronia, P. 3, 25.
Kreusa, P. 9, 18.
Kroisos, P. 1, 94.
Kronion, O. 1, 111; 6, 64.
INDEX OF SUBJECTS.

Kronos, hill of, O. 8, 17.
Kteatos, O. 10 (11), 30.
Kyknos, O. 2, 90; 10 (11), 17.
Kyrene, city, P. 4, 2. 261. 276. 279; 5, 24. 62, 81.
heroine, P. 9, 18, 73.

Lachedaimon, P. 4, 49; 5, 69; 10, 1.
Lakereia, P. 3, 34.
Lampromachos, O. 9, 90.
Lapithai, P. 3, 28; 11, 5.
Leda, O. 3, 35; P. 4, 172.

Lemnian women, O. 4, 20; P. 4, 252.
Lerna, O. 1, 33.
Leto, O. 3, 26; 8, 31.
Leukothea, P. 11, 2.
Libya, the heroine, P. 9, 59.
the land, P. 4, 6. 42. 259; 5, 52; 9, 75.

Likymnios, O. 7, 29; 10 (11), 71.
Lindos, O. 7, 74.
Litotes, O. 10 (11), 24; P. 7, 14; 9, 26.
Lokrian women, O. 9, 60; P. 2, 18.
Loxias, P. 3, 28; 11, 5.
Lydian flutes, O. 5, 19.
harmony, O. 14, 17.
Lykaion (mountain), O. 13, 108.

Magna Mater, P. 3, 78.
Magnesian dress, P. 4, 80.
Mainalian chain, O. 9, 63.
Mantineia, O. 10 (11), 77.
Marathon, O. 9, 95; 13, 110; P. 8, 79.
Mares preferred, O. 6, 14; P. 2, 8; 4, 17.
Medea, O. 13, 59; P. 4, 9. 57. 218. 250.
Medes, P. 1, 78.
Medusa, P. 12, 16.
Megaclis, P. 7, 13.
Megara, O. 7, 86; 13, 109; P. 8, 78.
Meloamps, P. 4, 126.
Melesias, O. 8, 54.
Melia, P. 11, 4.
Memnon, O. 2, 91; P. 6, 32.
Menoitios, O. 9, 75.

Metaphors and similes:
army, P. 4, 210; 6, 12.
awakening, P. 9, 112.
bee, P. 4, 60; 10, 54.
bloom, P. 4, 25.

breeze, O. 4, 158.

breezes, O. 7, 95; P. 4, 292.
calm, P. 5, 10.

Metaphors and similes:
chariot, O. 6, 22; 9, 87; P. 10, 65.
cloud, O. 7, 45.
cock (simile), O. 12, 14.
column, O. 2, 90.
cork (simile), P. 2, 80.
cow, P. 4, 142.
culling fruit, O. 1, 13; P. 9, 119.
currants, shifting, O. 2, 37.
debt, O. 3, 7; P. 9, 119.
decoration, O. 1, 29. 105; 2, 58; 5, 21.
dice, O. 12, 10.
dress, O. 3, 85.
drug; elixir, P. 4, 187.
remedy, O. 9, 104.
spell, O. 18, 85.
eagle, O. 2, 97; P. 5, 112.
embarking, O. 13, 49; P. 2, 62.
exile (wandering), O. 1, 58.
eye, O. 2, 11; 6, 16; P. 5, 56.
fœuvre (simile), O. 6, 1.
family, O. 8, 1 (note).
fleet, O. 13, 49.
flight of steps, P. 5, 7.
flood, O. 10 (11), 12.
flour, P. 1, 86.
fountains, P. 7, 3.
fox and lion, O. 11 (10), 20.
fruit (simile), P. 9, 119.
garden, O. 9, 29.
gates, O. 6, 27.
home-bringing, P. 5, 3.
keys, P. 8, 4; 9, 42.
lake, P. 8, 9 (11), 91.
ledger, O. 10 (11), 2.
lift, O. 1, 23. 94; 9, 24; 13, 36; P. 2, 8; 5, 45.
lopping tree, P. 4, 263.
missiles, O. 1, 112; 2, 91. 98; 9, 5.
12; 13, 93; P. 1, 12. 44; 6, 37.
mixed, P. 1, 82; 4, 272; 10, 53.
mixing-bowl, O. 6, 91.
omat, O. 10 (11), 37.
nails, P. 4, 71.
nectar, O. 7, 7.
pathway, O. 1, 115; 7, 31. 90; P. 2, 35; 10, 12.
of song, O. 1, 110; 9, 51; P. 4, 247.
pebble, O. 10 (11), 9.
pelting, P. 8, 57.
Phoenician ware, P. 2, 67.
physician, P. 4, 270.
pilot, O. 12, 3; P. 1, 86; 4, 274; 5, 122; 10, 72.
ploughing, P. 6, 1.
INDEX OF SUBJECTS.

