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PINDAR

I

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PINDAR  
OLYMPIAN ODES  
PYTHIAN ODES

EDITED AND TRANSLATED BY  
WILLIAM H. RACE



HARVARD UNIVERSITY PRESS  
CAMBRIDGE, MASSACHUSETTS  
LONDON, ENGLAND  
1997

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### *Library of Congress Cataloging-in-Publication Data*

Pindar.

[Works. English & Greek]

Pindar / edited and translated by William H. Race.

p. cm. — (Loeb classical library; 56, 485)

Includes bibliographical references and index.

Contents: [1] Olympian odes, Pythian odes — [2] Nemean odes,

Isthmian odes, fragments.

ISBN 0-674-99564-3 (v. 1)

ISBN 0-674-99534-1 (v. 2)

1. Pindar—Translations into English.

2. Laudatory poetry, Greek—Translations into English.

3. Athletics—Greece—Poetry. 4. Games—Greece—Poetry.

I. Race, William H., 1943– II. Title. III. Series.

PA4275.E5R33 1996 95-42927 808'.01—dc20

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*Typeset in ZephGreek and ZephText*

*by Chiron, Inc, North Chelmsford, Massachusetts.*

*Printed in Great Britain by St Edmundsbury Press Ltd,*

*Bury St Edmunds, Suffolk, on acid-free paper.*

*Bound by Hunter & Foulis Ltd, Edinburgh, Scotland.*

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## PREFACE

My aim has been to produce a readable, clear translation that reflects the grammar of the original Greek, while following the lineation of the Greek text as closely as normal English word order allows. When enjambment of a word is natural to the English, I have imitated the Greek by preserving it; when not, I have maintained the Greek grammatical structure.

Whenever possible I have used the Greek form of names (e.g., Kronos), unless their English form is so common that it might be confusing not to do so (e.g., Athens, Syracuse, Thebes, Priam, and Helen). In transliterating I have used *ch* for  $\chi$  and *y* for  $\upsilon$ , unless the latter occurs in a diphthong. I have preserved the Doric form of names, except when the Ionic forms are very familiar (e.g., Aphrodite, Danaë, Delos, Leto, Pegasus, Persephone, and Semele) and have avoided Aeolic forms (e.g., Moisa and Medoisa).

This edition does not provide the alternate verse numbering of Heyne's edition, whose sole purpose is to facilitate reference to the scholia. It also is very sparing in its citation of secondary literature for two reasons: such references quickly become outdated and students of Pindar are fortunate to have an excellent historical survey of Pindaric scholarship by D. C. Young and annotated bibliographies by D. E. Gerber and others.

## PREFACE

I have greatly profited from the generous help of four outstanding Pindarists: Christopher Carey, Douglas Gerber, Sir Hugh Lloyd-Jones, and Andrew Miller, none of whom can be held accountable for my inevitable slips. In addition, Margaretta Fulton, George Goold, Robert Rust, and Jeffrey Rusten have been of great assistance. On points of detail I also wish to thank Bruce Braswell, Adolph Köhnken, Herwig Maehler, Ian Rutherford, and Zeph Stewart. The University Research Council of Vanderbilt assisted with a grant in the summer 1994, and my wife, Diane, aided me throughout with good advice and improvements of style.

## INTRODUCTION

“Of the nine Greek lyric poets Pindar is by far the greatest for the magnificence of his inspiration, his precepts, figures of language, lavish abundance of matter and words, and river (so to speak) of eloquence.” This assessment by Quintilian in his survey of Greek poets (*Inst. Or.* 10.1.61) was the standard evaluation of Pindar in antiquity and helps to explain why nearly one fourth of his odes are well preserved in manuscripts, whereas the works of the other lyric poets have survived only in bits and pieces.

The ancient editors divided Pindar's poems into seventeen books (papyrus rolls) by genres: 1 book of hymns to various gods; 1 of paeans (hymns addressed mainly to Apollo); 2 of dithyrambs (hymns addressed mainly to Dionysos); 2 of prosodia (hymns for approaching a god's shrine); 3 of partheneia (hymns sung by maidens); 2 of hyporchemata (dancing hymns); 1 of encomia (songs in praise of men at banquets); 1 of threnoi (songs of lament); and 4 of epinikia (victory songs). Although numerous fragments of his paeans and other poems have survived on papyrus or through quotation by ancient authors, only the four books of epinikia, comprising forty-five odes in celebration of athletic victors, have been preserved almost intact in a continuous manuscript tradition, and it

is upon them that his reputation has largely rested as Greece's greatest poet of praise.

The victory odes are, however, notoriously difficult to understand. They are complex mixtures of praise (and blame), mythical narratives, prayers and hymns, advice, athletic triumphs (and failures), and even current events, conveyed in a highly artificial language in often very complicated poetic meters, all designed to be sung and danced to the accompaniment of lyres and pipes. They represent the apex of their genre, in much the same way that Bach's works are a culmination of baroque music. Pindar's art, like Bach's, presents a constant tension between the constraints of form and the freedom of innovation; it too exhibits tremendous energy, great variety within its genres, and reveals ever-new depths upon repeated hearings.

Our understanding of Pindar's odes has been complicated by what Hugh Lloyd-Jones has called a "fatal conjunction of nineteenth-century historicism with nineteenth-century Romanticism."<sup>1</sup> The former, already employed by ancient commentators, seeks to explain details in the odes as reflections of historical (and all too often pseudo-historical) events. The latter interprets the poems as expressions of the poet's personal opinions and subjective feelings. There is no doubt that the odes refer to historical persons and events (indeed every ode has an

<sup>1</sup> Lloyd-Jones, "Pindar," *Proceedings of the British Academy* 68 (1982) 145; the entire address provides an excellent assessment of Pindar's qualities. For a good, brief overview of trends in Pindaric scholarship, see the same author's "Modern Interpretation of Pindar: The Second Pythian and Seventh Nemean Odes," *Journal of Hellenic Studies* 93 (1973) 109–117.

actual victory as its occasion) and that Pindar presents a distinctive personality, but these aspects of the poems are subsidiary to their generic function of praising men within the religious and ethical norms of aristocratic fifth-century Greece. In E. L. Bundy's formulation, they constitute "an oral, public, epideictic literature dedicated to the single purpose of eulogizing men and communities."<sup>2</sup>

Pindar's poetry expresses the conservative, so-called "archaic," mores of the sixth and early fifth century. His thought is ethically cautionary and contains frequent reminders of man's limitations, his dependence on the gods and nature, and the brevity of life's joys. He espouses moderation (*μέτρον, καιρός*), the aristocratic ("Doric") values of civic order (*εὐνομία*) and peaceful concord (*ἡσυχία*), and reverence for the gods (*εὐσέβεια*).<sup>3</sup> His gaze is primarily backwards toward the models of the past, as they are exemplified in the legends from Hellenic myth, and it is against these that the victors' achievements are measured. To help guide the reader, I provide some key terms that point to recurring themes in the epinikia.<sup>4</sup>

<i>ἀρετά</i>	the realization of human excellence in achievements
<i>δύα</i>	one's inborn nature (also <i>σύγγονος/συγγενής</i> )

<sup>2</sup> Bundy, *Studia Pindarica* (Berkeley 1962; repr. 1986) 35.

<sup>3</sup> See E. Thummer, *Die Religiosität Pindars* (Innsbruck 1957).

<sup>4</sup> Often these positive elements are set in contrast to the envy (*θόνος*) of ill-wishers and the darkness (*σκότος*) and silence (*σιγά*) that attend failure.

A number of anecdotes preserved in ancient sources, although of little or no historical value, serve to illustrate aspects of Pindar's career and poetic art. Two reported in the *Vita Ambrosiana* point to his poetic precociousness. One, attributed to the early Hellenistic biographer Chamaileon, tells that when Pindar was a boy hunting near Helikon, he fell asleep and a bee built a honeycomb on his mouth. While the honey points to the sweetness of his song (cf. *Ol.* 11.4 and *Pyth.* 3.64), the site of Helikon links Pindar with his Boiotian predecessor Hesiod (c. 750 B.C.), who received his poetic commission while shepherding sheep at the foot of that mountain. The other relates that when his Athenian instructor Apollodoros had to be out of town and turned over the training of a chorus to the young Pindar, he did so well that he became immediately famous. Plutarch informs us that the Boiotian poet Korinna criticized the young Pindar for priding himself on stylistic embellishments rather than on mythical topics. He then composed the hymn that begins, "Shall it be Ismenos, or Melia of the golden spindle, or Kadmos . . . that we shall hymn?" (*fr.* 29). When he showed it to her, she laughed and said, "One should sow with the hand, not the whole sack."<sup>7</sup> The story illustrates Pindar's generous use of mythical catalogs, especially to introduce poems (cf. *Nem.* 10 and *Isth.* 7), and the frequent references to myths and legends throughout his works.

Three anecdotes in the *Vita Ambrosiana* point to Pindar's close relationship with the gods. We are told that

<sup>7</sup> Plut. *de glor. Ath.* 4.347F–348A. Korinna may, however, actually belong to the 3rd cent. B.C.; see M. West, "Dating Corinna," *Classical Quarterly* 84 (1990) 553–557.

Pan was once heard singing one of Pindar's paeans between the two Boiotian mountains of Kithairon and Helikon, and that in a dream Demeter blamed him for neglecting her in his hymns, whereupon he composed a poem in her honor. It is also reported that the priest at Apollo's temple in Delphi announced upon closing each day, "Let the poet Pindar join the god at supper." The 2nd century A.D. traveler Pausanias claims to have seen the iron chair at Delphi upon which Pindar sat to sing his poems to Apollo (10.24.5). All these anecdotes reflect the deeply religious nature of his poetry and his special devotion to Apollo, who figures so prominently in his works.

Finally, there is the famous story of Pindar's house being spared when Alexander the Great razed Thebes in 335 B.C.,<sup>8</sup> familiar to English readers from Milton's lines in Sonnet 8: "The great Emathian conquerer bid spare | The house of Pindarus, when temple and tow'r | Went to the ground." Although some have rightly questioned the historical validity of the story,<sup>9</sup> it serves to illustrate the Panhellenic reputation Pindar enjoyed in the century following his death.

The most important historical event during Pindar's career was the Persian invasion under Xerxes that culminated in two decisive battles, one at sea near Salamis in 480 and the other on land at Plataia in 479. There are

<sup>8</sup> The story is mentioned in numerous places besides the lives and the *Suda*: Plutarch, *Alexander* 11; Arrian, *History of Alexander* 1.9.10; Pliny, *Natural History* 7.29; and Dio Chrysostom 2.33. Some sources mention a previous sparing by the Lakedaimonians.

<sup>9</sup> See W. J. Slater, "Pindar's House," *Greek, Roman, and Byzantine Studies* 12 (1971) 146–52.

three references in the epinikia to these Greek victories. In *Pyth.* 1 Pindar mentions the Athenian and Spartan pride in the battles of Salamis and Plataia, in *Isth.* 5 he praises the Aiginetan sailors for the part they played at Salamis, and in *Isth.* 8 he expresses his relief at being free from the Persian threat, which he calls the “rock of Tantalos, that unbearable labor for Hellas.” His own city of Thebes had unfortunately sided with the invaders and actually fought against the Athenians at the battle of Plataia. We have no way of knowing Pindar’s private reaction to his city’s policy, but he publicly lauded the victors, even going so far as to call Athens the “bulwark of Hellas” (*fr.* 76) for her part in the war effort.<sup>10</sup> The story in the *Vita Thomana* that tells of his being fined by his own city for praising Athens reflects what must have been a sensitive issue for him, but the evidence of his poetry shows that he remained a Panhellenic poet, consistent with his wish at the end of *Ol.* 1 to be “foremost in wisdom among Hellenes everywhere.”

While the mainland Greeks were confronting the Persians, the Greeks in Sicily were facing a Carthaginian threat. In 480 Gelon of Syracuse (whose younger brother Hieron succeeded him two years later as tyrant of Syracuse) joined forces with Theron of Akragas to defeat a Carthaginian army numbering 100,000 at the battle of Himera, spoils from which greatly enriched both cities. At *Pyth.* 1.75–80 Pindar ranks this battle on the same level as Salamis and Plataia.

<sup>10</sup> In *fr.* 77 he also praised the Athenians for their naval action at Artemision earlier in 480, where they “laid the bright foundation of freedom.”

The 76th Olympiad in 476, the first following these three great battles, marks a high point in Pindar’s career as an epinikian poet. Five of the fourteen Olympian odes are to victors in that Olympiad, including two of his major poems, *Ol.* 1 to Hieron of Syracuse (whose horse Pherenikos won the single-horse race) and *Ol.* 2 to Theron of Akragas (who won the chariot race). In 476/5 Hieron founded the city of Aitna and in 474 his ships defeated an Etruscan fleet at Kyme near the Bay of Naples. The poets who enjoyed his patronage included Aeschylus, who wrote the *Aitnaiai* (*Women of Aitna*) to celebrate the founding of that city, Simonides, Bacchylides, who wrote three epinikia (3, 4, 5) and an encomium (*fr.* 20C) for him, and, of course, Pindar, who honored him with *Ol.* 1, *Pyth.* 1, 2, 3, a hyporchema (*fr.* 105), and an encomium (*fr.* 124d). In *Pyth.* 1 Pindar compares Hieron to Philoktetes and praises him for his victory at Kyme, in which he “delivered Hellas from grievous slavery.” In *Pyth.* 2 he mentions the gratitude of the Western Lokrians for Hieron’s deliverance of them from war; the scholia claim that Hieron intervened to stop Anaxilas of Rhegion (d. 476) from attacking Lokroi (probably in 477), but the date and circumstances of the poem remain uncertain. In addition, Pindar wrote odes for Theron’s brother Xenokrates and nephew Thrasyboulos (*Pyth.* 6 and *Isth.* 2), for Hieron’s general, Chromios (*Nem.* 1 and 9), and for his fellow Syracusan, Hagesias (*Ol.* 6).

The geographical dispersion of the victors celebrated by Pindar indicates how broadly his reputation and associations had spread. Of the 45 odes, only five are to Thebans. Seventeen are for victors from cities in Sicily and



southern Italy (Syracuse, Akragas, Kamarina, Himera, and Western Lokroi), eleven for victors from the island of Aigina (the most by far for a single city), seven for victors from cities on mainland Greece (Corinth, Opous, Orchomenos, Pelinna, Athens, Acharnai, and Argos), three for victors from Kyrene on the coast of north Africa, and one each for victors from the islands of Rhodes and Tenedos. Victors mentioned in the epinikian fragments are from Rhodes, Aigina, and Megara; paeans are composed for the people of Thebes, Abdera, Keos, Delphi, Naxos, Aigina, and Argos; dithyrambs for Argos, Thebes, and Athens; and encomia for individuals from Akragas, Macedonia, Corinth, Tenedos, and Syracuse.

Other than anecdotal comments in the scholia, we have no details about how contracts were arranged,<sup>11</sup> whether Pindar was present at the athletic contests (although at *Ol.* 10.100 he says that he saw the victor win at Olympia), or whether he oversaw any of the performances (at *Ol.* 6.88, however, he addresses one Aineas, identified by the scholia as the chorus trainer). Even when there is a statement in an ode such as "I have come," it is not always certain that this is meant literally.

<sup>11</sup> The scholia provide two fanciful attempts to explain the opening of an ode in terms of contractual arrangements. Inscr. a to *Pyth.* 1 reports: "According to the historian Artemon, Pindar begins with 'golden lyre' because Hieron had promised him a golden kithara." Schol. 1a on *Nem.* 5 recounts: "They say that Pytheas' relatives approached Pindar to write an epinikion for him, but when he asked for three thousand drachmas, they said that for the same price it was better to have a statue made; later they changed their minds and paid the sum; to chide them he began with 'I am not a sculptor.'"

For example, *Nem.* 3 opens as if the poet were present at the celebration, but at line 77 he says, "I am sending" (*πέμπω*) the song. At *Pyth.* 2.4–5 the poet says, "I come bearing the song" (*φέρων μέλος ἔρχομαι*), while at line 68 he says, "the song is being sent" (*μέλος πέμπεται*).

The dating of most of the Olympian and many Pythian odes is relatively sound, thanks to the discovery of the Oxyrhynchus list of Olympic victors (P. Oxy. 222) and to the fact that Aristotle had compiled a list of Pythian victors upon which the ancient commentators drew.<sup>12</sup> The dates of the Nemeans and Isthmians are another matter. Occasionally there is a clear historical reference in the poem (e.g., the allusion to the battle of Salamis in *Isth.* 5), but the dates given in the manuscripts are often inaccurate or contradictory.<sup>13</sup>

### *The Epinikian Genre and Greek Athletics*

The brief but brilliant flowering of epinikian poetry spans the careers of three poets. Simonides began the practice of composing elaborate odes in honor of athletic victors in the generation before Pindar, while Bacchylides, Simonides' nephew, appears to have continued writing epinikia somewhat later. The three poets moved in the same circles and praised the same men. Simonides'

<sup>12</sup> The list of Olympic victors (cf. note 6, above) perhaps derives from one the 5th cent. sophist Hippias compiled (cf. Plut. *Numa* 1.4). An inscription at Delphi thanks Aristotle for compiling a list of Pythian victors; cf. M. N. Tod, *A Selection of Greek Historical Inscriptions* (Oxford 1948) 2.246–248.

<sup>13</sup> For an extensive treatment, see C. Gaspar, *Essai de chronologie pindarique* (Brussels 1900).

most famous patrons were Thessalian nobility, for one of whose members Pindar composed his first dated ode in 498 (*Pyth.* 10). Like Pindar, Simonides wrote an ode for Xenokrates of Akragas (*fr.* 513 Campbell), while Bacchylides composed odes for Hieron (3, 4, 5) and Pytheas of Aigina (13). Although a few victory odes from the later fifth century are mentioned, by 440 the genre seems to have been moribund.

The apex of dozens of athletic contests throughout the Greek world were the four major Panhellenic festivals established at Olympia (776), Delphi (582), the Isthmos (c. 581), and Nemea (c. 573). They were called crown games because the victors received crowns of wild olive, laurel, dry parsley (or pine), and green parsley, respectively.<sup>14</sup> The Olympic and Pythian games (the latter held at Delphi) were celebrated every four years, the Isthmian and Nemean every two, all staggered so as to produce a continuous succession of contests. Thus the 76th Olympiad would have included the following crown games: 476, Olympic (August); 475, Nemean (July); 474, Isthmian (April), Pythian (August); 473, Nemean (July); 472, Isthmian (April). The 77th Olympiad then began in August 472.

During Pindar's time the non-equestrian events at

<sup>14</sup> The prizes awarded at lesser games included silver cups at Sikyon and Marathon, bronze shields at Argos, woolen coats at Pellana, and prizes of money, bulls, and olive oil at the Panathenaic games. According to the calculations of D. C. Young, *The Olympic Myth of Greek Amateur Athletics* (Chicago 1984) 115–127, the prizes at the Panathenaia would have been very valuable in purely monetary terms. In addition, home towns awarded victorious athletes money, free meals, and other honors.

Olympia consisted of the stadion (200 meter race), diaulos (one-lap 400 meter race), dolichos (4,800 meter race), hoplites dromos (400 meter race in armor), pentathlon (consisting of stadion, discus throw, javelin throw, long jump, and wrestling), wrestling, boxing, pancratium (combination of wrestling and boxing), and boys' stadion, wrestling, and boxing. The equestrian events were the mule car race (*apene*), bareback single-horse race (*keles*), and four-horse chariot race (*tethrippon*). P. Oxy. 222 lists the following winners for the 76th Olympiad:

[76th. Ska]mandros of Mitylene, stadion  
 [Da]ndis of Argos, diaulos  
 [ . . . . . ] of Sparta, dolichos  
 [ . . . . . ] of Taras, pentathlon  
 [ . . . . . of Ma]roneia, wrestling  
 [Euthymos of Lok]roi in Italy, boxing  
 [Theagenes of Th]asos, pancratium  
 [ . . . . . ] of Sparta, boys' stadion  
 [Theognetos of Aigi]na, boys' wrestling  
 [Hag]jesi[da]mos of Lokroi in Italy, boys' boxing  
 [Ast]jylos of Syracuse, hoplites  
 [Ther]on of Akragas, owner, tethrippon  
 [Hier]on of Syracuse, owner, keles

The list omits the mule car race, perhaps because it was included in the Olympic program for some fifty years only (c. 500–444) and was of inferior status (cf. Paus. 5.9.1–2). Naturally, great men like Hieron and Theron hired jockeys and drivers to do the actual driving that won them their victories. Only one victor is praised for driving his own chariot, Herodotos of Thebes (*Isth.* 1). Three drivers are mentioned by name: Phintis, Hagesias' mule car

driver (*Ol.* 6), Nikomachos, Xenokrates' charioteer (*Isth.* 2), and Karrhotos, Arkesilas' charioteer (*Pyth.* 5). The chariot races consisted of twelve laps around the hippodrome (cf. *Ol.* 2.50, 3.33, and *Pyth.* 5.33).

Whereas the Olympic games had only divisions of men and boys in certain events, the Nemean and Isthmian games had a third, intermediate category for youths. Trainers played an important role in the formation of young athletes and four are mentioned in the epinikia: Melesias (*Ol.* 8, *Nem.* 4 and 6), Menandros (*Nem.* 5), Ilas (*Ol.* 10), and Orseas (*Isth.* 4). The victory of Alkimedon in the boys' wrestling at Olympia (*Ol.* 8) was the thirtieth won by the trainees of Melesias, who had himself been a victorious pancratiast at Nemea. Many families and clans were devoted to athletic competitions, and some dominated certain events. Three sons and two grandsons of the boxer Diagoras of Rhodes, celebrated in *Ol.* 7, won Olympic crowns. Alkimidas of Aigina won his clan's twenty-fifth crown victory (*Nem.* 6), while the clan of Xenophon of Corinth boasted a total of sixty Nemean and Isthmian victories (*Ol.* 13).

Clear notions of the music, dance, and performance of the victory odes were already lost by the time of the scholia; what little we know about their performance must be inferred from internal evidence. Pindar speaks of his odes as hymns (*ῥῆμοι*), revels (*κῶμοι*), and songs (*αἰοδαί, μέλη*); he mentions accompaniment by lyres (*φόρμιγγες, λύραι*) and pipes (*αὐλοί*); he occasionally refers to the celebrants as men (*ἄνδρες*), young men (*νέοι*), or boys (*παῖδες*). The relationship between the revel and the actual performance of the ode is not clear, and there has been considerable controversy over whether the

epinikia were sung by a chorus or by a soloist. The fact that Pindar never refers directly to the performance of his epinikia by a chorus (*χορός*) has led some scholars to question whether a chorus performed them at all. The evidence for choral or solo performance is not conclusive either way,<sup>15</sup> but given the fact that other Pindaric genres such as paeans, dithyrambs, partheneia, and hyporchemata were performed by choruses and that the formal features of the epinikia are similar to those of tragic choruses, it seems probable that at least some of the epinikia were performed by a choir that sang in unison and danced to the accompaniment of lyres or *auloi* or both combined. Late sources say that choruses danced the strophe ("turn") in one direction, reversed the steps for the antistrophe ("counterturn"), and stood in place for the epode ("after song"), but even that must remain a conjecture.<sup>16</sup>

The location of the performance is often indicated by the deictic article *ὄδε* "this" and is usually at the hometown of the victor (e.g., "this island" at *Nem.* 3.68 and 6.46). It is often claimed that shorter epinikia (e.g., *Ol.* 11 and *Pyth.* 7) were improvisations performed at the site of the victory and that monostrophic odes (e.g., *Pyth.* 6 and *Nem.* 2) were processional, but there is no conclusive evidence for such assumptions.

<sup>15</sup> For a review of the evidence and positions, see M. Heath and M. Lefkowitz, "Epinician Performance," *Classical Philology* 86 (1991) 173–191 and C. Carey, "The Victory Ode in Performance: The Case for the Chorus," *Classical Philology* 86 (1991) 192–200.

<sup>16</sup> The evidence is collected and translated in W. Mullen, *Choreia: Pindar and Dance* (Princeton 1982) 225–230.

*Elements of the Epinikia*

In generic terms, the epinikia are occasional poems that invoke shared social values to praise victors and offer them immortality in verse. For this task there is no set prescription, and each ode is a unique blend of praise, myth, and argumentation. Certain elements, however, are bound to recur, and a fundamental understanding of any ode must begin with them.

An epigram attributed to Simonides succinctly sets forth the basic facts of an athletic victory (A.P. 16.23):

εἶπον, τίς, τίνος ἐσσί, τίνος πατρίδος, τί δ' ἐνίκης.  
Κασμύλος, Εὐαγόρου, Πύθια πύξι, Ῥόδιος.

Tell your name, your father's, your city, your victory.

Kasmylos, son of Euagoras, boxing at the Pythia,  
Rhodes.

These elements, three identifying the victor (name, father, city) and two the victory (games, event), are, with the occasional exception of the patronymic, normally given in each epinikion; they ultimately derive from the herald's proclamation at the games and were preserved on papyrus and in stone inscriptions.<sup>17</sup>

Pindar shows great ingenuity in incorporating such

<sup>17</sup> An inscription from the first half of the 4th cent. B.C. from Ioulis on Keos (IG XII 5.608) which lists Keans who won victories at the Panhellenic games is quoted and discussed by H. Maehler, *Die Lieder des Bakchylides II* (Leiden 1982) 1–3. For a detailed treatment of verse inscriptions for athletes, see J. Ebert, *Griechische Epigramme auf Sieger an gymnischen und hippischen Agonen* (Berlin 1972).

facts into his grand-style verse. One way is to vary the timing and placement of the information. In *Pyth.* 9, for example, all the facts of victory (except the father's name, which comes at 71) are provided in the first sentence, which reserves the name of the city until the last word, thus forming a bridge to the narrative. In *Ol.* 11 the information comes in the middle of the ode (lines 11–15) and concludes with the city, whose people are then praised in the final lines of the poem. *Ol.* 13 reserves the event for emphatic last place (at line 30) because Xenophon had achieved an unprecedented double victory in the stadion and pentathlon.

Another means of varying the presentation of the basic information is by allusive references. In *Pyth.* 9 the victor is called “bronze-shielded” (1), indicating that he won the race in armor. In *Ol.* 12 only the word “feet” (15) alludes to the fact that the victor was a runner. Pindar uses many circumlocutions for places, especially game sites. References to the Olympic games are made in terms of: Pisa (the town nearest Olympia), Alpheos (the river at Olympia), the hill of Kronos (the adjacent hill), or such phrases as “Zeus' greatest games.” The Pythian games are signified by the mention of Delphi or Pytho (the site), Krisa or Kirrha (nearby towns), Parnassos (the adjacent mountain), Kastalia (the spring), the “navel of the earth,” or the “games of Apollo.” The “valley of the lion” invokes Nemea (where Herakles slew the Nemean lion), and “the bridge at Corinth” denotes the Isthmos. Alternatively, the mention of the patron god or the type of crown won may indicate the place of victory.

Pindar often refers to his poems as hymns, and there is not a single ode without some reference to divinity. Both

hymns and prayers underscore the essentially religious nature of the athletic contests and of the celebrations associated with them. Pindar draws upon a long tradition of hymns and masterfully adapts both cultic and rhapsodic elements to his poems.<sup>18</sup> Some begin with elaborate hymns to various minor gods: Olympia (*Ol.* 8), Fortune (*Ol.* 12), the Graces (*Ol.* 14), Peace (*Pyth.* 8), Eleithuia (*Nem.* 7), Hora (*Nem.* 8), Theia (*Isth.* 5), and Thebe (*Isth.* 7). Although the major Olympian gods are continually mentioned, there is, surprisingly, no opening hymn to any of them.

Prayers abound in the odes, and their function is invariably transitional: they conclude a topic, introduce a new one, or pass from one to another. The poet often prays for continued blessings for the athlete and his city or asks for assistance in his task of praising adequately. Many prayers are expressed negatively, asking that something bad may not happen, especially in the wake of the present success.

Pindar also draws upon the earlier didactic tradition, represented by Hesiod, Theognis, Phokylides, and a collection of the "Sayings of Cheiron." A hallmark of epinikian style is its frequent use of maxims, which are often among Pindar's most memorable verses.<sup>19</sup> Examples include "great risk does not take hold of a cowardly man" (*Ol.* 1.81), "wise is he who knows many things by nature" (*Ol.* 2.86), "trial is the test of mortals" (*Ol.* 4.18), "about the minds of humans hang numberless errors"

<sup>18</sup> For the features of cultic and rhapsodic hymns, see W. H. Race, "How Greek Poems Begin," *Yale Classical Studies* 29 (1992) 19–34.

<sup>19</sup> Cf. H. Bishoff, *Gnomen Pindars* (Diss. Wurzburg 1938).

(*Ol.* 7.24–25), "one cannot conceal the character that is inborn" (*Ol.* 13.13), "even wisdom is enthralled to gain" (*Pyth.* 3.54), and "the word lives longer than deeds" (*Nem.* 4.6).

Pindar's debt to the epic tradition represented by Homer, Hesiod, and the Homeric Hymns is most apparent in his narratives, loosely called "myths," which are taken from the great store of Hellenic legend. He normally selects an episode from a larger story, which he elaborates with striking details. Often the narratives concern heroes connected with the victor's city, like those telling of the birth and colonization of Rhodes in *Ol.* 7, the origins of Opous and its heroes in *Ol.* 9, and Corinthian heroes in *Ol.* 13. Sometimes the narrative tells about an ancestor of the victor (Iamos in *Ol.* 6 and Alexidamos in *Pyth.* 9). Eight of the eleven odes to Aiginetans relate episodes from the sagas of Aiakos and his descendants, heroes closely associated with that island. Herakles is a frequent subject, especially in his role as founder of the Olympic festival (*Ol.* 3 and 10) and as exemplar of one who has reached the limits of human success (*Nem.* 3); his whole life from infancy to apotheosis is briefly sketched in *Nem.* 1. At times a short narrative makes a specific point: Erginos succeeds in spite of his appearance (*Ol.* 4); Philoktetes' situation resembles that of Hieron (*Pyth.* 1); Antilochos, in dying to save his father, is a model of filial piety (*Pyth.* 6); and Aias receives posthumous fame after disgrace (*Isth.* 4). Occasionally narratives depict examples of behavior to be avoided: Tantalos (*Ol.* 1), Ixion (*Pyth.* 2), Koronis and Asklepios (*Pyth.* 3), Klytaimestra (*Pyth.* 11), and Bellerophon (*Isth.* 7).

Especially memorable scenes or tableaux in the narratives include Pelops praying to Poseidon for assistance in defeating Oinomaos (*Ol.* 1), the birth of Iamos in a thicket (*Ol.* 6), the first Olympic competitors (*Ol.* 10), Typhos' eruptions from beneath Mt. Aitna (*Pyth.* 1), Apollo's love for Kyrene (*Pyth.* 9), the festivities of the Hyperboreans (*Pyth.* 10), the panic of Alkmene when the snakes attack Herakles (*Nem.* 1), the exploits of youthful Achilles (*Nem.* 3), Peleus' resistance to the blandishments of Hippolyta (*Nem.* 5), the expedition of the Seven against Thebes (*Nem.* 9), Polydeukes' decision to share his immortality with Kastor (*Nem.* 10), Herakles' visit to Telamon (*Isth.* 6), and the quarrel of Zeus and Poseidon over marrying Thetis (*Isth.* 8). By far the most complex and extensive narrative (of almost two hundred verses) is the depiction of Jason's career in *Pyth.* 4.

Many myths are demarcated by ring composition, a technique common in epic.<sup>20</sup> By means of a summary statement (*κεφάλαιον*) or brief allusion (often in relative or temporal clauses) the poet sketches the coming narrative. He then takes up the topics in greater detail, usually in reverse chronological order. After retracing his steps to the initial point, often with echoing vocabulary, he may add an epilogue. For example, in *Ol.* 1.24–27 Pindar briefly mentions Pelops, Poseidon's love for him, his being taken from a cauldron, and his ivory shoulder. In lines 37–87 he gives his own version of Tantalos' feast and relates at greater length Poseidon's love for Pelops, which culminates in his helping Pelops win Hippodameia. A

<sup>20</sup> The pioneering work on ring composition in Pindar is by L. Illig, *Zur Form der pindarischen Erzählung* (Berlin 1932) 55–67, who cites the story of Niobe at *Il.* 24.601–619 as a model.

brief epilogue (88–96) tells of Pelops' success and glorification at Olympia. The beginning of *Pyth.* 3 offers a more elaborate example of ring composition. In lines 1–11 the poet makes the following points: he wishes Cheiron were still alive; it was Cheiron who raised Asklepios to be a doctor; Asklepios' mother Koronis died before he was born. After relating the stories of Koronis' love affair and death (12–42) and Asklepios' career as a doctor (43–58), he returns to his wish that Cheiron were still alive (63–67). Other examples include *Ol.* 3.13–34 (Herakles' bringing the olive tree to Olympia); *Ol.* 7.27–80 (history of Rhodes); *Ol.* 13.63–90 (story of Bellerophon); *Pyth.* 6.28–42 (Antilochos' rescue of his father); *Pyth.* 9.5–69 (story of Kyrene); *Pyth.* 10.31–48 (Perseus' visit to the Hyperboreans); *Pyth.* 11.17–37 (Orestes' revenge on his father's murderers); *Pyth.* 12.6–24 (Athena's invention of the pipe); and *Nem.* 10.55–90 (Polydeukes' decision to share his immortality with his brother Kastor).

Most narratives occur in the middle of their odes between initial and concluding treatments of the occasion (ABA structure). No ode opens immediately with a mythical narrative, but in two striking cases (*Nem.* 1 and 10) the myths begin in the middle and continue to the very end, while *Pyth.* 9 concludes with an additional narrative about an ancestor of the victor. The transition to the myth is sometimes elaborately executed, but often it is effected, with varying degrees of abruptness, by a relative pronoun or adverb, as in the Homeric Hymns.

Catalogs are common in archaic poetry, whether as lists of epithets or places in hymns, contingents in the *Iliad*, or women in Hesiod's *Ehoiai*. Lists of victories (e.g., *Ol.* 7.80–87), heroes (e.g., *Pyth.* 4.171–183), places

(e.g., *Ol.* 9.67–68), legendary exploits (e.g., *Nem.* 10.4–18), and virtuous attributes (e.g., *Pyth.* 6.45–54) abound in the odes. Pindar skillfully adapts them to his complex meters and varies them by means of circumlocutions, allusive references, metaphors, negative expressions, and digressions.

Another distinctive aspect of Pindar's composition is the sudden, sometimes startling, curtailment or outright rejection of a topic. Often labeled *Abbruchformeln* or *recusationes*, such interjections by the poet give a sense of spontaneity, as if allowing us to witness him in the process of deciding which topic to treat or how to treat it. Often he provides justifications for his decision, thus giving such passages an apologetic tone. Examples of break-offs from and rejections of narratives include *Ol.* 1.28–35 (rejection of the popular story of Tantalos' feast), *Ol.* 9.35–41 (rejection of Herakles' battles against gods as an unsuitable theme), *Ol.* 13.91–92 (refusal to treat Bellerophon's death), *Pyth.* 4.247–248 (abridgment of the narrative), *Pyth.* 10.48–54 (curtailment of Perseus' deeds), *Pyth.* 11.38–40 (turning from the narrative to praise of the victor), *Nem.* 3.26–32 (turning from Herakles to more relevant heroes), *Nem.* 4.69–72 (curtailment of stories about the Aiakidai), and *Nem.* 5.14–21 (refusal to tell why Peleus and Telamon were exiled). A similar technique is used to terminate catalogs, as at *Ol.* 13.40–48, *Nem.* 7.50–53, *Nem.* 10.19–20, and *Isth.* 1.60–63.

Twentieth century scholars have identified and studied a poetic device widespread in Greek and Latin poetry called a priamel.<sup>21</sup> The form consists of two parts: foil

<sup>21</sup> F. Dornseiff, *Pindars Stil* (Berlin 1921) 97–102 provides

and climax. The purpose of the foil is to lead up to and highlight the climactic element by adducing other examples, which yield to that element with varying degrees of contrast or analogy. The foil may consist of two or more items, even a full catalog, or it may be summarized by such words as "many" (*πολύς*) or "various" (*ἄλλοτ' ἄλλοῖος*). Priamels may occur at the beginning of an ode, as in *Ol.* 1, where water and gold (both supreme in their realms) yield to the item of real interest, the Olympic games, supreme among athletic contests, and in *Ol.* 11, where the need for winds or rains is capped by the need for song to celebrate great achievements; but priamels occur throughout the extant works whenever the poet wishes to introduce or emphasize a particular subject. For example, at *Ol.* 9.67–70 a list of places from which foreign settlers have come to Opous culminates in its most distinguished immigrant, Menoitios.

#### *Meter, Form, Dialect, and Style*

There are three basic meters in the poetry of Pindar. By far the most frequent are dactylo-epitritic and Aeolic; the third, derived from an iambic base, is represented only by *Ol.* 2 and *fr.* 75, 105, and 108. The dactylo-epitritic combines the dactyl (– ∪ ∪), often in the larger unit of the hemiepes (– ∪ ∪ – ∪ ∪ –), with the epitrite (– ∪ – –). It is a stately rhythm (called "Doric" by Pindar), and although used in all the genres, it is especially frequent in those celebrating humans: epinikia, encomia, and

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the initial treatment of priamels in Pindar. For an overview, see W. H. Race, *The Classical Priamel from Homer to Boethius* (Leiden 1982).

threnoi. The dactylo-epitritic epinikia are: *Ol.* 3, 6, 7, 8, 11, 12, 13;<sup>22</sup> *Pyth.* 1, 3, 4, 9, 12; *Nem.* 1, 5, 8, 9, 10, 11; *Isth.* 1, 2, 3/4, 5, and 6. The major dactylo-epitritic fragments are: *Isth.* 9; *Hymn.* 1; *Pae.* 5; *Dith.* 2; *Thren.* 7; *fr.* 42, 43, 122, 123, 124, 131b, and 133. The Aeolic rhythm permits greater variety and is composed mainly of iambs (∪ –) and choriamb (– ∪ ∪ –). It is especially frequent in the paeans. The Aeolic epinikia are: *Ol.* 1, 4, 5, 9, 10, 13, 14; *Pyth.* 2, 5, 6, 7, 8, 10, 11; *Nem.* 2, 3, 4, 6, 7; *Isth.* 7, and 8. The major Aeolic fragments are: *Pae.* 1, 2, 4, 6, 8, 9; *Parth.* 1, 2; and *fr.* 169a.

The odes are built of stanzas called strophes, antistrophes, and epodes. The first stanza, varying in length from three to twenty lines, is called a strophe. Seven epinikia (*Ol.* 14; *Pyth.* 6, 12; *Nem.* 2, 4, 9; and *Isth.* 8) and a few fragments (*Pae.* 5, *fr.* 122 and 124ab) repeat the metrical pattern of the strophe two to twelve times and are called “monostrophic.” The remaining thirty-eight epinikia, most paeans, *Dith.* 2, *Parth.* 1 and 2, *fr.* 123, 140a, and 169a are “triadic,” in that the strophe is followed by a metrically identical stanza called an antistrophe, which in turn is followed by a metrically distinct stanza called an epode, the three forming a unit called a triad. Each successive triad is metrically identical. Five epinikia consist of one triad (*Ol.* 4, 11, 12; *Pyth.* 7; and *Isth.* 3); most have three to five triads, except for the exceptionally long *Pyth.* 4, which has thirteen.

Pindar’s dialect is a highly artificial idiom which contains such a complex mixture of epic, Doric, and Aeolic

<sup>22</sup> *Ol.* 13 is the only epinikion to have strophes and antistrophes in Aeolic, epodes in dactylo-epitritic.

forms that only a very superficial sketch can be given here.<sup>23</sup> Epic vocabulary and forms familiar from Homeric verse are evident throughout (although Pindar avoids forms in –φί). The most obvious feature of the Doric dialect is a long *a* for Ionic *η* (e.g., ἀρετά for ἀρετή and Κυράνα for Κυρήνη) and –άν for –ών in genitive plurals of the first declension (e.g., τάν ἀρετῶν πασῶν for τῶν ἀρετῶν πασῶν). Aeolic forms are most apparent in the use of *οι* instead of *ου* in some nouns (e.g., Μοῖσα for Μοῦσα), verbs (e.g., τρέφοισι for τρέφουσι), and aorist participles (e.g., ἰδοῖσα for ἰδοῦσα).

In his discussion of the austere style (whose practitioners include Aeschylus, Pindar, Antiphon, and Thucydides), Dionysios of Halikarnassos makes many observations applicable to Pindar’s style (*de Compositione* 22).

[The austere style] is not loath to use frequent harsh and dissonant collocations, like stones put together in building that are not squared or polished, but rough and improvised. It generally likes expansion with big, long words,<sup>24</sup> for it is averse to being constrained to few syllables unless compelled to do so . . . In its clauses it chooses stately and grand rhythms; it does not like clauses of equal length, of similar sound, or slaves to a necessary order,<sup>25</sup> but ones that are noble, brilliant, and free;

<sup>23</sup> For more details see the introductions to the editions of Gildersleeve and Fennell and B. Forssman, *Untersuchungen zur Sprache Pindars* (Wiesbaden 1966).

<sup>24</sup> Particularly compound epithets.

<sup>25</sup> Reading οὔτε ἀναγκαῖα δουλεύοντα ἀκολουθία, ἀλλ’ εὐγενή. Dionysios probably has in mind the smoothly balanced clauses of Isocrates’ Gorgianic style.



it wishes them to resemble nature rather than art and to reflect emotion rather than character . . . The austere style is further marked by flexibility of cases, variety of figures, use of few connectives and no articles, and frequent disregard for normal sequence. Far from being polished, it is high-minded, outspoken, blunt—its beauty being the patina of old-fashionedness.

The best known characterization of Pindar's style is by Horace in *Odes* 4.2.5–12: "Like a river rushing down a mountain which rains have swollen above its normal banks, the deep-voiced Pindar seethes and floods far and wide, sure to win Apollo's laurels when he tumbles new words through his daring dithyrambs, and is carried along by rhythms freed from rules." From these descriptions we can isolate the following general characteristics of Pindar's style: it is abundant, creative of new words and expressions, bold, passionate, old-fashioned, tinged with aristocratic bluntness, disdainful of the ordinary, and displays a rough strength typical of nature rather than of balanced art.

Perhaps the most pervasive aspect of Pindar's style is *ποικιλία* (variety), a term he himself applies to his poetry (e.g., *Ol.* 6.87 and *Pyth.* 9.77). His verse gives the impression of ever new creativity. In the epinikia, a genre which requires that similar points be repeated, he is especially adept at finding alternate wordings, different metaphors, allusive references, synonyms, circumlocutions, or negative expressions to vary the idiom. For example, on nine occasions he mentions the relationship between someone's performance and his appearance; ten times he states

that an individual has reached the limits of human success. Yet by variations of wording, rhythm, and emphasis, he avoids exact repetition and produces strikingly new formulations.<sup>26</sup>

A major component of Pindar's *ποικιλία* is what J. E. Sandys called "a constant and habitual use of metaphor."<sup>27</sup> There are hundreds of metaphorical expressions, some so slight as to be barely perceptible, others extremely bold. Pindar is not averse to mixing metaphors and occasionally piles them up at a confusing rate. For example, at *Ol.* 6.90–91 he calls his chorus trainer "a true messenger, a message stick of the Muses, a sweet mixing bowl of songs." In order to express the exaltation of being celebrated in poetry, he describes the victor as "lifted on the splendid wings of the melodious Pierians" (*Isth.* 1.64–65). This expression contains three perceptual categories—height, brightness, and sound—from which Pindar constantly draws metaphors to designate the joy and celebration of victory, while, conversely, images of depth, darkness, and silence are used to characterize the disappointment of defeat. To describe his poetic art, he draws metaphors from farming, sailing, chariot driving, archery, flying, wrestling, building, sculpture, weaving, javelin throwing, and business. The song can be a crown, mirror, building, storehouse, drink, toast, wave, flame, breeze, doctor, remedy, or charm.

<sup>26</sup> For an analysis of these two topics, see "Appendix 3" in W. H. Race, *Style and Rhetoric in Pindar's Odes* (Atlanta 1990) 187–195.

<sup>27</sup> In the previous Loeb edition of *Pindar* (1915) xviii. For many examples, see D. Steiner, *The Crown of Song: Metaphor in Pindar* (Oxford 1986).

Stated comparisons are frequent in the poems. Gold shines “like fire blazing in the night” (*Ol.* 1.1–2), mere learners are “like a pair of crows” (*Ol.* 2.87), the poet is “like a cork” (*Pyth.* 2.80) or a “wolf” (*Pyth.* 2.84), and his song “flits like a bee” (*Pyth.* 10.54). Pindar opens three odes with similes that compare his poetry to a splendid palace (*Ol.* 6.1–4), to the toast given by a father to his son-in-law (*Ol.* 7.1–10), and to libations at a symposium (*Isth.* 6.1–9). At *Ol.* 10.86–90 he compares his late-arriving poem to a son finally born to an aged man. Often, however, the comparison is left implicit or unstated.<sup>28</sup> For example, at *Nem.* 6.26 he acts like (*ῶτ’*) an archer, but at *Ol.* 2.83 and *Ol.* 9.5 he simply appears as one; at *Ol.* 13.93 he is a javelin thrower, whereas at *Pyth.* 1.44 the *ῶσειρ’* makes the comparison explicit.

Pindar is much more sparing than authors such as Aeschylus or Lucretius in the use of alliteration. One place, however, where he uses it to obvious effect is in the description of the eruption of Mt. Aitna at *Pyth.* 1.23–24, which ends with ἀλλ’ ἐν ὄρφναισι πετρᾶς | φοίνισσα κυλυδομένα φλόξ ἐς βαθείαν φέρει πόντον πλάκα σὺν πατάγῳ (“but in times of darkness a rolling red flame carries rocks into the deep expanse of the sea with a crash”), in which the φ’s and π’s imitate the sound of the crashing rocks (and perhaps the σ’s echo the hissing of the flames). At times there appears to be an intentional correspondence between rhythm and sense, as in *Ol.* 1, where there is an unusually long string of seven short syllables in the eighth verse of each strophe and antistrophe,

<sup>28</sup> F. Dornseiff, *Pindars Stil* (Berlin 1921) 97 labels this phenomenon “Vergleich ohne wie.”

in three of which the word “swift” (*ταχυ-*) occurs: μετὰ τὸ ταχύποτμον (66), ἐμέ δ’ ἐπὶ ταχυτάτων (77), Πέλοπος ἵνα ταχυτάς (95).

There are a number of puns on names, such as Iamos and ἴων (violets) at *Ol.* 6.55, Aias and αἰετόν (eagle) at *Isth.* 6.50, Orion and ὄρειᾶν (mountain) at *Nem.* 2.11, Hieron and ἱερῶν (temples) at *fr.* 105a2, and perhaps Athens and ἀεθληταῖσι (athletes) at *Nem.* 5.49. In *Isth.* 2 the recurrence of the word ξένος (24, 39, 48) in an ode praising Xenokrates for his lavish hospitality seems deliberate. Pindar sometimes employs riddles or kennings; for example, a honeycomb is “the perforated labor of bees” (*Pyth.* 6.54) and Panathenaic amphoras are “richly wrought containers of earth baked in fire” (*Nem.* 10.36).

Certain images, themes, or related words are particularly prevalent in some odes: for example, words related to eating in *Ol.* 1; an unusual number of pairs in *Ol.* 6; gold, plants, and weather in *Ol.* 7; time in *Ol.* 10; music in *Pyth.* 1; numerous words pertaining to knowledge and the mind in *Pyth.* 3; references to medicine in *Pyth.* 3 and *Pyth.* 4; and courtship and athletics in *Pyth.* 9. Nautical imagery occurs throughout the odes.<sup>29</sup>

The odes are also rich textures of verbal echoes, and scholars have carefully listed many occurrences of repeated words and sounds, especially in metrically equivalent parts of an ode. But while the frequency of

<sup>29</sup> For the imagery of *Ol.* 7, see D. C. Young, *Three Odes of Pindar* (Leiden 1968) 69–105; for nautical imagery, see J. Péron, *Les images maritimes de Pindar* (Paris 1974); in general, see C. M. Bowra, “The Scope of Imagery,” in *Pindar* (Oxford 1964) 239–277 and M. S. Silk, *Interaction in Poetic Imagery* (Cambridge 1974) 179–190.

recurrent words is indisputable—Fennell lists over sixty words recurring one or more times in *Ol.* 1 alone—there is considerable disagreement about the significance of individual cases, and attempts to discover meaning in them often create ingenious but implausible interpretations.

Because of the pliability of Greek as an inflected language and the requirements of intricate metrical patterns, Pindar often places great strains on word order. As a result, many sentences must be pieced together like puzzles (e.g., *Isth.* 4.18–18a).<sup>30</sup> Hyperbaton, a lengthy separation of two grammatically connected words, occurs frequently. Two extreme examples are at *Pyth.* 4.106–108, where *ἀρχαίαν* is separated from its noun *τιμῶν* by fifteen words, and at *Ol.* 12.5–6a, where the article *αἱ* is separated from its noun *ἐλπίδες* by thirteen words. Often, important words are withheld for climactic effect until the end of a sentence, or are enjambed at the beginning of a line or stanza.<sup>31</sup>

Enallage (hypallage) or transferred epithet, by which an attribute belonging logically to one thing is grammatically given to another, is very common.<sup>32</sup> Some examples are so slight as to be barely noticeable, such as “the tawny herds of cattle” (*Pyth.* 4.149); others are much bolder, such as “your honor of feet” (= “the honor of your feet,” *Ol.* 12.13) and “fearless seed of Herakles” (= “the seed of

<sup>30</sup> See A.-I. Sulzer, *Zur Wortstellung und Satzbildung bei Pindar* (Bern 1970).

<sup>31</sup> See R. Nierhaus, *Strophe und Inhalt im pindarischen Epinikion* (Diss. Leipzig 1936).

<sup>32</sup> See V. Bers, *Enallage and Greek Style* (Leiden 1974) 45–48 and the Index Locorum s.v. Pindar.

fearless Herakles,” *Nem.* 10.17). The so-called *schema Pindaricum*, in which a singular verb is used with a masculine or feminine plural subject, is infrequent in the epinikia, but particularly noticeable in *Dith.* 2, where there are three instances in the first thirteen verses. There are also striking examples of zeugma (the use of one verb with differing meanings for two objects) as at *Ol.* 1.88, where Pelops took (i.e. defeated) Oinomaos and took (i.e. won) Hippodameia as a bride (cf. also *Pyth.* 1.40).

Other figures include hendiadys, two nouns that express a single thought, (e.g., *Pyth.* 1.37: *στεφάνοισι ἵπποις τε*, “crowns and horses” = “victorious horses”), and various kinds of brachylogy or ellipsis, in which connecting elements have been omitted. A complex example of brachylogy occurs at *Ol.* 12.13–15: “truly would the honor of [i.e. won by] your feet, like [that of] a fighting cock . . . have [like a tree or wreath] dropped its leaves ingloriously.” Finally, Pindar scrupulously avoids precise grammatical symmetry of terms in pairs or series. For example, instead of a simple “day and night” we find *ἀμέραισιν μὲν . . . ἀλλ’ ἐν ὄρφναισιν* (*Pyth.* 1.22–23), *ἄμαρ ἢ νύκτες* (*Pyth.* 4. 256), and *ἐφαμερίαν . . . μετὰ νύκτας* (*Nem.* 6.6).

### *Pindar's Legacy*

Since choral epinikian poetry ceased to be written soon after Pindar's death, his style and subject matter exerted more influence on subsequent Greek and Roman authors than did his genre. In the 4th century Isocrates adapted many Pindaric poetic strategies and topics to his

prose works, particularly those praising individuals (e.g., *Evagoras*) or advising them (e.g., *To Demonikos*, *To Nikokles*, and *To Philip*).<sup>33</sup> In the Hellenistic period Callimachus (in his *Hymns*) and Theocritus (in his *Idylls*) exhibit Pindaric influence, especially the latter in his panegyric of Hieron II (*Id.* 16) and in his portrayal of the infant Herakles' fight with the snakes sent by Hera (*Id.* 24), an episode treated by Pindar in *Nem.* 1.

The Roman poet most indebted to Pindar was Horace, whose eulogy of Augustus (*Odes* 1.12) opens with a quotation from Pindar's *Ol.* 2: "What man, what hero do you undertake to celebrate on the lyre or shrill pipe, Clio, and what god?" His hymn to Calliope (*Odes* 3.4) is to a considerable extent modeled on *Pyth.* 1. Horace's greatest tribute to Pindar, however, is in *Odes* 4.2, which opens with Pindar's name and describes the dangers of trying to emulate him: "Whoever strives to rival Pindar, Julius, relies on wings waxed by Daedalus' craft and will give his name to a transparent sea." In the next five stanzas Horace describes Pindar's poetry in terms of its power, range, and grandeur, and compares it to a rushing river. He then goes on to contrast Pindar, "the Swan of Dirce," soaring among the clouds, with himself, the small "Bee of Matinus," staying low to the ground and laboriously gathering thyme. This exaggerated characterization of these two styles provided the Renaissance with its distinction between the "greater" Pindaric and the "lesser" Horatian odes.

<sup>33</sup> For an examination of Isocrates' adaptations, see W. H. Race, "Pindaric Encomium and Isokrates' *Evagoras*," *Transactions of the American Philological Association* 117 (1987) 131-155.

Soon after Pindar's epinikia were published in Europe in the early 16th century, the French poet Ronsard, who aspired to become the "French Pindar," published a collection of fourteen Pindaric odes in praise of contemporaries in 1550.<sup>34</sup> The first important Pindaric adaptation in English poetry is Ben Jonson's "To the Immortal Memory and Friendship of that Noble Pair, Sir Lucius Cary and Sir H. Morison" (1630), which imitates Pindar's triadic structure with "Turns," "Counter-Turns," and "Stands." In 1656 Abraham Cowley published his "Pindarique Odes." He began his preface with the famous statement: "If a man should undertake to translate Pindar word for word, it would be thought that one mad-man had translated another." Taking as his point of departure Horace's description of Pindar in *Odes* 4.2, Cowley emphasized Pindar's "enthusiastical manner" and produced irregular verse without regard for triadic structure.

After Cowley, "Pindaric" became a label for any poem of irregular form with pretensions of grandeur. Boileau's "Ode sur la Prise de Namur" (1693) and Dryden's "Alexander's Feast" (1697) are examples, as are Gray's "Progress of Poesy" and "The Bard" (1757). The early German Romantics admired Pindar (especially Hölderlin, who translated a number of his epinikia), but afterwards his influence began to diminish. Although English Romantic poems such as Wordsworth's "Ode: Intimations of Immortality" (1807) and later poems such as G. M. Hopkins' "The Wreck of the Deutschland" (1875) are sometimes called Pindaric odes, they bear little resemblance in form or content to Pindar's poems.

<sup>34</sup> See T. Schmitz, *Pindar in der französischen Renaissance* (Göttingen 1993).

*History of the Text*

The most important early editor of Pindar's works was Aristophanes of Byzantion, head librarian in Alexandria c. 194–180 B.C., who divided the individual poems into short lines based on metrical cola and the entire corpus into seventeen books. The numerous epinikia were separated into manageable rolls according to the four major games at which the victories were won. Within each roll the odes were ordered by the categories of events, beginning with the equestrian (in the order of chariot race, horse race, mule car race) followed by the gymnastic (in the order of pancratium, wrestling, boxing, pentathlon, and foot races).<sup>35</sup>

Since only the wealthy could afford to raise and train horses of the caliber to win at the great games, this arrangement favored Pindar's powerful patrons and placed more impressive odes at the beginning of each roll. Deviations from this system are instructive. If strict order were followed, *Ol.* 2 and 3 celebrating Theron's chariot victory should precede *Ol.* 1 celebrating Hieron's single-horse victory, but we are told that Aristophanes placed the latter first because it contained praise of the Olympic games. The eminence of Hieron and the scale of the ode must have been factors in this reversal as well, because *Ol.* 3 also tells of the establishment of the Olympic games. It is questionable whether *Pyth.* 2 celebrates a Pythian victory at all, while *Pyth.* 3, not an

<sup>35</sup> Simonides' epinikia were arranged by events won; apart from the fact that odes for the same victor are grouped together, no particular order is apparent among Bacchylides' epinikia.

epinikian in any strict sense, merely refers in passing to a previous single-horse victory at Pytho. Yet these two poems were placed ahead of *Pyth.* 4 and 5 that celebrate Arkesilas' chariot victory, presumably to form a group of odes to Pindar's greatest patron. Anomalous odes were placed at the end of books. The final Pythian ode, *Pyth.* 12, celebrates a victory in pipe-playing, and the last three Nemeans were not composed for Nemean victories. *Nem.* 9 celebrates a chariot victory in the Sikyonian games, *Nem.* 10 a wrestling victory in the Argive games (although previous victories in the crown games are mentioned), and *Nem.* 11 celebrates the installation of a former athlete as a magistrate in Tenedos.

Two Pindaric scholars of note who followed Aristophanes of Byzantion were Aristarchos of Samothrace (c. 217–145 B.C.) and Didymos (c. 80–10 B.C.), the latter of whom composed lengthy commentaries, bits of which have come down to us as scholia (marginal notes) in our MSS. In the 3rd century A.D. the other books began to drop out of circulation and only the four books of epinikia continued to be read.<sup>36</sup> About this time they were transferred from papyrus rolls to codices, apparently in the order of the founding of the games: Olympian, Pythian, Isthmian, and Nemean. At some point the last two books were interchanged and some of the final pages of the Isthmian odes were lost.

<sup>36</sup> See J. Irigoin, *Histoire du texte de Pindare* (Paris 1952). Eustathios, *Praefatio* 34 reports that the epinikia were especially popular because they were more concerned with human affairs (*ἀνθρωπωνώτεροι*), contained fewer myths, and were not as difficult as the other genres.