Meaphors and similes:
ravens, O. 2, 96.
root, O. 2, 50; P. 4, 15; 9, 9.
sandal, O. 3, 5; 6, 8.
scion, O. 6, 68; 2, 49.
skytale, O. 6, 91.
spreading sail, P. 1, 9.
springtime (simile), P. 4, 64.
sprinkling, O. 10 (11), 104, 108.
star (simile), O. 2, 61.
stone, O. 8, 55.
storm, P. 9, 35.
swimming out, O. 13, 114.
tending flocks, O. 11 (10), 9.
thirst, P. 9, 112.
token, O. 12, 7.
treasure-house, P. 6, 8.
tree, P. 8, 94; cf. P. 4, 263.
twining, O. 6, 86; P. 4, 275.
voyage, O. 6, 103.
wagging tail, O. 4, 4.
watering, O. 5, 28.
waves, O. 12, 6.
weaving, P. 4, 141, 275.
wellspring, P. 4, 299.
wheel, O. 3, 21; P. 4, 219.
whetstone, O. 6, 82; 10 (11), 22.
whip, P. 4, 219.
winding path, P. 5, 121.
wine-cup (simile), O. 7, 1.
wings, P. 5, 114; 8, 34.
wrestling, O. 8, 25; P. 2, 61, 82; 4, 273.

Metonymy, P. 4, 18.

Metope, O. 6, 84.

Midas, O. 12, 5.

Middle, O. 6, 46; 8, 59; P. 1, 74; 2, 49.
of reciprocal action, O. 1, 95.

Midea, heroine, O. 7, 29.

place, O. 10 (11), 72.

Midylidai, P. 8, 88.

Minyans, O. 14, 4; P. 4, 69.

Molliones, O. 10 (11), 38.

Mopsos, P. 4, 191.

Muse, O. 1, 112; 8, 4; 10 (11), 4; 18, 22; P. 1, 58; 4, 3, 279; 5, 65; 10, 37; 11, 41.

Muses, O. 6, 21, 91; 7, 7; 9, 5, 87; 11 (10), 17; 18, 96; P. 1, 2, 12; 3, 90; 4, 67; 5, 114.

Mykenai, P. 4, 49.

Naxos, P. 4, 88.

Negative μη after verbs of believing, P. 1, 104.

Negative μη after verbs of hoping, P. 1, 44.
of swearing, O. 2, 102.
oν with inf., P. 2, 88.
with opt., P. 4, 118.
first omitted, O. 11 (10), 18; 14, 9; P. 3, 30; 6, 48; 10, 29, 41.

position of, O. 1, 51; 2, 34.
69, 106; 3, 23; 4, 17; 7, 48; 8, 79.

Nemea, O. 7, 82; 8, 16, 56; 9, 93; 13, 34, 98.

Nemesis, O. 8, 86; P. 10, 44.

Nereids, O. 2, 32; P. 11, 2.

Nereus, P. 3, 22; 9, 102.

Nestor, P. 3, 112; 6, 32.

Neuter pi. with pl. verb, O. 8, 12; 10 (11), 93; P. 1, 13; 4, 121.