INTRODUCTION

In the 4th and 5th century A.D. two recensions of the epinikia took shape: the Ambrosian recension, represented by a single MS in the Ambrosian Library in Milan (end of 13th cent.), and the Vatican recension, best represented by two MSS, one in the Vatican Library (end of 12th cent.)<sup>37</sup> and the other in the Laurentian Library in Florence (early 14th cent.). Although both recensions derive from the same source (probably a 2nd cent. edition), they differ, especially in their scholia. Two lesser recensions are the Parisina, best represented by a MS in Paris (late 13th cent.), and the Gottingensis, by a MS in Göttingen (mid-13th cent.).

The late Byzantine period saw a revival of editorial work on Pindar. Eustathios (d. c. 1194) wrote a commentary, but only the preface has survived. A century later editions were prepared by Thomas Magister (c. 1280–1350), Manuel Moschopoulos (fl. 1300), and Demetrios Triklinios (c. 1280–1340). Modern editors have adopted many of their readings, and many of the more than 180 extant MSS exhibit their editorial work.

The following table provides the sigla for the principal MSS.

*Recensio Ambrosiana*

A Ambrosianus C 222 inf. c. 1280 *Ol.* 1–12

*Recensio Parisina* (= ζ)

C Parisinus graecus 2774 c. 1300 *Ol.* 1–  
*Pyth.* 5.51

N Ambrosianus E 103 sup. late 13th cent. *Ol.* 1–14

<sup>37</sup> For a facsimile of the Olympian odes in this MS, see J. Irigoin, *Pindare Olympiques* (Vatican 1974).

INTRODUCTION

O	Leidensis Q 4 B	c. 1300	<i>Ol.</i> 1–13
U	Vindobonensis graecus 130	early 14th cent.	<i>Ol.</i> 1– <i>Nem.</i> 2
V	Parisinus graecus 2403	late 13th cent.	<i>Ol.</i> 1– <i>Nem.</i> 4.68; 6.38–44

*Recensio Vaticana* (= v)

B	Vaticanus graecus 1312	late 12th cent.	<i>Ol.</i> 1– <i>Isth.</i> 8.53 (with some lacunae)
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D	Laurentianus 32, 52	early 14th cent.	<i>Ol.</i> 1– <i>Isth.</i> 9.8
E	Laurentianus 32, 37	c. 1300	<i>Ol.</i> 1– <i>Pyth.</i> 12.25
F	Laurentianus 32, 33	late 13th cent.	<i>Ol.</i> 1– <i>Pyth.</i> 12.32
L	Vaticanus graecus 902	early 14th cent.	<i>Ol.</i> 1–10

*Recensio Gottingensis* (= γ)

G	Gottingensis philologus 29	mid-13th cent.	<i>Ol.</i> 1– <i>Nem.</i> 3
H	Vaticanus graecus 41	early 14th cent.	<i>Ol.</i> 1– <i>Pyth.</i> 12

In addition, α = ζ + v; β = EFL + γ; Σ = scholion; II = papyrus; paraphr. = scholiastic paraphrase; Byz. = readings in the Byzantine interpolated MSS. The most important papyri are P. Oxy. 408 (*fr.* 140a–b), 659 (*Parth.* 1–2), 841 (*Pae.* 1–10), 1604 (*Dith.* 1–3), 1792 (*fr.* of paeans), and 2450 (*fr.* 169a). Those cited in the critical apparatus of the epinikia are:

- Π<sup>1</sup> P. Oxy. 13.1614  
 Π<sup>2</sup> P. Oxy. 17.2092  
 Π<sup>22</sup> PSI 1277  
 Π<sup>24</sup> P. Oxy. 26.2439  
 Π<sup>39</sup> P. Ant. 2.76 + 3.212  
 Π<sup>41</sup> P. Berol. 16367  
 Π<sup>42</sup> P. Oxy. 31.2536

The *editio princeps* is the Aldine (Venice 1513). The first Latin translation is by Lonicerus (Basel 1535). Erasmus Schmid's edition (Wittenberg 1616) is a landmark of Renaissance scholarship on Pindar, notable for its rhetorical schemata of each ode and many sound emendations. It was closely followed by Iohannes Benedictus' text (Saumur 1620), the most widely used edition in the 17th century (John Milton owned and annotated a copy). The next edition of note was C. G. Heyne's (Göttingen 1798), soon superseded by the monumental edition of August Boeckh (Leipzig 1811–1821), which first set forth the division of Pindar's verse into periods rather than cola and provided extensive commentaries (those on the Nemeans and Isthmians were written by Ludwig Dissen). Dissen soon followed with his own edition (Gotha 1830). Tycho Mommsen (Berlin 1864) provided the first systematic examination of the Byzantine MSS. Otto Schroeder produced an important critical edition (Leipzig 1900). Alexander Turyn's edition (Cracow 1948; Oxford 1952) is notable for its scrupulous examination of manuscripts and copious testimonia. Although differing in many details and numerous readings adopted, the present text is based primarily on the eighth edition of Snell-Maehler's *Epinicia* (1987) and H. Maehler's *Fragmenta* (1989), to which the reader is referred for additional details.

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ΟΛΥΜΠΙΟΝΙΚΑΙ

OLYMPIAN ODES

## OLYMPIAN 1

*Olympian* 1 celebrates Hieron's victory in the single-horse race (*keles*) in 476 (confirmed by P. Oxy. 222). The more prestigious four-horse chariot race (*tethrippon*) was won by Theron of Akragas and celebrated by Pindar in *Olympians* 2 and 3. In the normal order established by the Alexandrian editors, it would have followed the odes to Theron, but the *Vita Thomana* reports (1.7 Dr.) that Aristophanes of Byzantion placed *Olympian* 1 first in the collection because it "contained praise of the Olympic games and told of Pelops, the first to compete in Elis."

The ode opens with a priamel, in which water and gold, best in their respective realms, serve as foil for the greatest of games, the Olympics (1–7). Hieron is briefly praised for his wealth, hospitality, political power, achievements celebrated in song (8–17), and in particular for the Olympic victory of his horse Pherenikos (17–23).

The central portion of the poem contains Pindar's re-fashioning of the story of Pelops. Little is known about this myth before Pindar, but a former version (cf. 36) seems to have been that Tantalos served his dismembered son Pelops at a banquet for the gods, who, upon discovering this, resurrected him from the cauldron, replaced part of his shoulder (supposedly eaten by Demeter) with ivory, and punished Tantalos in Hades. Pindar attributes the

appeal of such a tale to the charm of exaggerated storytelling (28–32) and its details to the gossip of an envious neighbor (46–51). In Pindar's version, Pelops was born with an ivory shoulder (26–27) and Tantalos gave a most proper feast (38), at which Poseidon fell in love with Pelops and took him to Olympos as Zeus later did with Ganymede (37–45). Tantalos' punishment resulted from stealing nectar and ambrosia from the gods and sharing them with his human companions (55–64). As a consequence, Pelops was returned to earth (65–66). When he grew to young manhood, he desired to win Hippodameia in the contest contrived by her father Oinomaos, who killed all suitors unable to beat him in a chariot race. He called upon his former lover Poseidon for help and the god gave him a golden chariot and winged horses, with which he defeated Oinomaos, thereby winning Hippodameia, by whom he had six sons (67–89). Pelops' tomb now stands beside the altar of Zeus at Olympia (90–93).

Pindar mentions the fame and satisfaction belonging to Olympic victors (93–99), praises Hieron as the most knowledgeable and powerful host of his time (100–108), and hopes that he will be able to celebrate a future chariot victory (108–111). In a brief priamel, he declares that kings occupy the apex of greatness, and concludes by praying that Hieron may enjoy his high status for the rest of his life and that he himself may celebrate victors as the foremost Panhellenic poet (111–116).

# 1. ΙΕΡΩΝΙ ΣΤΡΑΚΟΣΙΩΙ

ΚΕΛΗΤΙ

- A' Ἄριστον μὲν ὕδωρ, ὃ δὲ χρυσὸς αἰθόμενον πῦρ  
 ἄτε διαπρέπει νυκτὶ μεγάνορος ἕξοχα πλούτου  
 εἰ δ' ἄεθλα γαρύει  
 ἕλδαι, φίλον ἦτορ,  
 5 μηκέτ' ἀελίου σκόπει  
 ἄλλο θαλπνότερον ἐν ἀμέρᾳ φαεν-  
 νὸν ἄστρον ἐρήμας δι' αἰθέρος,  
 μηδ' Ὀλυμπίας ἀγῶνα φέρτερον αὐδάσομεν  
 ὅθεν ὁ πολύφατος ὕμνος ἀμφιβάλλεται  
 σοφῶν μητίεσσι, κελαδεῖν  
 10 Κρόνου παῖδ' ἐς ἀφνεῖαν ἰκομένους  
 μάκαιραν Ἰέρωνος ἐστίαν,

θεμιστεῖον ὃς ἀμφέπει σκᾶπτον ἐν πολυμήλῳ  
 Σικελίᾳ, δρέπων μὲν κορυφᾶς ἀρετᾶν ἀπο πασᾶν,  
 ἀγλαΐζεται δὲ καί  
 15 μουσικᾶς ἐν αὐτῷ,

<sup>12</sup> πολυμήλῳ A<sup>s</sup>C<sup>s</sup>H: πολυμάλῳ rell.

# 1. FOR HIERON OF SYRACUSE

WINNER, SINGLE-HORSE RACE, 476 B.C.

- Best is water, while gold, like fire blazing Str. 1  
 in the night, shines preeminent amid lordly wealth.  
 But if you wish to sing  
 of athletic games, my heart,<sup>1</sup>  
 look no further than the sun 5  
 for another star shining more warmly by day  
 through the empty sky,  
 nor let us proclaim a contest greater than Olympia.  
 From there comes the famous hymn that encompasses  
 the thoughts of wise men, who have come  
 in celebration of Kronos' son<sup>2</sup> to the rich 10  
 and blessed hearth of Hieron,

who wields the rightful scepter<sup>3</sup> in flock-rich Ant. 1  
 Sicily. He culls the summits of all achievements  
 and is also glorified  
 in the finest songs, 15

<sup>1</sup> Pindar regularly addresses himself or uses the first person (often an emphatic pronoun) at climactic or transitional points in an ode (e.g., 17, 36, 52, 100, 111, and 115b). His addresses to Pelops (36) and Hieron (107, 115) also signal climactic passages.

<sup>2</sup> Zeus, patron god of the Olympic games.

<sup>3</sup> Or *scepter of law* (cf. *Il.* 9.99: σκῆπτρόν τ' ἠδὲ θέμιστας).

οἶα παίζομεν φίλαν  
 ἄνδρες ἀμφὶ θαμὰ τράπεζαν. ἀλλὰ Δω-  
 ρίαν ἀπὸ φόρμιγγα πασσάλου  
 λάμβαν', εἴ τί τοι Πίσας τε καὶ Φερενίκου χάρις  
 νόον ὑπὸ γλυκυτάταις ἔθηκε φροντίσιν,  
 20 ὅτε παρ' Ἀλφεῶ σῦτο δέμας  
 ἀκέντητον ἐν δρόμοισι παρέχων,  
 κράτει δὲ προσέμειξε δεσπότην,

Συρακόσιον ἵπποχάρ-  
 μαν βασιλῆα· λάμπει δέ οἱ κλέος  
 ἐν εὐάνορι Δυδοῦ Πέλοπος ἀποικία·  
 25 τοῦ μεγασθενῆς ἐράσσατο Γαῖάοχος  
 Ποσειδάν, ἐπεὶ νιν καθαροῦ λέβη-  
 τος ἔξελε Κλωθῶ,  
 ἐλέφαντι φαίδιμον ὤμον κεκαδμένον.  
 ἦ θαύματα πολλά, καὶ πού τι καὶ βροτῶν  
 28b φάτις ὑπὲρ τὸν ἀλαθῆ λόγον  
 δεδαυδαλμένοι ψεύδεσι ποικίλοις  
 ἐξαπατῶντι μῦθοι.

<sup>1</sup> Since there is no evidence for a specifically Dorian lyre and since the meter of the ode is Aeolic, the reference may apply to the Dorian character of Syracuse (cf. *Pyth.* 1.61–65) and, perhaps, to the presence of the Doric dialect in Pindar's choral lyric.

<sup>2</sup> The district around Olympia.

<sup>3</sup> Hieron's horse "Victory-Bringer," also victorious at Delphi (cf. *Pyth.* 3.74).

such as those we men of ten perform in play  
 about the friendly table. Come, take  
 the Dorian lyre<sup>1</sup> from its peg,  
 if the splendor of Pisa<sup>2</sup> and of Pherenikos<sup>3</sup> has indeed  
 enthralled your mind with sweetest considerations,  
 when he sped beside the Alpheos,<sup>4</sup> 20  
 giving his limbs ungoaded in the race,  
 and joined to victorious power his master,

Syracuse's horse-loving  
 king. Fame shines for him  
 in the colony of brave men founded by Lydian Pelops,<sup>5</sup>  
 with whom mighty Earthholder Poseidon  
 25 fell in love, after Klotho<sup>6</sup> pulled him  
 from the pure cauldron,  
 distinguished by his shoulder<sup>7</sup> gleaming with ivory.  
 Yes, wonders are many, but then too, I think, in men's talk  
 stories are embellished beyond the true account 28b  
 and deceive by means of  
 elaborate lies.

<sup>4</sup> The river that runs through Olympia.

<sup>5</sup> Pelops came from Lydia to colonize the Peloponnesos ("Pelops' Island"), later settled by Dorians, renowned for bravery.

<sup>6</sup> One of the three Fates, associated with births. Pindar here implies that Pelops was not boiled in a cauldron nor was his shoulder replaced with ivory (as in the rejected version of the story), but he was bathed in one (hence "pure") and was born with an ivory shoulder.

<sup>7</sup> Or furnished with a shoulder.

B' Χάρις δ', ἅπερ ἅπαντα τεύχει τὰ μέλιχα θνατοῖς,  
 31 ἐπιφέροισα τιμὰν καὶ ἄπιστον ἐμήσατο πιστόν  
 ἔμμεναι τὸ πολλάκις·  
 ἄμέραι δ' ἐπίλοιποι  
 μάρτυρες σοφώτατοι.  
 35 ἔστι δ' ἀνδρὶ φάμεν εἰκόσ ἀμφὶ δαι-  
 μόνων καλά· μείων γὰρ αἰτία.  
 υἱὲ Ταντάλου, σὲ δ' ἀντία προτέρων φθέγξομαι,  
 ὅπότε ἑκάλεσε πατὴρ τὸν εὐνομώτατον  
 εἰς ἔρανον φίλαν τε Σίπυλον,  
 ἀμοιβαῖα θεοῖσι δεῖπνα παρέχων,  
 40 τότε Ἄγλαοτρίαιναν ἀρπάσαι,

δαμέντα φρένας ἰμέρω, χρυσέαισί τ' ἀν' ἵπποις  
 ὕπατον εὐρυτίμον ποτὶ δῶμα Διὸς μεταβᾶσαι  
 ἔνθα δεντέρῳ χρόνῳ  
 ἦλθε καὶ Γανυμήδης  
 45 Ζηνὶ τωῦτ' ἐπὶ χρέος.  
 ὡς δ' ἄφαντος ἔπελες, οὐδὲ ματρὶ πολ-  
 λὰ μαιόμενοι φῶτες ἄγαγον,  
 ἔννεπε κρυφᾶ τις αὐτίκα φθονερῶν γειτόνων,  
 ὕδατος ὅτι τε πυρὶ ζέοισαν εἰς ἀκμάν  
 μαχαίρα τάμον κατὰ μέλη,

41 χρυσέαισί τ' ἀν' E. Schmid: χρυσέαισιw ἀν AN<sup>acv</sup>: χρυ-  
 σέαις κᾶν C: χρυσέαισιw κ' ἀν' NP<sup>c</sup>

<sup>1</sup> Here personified. One of Pindar's favorite words, the meanings of *χάρις* range from "beauty/grace/charm," to "splen-

For Charis,<sup>1</sup> who fashions all things pleasant for mortals, Str. 2  
 by bestowing honor makes even what is unbelievable 31  
 often believed;  
 yet days to come  
 are the wisest witnesses.  
 It is proper for a man to speak 35  
 well of the gods, for less is the blame.  
 Son of Tantalos, of you I shall say, contrary to my  
 predecessors,  
 that when your father invited the gods  
 to his most orderly feast and to his friendly Sipylos<sup>2</sup>  
 giving them a banquet in return for theirs,  
 then it was that the Lord of the Splendid Trident seized 40  
 you,

his mind overcome by desire, and with golden steeds Ant. 2  
 conveyed you to the highest home of widely honored  
 Zeus,  
 where at a later time  
 Ganymede came as well  
 for the same service to Zeus.<sup>3</sup> 45  
 But when you disappeared, and despite much searching  
 no men returned you to your mother,  
 one of the envious neighbors immediately said in secret  
 that into water boiling rapidly on the fire  
 they cut up your limbs with a knife,

dor/glory" (cf. 18), to "favor/gratitude" (cf. 75). *Olympian* 14  
 contains a hymn to the three Charites (Graces).

<sup>2</sup> A Lydian city near Smyrna. The adjective "most orderly"  
 corrects the older version, which told of a cannibal feast.

<sup>3</sup> As cupbearer and adolescent lover.

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

ἐμοὶ δ' ἄπορα γαστρίμαρ-  
γον μακάρων τιν' εἰπεῖν· ἀφίσταμαι·  
ἀκέρδεια λέλογχεν θαμνὰ κακαγόρους.  
εἰ δὲ δὴ τιν' ἄνδρα θνατὸν Ὀλύμπου σκοποί

55 ἐτίμασαν, ἦν Τάνταλος οὗτος· ἀλ-  
λὰ γὰρ καταπέψαι  
μέγαν ὄλβον οὐκ ἐδυνάσθη, κόρῳ δ' ἔλεν  
ἄταν ὑπέροπλον, ἄν τοι πατήρ ὕπερ  
57b κρέμασε καρτερὸν αὐτῷ λίθον,  
τὸν αἰεὶ μενουῶν κεφαλᾶς βαλεῖν  
εὐφροσύνας ἀλάται.

Γ' ἔχει δ' ἀπάλαμον βίον τοῦτον ἐμπεδόμοχθον  
60 μετὰ τριῶν τέταρτον πόνον, ἀθανάτους ὅτι κλέψαις  
ἀλίκεσσι συμπόταις  
νέκταρ ἀμβροσίαν τε  
δῶκεν, οἷσιν ἄφθιτον  
θέν νῦν. εἰ δὲ θεὸν ἀνήρ τις ἔλπεται  
<τι> λαθέμεν ἔρδων, ἀμαρτάνει.  
65 τοῦνεκα προήκαν υἷον ἀθανατοὶ οἱ πάλιν  
μετὰ τὸ ταχύποτμον αὐτίς ἀνέρων ἔθνος.  
πρὸς εὐάνθεμον δ' ὅτε φυνά

57 ἄν τοι Fennell: ἄν οἱ Hermann: τάν οἱ codd.

64 θέν νῦν Mommsen: θέσαν αὐτὸν codd. | <τι> suppl. Byz.

65 οἱ transp. Triclinius: τοῦνεκά οἱ vett.

and for the final course distributed your flesh  
around the tables and ate it. 50

But for my part, I cannot call any of the blessed gods  
a glutton<sup>1</sup>—I stand back:  
impovertyment is often the lot of slanderers.  
If in fact the wardens of Olympos honored any mortal  
man, Tantalos was that one. He, however, 55  
could not digest  
his great good fortune, and because of his greed he won  
an overwhelming punishment in the form of a massive  
rock which the Father<sup>2</sup> suspended above him; 57b  
in his constant eagerness to cast it away from his head  
he is banished from joy.<sup>3</sup>

He has this helpless existence of constant weariness, 57b  
the fourth toil along with three others,<sup>4</sup> because he stole  
from the deathless gods the nectar and ambrosia  
with which they had made him immortal,  
and gave them to the companions who drank  
with him. But if any man hopes to hide any deed  
from a god, he is mistaken.  
And so, the immortals cast his son back 65  
once again among the shortlived race of men.  
And toward the age of youthful bloom,

<sup>1</sup> Perhaps a euphemism for cannibal.

<sup>2</sup> Zeus.

<sup>3</sup> In Homer's account (*Od.* 11.582–592) Tantalos stands in the  
midst of food and water that elude his grasp.

<sup>4</sup> I.e., the punishments of Tityos, Sisyphos, and Ixion, the  
other three arch-sinners. Alternatively, the expression may be  
proverbial, meaning toil upon toil.

λάχναι νιν μέλαν γένειον ἔρεφον,  
έτοίμον ανεφρόντισεν γάμον

70 Πισάτα παρὰ πατρὸς εὐδοξον Ἴπποδάμειαν  
σχεθέμεν. ἐγγὺς ἔλθων πολιᾶς ἀλὸς οἶος ἐν ὄρφνῃ  
ἄπνευ βαρύκτυπον  
Εὐτρίαιναν ὁ δ' αὐτῷ  
πὰρ ποδὶ σχεδὸν φάνη.

75 τῷ μὲν εἶπε· “Φίλια δῶρα Κυπρίας  
ἄγ' εἴ τι, Ποσειδάων, ἐς χάριν  
τέλλεται, πέδασον ἔγχος Οἰνομάου χάλκεον,  
ἐμέ δ' ἐπὶ ταχυτάτων πόρευσον ἀρμάτων  
ἐς Ἄλιν, κράτει δὲ πέλασον.

80 ἐπεὶ τρεῖς τε καὶ δέκ' ἀνδρας ὀλέσαις  
μναστήρας ἀναβάλλεται γάμον

θυγατρός. ὁ μέγας δὲ κίν-  
δυνὸς ἀναλκιν οὐ φῶτα λαμβάνει.  
θανεῖν δ' οἴσιν ἀνάγκα, τά κέ τις ἀνώνυμον  
γῆρας ἐν σκοτῶ καθήμενος ἔψοι μάταν,  
ἀπάντων καλῶν ἄμμορος; ἀλλ' ἐμοὶ  
μὲν οὗτος ἄεθλος

85 ὑποκείσεται· τὴν δὲ πράξι' ἴφιλαν δίδοι.”

86b ὣς ἔννεπεν· οὐδ' ἀκράντοις ἐφάσατο  
ἔπεσι. τὸν μὲν ἀγάλλων θεὸς  
ἔδωκεν δίφρον τε χρύσειον περροῖ-  
σὶν τ' ἀκάμαντας ἵππους.

71 ἐγγὺς Bergk; ἐγγὺς δ' codd.

when downy hair began covering his darkened chin,  
he took thought of the marriage that was open to all,

to winning famous Hippodameia from her father,  
the Pisan. He approached the gray sea alone at night  
and called upon the deep-thundering  
Lord of the Fine Trident, who appeared  
right by his feet.

He said to him, “If the loving gifts of Kypris<sup>1</sup>  
count at all for gratitude, Poseidon,  
come! hold back the bronze spear of Oinomaos  
and speed me in the swiftest of chariots  
to Elis<sup>2</sup> and bring me to victorious power,  
for having killed thirteen suitors  
he puts off the marriage

of his daughter. Great risk

does not take hold of a cowardly man.  
But since men must die, why would anyone sit  
in darkness and coddle a nameless old age to no use,  
deprived of all noble deeds? No!

that contest shall be mine  
to undertake; you grant the success I desire.”  
Thus he spoke, and wielded no unfulfilled  
words. The god honored him  
with the gift of a golden chariot  
and winged horses that never tire.

<sup>1</sup> Aphrodite.

<sup>2</sup> The region in which Olympia and Pisa are located.

- Δ' ἔλεν δ' Οἰνομάου βίαν παρθένον τε σύνεννον·  
 ἔτεκε λαγέτας ἔξ ἀρεταῖσι μεμαότας υἱούς.  
 90 νῦν δ' ἐν αἵμακουρίας  
 ἀγλααῖσι μέμικται,  
 Ἄλφειοῦ πόρῳ κλιθεῖς,  
 τύμβον ἀμφίπολον ἔχων πολυξενω-  
 τάτῳ παρὰ βωμῶ· τὸ δὲ κλέος  
 τηλόθεν δέδορκε τᾶν Ὀλυμπιάδων ἐν δρόμοις  
 95 Πέλοπος, ἵνα ταχυτὰς ποδῶν ἐρίζεται  
 ἀκμαί τ' ἰσχύος θρασύπονοι·  
 ὁ νικῶν δὲ λοιπὸν ἀμφὶ βίοτον  
 ἔχει μελιτόεσσαν εὐδίαν
- ἀέθλων γ' ἔνεκεν· τὸ δ' αἰεὶ παράμερον ἐσλόν  
 100 ὕπατον ἔρχεται παντὶ βροτῶν. ἐμὲ δὲ στεφανῶσαι  
 κείνον ἰππίῳ νόμῳ  
 Αἰοληίδι μολπᾷ  
 χρή· πέποιθα δὲ ξένον  
 μὴ τιν' ἀμφοτέρα καλῶν τε ἴδριν † ἄ-  
 μα καὶ δύναμιν κυριώτερον  
 105 τῶν γε νῦν κλυταῖσι δαιδαλωσέμεν ὕμνων πυχχαῖς.  
 θεὸς ἐπίτροπος ἐὼν τεαῖσι μῆδεται  
 ἔχων τοῦτο κᾶδος, Ἰέρων,

89 ἔτεκε Boehmer: τέκε τε Byz.: ἃ τέκε vett.

104 ἄμα vett.: ἄλλον Byz.: ἀλλὰ Hermann

107 κᾶδος Boeckh: κῦδος CE<sup>γ</sup>PL: κῆδος rell.

<sup>1</sup> The altar of Zeus.

- He defeated mighty Oinomaos and won the maiden as his  
 wife. Str. 4  
 He fathered six sons, leaders eager for achievements.  
 And now he partakes 90  
 of splendid blood sacrifices  
 as he reclines by the course of the Alpheos,  
 having his much-attended tomb beside the altar  
 thronged by visiting strangers.<sup>1</sup> And far shines that  
 fame of the Olympic festivals gained in the racecourses  
 of Pelops, where competition is held for swiftness of feet 95  
 and boldly laboring feats of strength.  
 And for the rest of his life the victor  
 enjoys a honey-sweet calm,

- so much as games can provide it. But the good that  
 comes each day Ant. 4  
 is greatest for every mortal.<sup>2</sup> My duty is to crown 100  
 that man with an equestrian tune  
 in Aeolic song.<sup>3</sup>  
 For I am confident that there is no other host  
 both more expert in noble pursuits and  
 more lordly in power  
 alive today to embellish in famous folds of hymns. 105  
 A god acting as guardian makes this his concern:  
 to devise means, Hieron, for your

<sup>2</sup> Although satisfaction for great achievement may last a lifetime, humans must live each day and not rest on laurels.

<sup>3</sup> The equestrian tune, also called the Kastor Song (cf. *Pyth.* 2.69 and *Isth.* 1.16), was sung to honor horsemen. "Aeolic" may refer to the meter or possibly to the musical mode.



μερίμναισιν· εἰ δὲ μὴ ταχὺ λίποι,  
ἔτι γλυκυτέραν κεν ἔλλομαι

- 110 σὺν ἄρματι θεῶ κλεῖ-  
ξιν ἐπίκουρον εὐρῶν ὁδὸν λόγων  
παρ' εὐδείελον ἔλθων Κρόνιον. ἐμοὶ μὲν ὦν  
Μοῖσα καρτερώτατον βέλος ἀλκῆ τρέφει·  
ἐν ἄλλοισι δ' ἄλλοι μεγάλοι· τὸ δ' ἔ-  
σχατον κορυφούται  
βασιλεῦσι. μηκέτι πάπταινε πόρσιον.  
115 εἴη σέ τε τοῦτον ὑψοῦ χρόνον πατεῖν,  
115b ἐμέ τε τοσσάδε νικαφόροις  
ὀμιλεῖν πρόφαντον σοφία καθ' Ἑλ-  
λανας ἔοντα παντᾶ.

113 ἐν V: om. tell.: ἐπ' Byz.

aspirations, and unless he should suddenly depart,  
I hope to celebrate an even sweeter success

- with a speeding chariot,<sup>1</sup> having found  
a helpful road of words<sup>2</sup> Ep. 4  
when coming to Kronos' sunny hill.<sup>3</sup> And now for me 111  
the Muse tends the strongest weapon in defense:  
others are great in various ways, but  
the summit is crowned  
by kings. Look no further.<sup>4</sup>  
May you walk on high for the time that is yours, 115  
and may I join victors whenever they win 115b  
and be foremost in wisdom  
among Hellenes everywhere.

<sup>1</sup> Hieron won the chariot race two Olympiads later (468), but Bacchylides (in Ode 3), not Pindar, celebrated it.

<sup>2</sup> The road to Olympia will be helpful to the poet by providing ample material for praise.

<sup>3</sup> The hill of Kronos was adjacent to the precinct of Zeus at Olympia.

<sup>4</sup> Regardless of whether Hieron furthers his athletic success, he has reached the pinnacle of political power by being king.

## OLYMPIAN 2

*Olympians* 2 and 3 celebrate the victory of Theron of Akragas with the *tethrippon* in 476. The city of Akragas (modern Agrigento), a colony of Gela, flourished under Theron and his brother Xenokrates (also celebrated in *Pyth.* 6 and *Isth.* 2), who belonged to the clan of the Emmenidai and claimed a Theban hero Thersandros as an ancestor. Theron became tyrant of Akragas around 488 and conquered Himera in 482. In 480 he and Gelon of Syracuse defeated the Carthaginians at the battle of Himera, spoils from which helped make Akragas one of the most splendid cities in Western Greece.

The ode opens with a priamel (imitated by Horace, *Odes* 1.12), which culminates in Theron's Olympic victory (1–6). He is praised for his hospitality to foreigners and for his civic-mindedness, as the most recent in a distinguished family of benefactors who have labored on behalf of Akragas. The poet seals his praise with a prayer to Zeus as god of Olympia that their progeny may inherit the land (6–15).

Gnomic reflections follow: time cannot change what has happened in the past, but good fortune can bring forgetfulness and quell the pain (15–22). Two Theban examples are cited: Semele, who, slain by Zeus' thunderbolt, is beloved on Olympos and Ino, who enjoys immortality in

the sea among the Nereids (22–30). Humans, however, do not know when they will die, or if a day will end well, because they are subject to alternations of happiness and suffering (30–34). So it was with Theron's ancestors: Oedipus slew his father Laios and the Fury of vengeance (Erinyes) caused his sons to kill each other, but Polyneikes' son Thersandros survived to win glory in athletics and war and to continue the line of Adrastus, king of Argos (35–45).

As a descendant of Thersandros, Theron deserves to be celebrated, because he has won an Olympic victory, as his brother has won chariot victories at Delphi and at the Isthmos (46–51). Several gnomic reflections follow on the proper use of wealth for virtuous ends and on the punishment that awaits the spirits of evildoers after death (51–58), in the midst of which Pindar gives an account of the afterlife, the most extensive in his extant poetry, which envisions the transmigration of souls and their reward and punishment. The passage culminates in a description of the Isle of the Blessed, inhabited by those who have lived just lives through three cycles: Peleus, Kadmos, and Achilles (58–83).

Appearing in the guise of an archer, the poet declares that he has many things to say, but declines to do so, further comparing himself to an eagle who is wise by nature in contrast to mere learners who are like crows (83–88). Taking aim with his arrows at Akragas, he declares that no city in a century has produced a man more generous and kind than Theron. He then stops short of enumerating Theron's benefactions because, like grains of sand, they cannot be counted (89–100).

## 2. ΘΗΡΩΝΙ ΑΚΡΑΓΑΝΤΙΝΩΙ

ΑΡΜΑΤΙ

- A' Ἀναξιφόρμιγγες ὕμνοι,  
 τίνα θεόν, τίν' ἥρωα, τίνα δ' ἄνδρα κελαδήσομεν;  
 ἦτοι Πίσα μὲν Διός· Ὀλυμπιάδα  
 δ' ἔστασεν Ἡρακλῆς  
 ἀκρόθινα πολέμου·
- 5 Θήρωνα δὲ τετραορίας ἔνεκα νικαφόρου  
 γεγωνητέον, ὅπι δίκαιον ξένων,  
 ἔρεισμ' Ἀκράγαντος,  
 εὐωνύμων τε πατέρων ἄωτον ὀρθόπολιν·

- καμόντες οἱ πολλὰ θυμῷ  
 ἱερὸν ἔσχον οἴκημα ποταμοῦ, Σικελίας τ' ἔσαν
- 10 ὀφθαλμός, αἰὼν δ' ἔφεπε μόρσιμος,  
 πλοῦτόν τε καὶ χάριν ἄγων  
 γνησίαις ἐπ' ἀρεταῖς.  
 ἀλλ' ὦ Κρόνιε παῖ Ῥέας, ἔδος Ὀλύμπου νέμων

6 ξένων Hermann: ξένον codd.

<sup>1</sup> For an account of Herakles' founding of the Olympic games

## 2. FOR THERON OF AKRAGAS

WINNER, CHARIOT RACE, 476 B.C.

Hymns that rule the lyre,  
 what god, what hero, and what man shall we celebrate?  
 Indeed, Pisa belongs to Zeus, while Herakles  
 established the Olympic festival  
 as the firstfruits of war;<sup>1</sup>  
 but Theron, because of his victorious four-horse chariot,  
 must be proclaimed—a man just in his regard for guests,  
 bulwark of Akragas,  
 and foremost upholder of his city from a line of famous  
 ancestors,

Str. 1

5

who suffered much in their hearts  
 to win a holy dwelling place on the river,<sup>2</sup> and they were  
 the eye<sup>3</sup> of Sicily, while their allotted time drew on,  
 adding wealth and glory  
 to their native virtues.  
 O son of Kronos and Rhea,<sup>4</sup> ruling over your abode on  
 Olympos,

Ant. 1

10

with the spoils from defeating Augeas, see *Ol.* 10.24–59.

<sup>2</sup> Akragas was located on a river of the same name.

<sup>3</sup> I.e. pride, most precious part (cf. *Ol.* 6.16).

<sup>4</sup> Zeus.

ἀέθλων τε κορυφὰν πόρον τ' Ἀλφειῶ,  
 ἱανθεῖς ἀοιδαῖς  
 εὐφρων ἄρουραν ἔτι πατρίαν σφίσιν κόμισσον

- 15 λοιπῶ γένει. τῶν δὲ πεπραγμένων  
 ἐν δίκῃ τε καὶ παρὰ δίκαν ἀποίητον οὐδ' ἄν  
 Χρόνος ὁ πάντων πατήρ  
 δύναιτο θέμεν ἔργων τέλος·  
 λάθα δὲ πότμῳ σὺν εὐδαίμονι γένοιτ' ἄν.  
 ἔσλῶν γὰρ ὑπὸ χαρμάτων πῆμα θνάσκει
- 20 παλίγκοτον δαμασθέν,
- B' ὅταν θεοῦ Μοῖρα πέμπῃ  
 ἀνεκὰς ὄλβον ὑψηλόν. ἔπεται δὲ λόγος εὐθρόνοις  
 Κάδμοιο κούραις, ἔπαθον αἰ μεγάλα·  
 πένθος δὲ πίτνει βαρὺ  
 κρεσσόνων πρὸς ἀγαθῶν.
- 25 ζῶει μὲν ἐν Ὀλυμπίῳ ἀποθανοῖσα βρόμῳ  
 κεραυνοῦ τανυέθειρα Σεμέλα, φιλεῖ  
 δέ νιν Παλλὰς αἰεὶ  
 καὶ Ζεὺς πατήρ, μάλα φιλεῖ δὲ παῖς ὁ κισσοφόρος·
- λέγοντι δ' ἐν καὶ θαλάσῃ  
 μετὰ κόραισι Νηρηῶς ἀλίας βίοτον ἄφθιτον
- 26 φιλέοντι δὲ Μοῖσαι post αἰεὶ secl. Aristophanes metri  
 causa

over the pinnacle of contests, and over Alpheos' course,  
 cheered by my songs  
 graciously preserve their ancestral land

for their children still to come. Once deeds are done, Ep. 1  
 whether in justice or contrary to it, not even 16  
 Time, the father of all,  
 could undo their outcome.

But with a fortunate destiny forgetfulness may result,  
 for under the force of noble joys the pain dies  
 and its malignancy is suppressed, 20

whenever divine Fate sends Str. 2  
 happiness towering upwards. This saying befits  
 Kadmos' fair-throned daughters,<sup>1</sup> who suffered greatly;  
 but grievous sorrow subsides  
 in the face of greater blessings.

Long-haired Semele lives among the Olympians 25  
 after dying in the roar of a thunderbolt;  
 Pallas loves her ever  
 and father Zeus; and her ivy-bearing son loves her very  
 much.

They say, too, that in the sea Ant. 2  
 Ino has been granted an immortal life

<sup>1</sup> Of Kadmos' four daughters (cf. *Pyth.* 3.96–99), Pindar here singles out Semele and Ino. Semele was killed by lightning when she requested to see her lover Zeus in his full splendor; Zeus rescued Dionysos (her “ivy-bearing son,” 27) from the ashes. Ino leapt into the sea to escape her mad husband Athamas and became a Nereid, also called Leukothea (cf. *Od.* 5.333–335).

- 30 Ἴνοι τετάχθαι τὸν ὄλον ἀμφὶ χρόνον.  
 ἦτοι βροτῶν γε κέκριται  
 πείρας οὐ τι θανάτου,  
 οὐδ' ἠσύχιμον ἀμέραν ὅποτε παῖδ' αἰλίου  
 ἀτειρεῖ σὺν ἀγαθῷ τελευτάσομεν  
 ῥοαὶ δ' ἄλλοτ' ἄλλαι  
 εὐθυμῶν τε μέτα καὶ πόνων ἐς ἄνδρας ἔβαν.
- 35 οὕτω δὲ Μοῖρ', ἃ τε πατρώιον  
 τῶνδ' ἔχει τὸν εὐφρονα πότμον, θεόρτω σὺν ὄλβω  
 ἐπὶ τι καὶ πῆμ' ἄγει,  
 παλιντράπελον ἄλλω χρόνῳ  
 ἐξ οὐπὲρ ἔκτεινε Λαῶν μόριμος υἱός  
 συναντόμενος, ἐν δὲ Πυθῶνι χρησθέν
- 40 παλαίφατον τέλεσσεν.
- Γ' ἰδοῖσα δ' ὄξει Ἐρινύς  
 ἔπεφνέ οἱ σὺν ἀλλαλοφονίᾳ γένος ἀρήϊον  
 λείφθη δὲ Θέρσανδρος ἐριπέντι Πολυ-  
 νείκει, νέοις ἐν ἀέθλοις  
 ἐν μάχαις τε πολέμου
- 45 τιμώμενος, Ἄδραστιδῶν θάλος ἀρωγὸν δόμοις·  
 ὅθεν σπέρματος ἔχοντα ρίζαν πρέπει  
 τὸν Αἰνησιδάμου  
 ἐγκωμίων τε μελέων λυρῶν τε τυγχανέμεν.
- Ἄλυμπία μὲν γὰρ αὐτός

among the sea-dwelling daughters of Nereus for all time. 30  
 Truly, in the case of mortals  
 death's end is not at all determined,  
 nor when we shall complete the day, the child of the sun,  
 in peace with our blessings unimpaired.  
 For various streams bearing  
 pleasures and pains come at various times upon men.

Thus it is that Fate, who controls the kindly destiny Ep. 2  
 that is the patrimony of this family, adds to their 36  
 heaven-sent happiness some misery as well,  
 to be reversed at another time—  
 from that day when his fated son<sup>1</sup> met and killed Laios  
 and fulfilled the oracle  
 declared long before at Pytho. 40

When the sharp-eyed Fury saw it, Str. 3  
 she killed his warrior progeny<sup>2</sup> in mutual slaughter;  
 but Thersandros, who survived the fallen Polyneikes,  
 gained honor in youthful contests  
 and in the battles of war,  
 to be a savior son to the house of Adrastus' line.<sup>3</sup> 45  
 It is fitting that the son of Ainesidamos,<sup>4</sup>  
 whose roots spring from that seed,  
 should meet with victory songs and lyres.

For at Olympia he himself Ant.

<sup>1</sup> Oedipus. <sup>2</sup> Eteokles and Polyneikes.

<sup>3</sup> He was the son of Polyneikes and of Adrastus' daughter, Argeia. He saved the line because Adrastus' own son was killed in the attack of the Epigonoι against Thebes (cf. *Pyth.* 8.48–55).

<sup>4</sup> Theron.

- 50 γέρας ἔδεκτο, Πυθῶνι δ' ὁμόκλαρον ἐς ἀδελφεόν  
 Ἴσθμοῖ τε κοιναὶ Χάριτες ἄνθεα τε-  
 θρίππων δυωδεκαδρόμων  
 ἄγαγον· τὸ δὲ τυχεῖν  
 πειρώμενον ἀγωνίας δυσφρονᾶν παραλύει.  
 ὁ μὰν πλοῦτος ἀρεταῖς δεδαιδαλμένος  
 φέρει τῶν τε καὶ τῶν  
 καιρὸν βαθείαν ὑπέχων μέριμναν ἀγροτέραν,
- 55 ἀστῆρ ἀρίζηλος, ἐτυμώτατον  
 ἀνδρὶ φέγγος· εἰ δέ νιν ἔχων τις οἶδεν τὸ μέλλον,  
 ὅτι θανόντων μὲν ἐν-  
 θάδ' αὐτίκ' ἀπάλαμνοι φρένες  
 ποιᾶς ἔτεισαν—τὰ δ' ἐν τᾷδε Διὸς ἀρχᾷ  
 ἀλιτρά κατὰ γᾶς δικάζει τις ἐχθρᾷ
- 60 λόγον φράσαις ἀνάγκη·

- Δ' ἴσαις δὲ νύκτεσσι αἰεὶ,  
 ἴσαις δ' ἀμέραις ἄλιον ἔχοντες, ἀπονέστερον  
 ἐσλοὶ δέκονται βίοντα, οὐ χθόνα τα-  
 ράσσοντες ἐν χερὸς ἀκμᾷ

52 *δυσφρονᾶν* Dindorf, Schroeder: *δυσφροσυναν* Aa:  
*δυσφροσύνας* Cp<sup>c</sup>: *ἀφροσιν* [Π<sup>2</sup>: *ἀφροσυνᾶν* Mommsen e  
 schol.: *ἀφροσύνας* Bowra

62 ἴσαις δ' Mommsen: ἴσαις δ' ἐν vett. Π<sup>2</sup>: ἴσα δ' ἐν Byz.

<sup>1</sup> Xenokrates, celebrated in *Pyth.* 6 and *Isth.* 2.

received the prize, while at Pytho and the Isthmos  
 Graces shared by both bestowed upon his equally 50  
 fortunate brother<sup>1</sup> crowns for his team of four  
 horses that traverse twelve laps. Winning  
 releases from anxieties<sup>2</sup> one who engages in competition.  
 Truly, wealth embellished with virtues  
 provides fit occasion for various achievements  
 by supporting a profound and questing ambition;

it<sup>3</sup> is a conspicuous lodestar, the truest 5p. 3  
 light for a man. If one has it and knows the future,  
 that the helpless spirits 56

of those who have died on earth immediately  
 pay the penalty—and upon sins committed here  
 in Zeus' realm, a judge beneath the earth  
 pronounces sentence with hateful necessity; 60

but forever having sunshine in equal nights 5tr. 4  
 and in equal days,<sup>4</sup> good men  
 receive a life of less toil,  
 for they do not vex the earth

<sup>2</sup> If *δυσφρονᾶν* is read, the gnome repeats a major theme of  
 the ode (cf. 18–22). A scholiast read *ἀφροσυνᾶν* (“from folly”)  
 and P. Oxy. 2092 gives *ἀφροσιν*. The thought can be paralleled  
 (cf. *Ol.* 5.16, *Solon* 13.70, *Theogn.* 590, and *Thuc.* 6.16.3), but it  
 seems less germane here.

<sup>3</sup> I.e. wealth used in accordance with *ἀρετά* in quest of noble  
 achievements (cf. lines 10–11).

<sup>4</sup> *Fr.* 129 (from a dirge) says that the sun shines in Hades dur-  
 ing nighttime on earth, but this passage seems to envision a con-  
 tinual equinox.

- οὐδὲ πόντιον ὕδωρ  
 65 κεινὰν παρὰ δίαιταν, ἀλλὰ παρὰ μὲν τιμίους  
 θεῶν οἴτινες ἔχαιρον εὐορκίαις  
 ἄδακρυν νέμονται  
 αἰῶνα, τοὶ δ' ἀπροσόρατον ὀκχέοντι πόνον.
- οἶσοι δ' ἐτόλμασαν ἐστρίς  
 ἑκατέρωθι μείναντες ἀπὸ πάμπαν ἀδίκων ἔχειν  
 70 ψυχάν, ἔτειλαν Διὸς ὁδὸν παρὰ Κρό-  
 νου τύρσιν· ἔνθα μακάρων  
 νᾶσον ὠκεανίδες  
 αὔραι περιπνέουσιν· ἄνθεμα δὲ χρυσοῦ φλέγει,  
 τὰ μὲν χερσόθεν ἀπ' ἀγλαῶν δενδρέων,  
 ὕδωρ δ' ἄλλα φέρβει,  
 ὄρμοισι τῶν χέρας ἀναπλέκοντι καὶ στεφάνους
- 75 βουλαῖς ἐν ὀρθαῖσι Ῥαδαμάνθυνος,  
 ὃν πατὴρ ἔχει μέγας ἐτοῖμον αὐτῷ πάρεδρον,  
 πόσις ὁ πάντων Ῥέας  
 ὑπέρτατον ἐχοίσας θρόνον.  
 Πηλεύς τε καὶ Κάδμος ἐν τοῖσιν ἀλέγονται·  
 Ἀχιλλέα τ' ἔνεικ', ἐπεὶ Ζητὸς ἦτορ  
 80 λιταῖς ἔπεισε, μᾶτηρ·
- Ε' ὃς Ἔκτορα σφᾶλε, Τροίας  
 76 μέγας Π<sup>2</sup>: γᾶς codd.

or the water of the sea with the strength of their hands  
 to earn a paltry living. No, in company with the honored 65  
 gods, those who joyfully kept their oaths  
 spend a tearless  
 existence, whereas the others endure pain too terrible to  
 behold.

But those with the courage to have lived Ant. 4  
 three times in either realm,<sup>1</sup> while keeping their souls  
 free from all unjust deeds, travel the road of Zeus 70  
 to the tower of Kronos,<sup>2</sup> where ocean breezes  
 blow round  
 the Isle of the Blessed, and flowers of gold are ablaze,  
 some from radiant trees on land, while the water  
 nurtures others; with these they weave  
 garlands for their hands and crowns for their heads,

in obedience to the just counsels of Rhadamanthys, Ep. 4  
 whom the great father<sup>3</sup> keeps ever seated at his side, 76  
 the husband of Rhea, she who has  
 the highest throne of all.  
 Peleus and Kadmos are numbered among them,  
 and Achilles too, whom his mother brought,  
 after she persuaded the heart of Zeus with her entreaties. 80

He laid low Hektor, Troy's Str. 5

<sup>1</sup> Or *in both realms* (on earth and in Hades) for a total of six times.

<sup>2</sup> The road of Zeus and tower of Kronos are not otherwise known. For other accounts of an afterlife in the Isle(s) of the Blessed, see *Od.* 4.563–569, *Hes. Op.* 169–173, and Plato, *Gorg.* 523AE. <sup>3</sup> Kronos, husband of Rhea.

ἄμαχον ἀστραβῆ κίονα, Κύκνον τε θανάτῳ πόρεν,  
Ἄουδς τε παῖδ' Αἰθίοπα. πολλά μοι ὑπ'

ἀγκῶνος ὠκέα βέλη

ἔνδον ἐντὶ φαρέτρας

85 φωνάεντα συνετοῖσιν· ἐς δὲ τὸ πᾶν ἔρμανέων

χατίζει. σοφὸς ὁ πολλὰ εἰδῶς φυνᾶ·

μαθόντες δὲ λάβρο

παγγλωσσία κόρακες ὡς ἄκραντα γαρούετον

Διὸς πρὸς ὄρνιχα θεῖον·

ἔπεχε νῦν σκοπῶ τόξον, ἄγε θυμέ· τίνα βάλλομεν

90 ἐκ μαλθακᾶς αὐτε φρενὸς εὐκλέας ὁ-

ιστοὺς ἰέντες; ἐπὶ τοι

Ἄκράγαντι ταυύσαις

αὐδάσομαι ἐνόρκιον λόγον ἀλαθεῖ νόῳ,

τεκεῖν μή τιν' ἑκατόν γε ἑτέων πόλιν

φίλοις ἄνδρα μᾶλλον

εὐεργέταν πραπίσιν ἀφθονέστερόν τε χέρα

95 Θήρωνος. ἀλλ' αἶνον ἐπέβα κόρος

87 γαρούετων Bergk

92 αὐδάσομεν B(schol. D)

<sup>1</sup> Kyknos was Poseidon's son, Memnon the son of Eos and Tithonos; for a similar catalog of Achilles' victims, see *Isth.* 5.39.

<sup>2</sup> Or *but in general*. The translation of τὸ πᾶν as "crowd" adopted by many editors cannot be paralleled. I interpret verses 83–88 to express Pindar's intention of dispensing with further details about the afterlife (as much as "those who understand"

invincible pillar of strength, and gave to death Kyknos and Dawn's Ethiopian son.<sup>1</sup> I have many swift arrows under my arm

in their quiver

that speak to those who understand, but for the whole subject,<sup>2</sup> they need

85

interpreters. Wise is he who knows many things

by nature, whereas learners who are boisterous

and long-winded are like a pair of crows<sup>3</sup> that cry in vain

against the divine bird of Zeus.<sup>4</sup>

Ant 5

Now aim the bow at the mark, come, my heart. At whom

do we shoot, and this time launch from a kindly spirit

90

our arrows of fame? Yes,

bending the bow at Akragas,

I will proclaim a statement on oath with a truthful mind,

that no city within a century has produced

a man more beneficent to his friends

in spirit and more generous of hand than

Theron. But enough: upon praise comes tedious excess,<sup>5</sup>

Ep. 5

might appreciate them), in order to provide a categorical evaluation of Theron's generosity.

<sup>3</sup> The scholia claim that the two crows (or ravens) represent Bacchylides and Simonides, but the dual may reflect traditional stories of pairs of crows.

<sup>4</sup> The eagle. For a similar contrast (with jackdaws), see *Nem.* 3.80–82.

<sup>5</sup> *Κόρος* is excess in praise that becomes tedious to the audience and obstructs a just assessment of achievements (cf. *Pyth.* 1.82, 8.32, and *Nem.* 10.20).



οὐ δίκᾳ συναντόμενος, ἀλλὰ μάργων ὑπ' ἀνδρῶν,  
 τὸ λαλαγήσαι θέλων  
 κρυφόν τε θέμεν ἐσλῶν καλοῖς  
 ἔργοις· ἐπεὶ ψάμμος ἀριθμὸν περιπέφενγεν,  
 καὶ κείνος ὅσα χάρματ' ἄλλοις ἔθηκεν,  
 100 τίς ἂν φράσαι δύναιτο;

97 θέλων codd.: θέλον Coppola: θέλει Wilamowitz | κρύφον  
 (vel κρυφόν) Aristarchus: κρύφιόν codd. | τε θέμεν codd.: τιθέ-  
 μεν Hermann | ἐσλῶν καλοῖς Aristarchus: ἐσ(θ)λὸν (ἐλῶν A)  
 κακοῖς codd.

which does not keep to just limits, but at the instigation 96  
 of greedy men is eager to prattle on  
 and obscure noble men's good  
 deeds; for grains of sand escape counting,  
 and all the joys which that man has wrought for others,  
 100 who could declare them?

## OLYMPIAN 3

This ode celebrates the same victory as *Ol.* 2. The scholia report that it was performed for the Theoxenia (feast of welcome for gods) honoring the children of Tyndareos, but the evidence for this theory is derived from the poem itself and has no compelling authority. The centerpiece of the poem is the etiological narrative, structured in ring composition, that tells how Herakles brought the olive tree from the land of the Hyperboreans to grace the Olympic festival that he had just founded.

The poet hopes to please the Tyndaridai and their sister Helen as he honors Akragas in celebration of Theron's Olympic victory (1–4). The Muse has assisted him in his endeavor to compose this new ode in Doric meter for a victor crowned by the Olympic judges with a wreath of olive, which Herakles brought from the region of the Danube (4–15). The narrative relates how, after arranging the games, Herakles realized that the precinct lacked trees to provide either shade or victory crowns. During a previous trip to the Hyperboreans in search of Artemis' golden-horned doe, he had admired their olive trees, and upon returning there, he obtained their permission to take some to plant at Olympia (16–34). After his apotheosis on Olympos, Herakles entrusted supervision of the games to the Tyndaridai, and it is

because of Theron's and his family's devoted entertainment of these heroes that they have won such honor in the games (34–41). He concludes the poem with a priamel that echoes the opening of *Ol.* 1, declaring that Theron has reached the limits of human achievement, the Pillars of Herakles, beyond which only fools would attempt to travel (42–45).

### 3. ΘΗΡΩΝΙ ΑΚΡΑΓΑΝΤΙΝΩΙ

ΑΡΜΑΤΙ

A' Τυνδαρίδαις τε φιλοξείνοις ἀδείν  
 καλλιπλοκάμφθ' Ἑλένα  
 κλεινὰν Ἀκράγαντα γεραίρων εὐχομαι,  
 Θήρωνος Ὀλυμπιονίκαν  
 ὕμνον ὀρθώσαις, ἀκαμαντοπόδων  
 ἵππων ἄωτον. Μοῖσα δ' οὕτω ποι παρέ-  
 στα μοι νεοσίγαλον εὐρόντι τρόπον  
 5 Δωρίῳ φωνὰν ἐναρμόξαι πεδίλῳ  
 ἀγλαόκωμον· ἐπεὶ χαίταισι μὲν  
 ζευχθέντες ἔπι στέφανοι  
 πρᾶσσοντί με τοῦτο θεόδματον χρέος,  
 φόρμυγγά τε ποικιλόγαρυν  
 καὶ βοᾶν ἀνλῶν ἐπέων τε θέσιν  
 Αἰνησιδάμου παιδὶ συμμείξαι πρεπόν-  
 τως, ἃ τε Πῖσα με γεγωνεῖν τὰς ἄπο  
 10 θεόμοροι νίσοντ' ἐπ' ἀνθρώπους αἰοδαί,  
 ᾧ τι κραινῶν ἐφετμὰς Ἡρακλέος προτέρας

### 3. FOR THERON OF AKRAGAS

WINNER, CHARIOT RACE, 476 B.C.

I pray that I may please the hospitable Tyndaridai<sup>1</sup> Str. 1  
 and Helen of the beautiful locks,  
 as I honor famous Akragas,  
 when, for Theron, I raise up an Olympic  
 victory hymn, the finest reward for horses  
 with untiring feet. And for that reason, I believe, the  
 Muse stood beside me as I found a newly shining way  
 to join to Dorian measure<sup>2</sup> a voice 5  
 of splendid celebration, because crowns  
 bound upon his hair Ant. 1  
 exact from me this divinely inspired debt  
 to mix in due measure the varied strains of the lyre,  
 the sound of pipes, and the setting of words  
 for Ainesidamos' son;<sup>3</sup> and Pisa too  
 bids me lift up my voice, for from there 10  
 come divinely allotted songs to men,  
 whenever for one of them, in fulfillment of Herakles' Ep. 1

<sup>1</sup> Kastor and Polydeukes (Latinized as Castor and Pollux);  
 Helen is their sister. <sup>2</sup> Perhaps a reference to the ode's  
 Doric meter, dactylo-epitritic. <sup>3</sup> Theron.

ἀτρεκῆς Ἑλλανοδίκας γλεφάρων Αἰ-  
 τωλὸς ἀνὴρ ὑψόθεν  
 ἀμφὶ κόμαισι βάλῃ  
 γλαυκόχροα κόσμον ἐλαίας, τάν ποτε  
 Ἴστρου ἀπὸ σκιαρᾶν  
 παγᾶν ἔνεικεν Ἀμφιτρωνιάδας,  
 15 μνάμα τῶν Οὐλυμπία κάλλιστον ἀέθλων,

B' δᾶμον Ἵπερβορέων πείσαις Ἀπόλ-  
 λωνος θεράποντα λόγῳ  
 πιστὰ φρονέων Διὸς αἶτι πανδόκῳ  
 ἄλσει σκιαρὸν τε φύτευμα  
 ξυνὸν ἀνθρώποις στέφανόν τ' ἀρετᾶν.  
 ἤδη γὰρ αὐτῷ, πατρὶ μὲν βωμῶν ἀγι-  
 σθέντων, διχόμηνης ὄλον χρυσάρματος  
 20 ἑσπέρας ὀφθαλμὸν ἀντέφλεξε Μήνα,

καὶ μεγάλων ἀέθλων ἀγνὰν κρίσιν  
 καὶ πενταετηρίδ' ἀμᾶ  
 θῆκε ζαθέοις ἐπὶ κρημοῖς Ἀλφεοῦ·  
 ἀλλ' οὐ καλὰ δένδρε' ἔθαλλεν  
 χῶρος ἐν βάσαις Κρονίου Πέλοπος.  
 τούτων ἔδοξεν γυμνὸς αὐτῷ κᾶπος ὁ-  
 ξείαις ὑπακουέμεν αὐγαῖς ἀελίου.