Nikeus, 10 (11), 79.

Nile, P. 4, 56.

Nisos, P. 9, 98.

Nomads, P. 9, 133.

Oanis, O. 5, 11.

Odysseus, P. 1, 52 (note).

Oidipus, P. 2, 40; P. 4, 263.

Oikles, O. 6, 13; P. 8, 39.

Oinomaos, O. 1, 76, 68; 8, 9; 10 (11), 56.

Oinomos, O. 10 (11), 72.

Okeanos, O. 5, 2; P. 9, 16.

Oligaithidai, O. 18, 97.

Olympia, O. 1, 7; 2, 53; 6, 26; 8, 83; 9, 2; 12, 17; 13, 101; P. 5, 124; 11, 47.

local games, P. 9, 109.

Optative in conditions. See Condition, as imperative, O. 3, 45; 9, 44; P. 10, 21.

for indicative, O. 6, 49; P. 9, 126.

peculiar use, P. 4, 118.

potential with ἄν, O. 2, 20.

See ἄν.

regular, P. 9, 129.

without ἄν, O. 11 (10), 21.

present in prayer, P. 1, 29.

Oracular language, O. 7, 33; 18, 81; P. 4, 27; 9, 59.

Orators, P. 1, 94.

Orchomenos, O. 14, 4.

Orestes, P. 11, 16.
INDEX OF SUBJECTS.

Orpheus, P. 4, 177.
Orthosia, O. 3, 30.
Ortygia, O. 6, 92; P. 2, 6.
Otós, P. 4, 89.
Oxymoron, O. 6, 43, 46; 9, 7, 24.
Pallas, O. 2, 29; 5, 10; 13, 66; P. 9, 106; 12, 7.
Pan, P. 3, 78.
Pangaión, P. 4, 180.
Parallelism, O. 2, 108; 10 (11), 13.
Paris, P. 6, 33.
Parnasos, O. 9, 46; P. 1, 39; 11, 36.
Parrhasians, O. 9, 108.
Parsley, O. 13, 33.
Participle after-thought, P. 4, 262; 6, 46.

for infinitive or abstract noun, O. 3, 6; 8, 65; 9, 111; P. 2, 23; 3, 102; 11, 22.
Passive impersonal, O. 8, 8.
in predication, P. 4, 282; 6, 29.
of intransitive, O. 10 (11), 84.
Patroklos, O. 9, 81; 10 (11), 21.
Patronymic, effect of, P. 5, 45.
Pegasos, O. 13, 64.
Peirêne, O. 13, 61.
Peleus, O. 2, 86; P. 3, 87; 8, 100.
Pelias, P. 4, 71.
Pelina, P. 10, 4.
Pellana, O. 7, 86; 9, 105; 13, 109.
Pels, O. 1, 24, 99; 3, 28; 5, 9; 10 (11), 27.
Peneios, O. 9, 18; 10, 56.
Pentathlon, O. 13, 30; P. 8, 66.
Perfect, Doric. See Doric.
emotional = pres., P. 1, 13.
gnomic, O. 1, 53.

perceptual, O. 1, 94.
= present, O. 9, 2.
Pergamos, O. 8, 42.
Periklymenos, P. 4, 175.
Persephone, O. 14, 21.
mistress of Sicily, P. 12, 2.
λεύκιττων, O. 6, 95.
Persens, P. 10, 31; 12, 11.
Personification, O. 2, 35; 4, 16; 7, 44; 10 (11), 15, 108; 11 (10), 3; 13, 10.
12; P. 1, 5, 25, 30; 4, 202; 5, 81, 61.
6, 19; 8, 1.
Phaisana, O. 6, 34.
Phalaris, P. 1, 96.
Phasis, P. 4, 211.
Pheres, P. 4, 125.
Philanor, O. 12, 13.