<sup>1</sup> The Hellanodikai, who claimed descent from Aitolians, were the judges of the Olympic games, famous for their strictness.

ancient mandates, the strict Aitolian judge<sup>1</sup>  
 places above his brows  
 about his hair  
 the gray-colored adornment of olive, which once  
 Amphitryon's son<sup>2</sup> brought  
 from the shady springs of Ister<sup>3</sup>  
 to be the fairest memorial of the contests at Olympia, 15

after he persuaded the Hyperborean people, Str. 2  
 Apollo's servants, with his speech;  
 with trustworthy intention he requested for Zeus'  
 all-welcoming precinct<sup>4</sup> a plant to provide shade  
 for men to share and a crown for deeds of excellence.  
 Already the altars had been dedicated to his father,<sup>5</sup>  
 and the Moon in her golden chariot at mid-month  
 had shown back to him her full eye at evening,<sup>6</sup> 20

and he had established the holy judging of the great Ant. 2  
 games together with their four-year festival  
 on the sacred banks of the Alpheus.  
 But as yet the land of Pelops in the vales of Kronos' hill  
 was not flourishing with beautiful trees.  
 Without them, the enclosure seemed naked to him  
 and subject to the piercing rays of the sun.

<sup>2</sup> Herakles.

<sup>3</sup> The upper Danube, region of the fabled Hyperboreans ("those beyond the North Wind").

<sup>4</sup> The Altis, the sacred precinct at Olympia, was a Panhellenic ("all-welcoming") site.

<sup>5</sup> Zeus.

<sup>6</sup> The Olympic festival was held after the second or third full moon following the summer solstice.

25 δὴ τότε ἔς γαίαν πορεύεν θυμὸς ὄρμα

Ἴστρίαν νιν· ἔνθα Λατοῦς ἵπποσόα θυγάτηρ  
δέξατ' ἐλθόντ' Ἀρκαδίας ἀπὸ δειρᾶν  
καὶ πολυγνάμπτων μυχῶν,  
εὐτέ νιν ἀγγελίαις

Εὐρυσθέος ἔντυ' ἀνάγκα πατρόθεν  
χρυσόκερων ἔλαφον

30 ἀντιθεῖσ' Ὀρθωσία ἔγραψεν ἱεράν.  
Γ' τὰν μεθέπων ἴδε καὶ κείναν χθόνα  
πνοιαῖς ὄπιθεν Βορέα

ψυχροῦ· τόθι δένδρεα θάμβαινε σταθείς.  
τῶν νιν γλυκὺς ἕμερος ἔσχειν

δωδεκάγναμpton περὶ τέρμα δρόμου  
ἵππων φυτεύσαι. καὶ νιν ἔς ταύταν ἔορ-  
τὰν ἴλαος ἀντιθέοισιν νίσεται

35 σὺν βαθυζώνοιο διδύμοις παισὶ Λήδας.

τοῖς γὰρ ἐπέτραπεν Οὐλλυμπόνδ' ἰὼν  
θαητὸν ἀγῶνα νέμειν

ἀνδρῶν τ' ἀρετᾶς περὶ καὶ ῥίμφαρμάτου  
διφρηλασίας. ἐμὲ δ' ὦν πα

θυμὸς ὀτρύνει φάμεν Ἐμμενίδαις

30 Ὀρθωσίας Ahrens

<sup>1</sup> Artemis. <sup>2</sup> Zeus'.

Then it was that his heart urged him to go

25

to the Istrian land, where Leto's horse-driving daughter<sup>1</sup>  
had welcomed him on his arrival from Arcadia's ridges  
and much-winding valleys,  
when through the commands of Eurystheus  
his father's<sup>2</sup> compulsion

impelled him to bring back  
the golden-horned doe, which formerly Taygeta  
had inscribed as a holy offering to Orthosia.<sup>3</sup>

Ep. 2

30

In pursuit of her he saw, among other places, that land  
beyond the blasts of the cold  
North Wind, where he stood and wondered at the trees.  
A sweet desire seized him

Str. 3

to plant some of them around the twelve-lap turn  
of the hippodrome. And now he gladly attends  
that festival<sup>4</sup> with the godlike twins,  
the sons of deep-girdled Leda,<sup>5</sup>

35

for to them, as he went to Olympos, he entrusted  
supervision of the splendid contest<sup>6</sup>  
involving the excellence of men and the driving  
of swift chariots. And so, I believe, my heart  
bids me affirm that to the Emmenidai<sup>7</sup>

Ant. 3

<sup>3</sup> Artemis. When Taygeta, one of the Pleiades, was pursued  
by Zeus, Artemis helped her escape by changing her into a doe;  
on returning to her human form, she consecrated a doe to the  
goddess. This is the only account to associate this episode with  
the land of the Hyperboreans. <sup>4</sup> The Olympic festival.

<sup>5</sup> Kastor and Polydeukes. <sup>6</sup> This supervision of the  
Olympic games is mentioned only here. <sup>7</sup> Theron's clan.

Θήρωνί τ' ἔλθειν κῦδος εὐίππων διδόν-  
 των Τυνδαριδᾶν, ὅτι πλείσταισι βροτῶν  
 40 ξεινίαις αὐτοὺς ἐποίχονται τραπέζαις,  
  
 εὐσεβεῖ γνώμα φυλάσσουντες μακάρων τελετάς.  
 εἰ δ' ἀριστεύει μὲν ὕδωρ, κτεάνων δὲ  
 χρυσὸς αἰδοιέστατος,  
 νῦν δὲ πρὸς ἐσχατιᾶν  
 Θήρων ἀρεταῖσιν ἰκάνων ἄπτεται  
 οἴκοθεν Ἡρακλέος  
 σταλᾶν. τὸ πρόσω δ' ἐστὶ σοφοῖς ἄβατον  
 45 κασόφοις. οὐ νῦν διώξω· κεινὸς εἶην.

42 αἰδοιέστατος A: αἰδοιέστατον Cν

43 δὲ A(schol. B): γε α

45 νῦν ζ: μιν β: μην AB | κενεὸς Schroeder

and Theron glory has come as a gift  
 from Tyndareos' horsemen sons, because of all mortals  
 they attend them with the most numerous feasts of 40  
 welcome

as with pious minds they preserve the rites of the blessed Ep. 3  
 gods.  
 If water is best, while gold is  
 the most revered of possessions,  
 then truly has Theron now reached the furthest point  
 with his achievements and  
 from his home<sup>1</sup> grasps the pillars  
 of Herakles. What lies beyond neither wise men  
 nor fools can tread. I will not pursue it; I would be foolish. 45

<sup>1</sup> I.e. through his native virtues (schol.).

## OLYMPIAN 4

*Olympians* 4 and 5 celebrate victories of Psaumis of Kamarina, a city on the south shore of Sicily between Akragas and Syracuse. The scholia give the occasion of *Ol.* 4 as a chariot victory in the 82nd Olympiad (452 B.C.), confirmed by the entry in P. Oxy. 222: *σαμιου καμ[αρι-ναιου τεθριππον*, where *σαμιου* is undoubtedly a mistake for *Ψαυμι(δ)ος*, and by P. Oxy. 2438. The words *Ἐλατήρ* (1), *ὀχέων* (11), and *ἵππων* (14) point to a victory with the *tethrippon*, but some argue that the ode celebrates a different victory entirely—that for the mule car commemorated in *Ol.* 5.

What we know of Psaumis must be inferred from these two odes. He appears to have been a wealthy private citizen who helped rebuild Kamarina in 461/460 after its destruction by Gelon of Syracuse in the 480's.

The poem opens with an invocation of Zeus as charioteer of the storm cloud, occasioned because his daughters the Horai (Seasons) have sent the poet as a witness of the greatest games (1–3). After a gnomic reflection on the joy occasioned by news of a friend's success, Pindar reinvokes Zeus as subduer of Typhos and lord of Mt. Aitna, and requests that he receive favorably this Olympic victory ode for Psaumis, who comes in his chariot, crowned with an olive wreath (4–12). The victor is praised for his

horse-breeding, his hospitality to many guests, and for his devotion to Hesychia (Peace, Concord) in his city (14–16).

The poet claims that his praise is truthful and justifies it by citing the example of Erginos, one of the Argonauts, who, in spite of appearing too old, won the race in armor during the games held by Hypsipyle on Lemnos (17–27).

#### 4. ΨΑΥΜΙΔΙ ΚΑΜΑΡΙΝΑΙΩΙ

ΑΡΜΑΤΙ

Ἐλατῆρ ὑπέρτατε βροντᾶς ἀκαμαντόποδος  
 Ζεῦ· τεαὶ γὰρ ῥῶραι  
 ὑπὸ ποικιλοφόρμιγγος αἰοιδᾶς ἐλισσόμεναί μ' ἔπεμψαν  
 ὑψηλοτάτων μάρτυρ' ἀέθλων·  
 ξείνων δ' εὖ πρασσόντων  
 5 ἔσαναν αὐτίκ' ἀγγελίαν ποτὶ γλυκεῖαν ἔσλοί·  
 ἀλλὰ Κρόνου παῖ, ὃς Αἴτναν ἔχεις  
 ἵπον ἀνεμόεσσαν ἑκατογκεφάλα Τυφῶνος ὀβρίμου,  
 Οὐλύμπιονίκαν  
 δέξαι Χαρίτων θ' ἕκατι τόνδε κῶμον,  
 10 χρονώτατον φάος εὐρυσθενέων ἀρετᾶν.  
 Ψαύμιος γὰρ ἵκει  
 ὀχέων, ὃς ἐλαία στεφανωθείς Πισάτιδι κῦδος ὄρσα  
 σπεύδει Καμαρίνα. θεὸς εὐφρων

6 ἀλλ' ὦ ζ: ἀλλὰ rell.

7 ἵπον BE: ἴππον Αζ

10 ἦκει A: ἵκει rell.

#### 4. FOR PSAUMIS OF KAMARINA

WINNER, CHARIOT RACE, 452 B.C.

Driver most high of thunder with untiring feet, Str.  
 Zeus; on you I call because your Horai<sup>1</sup>  
 in their circling round have sent me, accompanied by  
 song with the lyre's varied tones,  
 as a witness of the loftiest games;  
 and when guest-friends are successful,  
 good men are immediately cheered at the sweet news. 5  
 But, son of Kronos, you who rule Mt. Aitna,  
 windy burden for hundred-headed Typhos the mighty,<sup>2</sup>  
 receive an Olympic victor,  
 and, with the aid of the Graces, this celebratory revel,  
 longest-lasting light for achievements of great strength. Ant.  
 For it<sup>3</sup> comes in honor of the chariot of Psau-  
 mis, who, crowned with Pisan olive, is eager to arouse 11  
 glory for Kamarina. May the god<sup>4</sup> look favorably

<sup>1</sup> The Horai were the goddesses of seasons and of civic order (cf. Hes. *Th.* 901–903 and *Ol.* 13.17).

<sup>2</sup> Typhos (elsewhere called Typhoeus or Typhon) was pinned under Mt. Aitna (cf. *Pyth.* 1.15–28). <sup>3</sup> The revel (κῶμος).

<sup>4</sup> Either Zeus or the gods in general. Pindar often uses θεός or δαίμων without a specific reference.



15 εἴη λοιπαῖς εὐχαῖς·  
 ἐπέι νιν αἰνέω, μάλα μὲν τροφαῖς ἐτόιμον ἵππων,  
 χαίροντά τε ξενίαις πανδόκοις,  
 καὶ πρὸς Ἑσυχίαν φιλόπολιν καθαρᾷ γνώμα  
 τετραμμένον.  
 οὐ ψεύδει τέγξω  
 λόγον· διάπειρά τοι βροτῶν ἔλεγχος·

20 ἄπερ Κλυμένοιο παῖδα  
 Λαμνιάδων γυναικῶν  
 ἔλυσεν ἐξ ἀτιμίας.  
 χαλκίοισι δ' ἐν ἔντεσι νικῶν δρόμον  
 ἔειπεν Ἑψιπυλείᾳ μετὰ στέφανον ἰών·  
 “οὗτος ἐγὼ ταχυᾶτι  
 25 χεῖρες δὲ καὶ ἦτορ ἴσον. φύονται δὲ καὶ νέοις  
 ἐν ἀνδράσιν πολιαί  
 θαμάκι παρὰ τὸν ἀλικίας εἰκότα χρόνον.”

27 θαμάκι A: θαμὰ καὶ α

on his future prayers,  
 for I praise him, a most zealous raiser of horses,  
 delighting in acts of all-welcoming hospitality,  
 and devoted to city-loving Hesychia<sup>1</sup> with a sincere mind.  
 I will not taint my account  
 with a lie; trial is truly the test of mortals,

and this very thing rescued Klymenos' son<sup>2</sup>  
 from the scorn  
 of the Lemnian women.  
 When he won the race in bronze armor,  
 he said to Hypsipyle as he stepped forward for his crown,  
 “Such am I for speed;  
 my hands and heart are just as good. Even on young men  
 25 gray hairs of ten grow  
 before the fitting time of their life.”

<sup>1</sup> The personification of civic Peace and daughter of Dike, one of the Horai (cf. *Pyth.* 8.1–18).

<sup>2</sup> Erginos, one of the Argonauts, won the race in armor at the games held on Lemnos during their sojourn there (cf. *Pyth.* 4.252–254).

## OLYMPIAN 5

This is the only victory ode in our MSS whose Pindaric authorship has been questioned. A heading in the Ambrosian MS (1.138.21 Dr.) states, “this poem was not among the texts, but in the commentaries of Didymos [1st cent. B.C.] it was said to be Pindar’s.” Although this information has occasioned much discussion of the poem’s status, no compelling arguments for its exclusion from Pindar’s works have been advanced. It celebrates Psaumis’ victory in the mule car (*apene*), at some time between the resettlement of the city of Kamarina in 461/460 and the elimination of the event from the Olympic games in 444. The most probable date is 448.

Each of its three triads (the shortest in the victory odes) addresses a different deity. In the first, Kamarina is asked to welcome Psaumis, who exalted the city that bears her name at the Olympic games by providing feasts of oxen and furnishing entries in the races with chariots, mules, and single horses. His victory has brought glory to his newly built city and to his father Akron (1–8).

Upon his return from Olympia, Psaumis sings the praises of Pallas Athena, the Oanos River, the lake of Kamarina, and the Hipparis River, which sustains the citizens through its canals. Psaumis apparently aided his people by building houses for them (9–14). Hard work

and expenses are required to compete for a victory whose achievement is risky and uncertain, but when a man succeeds, even his townsmen credit him with wisdom (15–16).

Finally, the poet invokes Zeus the Savior to grant the city more deeds of valor and wishes Psaumis a happy old age with his sons at his side (17–23). He concludes with the observation that a man who possesses adequate wealth and uses it to acquire fame has reached a mortal’s limits (23–24).

## 5. ΨΑΥΜΙΔΙ ΚΑΜΑΡΙΝΑΙΩΙ

Α ΠΗΝΗΙ

A' Ἐψηλᾶν ἀρετᾶν καὶ στεφάνων ἄτων γλυκύν  
τῶν Οὐλύμπια, Ὀκεανοῦ θύγατερ, καρδία γελανεῖ  
ἀκαμαντόποδός τ' ἀπήνας δέκεν Ψαυμίος τε δῶρα·

ὃς τὰν σὰν πόλιν αὔξων, Καμάρινα, λαοτρόφον,  
5 βωμοὺς ἕξ διδύμους ἐγέραρεν ἑορταῖς θεῶν  
μεγίσταις  
ὑπὸ βουθυσίαις ἀέθλων τε πεμπαμέροις ἀμίλλαις,

ἕπποις ἡμίονοις τε μοναμπυκία τε. τὴν δὲ κῦδος  
ἀβρόν  
νικάσας ἀνέθηκε, καὶ ὄν πατέρ' Ἄ-  
κρων' ἐκάρυξε καὶ τὰν νέοικον ἔδραν.

6 πεμπαμέροις Π<sup>39</sup>, Triclinius: πεμπαμέροις Αα

<sup>1</sup> Kamarina, nymph of the nearby lake for which the city was named.

<sup>2</sup> According to Herodorus (quoted by the schol.), Herakles dedicated six double altars to Zeus-Poseidon, Hera-Athena,

## 5. FOR PSAUMIS OF KAMARINA

WINNER, MULE RACE, 448 B.C.

Daughter of Ocean,<sup>1</sup> with a glad heart receive this finest      Str. 1  
sweet reward for lofty deeds and crowns won at Olympia,  
gifts of the tirelessly running mule car and of Psauimis,

who, exalting your people-nourishing city, Kamarina,      Ant. 1  
honored the six double altars<sup>2</sup> at the gods' greatest      5  
festival  
with sacrifices of oxen and in the five days<sup>3</sup> of athletic  
contests

with chariots, mules, and single-horse racing. By      Ep. 1  
winning,<sup>4</sup>  
he has dedicated luxurious glory to you and proclaimed  
his father Akron and your<sup>5</sup> newly founded home.

Hermes-Apollo, Charites-Dionysos, Artemis-Alpheos, and Kro-  
nos-Rhea.

<sup>3</sup> The reading *πεμπαμέροις* "on the fifth day" in most MSS does not make sense because the equestrian events were held early in the Olympic program (Paus. 5.9.3). Evidently Psauimis was conspicuous throughout the festival for his large sacrifices.

<sup>4</sup> Presumably only in the mule race (cf. *ἀπήνας*, 3).

<sup>5</sup> Or *his*. The herald at the games announced the victor's father and city.

B' ἴκων δ' Οἰνομάου καὶ Πέλοπος παρ' εὐηράτων  
 10 σταθμῶν, ᾧ πολιόαχε Παλλάς, αἰεῖδει μὲν ἄλλος  
 ἄγνόν  
 τὸ τεὸν ποταμόν τε ᾧ Ὠανον ἐγχωρίαν τε λίμναν  
 καὶ σεμνοὺς ὀχετοὺς, Ἴππαρις οἴσιν ἄρδει στρατόν,  
 κολλᾷ τε σταδίων θαλάμων ταχέως ὑψίγυιον ἄλλος,  
 ὑπ' ἀμαχανίας ἄγων ἐς φάος τόνδε δᾶμον ἀστῶν

15 αἰεὶ δ' ἀμφ' ἀρεταῖσι πόνος δαπάνα τε μάρναται  
 πρὸς ἔργον  
 κινδύνῳ κεκαλυμμένον· εὖ δὲ τυχόν-  
 τες σοφοὶ καὶ πολίταις ἔδοξαν ἔμμεν.

Γ' Σωτήρ ὑψιφεφές Ζεῦ, Κρόνιον τε ναίων λόφον  
 τιμῶν τ' Ἀλφεὸν εὐρὺ ρέοντα Ἰδαῖόν τε σεμνὸν  
 ἄντρον,  
 ἰκέτας σέθεν ἔρχομαι Λυδίους ἀπύων ἐν αὐλοῖς,

20 αἰτήσων πόλιν εὐανορίαῖσι τάνδε κλυταῖς  
 δαιδάλλειν, σέ τ', Ὀλυμπιόνικε, Ποσειδανίοισιν  
 ἵπποις

14 ὑπ' vett.: ἀπ' Byz.

16 εὖ δὲ τυχόντες Boeckh: εὖ δ(ε) ἔχοντες codd.

<sup>1</sup> Olympia; the names recall the equestrian events (cf. *Ol.* 1.86–96).

<sup>2</sup> Kamarina.

Coming from the lovely abodes of Oinomaos and Pelops,<sup>1</sup> Str. 2  
 O city-guarding Pallas, he sings of your holy sanctuary, 10  
 the river Oanos and the lake nearby,<sup>2</sup>

and the sacred canals, through which the Hipparis waters Ant. 2  
 the people,  
 and he<sup>3</sup> quickly welds a towering grove of sturdy  
 dwellings,  
 bringing this community of townsmen from helplessness  
 to light.

Always do toil and expense strive for achievements Ep. 2  
 toward  
 an accomplishment hidden in danger, but those who 16  
 succeed  
 are considered wise even by their fellow citizens.

Savior Zeus in the clouds on high, you who inhabit Str. 3  
 Kronos' hill,  
 and honor the broad-flowing Alpheus and the sacred cave  
 of Ida,<sup>4</sup>  
 as your suppliant I come, calling to the sound of Lydian  
 pipes,

to ask that you embellish this city with famous feats of Ant. 3  
 courage,  
 and that you, Olympic victor, while delighting in 21  
 Poseidon's horses

<sup>3</sup> Or *it*, the Hipparis River, implying that wood for building was transported on its canals.

<sup>4</sup> The scholia report a cave of Ida near Olympia, but the most famous was on Mt. Ida in Crete.

ἐπιτερπόμενον φέρειν γήρας εὐθυμον ἐς τελευτάν

νιῶν, Ψαῦμι, παρισταμένων. ὑγίεντα δ' εἴ τις ὄλβον  
ἄρδει,

ἐξαρκέων κτεάτεσσι καὶ εὐλογίαν  
προστιθείς, μὴ ματεύσῃ θεὸς γενέσθαι.

may carry to the end a cheerful old age,

Psaumis, with your sons about you. If a man fosters a  
sound prosperity  
by having sufficient possessions and adding  
praise thereto, let him not seek to become a god.

Ep. 3

## OLYMPIAN 6

Hagesias, son of Sostratos, was apparently a close associate of Hieron and a prominent Syracusan, but his family lived in Stymphalos in Arcadia, and it was evidently there that this ode was first performed. From his father's side Hagesias inherited the prophetic gifts of the family of the Iamidae and the position of custodial priest of the prophetic altar of Zeus at Olympia. In one of his most celebrated narratives, Pindar tells of the birth of the family's founder, Iamos, whose father was Apollo. From his mother's side, Hagesias inherited Arcadian martial and athletic prowess. Pindar hopes that Hagesias will enjoy a warm welcome from Hieron (who is highly praised) when he arrives in Syracuse. The most probable dates for the victory are 472 or 468, during the latter years of Hieron's reign. Unfortunately, P. Oxy. 222 provides no confirmation since it does not list victors in the mule race.

Pindar opens by comparing his poem to a splendid palace and his introduction to a porch with golden columns (1–4). He sketches Hagesias' achievements: Olympic victor, steward of Zeus' altar at Olympia, and a founder of Syracuse (4–9). The gnomic observation that only deeds achieved through risk and toil are memorable leads to Adrastus' praise of the dead Amphiaraios as a good seer and fighter (9–21).

Pindar orders Phintis (presumably Hagesias' driver) to yoke the victorious mules to his chariot of song so that

they can drive to Laconian Pitana to celebrate Hagesias' ancestry (22–28). The nymph Pitana secretly bore Poseidon's child Euadne and sent her to Aipytos of Elis to raise. When she was grown, Euadne had intercourse with Apollo, and while the angry Aipytos was in Delphi inquiring about her pregnancy, she bore a boy in a thicket, where he was fed by snakes (29–47). After Aipytos' return, the boy remained hidden in the wilds among violets (*ἴα*), for which his mother named him Iamos (48–57).

When Iamos became a young man, he went at night into the Alpheos River and prayed to his grandfather Poseidon and father Apollo that he might gain honor as a leader (57–61). Apollo's voice led him to Olympia, where he granted him the gift of prophecy and made his family (the Iamidae) custodians of Zeus' altar there. Since that time they have been celebrated throughout Hellas (61–74). After stating that victory in equestrian competitions is especially subject to envy (74–76), the poet observes that Hagesias' athletic success stems from the men in Arcadia on his mother's side, who have gained the favor of Hermes and Zeus through their piety (77–81).

Pindar claims personal ties with the city of Stymphalos, since Metope, the mother of Thebe (the eponymous nymph of Thebes), came from there (82–87). He orders Aineas, probably the chorus trainer, to celebrate Hera and to show how sophisticated they are (in spite of being Boiotians) by praising Syracuse and its king Hieron. Pindar prays that Hieron's happiness may continue and that he may welcome this celebratory revel when it arrives from Arcadia (87–100). A concluding prayer expresses the hope that both Stymphalians and Syracusans may enjoy a glorious destiny and that Poseidon will provide a safe voyage for the poem (101–105).

## 6. ΑΓΗΣΙΑΙ ΣΥΡΑΚΟΣΙΩΙ

ΑΠΗΝΗΙ

- A' Χρυσέας ὑποστάσαντες εὐ-  
 τειχῆι προθύρῳ θαλάμου  
 κίονας ὡς ὅτε θαητὸν μέγαρον  
 πάξομεν· ἀρχομένου δ' ἔργου πρόσωπον  
 χρῆθ' ἔμεν τηλαυγές. εἰ δ' εἴ-  
 η μὲν Ὀλυμπιονίκας,  
 5 βωμῶ τε μαντείῳ ταμίας Διὸς ἐν Πίσῃ,  
 συνοικιστῆρ τε τᾶν κλειῶν Συρακοσ-  
 σᾶν, τίνα κεν φύγοι ὕμνον  
 κείνος ἀνήρ, ἐπικύρσαις  
 ἀφθόνων ἀστῶν ἐν ἱμερταῖς ἀοιδαῖς;
- ἴστω γὰρ ἐν τούτῳ πεδί-  
 λῳ δαιμόνιον πόδ' ἔχων  
 Σωστράτου υἱός. ἀκίνδνοι δ' ἀρεταί  
 10 οὔτε παρ' ἀνδράσιν οὔτ' ἐν ναυσὶ κοίλαις  
 τίμμαι· πολλοὶ δὲ μέμναν-  
 ται, καλὸν εἴ τι ποναθῆ-  
 ῖ· Ἀγησία, τὴν δ' αἶνος ἐτοῖμος, ὃν ἐν δίκῃ

## 6. FOR HAGESIAS OF SYRACUSE

WINNER, MULE RACE, 472/468 B.C.

- Let us set up golden columns to support  
 the strong-walled porch of our abode  
 and construct, as it were, a splendid  
 palace; for when a work is begun, it is necessary to make  
 its front shine from afar. If someone should be  
 an Olympic victor,  
 and steward of the prophetic altar of Zeus at Pisa,  
 and fellow-founder<sup>1</sup> of famous Syracuse,  
 5 what hymn of praise could he escape,  
 a man such as that, if he finds his townsmen  
 ungrudging in the midst of delightful songs?
- Let the son of Sostratos<sup>2</sup> be assured  
 that he has his blessed foot  
 in such a sandal. Achievements without risk  
 win no honor among men or on hollow ships,  
 10 but many remember  
 if a noble deed is accomplished with toil.  
 Hagesias, the praise stands ready for you
- <sup>1</sup> "Fellow-founder" is a poetic exaggeration. According to the  
 scholia Hagesias' Iamid ancestors settled Syracuse with Archias  
 (cf. Thuc. 6.3.2). <sup>2</sup> Hagesias.

ἀπὸ γλώσσας Ἴαδραστος μάντιν Οἰκλεί-  
 δαν ποτ' ἐς Ἀμφιάρηον  
 φθέγγατ', ἐπεὶ κατὰ γαῖ' αὐ-  
 τὸν τέ νιν καὶ φαιδίμας ἵππους ἔμαρψεν.

15 ἑπτὰ δ' ἔπειτα πυρᾶν νε-  
 κρῶν τελεσθέντων Ταλαϊονίδας  
 εἶπεν ἐν Θήβαισι τοιοῦτόν τι ἔπος·  
 “Ποθέω στρατιᾶς ὀφθαλμὸν ἐμᾶς  
 ἀμφότερον μάντιν τ' ἀγαθὸν καὶ  
 δουρὶ μάρνασθαι.” τὸ καὶ  
 ἀνδρὶ κώμου δεσπότη πάρεστι Συρακοσίῳ.  
 οὔτε δύσῆρις ἐὼν οὔτ' ὦν φιλόνομος ἄγαν,  
 20 καὶ μέγαν ὄρκον ὁμόσσοις τοῦτό γέ οἱ σαφέως  
 μαρτυρήσω μελίφθογγοὶ δ' ἐπιτρέψονται Μοῖσαι.

B' ὦ Φίντις, ἀλλὰ ζευξον ἡ-  
 δη μοι σθένης ἡμιόνων,  
 ἧ τάχος, ὄφρα κελεύθῃ τ' ἐν καθαρᾷ  
 βάσομεν ὄκχον, ἵκμαί τε πρὸς ἀνδρῶν  
 25 καὶ γένος· κείναι γὰρ ἐξ ἀλ-  
 λᾶν ὁδὸν ἀγεμονεῦσαι  
 ταύταν ἐπίστανται, στεφάνους ἐν Ὀλυμπίᾳ  
 ἐπεὶ δέξαιτο· χρῆ τοίνυν πύλας ἕ-  
 μνων ἀναπιπνύμεν αὐταῖς·  
 πρὸς Πιτάναν δὲ παρ' Εὐρώ-  
 τα πόρον δεῖ σάμερον ἐλλεῖν ἐν ὄρα·

15 νεκροῖς Wilamowitz | τελεσθεισῶν Pauw

19 φιλόνομος Cobet: φιλόνομος codd.

that Adrastus once justly proclaimed aloud  
 about the seer Amphiaraios, son of Oikles,  
 when the earth had swallowed up the man himself  
 and his shining steeds.

Afterwards, when the corpses of the seven funeral pyres  
 had been consumed,<sup>1</sup> Talaos' son<sup>2</sup>  
 spoke a word such as this at Thebes:  
 “I dearly miss the eye of my army,  
 good both as a seer and at fighting  
 with the spear.” This is true as well  
 for the man from Syracuse who is master of the revel.  
 Though not quarrelsome nor one too fond of victory, yet  
 I shall swear a great oath and bear clear witness for him  
 20 that this at least is so; and the honey-voiced Muses will  
 assist.

O Phintis,<sup>3</sup> come yoke at once  
 the strong mules for me,  
 as quickly as possible, so that we may drive our chariot  
 on a clear path and I may come to his family's  
 very lineage, because those mules beyond all others  
 25 know how to lead the way  
 on that road, for they won crowns  
 at Olympia. Therefore we must throw open  
 for them the gates of song,  
 for today it is necessary to go to Pitana  
 by the course of the Eurotas in good time;

<sup>1</sup> These are apparently pyres for each of the seven contin-  
 gents led by Adrastus against Thebes.

<sup>2</sup> Adrastus. <sup>3</sup> The driver of the mule team (schol.).



ἄ τοι Ποσειδάωνι μι-  
 χθείσα Κρονίῳ λέγεται  
 30 παῖδα ἰόπλοκον Εὐάδναν τεκέμεν.  
 κρύψε δὲ παρθενίαν ὠδῖνα κόλποις·  
 κυρίῳ δ' ἐν μηνὶ πέμποισ'  
 ἀμφιπόλους ἐκέλευσεν  
 ἥρωι πορσαίνειν δόμην Εἰλατίδα βρέφος,  
 ὃς ἀνδρῶν Ἀρκάδων ἄνασσε Φαισιά-  
 να, λάχε τ' Ἀλφεὸν οἰκεῖν·  
 35 ἔνθα τραφείσ' ὑπ' Ἀπόλλω-  
 νι γλυκείας πρῶτον ἔψανσ' Ἀφροδίτας.  
  
 οὐδ' ἔλαθ' Αἴπυτον ἐν παν-  
 τὶ χρόνῳ κλέπτουσα θεοῖο γόνον.  
 ἀλλ' ὁ μὲν Πυθῶνάδ', ἐν θυμῷ πιέσαις  
 χόλον οὐ φατὸν ὀξεία μελέτα,  
 ᾗχετ' ἰὼν μαντευσόμενος ταύ-  
 τας περ' ἀτλάτου πάθας.  
 ἀ δὲ φοινικόκροκον ζῶναν καταθηκαμένα  
 40 κάλπιδά τ' ἀργυρέαν λόχμας ὑπὸ κνανέας  
 τίκτη θεόφρονα κοῦρον. τᾶ μὲν ὁ χρυσοκόμας  
 παραῦμητίν τ' Ἐλεῖθυιαν παρέστασέν τε Μοίρας·  
  
 Γ' ἦλθεν δ' ὑπὸ σπλάγχμων ὑπ' ὠ-  
 δινός τ' ἐρατᾶς Ἰαμος

42 παρέστασέν codd.: παρέστασ' ἔν Peek

43 ὠδινός τ' ἐρατᾶς (τ' om. A) codd.: ὠδίνεσσ' ἐραταῖς

Wilamowitz

she,<sup>1</sup> they say, Ant.  
 lay with Kronos' son Poseidon  
 and bore a daughter, Euadne of the violet hair. 30  
 But she hid her maidenly birth pain in the folds of her  
 robe,  
 and, when the appointed month came, sent her servants  
 with instructions  
 to give the child to the care of the hero, Elatos' son,<sup>2</sup>  
 who ruled over the men of Arcadia at Phaisana  
 and had his allotted home on the Alpheos.  
 She was brought up there and in submission to Apollo 35  
 first experienced sweet Aphrodite.

She could not conceal from Aipytos forever Ep. 5  
 that she was hiding the god's offspring.  
 But he went to Pytho, suppressing the unspeakable anger  
 in his heart with stern discipline,  
 to obtain an oracle concerning  
 that unbearable calamity.  
 She, though, laid down her crimson girdle  
 and silver pitcher under a dark thicket and began to bear 40  
 a divinely inspired boy. To aid her, the golden-haired  
 god<sup>3</sup> sent gentle-counseling Eleithuia<sup>4</sup> and the Fates,  
 and from her womb amid the welcome Str.  
 birth pains Iamos

<sup>1</sup> Pitana, the city's eponymous nymph.

<sup>2</sup> Aipytos.

<sup>3</sup> Apollo.

<sup>4</sup> The goddess of childbirth (cf. *Nem.* 7.1–6).

ἐς φάος αὐτίκα. τὸν μὲν κνιζομένα  
 45 λείπε χαμαί· δύο δὲ γλαυκῶπες αὐτὸν  
 δαιμόνων βουλαῖσιν ἐθρέ-  
 ψαντο δράκοντες ἀμεμφεῖ  
 ἰὼ μελισσῶν καδόμενοι. βασιλεὺς δ' ἐπέι  
 πετραέσσας ἐλαύνων ἵκετ' ἐκ Πυ-  
 θῶνος, ἅπαντας ἐν οἴκῳ  
 εἶρετο παῖδα, τὸν Εὐά-  
 δνα τέκοι· Φοῖβου γὰρ αὐτὸν φᾶ γεγάκει  
 πατρός, περὶ θνατῶν δ' ἔσεσθαι μάντιν ἐπιχθονίοις  
 50 ἔξοχον, οὐδέ ποτ' ἐκλείψει γενεάν.  
 ὣς ἄρα μάννε. τοῖ δ' οὐτ' ὦν ἀκούσαι  
 οὐτ' ἰδεῖν εὖχοντο πεμπταῖ-  
 ον γεγενημένον. ἀλλ' ἔν  
 κέκρυπτο γὰρ σχοίνῳ βατιᾷ τ' ἐν ἀπειρίτῳ,  
 55 ἵων ξανθαῖσι καὶ παμπορφύροις ἀ-  
 κτίσι βεβρεγμένος ἀβρόν  
 σῶμα· τὸ καὶ κατεφάμι-  
 ξεν καλεῖσθαι νιν χρόνῳ σύμπαντι μάτηρ  
 τοῦτ' ὄννιμ' ἀθάνατον. τερ-  
 πνᾶς δ' ἐπέι χρυσοστεφάνοιο λάβειν  
 καρπὸν Ἥβας, Ἴαμφῶ μέσσω καταβαῖς  
 ἐκάλεσσε Ποσειδᾶν' εὐρυβίαν,  
 54 βατιᾷ Wilamowitz: βατιά. vett.: βατία recc.

came immediately into the light. In her distress  
 she had to leave him on the ground, but two gray-eyed  
 45 serpents tended him through the gods' designs  
 and nourished him with the blameless  
 venom of bees.<sup>1</sup> But when the king  
 arrived after driving from rocky Pytho,  
 he questioned everyone in the house  
 about the child whom Euadne  
 bore, for Phoebus, he said, was his  
 father, and he would become foremost of mortals Ant.  
 as a seer for mankind, and his lineage would never fail. 51  
 Such did he declare to them, but they vowed  
 not to have seen or heard of him,  
 although it was the fifth day since his birth. But in fact,  
 he had been hidden in a bed of reeds within a vast thicket,  
 while his tender body was bathed 55  
 by the golden and purple rays  
 of violets. That was why his mother declared  
 that for all time he would be called  
 by that immortal name.<sup>2</sup> And when he had plucked Ep.  
 the fruit of delightful golden-crowned  
 Hebe,<sup>3</sup> he went down into the middle of the Alpheos  
 and called upon widely ruling Poseidon,

<sup>1</sup> A kenning for "honey" (cf. *Pyth.* 6.54).  
<sup>2</sup> A play on ἵα (violets) and Ἴαμος. The word ἰός (47)  
 "venom" also plays on the name Iamos.  
<sup>3</sup> Hebe is "Youth"; i.e. when he grew into a young man.

ὄν πρόγονον, καὶ τοξοφόρον Δά-  
 λου θεοδμάτας σκοπὸν,  
 60 αἰτέων λαοτρόφον τιμάν τω' ἐᾷ κεφαλᾷ,  
 νυκτὸς ὑπαίθριος. ἀντεφθέγξατο δ' ἀρτιεπῆς  
 πατρία ὄσσα, μετέλλασέν τέ νιν. "Ὅρσο, τέκνον,  
 δεῦρο πάγκοινον ἐς χώραν ἔμεν φάμας ὄπισθεν."

Δ' ἵκοντο δ' ὑψηλοῖο πέ-  
 τραν ἀλίβατον Κρονίου  
 65 ἔνθα οἱ ὤπασε θησαυρὸν δίδυμον  
 μαντοσύνας, τόκα μὲν φωνὰν ἀκούειν  
 ψευδέων ἄγνωτον, εὖτ' ἂν  
 δὲ θρασυμάχανος ἐλθῶν  
 Ἡρακλέης, σεμνὸν θάλος Ἀλκαϊδᾶν, πατρί  
 ἑορτάν τε κτίση πλειστόμβροτον τε-  
 θμόν τε μέγιστον ἀέθλων,  
 70 Ζητὸς ἐπ' ἀκροτάτῳ βω-  
 μῷ τότε αὖ χρηστήριον θέσθαι κέλευσεν.

ἐξ οὗ πολύκλειτον καθ' Ἑλ-  
 λανας γένος Ἰαμιδᾶν  
 ὄλβος ἄμ' ἔσπετο τιμῶντες δ' ἀρετᾶς  
 ἐς φανεράν ὁδὸν ἔρχονται τεκμαίρει  
 χρῆμ' ἕκαστον μῶμος ἐξ ἄλ-  
 λων κρέμαται φθονέοντων  
 75 τοῖς, οἷς ποτε πρώτοις περὶ δωδέκατον δρόμον  
 74 μῶμος ἐξ Boeckh: μῶμος δ' ἐξ codd.

his grandfather, and upon the bow-wielding watcher  
 over god-built Delos,  
 and under the nighttime sky asked for himself some office 60  
 that would serve his people. The clear-speaking voice  
 of his father responded and sought him out: "Arise, my  
 son,  
 and follow my voice here to a land shared by all."

And so they came to the steep rock Str. 4  
 of Kronos' lofty hill,  
 where he gave him a twofold treasury 65  
 of prophecy, first to hear the voice  
 that knows no falsehood, and later, when bold  
 and resourceful Herakles,  
 the honored offspring of the Alkaidai,<sup>1</sup> should come  
 to found for his father<sup>2</sup> a festival thronged by people  
 and the greatest institution of games,  
 then it was that he ordered him to establish his oracle 70  
 on the summit of Zeus' altar.

Since then has the race of the Iamidai been Ant.  
 much renowned among Hellenes.  
 Prosperity attended them, and by esteeming virtuous  
 deeds  
 they travel along a conspicuous road;<sup>3</sup> everything they do  
 confirms this. But blame coming from  
 others who are envious hangs over  
 those who ever drive first around the twelve-lap course 75

<sup>1</sup> Amphitryon, Herakles' titular father, was the son of Alkaios. <sup>2</sup> Zeus. <sup>3</sup> Cf. *Ol.* 2.53–56 for wealth adorned with virtues as a light for man.

ἐλαυνόντεσσιν αἰδοία ποιστά-  
 ξη Χάρις εὐκλέα μορφάν.  
 εἰ δ' ἐτύμως ὑπὸ Κυλλά-  
 νας ὄρος, Ἀγησία, μάτρως ἄνδρες

ναιετόντες ἐδώρη-  
 σαν θεῶν κάρυκα λιταῖς θυσίαις  
 πολλὰ δὴ πολλαῖσιν Ἑρμῶν εὐσεβέως,  
 ὃς ἀγῶνας ἔχει μοῖράν τ' ἀέθλων,  
 80 Ἄρκαδιαν τ' εὐάνορα τιμῆ·  
 κείνος, ὦ παῖ Σωστράτου,  
 σὺν βαρυγδούπῳ πατρὶ κραίνει σέθεν εὐτυχίαν.  
 δόξαν ἔχω τιν' ἐπὶ γλώσσα λιγυρᾶς ἀκόνας,  
 ἃ μ' ἐθέλοντα προσέρπει καλλιρόαισι πνοαῖς.  
 ματρομάτῳ ἐμὰ Στυμφαλῖς, εὐανθῆς Μετώπα,

E' πλάξιππον ἃ Θήβαν ἔτι-  
 κτεν, τᾶς ἐρατεινὸν ὕδωρ  
 86 πίομαι, ἀνδράσιν αἰχματαῖσι πλέκων  
 ποικίλον ὕμνον. ὄτρυνον νῦν ἐταίρους,

77 ὄρος Π<sup>1</sup>: ὄροις codd.

82 λιγυρᾶς ἀκόνας Bergk: ἀκόνας λιγυρᾶς codd.

83 προσέρπει vett.: προσέλκει E<sup>γρ</sup>: προσέλκει G<sup>γρ</sup>H<sup>γρ</sup>,

Triclinius

and on whom revered Charis sheds  
 a glorious appearance.  
 If truly the men on your mother's side, Hagesias,  
 who dwell beneath Mt. Kyllene,<sup>1</sup>

have regaled the herald of the gods  
 with prayerful sacrifices  
 again and again in pious fashion, Hermes,  
 who has charge of contests and the awarding of prizes  
 and who honors Arcadia's land of brave men,  
 80 he it is, O son of Sostratos, who  
 with his loudly thundering father<sup>2</sup> fulfills your success.  
 Upon my tongue I have the sensation of a clear-sounding  
 whetstone,  
 which I welcome as it comes over me with lovely streams  
 of breath.<sup>3</sup>  
 My grandmother was Styμφalian, blooming Metope,<sup>4</sup>

who bore horse-driving Thebe,  
 whose lovely water  
 I shall drink, as I weave for spearmen  
 my varied hymn. Now, Aineas,<sup>5</sup> urge your companions

<sup>1</sup> In Arcadia (cf. *Il.* 2.603: ὑπὸ Κυλλήνης ὄρος).

<sup>2</sup> Zeus.

<sup>3</sup> Pindar's tongue is sharpened to sing further, a bold metaphor for poetic inspiration. In what follows, he discovers a personal connection with his subject.

<sup>4</sup> The eponymous nymph of Lake Metope near Styμφalos. She married the Boiotian river Asopos and bore Thebe, the eponymous nymph of Thebes.

<sup>5</sup> The trainer of the chorus (schol.).

Αἰνέα, πρῶτον μὲν Ἥραν  
 Παρθενίαν κελαδήσαι,  
 γῶνάϊ τ' ἔπειτ', ἀρχαῖον ὄνειδος ἀλαθέσι  
 90 λόγοις εἰ φεύγομεν, Βοιωτίαν ἔν.  
 ἔσσι γὰρ ἄγγελος ὀρθός,  
 ἠνκόμων σκυτάλα Μοι-  
 σᾶν, γλυκὺς κρατῆρ ἄγαφθέγκτων ἀοιδᾶν·

εἶπον δὲ μεμνᾶσθαι Συρα-  
 κοσσᾶν τε καὶ Ὀρτυγίας·  
 τὰν Ἰέρων καθαροῦ σκάπτω διέπων,  
 ἄρτια μηδόμενος, φουνικόπεζαν  
 95 ἀμφέπει Δάματρα λευκίπ-  
 που τε θυγατρὸς ἑορτάν  
 καὶ Ζηνὸς Αἰτναίου κράτος. ἀδύλογοι δέ νυ  
 λύραι μολπαί τε γινώσκοντι. μὴ θράσ-  
 σοι χρόνος ὄλβον ἐφέρπων,  
 σὺν δὲ φιλοφροσύναις εὖ-  
 ηράτοις Ἀγησία δέξαιτο κῶμον

οἴκοθεν οἴκαδ' ἀπὸ Στυμ-  
 φαλίων τειχέων ποτινισόμενον,

97 θράσσοι Boeckh, Schneidewin: θραύσοι codd.

<sup>1</sup> For the worship of Hera as Maiden in Stymphalos, see Paus. 8.22.2. <sup>2</sup> The Boiotians were considered dull and rustic (cf. *fr.* 83), especially by the Athenians (cf. Plato *Symp.* 182B and Plut. *de esu carniūm* 1.6).

<sup>3</sup> The *σκυτάλα* was a Spartan message stick around which writing material was wound, inscribed, and cut into a strip. Only

first to celebrate  
 Hera the Maiden,<sup>1</sup>  
 and then to know if by our truthful words  
 we escape the age-old taunt of "Boiotian pig,"<sup>2</sup>  
 for you are a true messenger,  
 a message stick<sup>3</sup> of the fair-haired Muses,  
 a sweet mixing bowl of loudly ringing songs.

Tell them to remember Syracuse  
 and Ortygia,<sup>4</sup>  
 which Hieron administers with an unsullied scepter,  
 as he devises fitting counsels, and is devoted to  
 red-footed Demeter and the festival  
 95 of her daughter with the white horses,<sup>5</sup>  
 and to powerful Zeus of Aitna.<sup>6</sup> Sweetly speaking  
 lyres and songs know him. May approaching time  
 not disrupt his happiness,  
 but with acts of loving friendship  
 may he welcome Hagesias' revel band

as it proceeds from one home to another,  
 leaving the walls of Stymphalos, Ep. 1

with a duplicate stick could the strip be correctly wound to reveal the message.

<sup>4</sup> Ortygia, a small island off the mainland, was the first part of Syracuse to be settled and remained its oldest quarter.

<sup>5</sup> The worship of Demeter and Kore (Persephone) was prominent in Syracuse. It is not known why Demeter should be said to have a red foot; Hekate has the same epithet at *Pae.* 2.77, while at *Pyth.* 9.9 Aphrodite is silver-footed.

<sup>6</sup> Worship of Aitnaian Zeus was especially significant for Hieron because he had established the city of Aitna in 476/5. See *Pyth.* 1, Introduction.

- 100 *ματέρ' εὐμήλοιο λείποντ' Ἀρκαδίας.  
ἀγαθαὶ δὲ πέλοντ' ἐν χειμερία  
νυκτὶ θοᾶς ἐκ ναὸς ἀπεσκήμ-  
φθαι δὺ' ἄγκυραι. θεός  
τῶνδε κείνων τε κλυτὰν αἴσαν παρέχοι φιλέων.  
δέσποτα ποντόμεδον, εὐθὺν δὲ πλόον καμάτων  
ἐκτὸς ἔοντα δίδοι, χρυσαλακάτιο πόσις*
- 105 *Ἀμφιτρίτας, ἐμῶν δ' ὕμνων ἄεξ' εὐτερπὲς ἄνθος.*

- the mother city of flock-rich Arcadia. 100  
On a stormy night it is good  
for two anchors to have been cast  
from a swift ship. May the god  
lovingly grant a glorious destiny for these and for them.<sup>1</sup>  
Lordly ruler of the sea, vouchsafe a direct voyage  
that is free from hardship, and, husband of golden-  
spindled  
Amphitrite, cause my hymns' pleasing flower to burgeon. 105
- <sup>1</sup> Stymphalians and Syracusans.

## OLYMPIAN 7

Diagoras of Rhodes was probably the most famous boxer in antiquity. He himself was a *periodonikēs* (winner at all four major games), while three of his sons and two of his grandsons were Olympic victors. Their statues stood in Olympia (Paus. 6.7.1–2). Pindar provides extensive praise of the Rhodian traditions in a narrative triptych in ring composition that proceeds in reverse chronological order, beginning with the colonization by Tlapolemos, moving back to the institution of a fireless sacrifice to honor the newly born Athena, and concluding with the birth of the island itself from the depths of the sea as the favored land of Helios, the Sun god. These three episodes are linked by the fact that in each case a mistake resulted in benefits for the island and its people.

In an elaborate simile, Pindar compares his epinikian poetry to the wine in a golden bowl with which a father toasts his new son-in-law (1–10). After observing that Charis (Grace, Charm) favors many men with celebratory song, Pindar announces that he has come to praise Rhodes (the island's eponymous nymph), Diagoras for his Olympic and Pythian boxing victories, and his father Damagetos (11–19), and states that he will give a true account of the Rhodians' ancestry from Herakles and Amyntor (20–24).

The poet introduces the narrative panels with a gnome: the minds of men are beset by countless mistakes and one cannot know what will turn out best in the end (24–26). Tlapolemos slew his great-uncle Likymnios in anger and was told by Apollo to sail to the island of Rhodes where Zeus had sent down a snow of gold when Athena was born from his head (27–38). Helios enjoined his children to set up a ritual sacrifice to win the new goddess' favor, but they forgot to bring fire with them and so had to make a fireless sacrifice. As a result of their devotion, however, Zeus rained gold upon them, and Athena gave them unsurpassed artistic skill to produce lifelike sculptures (39–53).

Ancient tales relate that before Rhodes had appeared from the sea, Helios was absent while the gods were being allotted their lands and thus received no portion. Zeus proposed recasting the lots, but Helios requested Rhodes for his own when it should rise from the sea (54–69). When it did, Helios lay with the nymph Rhodes and fathered seven wise sons, one of whom begot three sons bearing the names of prominent Rhodian cities, Kamiros, Ialysos, and Lindos (69–76).

The Rhodians continue to celebrate their founder Tlapolemos with festivities and athletic contests, in which Diagoras was twice victorious (77–81). An impressive catalog of his victories follows, culminating in the present one at Olympia (81–90). The poet praises the victor for his upright conduct, and mentions his clan, the Eratidai, and an ancestor Kallianax (90–94). The poem concludes with a gnomic reminder of life's vicissitudes (94–95).

## 7. ΔΙΑΓΟΡΑΙ ΡΟΔΙΩΙ

### ΠΥΚΤΗΙ

- A' Φιάλαν ὡς εἴ τις ἀφνειᾶς ἀπὸ χειρὸς ἐλών  
 ἔνδον ἀμπέλου καχλάζοισαν δρόσῳ  
 δωρήσεται  
 νεανία γαμβρῷ προπίνων  
 οἴκοθεν οἴκαδε, πάγχρυσον, κορυφὰν κτεάνων,  
 5 συμποσίου τε χάριν κᾶ-  
 δός τε τιμάσαις ἑόν, ἐν δὲ φίλων  
 παρεόντων θῆκέ νιν ζαλωτὸν ὁμόφρονος εὐνᾶς·
- καὶ ἐγὼ νέκταρ χυτόν, Μοισᾶν δόσιν, ἀεθλοφόροις  
 ἀνδράσιν πέμπων, γλυκὴν καρπὸν φρενός,  
 ἰλάσκομαι,
- 10 Ὀλυμπία Πυθοῖ τε νικῶν-  
 τεσσιν· ὁ δ' ὄλβιος, ὃν φᾶμαι κατέχοντ' ἀγαθαί·  
 ἄλλοτε δ' ἄλλον ἐποπτεύ-  
 ει Χάρις ζωθάλμιος ἀδυμελεῖ
- 5 ἑόν codd.: νέον Bergk  
 10 κατεχωντ Π<sup>22</sup>

## 7. FOR DIAGORAS OF RHODES

### WINNER, BOXING, 464 B.C.

- As when a man takes from his rich hand a bowl<sup>1</sup> Str. 1  
 foaming inside with dew of the vine  
 and presents it  
 to his young son-in-law with a toast from one home  
 to another—an all-golden bowl, crown of  
 possessions—  
 as he honors the joy of the symposium 5  
 and his own alliance, and thereby with his friends  
 present makes him envied for his harmonious marriage,
- so I too, by sending the poured nectar, gift of the Muses Ant. 1  
 and sweet fruit of the mind, to men who win prizes,  
 gain the favor  
 of victors at Olympia and Pytho. 10  
 Fortunate is the man who is held in good repute.  
 Charis, who makes life blossom, looks with favor  
 now upon one man, now another, often with sweetly
- <sup>1</sup> A *phiale* was a shallow bowl used for drinking and for pouring libations.



θαμὰ μὲν φόρμιγγι παμφώνοισι τ' ἐν ἔντεσιν  
αὐλῶν.

καί νυν ὑπ' ἀμφοτέρων σὺν  
Διαγόρα κατέβαν, τὰν ποντίαν  
ὑμνέων παῖδ' Ἀφροδίτας  
Ἄελιοῦ τε νύμφαν, Ῥόδον,  
15 εὐθυμάχαν ὄφρα πελώριον ἄνδρα παρ' Ἀλ-  
φειῶ στεφανωσάμενον  
αἰνέσω πηγμᾶς ἄποινα  
καὶ παρὰ Κασταλία, πα-  
τέρα τε Δαμάγητον ἀδόντα Δίκα,  
Ἀσίας εὐρυχόρου τρίπολιν νᾶσον πέλας  
ἐμβόλῳ ναίοντας Ἀργεῖα σὺν αἰχμᾶ.

B' ἐθελήσω τοῖσιν ἐξ ἀρχᾶς ἀπὸ Τλαπολέμου  
21 ξυνὸν ἀγγέλλων διορθῶσαι λόγον,  
Ἡρακλέος  
εὐρυσθενεὶ γέννα. τὸ μὲν γὰρ  
πατρόθεν ἐκ Διὸς εὐχονται τὸ δ' Ἀμυντορίδαι  
ματρόθεν Ἀστνδαμείας.  
ἀμφὶ δ' ἀνθρώπων φρασὶν ἀμπλακία  
25 ἀναρίθμητοι κρέμανται· τοῦτο δ' ἀμάχανον εὐρεῖν,

ὅ τι νῦν ἐν καὶ τελευτᾷ φέρτατον ἀνδρὶ τυχεῖν.  
καὶ γὰρ Ἀλκμήνας κασιγνήτην νόθον  
σκάπτω θενῶν

singing lyre and pipes, instruments of every voice.

And now, to the accompaniment of both, Ep. 1  
I have disembarked with Diagoras, singing a hymn  
to Rhodes of the sea, the child of Aphrodite  
and bride of Helios,  
so that I may praise, in recompense for his boxing, 15  
that straight-fighting man of prodigious power,  
who won a crown by the Alpheos  
and at Kastalia,<sup>1</sup> and may praise his father,  
Damagetos, who is favored by Justice;  
they dwell on the island with its three cities near  
to the jutting coast of broad Asia among Argive spearmen.

I intend, in proclaiming my message, to set forth truly Str. 2  
for them from its origin, beginning with Tlapolemos, 21  
the history they share as members of Herakles'  
mighty race, for they claim descent from Zeus  
on their father's side, while on their mother's  
they are Amyntor's descendants through Astydameia.<sup>2</sup>  
But about the minds of humans hang  
numberless errors, and it is impossible to discover 25

what now and also in the end is best to happen to a man. Ant. 2  
Thus it is that the founder of this land<sup>3</sup>  
once struck

<sup>1</sup> The spring at Delphi.

<sup>2</sup> They trace their lineage to the marriage of Tlapolemos (Herakles' son and Zeus' grandson) and Astydameia (Amyntor's daughter). See genealogy of Tlapolemos in Appendix.

<sup>3</sup> Tlapolemos (cf. *Il.* 2.653–670).

σκληρᾶς ἐλαίας ἔκτανεν Τί-  
 ρυνθι Δικύμνιον ἐλθόντ' ἐκ θαλάμων Μιδέας  
 30 τᾶσδέ ποτε χθονὸς οἰκι-  
 στήρ χολωθείς. αἱ δὲ φρενῶν ταραχαί  
 παρέπλαγξαν καὶ σοφόν. μαντεύσατο δ' ἐς θεὸν  
 ἐλθών.

τῷ μὲν ὁ χρυσοκόμας εὐ-  
 ῶδεος ἐξ ἀδύτου ναῶν πλόου  
 εἶπε Δερναίας ἀπ' ἀκτᾶς  
 εὐθὺν ἐς ἀμφιθάλασσον νομόν,  
 ἔνθα ποτὲ βρέχε θεῶν βασιλεὺς ὁ μέγας  
 χρυσέαις υφάδεσσι πόλιν,  
 35 ἀνίχ' Ἀφαιστου τέχναισιν  
 χαλκελάτῳ πελέκει πα-  
 τέρος Ἀθαναία κορυφᾶν κατ' ἄκραν  
 ἀγορούσαισ' ἀλάλαξεν ὑπερμάκει βοᾶ.  
 Οὐρανὸς δ' ἔφριξέ νιν καὶ Γαῖα μάτηρ.

Γ' τότε καὶ φανσίμβροτος δαίμων Ὑπεριονίδας  
 40 μέλλον ἔντειλεν φυλάσασθαι χρέος  
 παισὶν φίλοις,

33 εὐθὺν E<sup>7</sup>p, Boeckh: εὐθὺν' ACE: εὐθὺν' B: εὐθὺν et  
 εὐθὺν(αι) vel εὐθὺν(ε) schol.

<sup>1</sup> Son of Alkmene's father Elektryon and his concubine  
 Midea (from a town in Argos of the same name). See Appendix.