Philoktetes, P. 1, 50.
Philyra, P. 4, 103; 6, 22.
Philyrides (Cheiron), P. 3, 1; 9, 32.
Phintis = Philitis, O. 6, 22.
Phlegyas, P. 3, 8.
Phoenician = Carthaginian, P. 1, 72.
ware, P. 2, 67.
Phorkos, P. 12, 13.
Phrastor, O. 10 (11), 78.
Phrakias, P. 10, 16.
Pierides, O. 10 (11), 106; P. 1, 14; 6, 49; 10, 65.
Pindaos, P. 9, 17.
Pitana, O. 6, 28.
Plataia, battle of, P. 1, 78.
Play on words, O. 6, 30, 47; 8, 25; P. 2, 78; 3, 28; 4, 27.

Plural of abstracts, O. 5, 20.
adjective for sing., O. 1, 52; P. 1, 34; 2, 81; 4, 247.
distributive, O. 9, 21; 12, 9;
P. 1, 4; 10, 72.
for singular, O. 3, 28; 7, 35; 9, 56; P. 2, 27; 3, 11; 4, 249.
256; 9, 113.
of stateliness, O. 7, 29; P. 2, 33.
4, 54, 160.
verb with disjunctives, P. 6, 13.
neut. pl., O. 8, 12; 10 (11), 93; P. 1, 13; 4, 121.

Polydektes, P. 12, 14.
Polydeukes, P. 11, 62.
Polyidos, O. 13, 75.
Polymnestos, P. 4, 59.
Polyneikes, O. 2, 47.
Porphyon, P. 8, 12.
Poseidon, γαλάκτως, O. 1, 25; 13, 81.
τιτακάλος, P. 4, 204.
τιτακάλας, P. 4, 33, 173.
εφυβλας, O. 6, 58; P. 2, 12.
εφυβλας, O. 6, 58; P. 2, 12.
εφυβλας, O. 6, 58; P. 2, 12.
εφυβλας, O. 6, 58; P. 2, 12.

Position of accusative, O. 1, 36.

after-thought, O. 7, 60.
at beginning of epos, O. 1, 81; 2, 17, 105; 3, 26; 6, 57; 8, 59; 9, 58; 10 (11), 39; P. 1, 33; 2, 41; 5, 24, 85; 9, 19.
INDEX OF SUBJECTS.