Alkmene's bastard brother Likymnios<sup>1</sup>  
 with a staff of hard olive in Tiryns  
 when he came from Midea's<sup>2</sup> chambers and killed him 30  
 in a fit of anger. Disturbances of the mind  
 lead astray even a wise man. He went to the god<sup>3</sup> for an  
 oracle,

and from the fragrant inner sanctum of his temple Ep. 2  
 the golden-haired god  
 told him to sail from the shore of Lerna  
 straight to the seagirt pasture,  
 where once the great king of the gods<sup>4</sup> showered  
 the city with snows of gold,  
 when, by the skills of Hephaistos 35  
 with the stroke of a bronze-forged axe,<sup>5</sup>  
 Athena sprang forth on the top of her father's head  
 and shouted a prodigious battle cry,  
 and Heaven shuddered at her, and mother Earth.

At that time Hyperion's son,<sup>6</sup> divine bringer of light Str. 3  
 to mortals, charged his dear children<sup>7</sup> 40  
 to observe the obligation that was to come,

<sup>2</sup> Either Likymnios' mother or the city near Tiryns, where  
 Elektryon was king (cf. *Ol.* 10.66). Homer (*Il.* 2.661–663) gives  
 no reason for the killing; Diod. Sic. 4.58.7 reports that they were  
 quarreling; Apollod. 2.8.2 says that it was an accident.

<sup>3</sup> Apollo.

<sup>4</sup> Zeus.

<sup>5</sup> To allow Athena to emerge, Hephaistos struck Zeus' head  
 with an axe.

<sup>6</sup> Helios.

<sup>7</sup> The Heliadai, his children on Rhodes (cf. 71–76).

ὡς ἂν θεῆ πρῶτοι κτίσαιεν  
 βωμὸν ἑναργέα, καὶ σεμνὰν θυσίαν θέμενοι  
 πατρί τε θυμὸν ἰάναι-  
 ἐν κόρα τ' ἐγχειβρόμῳ. ἐν δ' ἀρετάν  
 ἔβαλεν καὶ χάρματ' ἀνθρώποισι προμαθέος αἰδώς·

- 45 ἐπὶ μὰν βαίνει τι καὶ λάθας ἀτέκμαρτα νέφος,  
 καὶ παρέλκει πραγμάτων ὀρθὰν ὁδὸν  
 ἕξω φρενῶν.  
 καὶ τοὶ γὰρ αἰθίσισας ἔχοντες  
 σπέρμ' ἀνέβαν φλογὸς οὐ' τεύξαν δ' ἀπύροις  
 ἱεροῖς  
 ἄλσος ἐν ἀκροπόλει. κεί-  
 νοις ὁ μὲν ξανθὰν ἀγαγὼν νεφέλαν  
 50 πολλὴν ὕσε χρυσόν· αὐτὰ δέ σφισιν ὤπασε τέχνας

πάσαν ἐπιχθονίων Γλαυκ-  
 ὦπις ἀριστοπόνοισι χερσὶ κρατεῖν.  
 ἔργα δὲ ζωοῖσιν ἐρπόν-  
 τασσὶ θ' ὁμοῖα κέλευθοι φέρον·  
 ἦν δὲ κλέος βαθύ. δαέντι δὲ καὶ σοφία  
 μείζων ἄδολος τελέθει.

49 κείνοις ὁ μὲν Mingarelli: κείνοισι μὲν codd. | νεφέλαν  
 Byz.: νεφέλαν Ζεὺς vett.

<sup>1</sup> Some editors personify the terms: *Reverence, daughter of Foresight.* <sup>2</sup> Of Lindos, where a temple to Athena stood, and in which, according to a schol., this ode, written in gold letters, was dedicated. <sup>3</sup> Zeus.

that they might be the first to build for the goddess  
 an altar in full view, and by making  
 a sacred sacrifice might cheer the hearts of the father  
 and his daughter of the thundering spear. Reverence<sup>1</sup>  
 for one who has foresight plants excellence and its joys in  
 humans,

- but without warning some cloud of forgetfulness comes Ant. 3  
 upon them 46  
 and wrests the straight path of affairs  
 from their minds.  
 Thus it was that they made their ascent without taking  
 the seed of blazing flame, and with fireless sacrifices  
 they made a sanctuary on the acropolis.<sup>2</sup>  
 He<sup>3</sup> brought a yellow cloud and upon them 50  
 rained gold in abundance; but the Gray-eyed Goddess

herself gave them every kind of skill to surpass mortals Ep. 3  
 with their superlative handiwork.  
 Their streets bore works of art in the likeness of beings  
 that lived and moved,  
 and great was their fame. When one is expert,  
 even native talent becomes greater.<sup>4</sup>

<sup>4</sup> I interpret this controversial sentence to mean that Athena added skill (*τέχνας*, 50) to their native talent, so that they combined natural wisdom (*σοφία ἄδολος*) and expertise (*δαέντι*); cf. D. C. Young, *American Journal of Philology* 108 (1987) 152–157, who aptly quotes Horace, *Odes* 4.4.33: *doctrina sed vim promovet insitam*. Others translate it as “to the expert even greater skill is free from guile” and see here a defense of the Telchines, mythical inhabitants of Rhodes skilled in metal working (cf. Diod. Sic. 5.55 and Strabo 14.2.7), against charges of wizardry.

- φαντὶ δ' ἀνθρώπων παλαιαί  
 55 ῥήσιες, οὐπω, ὅτε χθό-  
     να δατέοντο Ζεὺς τε καὶ ἀθάνατοι,  
 φανερὰν ἐν πελάγει Ῥόδον ἔμμεν ποντίῳ,  
 ἀλμυροῖς δ' ἐν βένθεσιν νᾶσον κεκρύφθαι.
- Δ' ἀπέοντος δ' οὔτις ἔνδειξεν λάχος Ἀελίου  
 καὶ ῥά νιν χώρας ἀκλάρτων λίπον,  
 60 ἀγνὸν θεόν.  
 μνασθέντι δὲ Ζεὺς ἄμπαλον μέλ-  
     λεν θέμεν. ἀλλὰ νιν οὐκ εἴασεν ἐπεὶ πολιᾶς  
 εἶπέ τιν' αὐτὸς ὄρᾶν ἔν-  
     δον θαλάσσας ἀυξομένην πεδόθεν  
 πολύβοσκον γαίαν ἀνθρώποισι καὶ εὐφρονα μῆλοις.
- ἐκέλευσεν δ' αὐτίκα χρυσάμπυκα μὲν Λάχεσιν  
 65 χεῖρας ἀντείνειν, θεῶν δ' ὄρκον μέγαν  
 μὴ παρφάμεν,  
 ἀλλὰ Κρόνου σὺν παιδὶ νεύσαι,  
     φαεννὸν ἐς αἰθέρα νιν πεμφθεῖσαν ἐᾷ κεφαλᾷ  
 ἐξοπίσω γέρας ἔσσει-  
     σθαι. τελεύταθεν δὲ λόγων κορυφαί  
 ἐν ἀλαθείᾳ πετοῦσαι· βλάσται μὲν ἐξ ἀλὸς ὑγρᾶς
- 70 νᾶσος, ἔχει τέ νιν ὄξει-  
     ᾶν ὁ γενέθλιος ἀκτίνων πατήρ,  
     68 τελεύταθεν B<sup>γ</sup>P<sup>1</sup>C<sup>1</sup>E<sup>1</sup>: τελεύτασαν codd.

The ancient reports of men  
 tell that when Zeus and the immortals  
 were apportioning the earth,  
 Rhodes had not yet appeared in the expanse of the sea,  
 but the island lay hidden in the salty depths.

55

Since he was absent, no one designated a lot for Helios,  
 and thus they left him with no portion of land,  
 although he was a holy god.  
 And when he spoke of it, Zeus was about to recast  
 the lots for him, but he would not allow it, because  
 he said that he himself could see a land  
 rising from the floor of the gray sea  
 that would be bountiful for men and favorable for flocks.

Str. 4

60

He immediately ordered Lachesis of the golden  
 headband  
 to raise her hands and not to forswear  
 the mighty oath of the gods,  
 but to consent with Kronos' son  
 that once it had arisen into the bright air  
 it would henceforth remain a possession of honor  
 for himself. The essential points of these words  
 fell in with truth and were fulfilled. The island grew

Ant.

65

from the watery sea and belongs to the father  
 who engenders the piercing sunbeams,

Ep. 4

πῦρ πνεόντων ἀρχὸς ἵππων·  
 ἔνθα Ῥόδῳ ποτὲ μυχθεὶς τέκεν  
 ἑπτὰ σοφώτατα νοήματ' ἐπὶ προτέρων  
 ἀνδρῶν παραδεξαμένους  
 παῖδας, ὧν εἷς μὲν Κάμιρον  
 πρῆσβύτατόν τε Ἴαλυ-  
 σον ἔτεκεν Λίνδον τ'· ἀπάτερθε δ' ἔχον,  
 75 διὰ γαῖαν τρίχα δασσάμενοι πατρώϊαν,  
 ἀστέων μοῖραν, κέκληνται δέ σφιν ἔδραι.

E' τόθι λύτρον συμφορᾶς οἰκτρᾶς γλυκὴν Τλαπολέμῳ  
 ἴσταται Τυρυνθίων ἀρχαγέτα,  
 ὥσπερ θεῶ,  
 80 μῆλων τε κνισάεσσα πομπὰ  
 καὶ κρίσις ἀμφ' ἀέθλοις. τῶν ἄνθεσι Διαγόρας  
 ἔστεφανώσατο δῖς, κλει-  
 νᾶ τ' ἐν Ἴσθμῷ τετράκις εὐτυχέων,  
 Νεμέᾳ τ' ἄλλαν ἐπ' ἄλλα, καὶ κρανααῖς ἐν Ἀθήναις.

ὃ τ' ἐν Ἀργεὶ χαλκὸς ἔγνω νιν, τά τ' ἐν Ἀρκαδίᾳ  
 ἔργα καὶ Θήβαις, ἀγῶνές τ' ἔννομοι  
 85 Βοιωτίων,  
 Πέλλανά τ' Αἰγινά τε νικῶνθ'  
 ἑξάκις· ἐν Μεγάρουσίῳ τ' οὐχ ἕτερον λιθίνα  
 74 ἔχον A: ἔχοντι ζβ: ἔχοντα B  
 76 μοῖρας Meineke  
 86 πελλάνα τ' αἰγινά τε A(C)OLH: πελλάνα τ' αἰγίνα τε  
 (N)BEG: Πέλλανά τ'· Αἰγίνα τε Boeckh

the master of the fire-breathing horses. 71  
 There at a later time he lay with Rhodes and fathered  
 seven sons who inherited the wisest thoughts  
 among men of old,  
 one of whom sired Kamiros,  
 and Ialysos the eldest,  
 and Lindos. They divided  
 their inherited land into three parts and separately held 75  
 their allotment of cities, places that still bear their  
 names.<sup>1</sup>

There, in sweet recompense for the lamentable mishap, Str. 5  
 is established for Tlapolemos, the Tyrinthians' colony-  
 founder,  
 as if for a god,  
 a procession of rich sacrificial flocks and the judging 80  
 of athletic contests, with whose flowers Diagoras  
 has twice crowned himself. Four times did he succeed  
 at the famous Isthmos,  
 and time after time at Nemea and in rocky Athens.

The bronze<sup>2</sup> in Argos came to know him, as did the works of art<sup>3</sup> in Arcadia and Thebes, and the duly ordered Ant. 5  
 games  
 of the Boiotians 85  
 and Pellana; and Aigina knew him victorious  
 six times, while in Megara the record in stone

<sup>1</sup> The three main cities on Rhodes (cf. *τρίπολις*, 18).

<sup>2</sup> A shield given as prize.

<sup>3</sup> Probably tripods.

ψᾶφος ἔχει λόγον. ἀλλ' ὦ  
 Ζεῦ πάτερ, νότοισιν Ἀταβυρίου  
 μεδέων, τίμα μὲν ὕμνου τεθμὸν Ὀλυμπιονίκαν,

ἄνδρα τε πῦξ ἀρετᾶν εὐ-  
 ρόντα, δίδοι τέ οἱ αἰδοίαν χάριν  
 90 καὶ ποτ' ἀστῶν καὶ ποτὶ ξεί-  
 νων ἐπεὶ ὕβριος ἐχθρὰν ὁδὸν  
 εὐθυπορεῖ, σάφα δαεῖς ἄ τε οἱ πατέρων  
 ὀρθαὶ φρένες ἐξ ἀγαθῶν  
 ἔχρεον. μὴ κρύπτε κοινόν  
 σπέρμ' ἀπὸ Καλλιάνακτος·  
 Ἐρατιδᾶν τοι σὺν χαρίτεσσιν ἔχει  
 θαλίας καὶ πόλιν· ἐν δὲ μῆ μοίρα χρόνον  
 95 ἄλλοτ' ἄλλοῖαι διαιθύσσοισιν αὔραι.

92 ἔχρεον A: ἔχραον α

tells no other tale. But, O  
 father Zeus, you who rule Atabyrion's<sup>1</sup>  
 slopes, honor the hymn ordained for an Olympic victory

and the man who has won success at boxing, Ep. 5  
 and grant him respectful favor  
 from both townsmen and foreigners, 90  
 for he travels straight down a road  
 that abhors insolence, having clearly learned  
 what an upright mind inherited from noble forebears  
 declared to him. Keep not in obscurity the lineage  
 they share from the time of Kallianax,<sup>2</sup>  
 for at the celebrations of the Eratidai  
 the city too holds festivals. But in a single portion of time  
 the winds shift rapidly now here, now there. 95

<sup>1</sup> The highest mountain on Rhodes, on which was a temple of Zeus (cf. Strabo 10.454 and 14.655).

<sup>2</sup> A forebear of Diagoras (schol.).

## OLYMPIAN 8

This is the one Olympian ode to a victor from Aigina, the island city for which Pindar composed more odes than for any other place. Alkimedon, a member of the Blepsiad clan, won the boys' wrestling, probably in 460. Aigina boasted a rich mythological tradition associated with Aiakos and his sons (see genealogy of Aiakos in Appendix), four generations of whom were involved with Troy. Aiakos helped build its wall, Telamon was the first to sack it, Achilles and Aias (Ajax) attacked it a second time, and Neoptolemos ultimately destroyed it. Pindar perhaps intends us to see a similar pattern in Alkimedon's family that culminates in his Olympic victory.

Zeus, the patron god of the clan, figures prominently in the ode (3, 16, 21, 43, and 83). Because of the invocation of Olympia, many commentators have supposed that the ode was composed immediately after the victory and performed at Olympia, but the words "this island" (25) and "here" (51) indicate that it was performed on Aigina. The praise of Melesias is the most extensive tribute to a trainer in the odes.

Pindar invokes Olympia as the site of divination for aspiring athletes and requests that she welcome the present victory celebration (1–11). A summary priamel sketches the variety of human successes and singles out

Timosthenes (presumably the victor's brother) for his victory at Nemea and Alkimedon for his Olympic victory (12–20). Aigina is then praised for its worship of Zeus Xenios, its fair dealing, and its hospitality to foreigners since the time of Aiakos (21–30). Poseidon and Apollo summoned Aiakos to help build Troy's wall because the city was destined to fall at the place where a mortal had constructed the defense. When the wall was finished, two snakes failed to scale it, but a third succeeded. Apollo interpreted the omen to mean that Troy would be taken by the first and fourth generations of Aiakos' children (31–46). Thereupon, Apollo went to the land of the Hyperboreans and Poseidon brought Aiakos to Aigina on his way to his Corinthian festival (46–52).

After observing that no one thing can please everyone, Pindar nonetheless expects that his forthcoming praise of Melesias will give no offense, because the trainer himself had won a Nemean victory as a boy and another as a man in the pancratium (53–59). He praises Melesias for his experience and skill as a teacher and declares that Alkimedon has gained for him his thirtieth victory in the major games; moreover, Alkimedon won the hard way, having to defeat four successive opponents (59–69). In so doing, he has cheered his aged grandfather and brought the Blepsiadai their sixth major victory (70–76). The boy's achievement also brings joy to his dead father, Iphion, who, although in Hades, hears his name proclaimed and informs his relative Kallimachos (77–84). The poem ends with prayers for Zeus to continue his bounty to the family and their city (84–88).

## 8. ΑΛΚΙΜΕΔΟΝΤΙ ΑΙΓΙΝΗΤΗ

### ΠΑΙΔΙ ΠΑΛΑΙΣΤΗ

- A' *Μᾶτερ ὦ χρυσοστεφάνων ἀέθλων, Οὐλυμπία,  
δέσπων' ἀλαθείας, ἵνα μάντιες ἄνδρες  
ἐμπύροις τεκμαιρόμενοι παραπειρῶν-  
ται Διὸς ἀργικεραύνου,  
εἴ τιν' ἔχει λόγον ἀνθρώπων πέρι*
- 5 *μαιομένων μεγάλην  
ἀρετὰν θυμῷ λαβεῖν,  
τῶν δὲ μόχθων ἀμπνοάν*
- ἄνεται δὲ πρὸς χάριν εὐσεβίας ἀνδρῶν λιταῖς·  
ἀλλ' ὦ Πίσας εὐδενδρον ἐπ' Ἀλφεῷ ἄλσος,*
- 10 *τόνδε κῶμον καὶ στεφαναφορίαν δέ-  
ξαν μέγα τοι κλέος αἰεί,  
ᾧ τινι σὸν γέρας ἔσπετ' ἀγλαόν.  
ἄλλα δ' ἐπ' ἄλλον ἔβαν  
ἀγαθῶν, πολλὰ δ' ὁδοί  
σὺν θεοῖς εὐπραγίας.*
- 15 *Τιμόσθηνες, ὕμμε δ' ἐκλάρωσεν πότμος*

## 8. FOR ALKIMEDON OF AIGINA

### WINNER, BOYS' WRESTLING, 460 B.C.

- O mother of the golden-crowned games, Olympia, Str. 1  
mistress of truth, where men who are seers  
examine burnt offerings and test  
Zeus of the bright thunderbolt,  
to see if he has any word concerning mortals  
who are striving in their hearts 5  
to gain a great success  
and respite from their toils;
- but men's prayers are fulfilled in return for piety. Ant.  
O sanctuary of Pisa with beautiful trees on the Alpheos,  
receive this revel band and its wearing of crowns; 10  
for great fame is always his  
whom your illustrious prize attends.  
To different men come different  
blessings, and many are the paths  
to god-given success.
- Timosthenes,<sup>1</sup> destiny allotted your family Ep.  
<sup>1</sup> Alkimedon's brother (schol.). Zeus is patron of both the  
Olympic and Nemean games.



- Ζηῆνι γενεθλίω· ὃς σὲ μὲν Νεμέα πρόφατον,  
 Ἄλκιμέδοντα δὲ πᾶρ Κρόνου λόφῳ  
 θῆκεν Ὀλυμπιονίκαν.  
 ἦν δ' ἔσορᾶν καλός, ἔργῳ τ' οὐ κατὰ εἶδος ἐλέγχων  
 20 ἔξένεπε κρατέων  
 πάλᾳ δολιχῆρετμον Αἴγιναν πάτραν·  
 ἔνθα σῴτειρα Διὸς ξενίου  
 πάρεδρος ἀσκέεται Θέμις
- B' ἔξοχ' ἀνθρώπων. ὅ τι γὰρ πολὺ καὶ πολλᾷ ῥέπῃ,  
 ὀρθῶ διακρίνειν φρενὶ μὴ παρὰ καιρόν  
 25 δυσπαλές· τεθμὸς δέ τις ἀθανάτων καὶ  
 τάνδ' ἀλιερκέα χώραν  
 παντοδαποῖσιν ὑπέστασε ξένοις  
 κίονα δαιμονίαν—  
 ὃ δ' ἐπαντέλλων χρόνος  
 τοῦτο πράσσωσιν μὴ κάμοι—
- 30 Δωριεῖ λαῶ ταμεινομένην ἐξ Αἰακοῦ·  
 τὸν παῖς ὁ Λατοῦς εὐρυμέδων τε Ποσειδάαν,  
 16 ὃς σὲ μὲν Νεμέα Boeckh: ὃς (om. A<sup>a</sup> cum schol., BG<sup>ac</sup>)  
 σὲ μὲν ἐν Νεμέα codd.  
 23 ῥέπῃ Bergk: ῥέποι codd.  
 24 διακρίνειν α: διακρίναι A

- to Zeus, its progenitor, who made you famous at Nemea, 16  
 but by the hill of Kronos made Alkimedon  
 an Olympic victor.  
 He was beautiful to behold, in action he did not discredit  
 his looks, and by winning in the wrestling match 20  
 he proclaimed long-oared Aigina as his fatherland,  
 where Themis, the saving goddess  
 enthroned beside Zeus, respector of strangers, is  
 venerated
- most among men,<sup>1</sup> for when much hangs in the balance Str. 2  
 with many ways to go,  
 deciding with correct judgment while avoiding  
 impropriety  
 is a difficult problem to wrestle with.<sup>2</sup> But some 25  
 ordinance  
 of the immortal gods has set up this seagirt land  
 for foreigners from all places  
 as a divine pillar—  
 and may time to come not tire  
 of accomplishing this—
- a land governed by<sup>3</sup> Dorian people from the time of Ant. 2  
 Aiakos,  
 whom Leto's son<sup>4</sup> and wide-ruling Poseidon, 31

<sup>1</sup> Themis, the goddess of universal right and mother of the Horai, is honored so highly because as a great commercial state Aigina must rely on fair dealing with many foreigners (παντοδαποῖσιν ξένοις, 26; cf. Διὸς ξενίου, 21).

<sup>2</sup> The word *δυσπαλές* puns on the victor's event (πάλα, 20); cf. also *ἀντίπαλον* at 71.

<sup>3</sup> Or *held in trust for*.      <sup>4</sup> Apollo.

Ἰλίῳ μέλλοντες ἐπὶ στέφανον τευ-  
 ξαι, καλέσαντο συνεργόν  
 τείχεος, ἦν ὅτι νιν πεπρωμένον  
 ὀρνημένων πολέμων  
 35 πτολιπόρθοις ἐν μάχαις  
 λάβρον ἀμπνεῦσαι καπνόν.

γλαυκοὶ δὲ δράκοντες, ἐπεὶ κτίσθη νέον,  
 πύργον ἐσαλλόμενοι τρεῖς, οἱ δύο μὲν κάπετον,  
 40 αὔθι δ' ἀτυζόμενοι ψυχὰς βάλον,  
 εἷς δ' ἐνόρουσε βοάσαις.  
 ἔννεπε δ' ἀντίον ὀρμαίων τέρας εὐθὺς Ἴ�πόλλων·  
 “Πέργαμος ἀμφὶ τεαῖς,  
 ἦρως, χερὸς ἐργασίαις ἀλίσκεται·  
 ὧς ἐμοὶ φάσμα λέγει Κρονίδα  
 πεμφθὲν βαρυγδούπου Διός·

Γ' οὐκ ἄτερ παίδων σέθεν, ἀλλ' ἅμα πρώτοις ἄρξεται  
 46 καὶ τετράτοις.” ὧς ἦρα θεὸς σάφα εἶπαις  
 Ξάνθον ἤπειγεν καὶ Ἀμαζόνας εὐίπ-  
 πους καὶ ἐς Ἴστρον ἐλαύνων.  
 Ὀρσοτρίαῖνα δ' ἐπ' Ἴσθμῶ ποντία

39 ἀτιζομένω C, v.l. in v

40 ἐνόρουσε Christ: ἀνόρουσε B(schol.): ἄρουσε A: ἐπό-  
 ρουσε O: ἐσόρουσε rell.

45 ἄρξεται codd.: ῥάξεται Gildersleeve, Wilamowitz

46 τετράτοις (τετάρτοις E) codd.: τερτάτοις Ahrens | ἦρα  
 Schroeder: ἄρα codd.

as they were preparing to crown Ilion with battlements,  
 summoned to help build  
 the wall, because the city was destined  
 at the outbreak of wars  
 in city-sacking battles  
 to breathe forth ravening smoke.

35

And when the wall was freshly built, three blue-gray  
 snakes tried to jump upon the rampart: two fell down  
 and, stricken by terror, gave up their lives on the spot,  
 but one leapt in with a shout of triumph.  
 40 Apollo considered the adverse omen and immediately  
 said:  
 “Pergamos is to be captured,  
 hero, at the site of your handiwork—  
 thus does the vision sent by the son of Kronos,  
 loudly thundering Zeus, inform me—

Ep. 2

40

not without your children; but it will begin with the first  
 ones  
 and also with the fourth.”<sup>1</sup> Upon speaking these clear  
 words,  
 the god sped his team to Xanthos, to the Amazons  
 of the fine horses, and to the Ister.  
 But the Wielder of the Trident drove his swift chariot

Str. 3

46

<sup>1</sup> Aiakos' son Telamon took Troy in the first generation (after Aiakos), while Neoptolemos and Epeios (who devised the Trojan horse) destroyed it in the fourth (now counting Aiakos as the first). Cf. *Isth.* 5.35–38. Ahrens' emendation to *τερτάτοις* (an unattested Aeolic form for *τριτάτοις* “third”) has no support from the scholia.

ἄρμα θοὸν τάννεν,  
 50 ἀποπέμπων Διακόν  
 δεῦρ' ἀν' ἵπποις χρυσέαις  
  
 καὶ Κορίνθου δειράδ' ἐποψόμενος δαιτικλυτάν.  
 τερπνὸν δ' ἐν ἀνθρώποις ἴσον ἔσσεται οὐδέν.  
 εἰ δ' ἐγὼ Μελησία ἐξ ἀγενείων  
 κῦδος ἀνέδραμον ὕμνω,  
 55 μὴ βαλέτω με λίθῳ τραχεῖ φθόνος·  
 καὶ Νεμέα γὰρ ὁμῶς  
 ἐρέω ταύταν χάριν,  
 τὰν δ' ἔπειτ' ἀνδρῶν μάχας  
  
 ἐκ παγκρατίου. τὸ διδάξασθαι δέ τοι  
 60 εἰδότι ράτερον· ἀγνωμον δὲ τὸ μὴ προμαθεῖν·  
 κουφότεραι γὰρ ἀπειράτων φρένες.  
 κείνα δὲ κείνος ἂν εἴποι  
 ἔργα περαιότερον ἄλλων, τίς τρόπος ἄνδρα προβάσει  
 ἐξ ἱερῶν ἀέθλων  
 μέλλοντα ποθεινοτάταν δόξαν φέρειν.  
 65 νῦν μὲν αὐτῷ γέρας Ἴλκκιμέδων  
 νίκαν τριακοστὰν ἐλών·  
  
 Δ' ὃς τύχα μὲν δαίμονος, ἀνορέας δ' οὐκ ἀμπλακῶν  
 ἐν τέτρασιν παίδων ἀπεθήκατο γνίσις

52 δαιτικλυτάν Bergk: δαῖτα κλυτάν codd.

54 μελησία A(sed non A<sup>1</sup>)B(et schol.): μελησία rell.

58 μάχας Schroeder: μάχαν codd.

to the Isthmos on the sea,  
 as he escorted Aiakos 50  
 here with his golden horses  
  
 on his way to visit the ridge of Corinth famed for festivals. Ant. 3  
 Nothing will be equally pleasing among men.  
 But if I have recounted in my hymn Melesias' glory  
 gained from beardless youths,  
 let no ill will cast a rough stone at me, 55  
 because I will likewise declare  
 a glory of this sort<sup>1</sup> at Nemea too,  
 and the one gained thereafter in the men's bouts  
  
 of the pancratium. Truly teaching is easier for one Ep. 3  
 who knows, and it is foolish not to have learned in 60  
 advance,  
 for less weighty are the minds of men without experience.  
 But he, beyond all others, could tell  
 of such feats and what maneuver will advance a man  
 who from the sacred games  
 is bent upon winning the fame he most desires. 65  
 At this point his prize is Alkimedon,  
 who has won for him his thirtieth victory—  
  
 who, with divine favor, but also by not failing his Str. 4  
 manhood,  
 put away from himself onto four boys' bodies

<sup>1</sup> Like that of Alkimedon in boys' wrestling.

νόστον ἔχθιστον καὶ ἀτιμοτέραν γλῶσ-  
σαν καὶ ἐπίκρυφον οἶμον,

70 πατρὶ δὲ πατρὸς ἐνέπνευσεν μένος  
γῆραος ἀντίπαλον  
Ἄϊδα τοι λάθεται  
ἄρμενα πράξαις ἀνήρ.

ἀλλ' ἐμὲ χρὴ μναμοσύναν ἀνεγείροντα φράσαι

75 χειρῶν ἄωτον Βλεψιάδαις ἐπίνικον,  
ἔκτος οἷς ἦδη στέφανος περίκειται  
φυλλοφόρων ἀπ' ἀγώνων.

ἔστι δὲ καί τι θανόντεσσι μέρως  
κὰν νόμον ἐρδομένων  
κατακρύπτει δ' οὐ κόνις

80 συγγόνων κεδνὰν χάριν.

Ἐρμῆ δὲ θυγατρὸς ἀκούσαις Ἰφίῶν  
Ἀγγελίας, ἐνέποι κεν Καλλιμάχῳ λιπαρόν  
κόσμον Ὀλυμπία, ὃν σφιν Ζεὺς γένει  
ᾧπασεν. ἐσλά δ' ἐπ' ἐσλοῖς

85 ἔργα θέλοι δόμεν, ὀξείας δὲ νόσους ἀπαλάκκοι.  
εὐχομαι ἀμφὶ καλῶν

μοίρα νέμεσιν διχόβουλον μὴ θέμεν·

ἀλλ' ἀπήμαντον ἄγων βίοτον  
αὐτούς τ' ἀέξοι καὶ πόλιν.