Position, effective, O. 1, 48; P. 1, 24; 9, 55.
    of negative. See Negative.
    peculiar, P. 1, 95.
    of prepositions, O. 1, 37.
    of proper names, P. 4, 2; 10, 16.
    suspensive. See Suspense.
Preposition, plastic use of, O. 1, 6; P. 2, 8.
    position of, O. 1, 37.
    put with second member, O. 7, 12; 8, 47; P. 1, 14.
    22; 2, 59; 5, 69; 9, 92.
Present and aorist, O. 1, 30; 3, 11; 9, 15.
    conative, O. 13, 59; P. 4, 106.
    for future, O. 2, 98.
    for perf., O. 6, 90.
    historical. See Historical.
    prophetic, O. 8, 42; P. 4, 49.
Priam, P. 1, 54; 11, 19.
Prolepsia, O. 10 (11), 1; 14, 22; P. 4, 241.
Proleptic (predicative) use of adjective, O. 1, 68, 82, 88; 5, 23; 12, 2; 13, 83; P. 1, 52, 71, 92; 4, 194; 10, 56.
Prometheus, O. 7, 44.
Protogeneia, O. 9, 44.
Psaumis, O. 4, 10; 5, 3, 23.
Ptolemaios, O. 13, 41.
Pylades, P. 11, 13.
Pyromancy, O. 8, 3; P. 11, 6.
Pyrrha, O. 9, 46.
Pythonikos, P. 11, 43.
Relative begins myth, O. 1, 25; 3, 13; 4, 19; 6, 29; 8, 31; 10 (11), 27; P. 3, 8; 4, 4; 8, 39; 9, 5; 10, 31; 11, 17.
exclamatory, O. 1, 16.
loose agreement, P. 3, 18, 22.
position of (hyperbaton), O. 1, 12; 2, 9, 25; 13, 31; P. 5, 78.
    with subjunctive (generic), O. 3, 13; 6, 76; 8, 11, 23.
Repetition, P. 1, 80; 9, 123.
 Repraesentatio, O. 13, 80.
Rhadamanths, P. 2, 73.
Rhea, O. 2, 13, 85.
Rhodes and art, O. 7, 53.
Salamis, P. 1, 76.
Salmoneus, P. 4, 143.
Samos (Semos), O. 10 (11), 77.
Schema Alemanicum, P. 4, 127, 179.
Schema Pindaricum, O. 11 (10), 6(?); P. 9, 35; 10, 71 (?).
Seagods, oracular, P. 3, 92; 9, 102.
Semele, O. 2, 28; P. 11, 11.
Sequence of moods and tenses, P. 4, 155.
Serpens, P. 12, 12.
Serpents, mantic, O. 6, 45; P. 8, 46.
Shift from participle to finite verb, O. 1, 14; P. 1, 55; 3, 53.
Sicyon, O. 13, 109.
Simonides, allusion to, O. 9, 53.
and Bakchylides, O. 2, 96.
Singular of a welded pair, O. 5, 15; 9, 16; P. 2, 9; 4, 66; 10, 4; 10; 11, 45.
Sipylos, O. 1, 38.
Sisyphos, O. 13, 52.
Solymoi, O. 13, 90.
Sostratos, O. 6, 9, 80.
Sparta, P. 1, 77; 5, 73.
Spartoi, P. 9, 89.
Spears, two, P. 4, 79.
Stadion, O. 13, 37.
Strophions, P. 11, 38.
Stymphalos, O. 6, 84, 99.
Subject, change of, O. 3, 22; 9, 50; P. 4, 25; 5, 34.
Subjunctive, pure (without ω), in generic sentences, O. 3, 11; 6, 11.
    short, O. 1, 7; 2, 2; 6, 3.
    24; 7, 3; P. 11, 10.
Suspense, O. 6, 9; 10 (11), 34; 13, 17; P. 9, 5; 12, 7.
Synonyms, O. 2, 32; 7, 56; 10 (11), 60; 14, 5; P. 1, 22, 40, 57; 3, 23; 8, 1; 10, 1.
Syracuse, O. 6, 6, 92; P. 2, 1; 3, 70.
Tainaros, P. 4, 44, 174.
Talaiones (Adrastos), O. 6, 15.
Tantalos, O. 1, 36, 55.
Tartaros, P. 1, 15.
Taygetos, O. 3, 29.
Taygetes, P. 1, 64.
Tegea, O. 10 (11), 73.
Telamon, P. 8, 100.
Telesphoros, O. 9, 79.
Telesikrates, P. 9, 3, 108.
Terpsias, O. 13, 42.
Teuthras, O. 9, 76.
Thea, O. 14, 15.
Theaia, O. 14, 15.
Thebe, O. 6, 85.
Thebes, O. 6, 16; 7, 84; 13, 107.
INDEX OF SUBJECTS.

395

Thebes, seven-gated, P. 3, 90; 8, 40; 9, 86; 11, 11.
renowned for chariots, O.6, 85.
Themis, O. 8, 22; 9, 16; 13, 8; P. 11, 9.
Theognetos, P. 8, 36.
Therapna, P. 11, 63.
Theron, O. 2, 5, 105; 3, 3, 39, 43.
Thorax, P. 10, 64.
Thracians, P. 4, 205.
Thrasybulos, P. 6, 15, 44.
Thrasydaios, P. 11, 13, 44.
Themis, O. 8, 22; 9, 16; 13, 8; P. 11, 9.
Theognetos, P. 8, 36.
Therapna, P. 11, 63.
TherOD, 0. 2, 5.
Thorax, P. 10, 64.
Thraoians, P. 4, 205.
Thrasybulos, P. 6, 15, 44.
Thrasydaios, P. 11, 13, 44.

The end.
CONTEMPORARY CARICATURE OF ARKESILAS IV.(?) AS THE MERCHANT-KING.

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

ALFRED EMERSON.