78 ἐρδομένων E. Schmid: ἐρδόμενον codd.

<sup>1</sup> For another example of a wrestler defeating four successive

a most hateful homecoming, words less respectful,  
and a hidden path,<sup>1</sup>

but into his father's father he breathed courage  
to wrestle against old age.  
Truly, a man forgets about Hades  
when he has done fitting things.

70

But I must awaken memory to announce  
the foremost victories won by the hands of the Blepsiadai,  
whose sixth garland now wreathes them,  
won from the games that award crowns of leaves.<sup>2</sup>  
And for those who have died there is also some share  
in ritual observances,  
nor does the dust bury  
the cherished glory of kinsmen.

Ant.

75

80

When Iphion<sup>3</sup> hears the report from Hermes' daughter  
Angelia,<sup>4</sup> he could tell Kallimachos of the shining  
adornment at Olympia that Zeus granted  
to their family. May he<sup>5</sup> willingly provide  
success upon success and ward off painful diseases.  
I pray that in their allotment of blessings  
he not make the apportionment dubious,<sup>6</sup>  
but rather grant them a lifetime free from pain,  
and exalt them and their city.

Ep. 4

85

opponents with similar details of the losers' inglorious return  
home, see *Pyth.* 8.81–87. <sup>2</sup> The four crown games.

<sup>3</sup> Iphion is probably the father, Kallimachos the uncle, of  
Alkimedon (most schol.). <sup>4</sup> The personification of Report.  
Hermes is the god of heralds and messengers. <sup>5</sup> Zeus.

<sup>6</sup> The scholia interpret νέμεσιν διχόβουλον to mean "hostile  
resentment"; many editors capitalize: "Nemesis of divided  
mind."

## OLYMPIAN 9

Opous was a city of the Eastern Lokrians, located north of Boiotia, whose early history Pindar briefly sketches in the poem. By winning this Olympic victory in 468 (confirmed by P. Oxy. 222), Epharmostos became a *periodonikēs* (victor in all four crown games).

The ode opens with a contrast between the spontaneous chant of Archilochos (a sort of “Hail to the Conquering Hero”), sung by Epharmostos’ friends at Olympia, and the more studied composition of the present ode, inspired by the Muses, with its extensive praise of the victor and of his city Opous for its orderly life and its athletic successes at Delphi and Olympia (1–20). The poet hopes to proclaim the Opuntians’ achievement with the aid of the Graces (20–27). The maxim that bravery and wisdom are divinely granted is illustrated by the example of Herakles, who held his own while fighting against three gods (28–35). But suddenly the poet rejects that story as boastfully disparaging of the gods and proposes as his theme the city of Protogeneia (Opous), first settled by Pyrrha and Deukalion, who came down from Mt. Parnassos and created a race of people from stones (35–46).

Implying that he is treating an old theme in a new song (47–49), Pindar begins with an account of the great flood

and the establishment of a dynasty of native kings, which continued until Zeus impregnated the daughter of Opous of Elis and gave her as a bride to Lokros, the childless king of the Lokrian city (49–62), who named his adopted son Opous for the child’s maternal grandfather and handed the city over to him. His outstanding qualities attracted many immigrants, foremost of whom was Menoitios, whose son, Patroklos, stood by Achilles against the onslaught of Telephos (63–79).

After a brief prayer for inspiration (80–83), Pindar catalogs Epharmostos’ earlier victories, singling out his remarkable triumph in the games at Marathon, when he was taken from the class for youths (“beardless”) and made to compete against grown men. To the delight of the crowd, he won without losing a fall (83–99). Pindar concludes that natural abilities are better and more praiseworthy than learned ones that lack a divine component (100–107). Accordingly, he rejects the long and arduous ways of art in favor of a simple vaunt, declaring that Epharmostos has been favored by divine help and natural talent. The poem ends with an address to Aias (Ajax), son of Ileus, a local hero, on whose altar the victor is placing his crown (107–112).

## 9. ΕΦΑΡΜΟΣΤΩΙ ΟΠΟΥΝΤΙΩΙ

ΠΑΛΑΙΣΤΗΙ

- A' Τὸ μὲν Ἀρχιλόχου μέλος  
 φωνᾶεν Ὀλυμπία,  
 καλλίνικος ὁ τριπλὸς κεχλαδῶς,  
 ἄρκεσε Κρόνιον παρ' ὄχθον ἀγεμονεῦσαι  
 κωμάζοντι φίλοις Ἐφαρμόστῳ σὺν ἑταίροις·  
 5 ἀλλὰ νῦν ἑκαταβόλων Μοισᾶν ἀπὸ τόξων  
 Δία τε φοινικοστερόπαν σεμνόν τ' ἐπίνειμαι  
 ἄκρωτήριον Ἰλιδος  
 τοιοῖσδε βέλεσσιν,  
 τὸ δὴ ποτε Λυδὸς ἦρωσ Πέλοψ  
 10 ἕξάρατο κάλλιστον ἔδνον Ἴπποδαμείας·

πετερόεντα δ' ἴει γλυκύν  
 Πυθῶνάδ' ὀιστόν οὔ-  
 τοι χαμαιπετέων λόγων ἐφάψαι,  
 ἀνδρὸς ἀμφὶ παλαίσμασιν φόρμιγγ' ἐλελίζων  
 8 βέλεσ(σ)ι v.l. in v: μέλεσ(σ)ι(v) rell.

<sup>1</sup> The victory chant attributed to Archilochos (*fr.* 324 West) contained a refrain addressed to the victor, probably repeated three times, of *τήμελλα καλλίνικε*, in which the first word imi-

## 9. FOR EPHARMOSTOS OF OPOUS

WINNER, WRESTLING, 468 B.C.

The song of Archilochos  
 resounding at Olympia, Str. 1

that triumphal hymn swelling with three refrains,<sup>1</sup>  
 sufficed for Epharmostos to lead the way by Kronos' hill  
 as he celebrated with his close companions,  
 but now, from the far-shooting bows of the Muses 5  
 shoot a volley of arrows such as these  
 at Zeus of the red lightning  
 and at the sacred hilltop of Elis,<sup>2</sup>  
 which Pelops, the Lydian hero, once won  
 as the fairest dowry of Hippodameia;<sup>3</sup> 10

and cast a sweet winged  
 arrow at Pytho.<sup>4</sup> Ant. 1

You will surely take up no words that fall to the ground,  
 while making the lyre vibrate in honor of the wrestling

tated the sound of a lyre string. The song continued with *χαίρει  
 ἄναξ Ἡράκλεις, | αὐτός τε καϊόλαος, αἰχμητὰ δύο*, "Hail, lord  
 Herakles, you and Iolaos, a pair of warriors."

<sup>2</sup> The hill of Kronos at Olympia in the district of Elis.

<sup>3</sup> Cf. *Ol.* 1.67–88. <sup>4</sup> This indicates that Epharmostos had  
 previously won at the Pythian games in Delphi, where the  
 Kastalian spring was located.

κλεινᾶς ἐξ Ὀπόεντος· αἰνήσαις ἔ καὶ υἰόν,  
 15 ἂν Θέμις θνυγάτηρ τέ οἱ σῴτειρα λέλογχεν  
 μεγαλόδοξος Εὐνομία. θάλλει δ' ἀρεταῖσιν  
 σόν τε, Κασταλία, πάρα  
 Ἄλφειοῦ τε ῥέεθρον·  
 ὄθεν στεφάνων ἄωτοι κλυτὰν  
 20 Λοκρῶν ἐπαείροντι ματέρ' ἀγλαόδενδρον.

ἐγὼ δέ τοι φίλαν πόλιν  
 μαλεραῖς ἐπιφλέγων αἰοδαῖς,  
 καὶ ἀγάνορος ἵππου  
 θᾶσσον καὶ ναὸς ὑποπτέρον παντᾶ  
 25 ἀγγελίαν πέμψω ταύταν,  
 εἰ σὺν τινι μοιριδίῳ παλάμα  
 ἐξαίρετον Χαρίτων νέμομαι κᾶπον·  
 κεῖναι γὰρ ὤπασαν τὰ τέρπν'· ἀγαθοὶ  
 δὲ καὶ σοφοὶ κατὰ δαίμων' ἄνδρες

B' ἐγένοντ'· ἐπεὶ ἀντίον  
 30 πῶς ἂν τριόδοντος Ἥ-  
 ρακλέης σκύταλον τίναξε χερσίν,  
 ἀνίκ' ἀμφὶ Πύλον σταθεὶς ἤρειδε Ποσειδάν,  
 ἤρειδεν δέ νιν ἀργυρέῳ τόξῳ πολεμίζων  
 Φοῖβος, οὐδ' Ἄϊδας ἀκνήταν ἔχε ῥάβδον,  
 βρότεια σώμαθ' ἧ κατάγει κούραν πρὸς ἄγνιαν

16-17 ἀρεταῖσιν σόν τε Bergk: ἀρεταῖσι σόν τε (ἴσόν τε)

A<sup>a</sup>: ἀρεταῖσιν ἐν τε A (παρά τε τὸ σόν schol.)

32 δέ Hermann: τέ codd.

of a man from famous Opous. Praise the son<sup>1</sup> and his city,  
 which Themis and her glorious daughter, saving Order,<sup>2</sup> 15  
 have as their allotment. It flourishes with achievements  
 by your stream, Kastalia,  
 and that of Alpheos;  
 the choicest of crowns won there exalt  
 the Lokrians' famous mother city with its splendid trees. 20

But as for me, while I light up that dear city 25  
 with my blazing songs,  
 more swiftly than either a high-spirited horse  
 or a winged ship  
 I shall send this announcement everywhere,  
 if with the help of some skill granted by destiny  
 I cultivate the choice garden of the Graces,  
 for it is they who bestow what is delightful. But men  
 become brave and wise as divinity

determines: for how else 30  
 could Herakles have brandished  
 his club in his hands against the trident,  
 when Poseidon stood before Pylos and pressed him hard<sup>3</sup>  
 and Phoebus pressed him while battling with his  
 silver bow, nor did Hades keep still his staff, with which  
 he leads down to his hollow abode the mortal bodies

<sup>1</sup> Epharmostos. <sup>2</sup> Eunomia, one of the Horai, the daughters of Themis (cf. *Ol.* 13.6-8). <sup>3</sup> According to the scholia Herakles fought Poseidon at Pylos because Poseidon's son Neleus would not purge him of blood guilt; he fought against Apollo after stealing a tripod from Delphi. The third encounter appears to be based on *Il.* 5.395-397, which alludes to Herakles' wounding of Hades with an arrow at Pylos.

35 θνασκόντων; ἀπό μοι λόγον  
 τούτου, στόμα, ῥῆψον  
 ἐπεὶ τό γε λοιδορῆσαι θεοῦς  
 ἐχθρὰ σοφία, καὶ τὸ κανχᾶσθαι παρὰ καιρόν

μανίαισιν ὑποκρέκει.

40 μὴ νῦν λαλάγει τὰ τοι-  
 αῦτ'· ἕα πόλεμον μάχαν τε πᾶσαν  
 χωρὶς ἀθανάτων· φέροις δὲ Πρωτογενείας  
 ἄστει γλώσσαν, ἔν' αἰολοβρόντα Διὸς αἴσα  
 Πύρρα Δευκαλίων τε Παρνασσοῦ καταβάντε  
 δόμον ἔθεντο πρῶτον, ἄτερ δ' εὐνᾶς ὁμόδαμον  
 45 κτισσάσθαι λίθινον γόνον·  
 λαοὶ δ' ὀνύμασθεν.  
 ἔγειρ' ἐπέων σφιν οἶμον λιγύν,  
 αἶνει δὲ παλαιὸν μὲν οἶνον, ἄνθεα δ' ὕμνων

νεωτέρων. λέγοντι μάν

50 χθόνα μὲν κατακλύσαι μέλαιναν  
 ὕδατος σθένος, ἀλλὰ  
 Ζηνὸς τέχναις ἀνάπτωιν ἐξαίφνας  
 ἄντλον ἐλείν. κείνων δ' ἔσαν  
 χαλκᾶσπιδες ὑμέτεροι πρόγονοι  
 55 ἀρχάθεν, Ἰαπετιονίδος φύτλας  
 κοῦροι κορᾶν καὶ φερτάτων Κρονιδᾶν,  
 ἐγχώριοι βασιλῆες αἰεί,

42 αἰολοβρέντα coni. Snell e Pae. 12.9

of those who die? But cast that story  
 away from me, my mouth!  
 for reviling the gods  
 is a hateful skill, and boasting inappropriately

sounds a note of madness.

Stop babbling of such things now!

Keep war and all fighting  
 clear of the immortals; apply your speech to Protogeneia's  
 city,<sup>1</sup> where, by decree of Zeus of the bright thunderbolt,  
 Pyrrha and Deukalion came down from Parnassos  
 and first established their home, and, without coupling,  
 founded one folk, an offspring of stone:  
 and they were called people.<sup>2</sup>

Awaken for them a clear-sounding path of words;  
 praise wine that is old, but the blooms of hymns

that are newer. Indeed they tell that  
 mighty waters had flooded over  
 the dark earth, but,

through Zeus' contriving, an ebb tide suddenly  
 drained the floodwater. From them<sup>3</sup> came  
 your ancestors of the bronze shields  
 in the beginning, sons from the daughters of Iapetos'  
 race<sup>4</sup> and from the mightiest sons of Kronos,  
 being always a native line of kings,

<sup>1</sup> Opous. <sup>2</sup> A play on *lāes* (stones) and *λαοί* (people); cf. Hes. *fr.* 234 M-W. After the flood, Pyrrha and Deukalion brought a new race into being by throwing stones behind them.

<sup>3</sup> Pyrrha and Deukalion; perhaps also the Lokrian ancestors.

<sup>4</sup> Iapetos the Titan was Deukalion's grandfather. See genealogy of Protogeneia.



Γ' πρὶν Ὀλύμπιος ἀγεμῶν  
 θύγατρ' ἀπὸ γᾶς Ἐπει-  
 ῶν Ὀπόεντος ἀναρπάσαις, ἕκαλος  
 μίχθη Μαιναλίαςιν ἐν δειραῖς, καὶ ἔνεικεν  
 60 Λοκρῶ, μὴ καθέλοι νιν αἰὼν πότμον ἐφάψαις  
 ὀρφανὸν γενεᾶς. ἔχεν δὲ σπέρμα μέγιστον  
 ἄλοχος, εὐφράνθη τε ἰδὼν ἤρωσ θετὸν υἱόν,  
 μᾶτρωσ δ' ἐκάλεσσέ νιν  
 ἰσώννυμον ἔμμεν,  
 65 ὑπέρφατον ἄνδρα μορφᾷ τε καὶ  
 ἔργοισι. πόλιν δ' ὤπασεν λαόν τε διαιτᾶν.  
  
 ἀφίκοντο δέ οἱ ξένοι  
 ἔκ τ' Ἄργεος ἔκ τε Θη-  
 βᾶν, οἱ δ' Ἀρκάδες, οἱ δὲ καὶ Πισᾶται·  
 υἱὸν δ' Ἄκτορος ἐξόχως τίμασεν ἐποίκων  
 70 Αἰγίνας τε Μενότιον· τοῦ παῖς ἄμ' Ἀτρείδαις  
 Τεύθραντος πεδίων μολῶν ἔστα σὺν Ἀχιλλεῖ  
 μόνος, ὄτ' ἀλκέντας Δαναοὺς τρέψαις ἀλίαςιν  
 πρύμναις Τήλεφος ἔμβαλεν·  
 ὥστ' ἔμφροιν δεῖξαι  
 75 μαθεῖν Πατρόκλου βιατὰν νόον·  
 ἐξ οὗ Θέτιος †γόνος οὐλίω νιν ἐν Ἄρει  
  
 παραγορεῖτο μὴ ποτε  
 σφετέρας ἄτερθε ταξιοῦσθαι  
  
 76 γόνος codd.: γ' ἱνις Bothe: γ' ἔρνος Turyn: πῶλος Post:  
 ἐξ οὔτε γόνος Θέτιος Theiler

until the lord of Olympos  
 carried off the daughter of Opous  
 from the land of the Epeians<sup>1</sup> and quietly  
 lay with her in the Mainalian glens,<sup>2</sup> and brought her  
 to Lokros, lest time destroy him and impose a destiny  
 60 with no children. But his spouse was bearing the greatest  
 seed, and the hero rejoiced to see his adopted son;  
 he called him by the same name  
 as the mother's father,<sup>3</sup>  
 and he became a man beyond description for his beauty  
 and deeds. And he gave him his city and people to govern.

Foreigners came to him  
 from Argos and from Thebes;  
 others were Arcadians and still others Pisans;  
 but of the settlers he honored most the son of Aktor  
 and Aigina, Menoitios, whose child<sup>4</sup> went with the  
 70 Atreidai  
 to the plain of Teuthras<sup>5</sup> and stood by Achilles  
 all alone, when Telephos routed the valiant Danaans  
 and attacked their seaworthy sterns,  
 so as to show a man of understanding how to discern  
 Patroklos' mighty spirit.  
 75 From then on the offspring of Thetis<sup>6</sup> exhorted  
  
 him never to post himself  
 in deadly combat far

<sup>1</sup> The original inhabitants of Elis (cf. *Od.* 13.275).

<sup>2</sup> In Arcadia. <sup>3</sup> Opous. <sup>4</sup> Patroklos.

<sup>5</sup> King of Mysia, whose successor Telephos, a son of Herakles, opposed the Greeks when they landed in his country on their way to Troy. <sup>6</sup> Achilles.

- 80 *δαμασιμβρότου αιχμᾶς.  
 εἶην εύρησιεπῆς ἀναγεῖσθαι  
 πρόσφορος ἐν Μοισᾶν δίφρω  
 τόλμα δὲ καὶ ἀμφιλαφῆς δύναμις  
 ἔσποιτο. προξενία δ' ἀρετᾶ τ' ἦλθον  
 τιμάορος Ἴσθμίοισι Λαμπρομάχου  
 μίτραις, ὄτ' ἀμφότεροι κράτησαν*
- Δ' *μίαν ἔργον ἀν' ἀμέραν.  
 86 ἄλλαι δὲ δὴ ἐν Κορίν-  
 θου πύλαις ἐγένοντ' ἔπειτα χάρμαι,  
 ταὶ δὲ καὶ Νεμέας Ἐφαρμόστῳ κατὰ κόλπον·  
 Ἄργει τ' ἔσχεθε κῦδος ἀνδρῶν, παῖς δ' ἐν Ἀθήναις,  
 οἶον δ' ἐν Μαραθῶνι συλαθείς ἀγενείων  
 90 μένεν ἀγῶνα πρεσβυτέρων ἀμφ' ἀργυρίδεσσιν·  
 φῶτας δ' ὄξυρεπεῖ δόλω  
 ἀπτῶτι δαμάσσαις  
 διήρχετο κύκλον ὄσσα βοᾶ,  
 ὠραῖος ἐὼν καὶ καλὸς κάλλιστά τε ῥέξαις.*
- 95 *τὰ δὲ Παρρασίῳ στρατῶ  
 θαυμαστὸς ἐὼν φάνη  
 Ζηνὸς ἀμφὶ πανάγυριν Λυκαίου,  
 καὶ ψυχρᾶν ὀπότ' εὐδιανὸν φάρμακον αὐρᾶν*  
 83 ἔσποιτο codd. plerique: ἔποιτο HN: ἔσποιτ' αἰεὶ ACPC

from his man-subduing spear.<sup>1</sup>  
 May I find the right words and fittingly  
 drive forward in the chariot of the Muses,  
 and may boldness and ample power  
 attend me. Because of guest friendship and achievement  
 I have come to honor the Isthmian fillets  
 of Lampromachos,<sup>2</sup> when both<sup>3</sup> won

their victories in one day. Str. 4  
 There were two more occasions for joy afterwards 86  
 at the gates of Corinth,<sup>4</sup>  
 and others for Epharmostos in the valley of Nemea;  
 at Argos he won glory among men and as a boy at Athens.  
 And what a contest he endured at Marathon against older  
 men  
 for the silver cups, when wrested from the beardless class: 90  
 with deftly shifting feints  
 he subdued the men without falling once,  
 and passed through the ring of spectators to such great  
 shouting,  
 being young and fair and performing the fairest deeds.

Then too he made a marvelous appearance Ant. 4  
 among the Parrhasian host 96  
 at the festival of Lykaian Zeus,<sup>5</sup>  
 and at Pellana, when he carried off the warming remedy

<sup>1</sup> Achilles' spear of Pelian ash, which only he could wield (cf. *Il.* 16.140–144); it figured prominently in this episode, for it both wounded and healed Telephos. <sup>2</sup> A relative of Epharmostos (schol). Ribbons of wool were tied around the victors' heads and limbs. <sup>3</sup> He and Epharmostos. <sup>4</sup> At the Isthmian games. <sup>5</sup> In Arcadia.

Πελλάνα φέρε· σύνδικος δ' αὐτῷ Ἴολάου  
τύμβος ἐνναλία τ' Ἐλευσίς ἀγλαΐαισιν.

100 τὸ δὲ φυᾶ· κράτιστον ἅπαν· πολλοὶ δὲ διδασκταῖς  
ἀνθρώπων ἀρεταῖς κλέος  
ᾠρουσαν ἀρέσθαι·  
ἄνευ δὲ θεοῦ, σεσιγαμένον  
οὐ σκαιότερον χρῆμ' ἕκαστον· ἐντὶ γὰρ ἄλλαι

105 ὁδῶν ὁδοὶ περαιότεραι,  
μία δ' οὐχ ἅπαντας ἄμμε θρέψει  
μέλετα· σοφίαι μὲν  
αἰπειναί· τοῦτο δὲ προσφέρων ἄεθλον,  
ὄρθιον ᾠρυσαι θαρσέων,  
110 τόνδ' ἀνέρα δαιμονία γεγάμεν  
εὐχειρα, δεξιόγυιον, ὀρώντ' ἀλκάν,  
Αἴαν, τεόν τ' ἐν δαιτί, Ἰλιάδα,  
νικῶν ἐπεστεφάνωσε βωμόν.

112 Αἴαν, τεόν Hermann: αἰάντειόν codd.

for chill winds.<sup>1</sup> Witnesses to his splendid successes  
are Iolaos' tomb<sup>2</sup> and Eleusis by the sea.

What comes by nature is altogether best. Many men  
strive to win fame  
with abilities that are taught,  
but when god takes no part, each deed is no worse  
for being left in silence; for some paths

are longer than others,  
and no single training will develop  
us all. The ways of wisdom  
are steep, but when you present this prize  
boldly shout straight out  
that with divine help this man was born with  
quick hands, nimble legs, determination in his look;  
and at your feast, Aias, son of Ileos,<sup>3</sup>  
the victor has placed a crown upon your altar.

<sup>1</sup> In Achaia; the prize was a woolen cloak.

<sup>2</sup> At the Iolaia at Thebes.

<sup>3</sup> Known as the "lesser Aias," his father's name is usually spelled Oileus (cf. *Il.* 2.527–535).

## OLYMPIAN 10

Western (or Epizephyrian) Lokroi was located on the toe of Italy. The poet opens by asserting that he has forgotten his agreement to compose the ode. Since the victory (confirmed by P. Oxy. 222) was in 476, the same year that *Ol.* 1, 2, and 3 were composed for Hieron and Theron, it is likely that the more imposing commissions took precedence over this one for a boy victor. Pindar, however, promises interest (*τόκος*) on his overdue debt and atones with an especially rich ode that tells in loving detail of Herakles' founding of the Olympic games, the first contests held there, and the celebrations that followed. Indeed, its lateness makes it all the more appreciated for the immortality it confers on the victor.

Acknowledging that the ode is late, the poet invokes the Muse and Truth to help absolve him from blame (1–6). In recompense, he will pay interest on his debt by praising the Western Lokrians, who appreciate strict dealing, poetry, and martial prowess (7–15). After a reference to Herakles' difficulties in defeating Kyknos, he advises Hagesidamos to be grateful to his trainer Ilas, who sharpened his natural talents (15–21). Yet effort is also required for victory (22–23).

The poet is inspired by the ordinances of Zeus (probably those governing the festival in his honor) to tell of the

founding of the Olympic games by Herakles, established with the spoils he had taken when he destroyed the city of Augeas, who refused to pay Herakles for cleansing his stables (24–51). He recounts that the Fates and Time attended the initial festival, catalogs the winners of the six events, and concludes with the festivities and victory songs that followed in the evening (52–77). Accordingly, the poet offers the present ode, which, although late, is all the more welcome—like a son finally born to an old man with no heirs (78–93). Pindar assures Hagesidamos that this ode will preserve his fame, reiterates his praise of the Western Lokrians, and implies that through his verses Hagesidamos, like another Ganymede, will become immortal (93–105).

10. ΑΓΗΣΙΔΑΜΩΙ ΛΟΚΡΩΙ  
ΕΠΙΖΕΦΤΡΙΩΙ

ΠΑΙΔΙ ΠΥΚΤΗΙ

A' Τὸν Ὀλυμπιονίκαν ἀνάγνωτέ μοι  
Ἄρχεστράτου παῖδα, πόθι φρενός  
ἐμᾶς γέγραπται· γλυκὴ γὰρ αὐτῷ μέλος ὀφείλων  
ἐπιέλαθ'· ὦ Μοῦσ', ἀλλὰ σὺ καὶ θυγάτηρ  
Ἄλάθεια Διός, ὀρθᾶ χερί  
5 ἐρύκετον ψευδέων  
ἐνιπὰν ἀλιτόξενον.

ἔκαθεν γὰρ ἐπελθὼν ὁ μέλλων χρόνος  
ἐμὸν καταίσχυνε βαθὺ χρέος.  
ὅμως δὲ λύσαι δυνατὸς ὀξείαν ἐπιμομφὰν  
τόκος. ὀράτω νῦν ψᾶφον ἐλισσομέναν

10 ὅπᾳ κῦμα κατακλύσσει ῥέον,  
ὅπᾳ τε κοινὸν λόγον  
φίλαν τείσομεν ἐς χάριν.

8 καταίσχυνε Boeckh: καταισχύνει codd.

9 ὀράτω Fennell: θνατῶν codd.: ὀνάτωρ Hermann: ὀράτ ὦν  
Schneidewin: ἀνάτως (vel ἀνατί) Erbse

10. FOR HAGESIDAMOS OF  
WESTERN LOKROI

WINNER, BOYS' BOXING, 476 B.C.

Read me the name of the Olympic victor,  
the son of Arcestratos, where it is written  
in my mind, for I owe<sup>1</sup> him a sweet song  
and have forgotten. O Muse, but you and Zeus'  
daughter,  
Truth, with a correcting hand  
ward off from me the charge of harming a guest friend  
with broken promises. Str. 1 5

For what was then the future has approached from afar  
and shamed my deep indebtedness. Ant. 1  
Nevertheless, interest on a debt can absolve one from  
a bitter reproach. Let him see<sup>2</sup> now:  
just as a flowing wave washes over a rolling pebble,  
so shall we pay back a theme of general concern  
as a friendly favor. 10

<sup>1</sup> The opening strophe and antistrophe use the language of  
business (record-keeping, debts, interest, repayment) to discuss  
the lateness of this ode.

<sup>2</sup> I have accepted Fennell's emendation for the MSS's  
unmetrical θνατῶν ("mortals"); "him" is Hagesidamos.

- νέμει γὰρ Ἀτρέκεια πόλιν Λοκρῶν Ζεφυρίων,  
μέλει τέ σφισι Καλλιόπα  
15 καὶ χάλκεος ἄρης. τράπε δὲ Κύ-  
κνεια μάχα καὶ ὑπέρβιον  
Ἡρακλέα· πύκτας δ' ἐν Ὀλυμπιάδι νικῶν  
Ἰλα φερέτω χάριν  
Ἄγησιδάμος, ὡς  
Ἀχιλεῖ Πάτροκλος.  
20 θάξαις δέ κε φύντ' ἀρετῆ ποτὶ  
πελώριον ὀρμάσαι κλέος ἀ-  
νήρ θεοῦ σὺν παλάμαις
- B' ἄπονον δ' ἔλαβον χάρμα παῦροί τινες,  
ἔργων πρὸ πάντων βιότῳ φάος.  
ἀγῶνα δ' ἐξαίρετον αἰεῖσαι θέμιτες ὤρσαν  
Διός, ὃν ἀρχαίῳ σάματι παρ Πέλοπος  
25 βωμῶν ἐξάριθμον ἐκτίσσατο,  
ἐπεὶ Ποσειδάνιον  
πέφνε Κτέατον ἀμύμονα,

21 παλάμαις ACN<sup>ac?</sup>: παλάμει v

25 βωμῶν AE<sup>1</sup>: βωμῶν ζ: βωμῶ(α) BF<sup>1</sup>GH<sup>2</sup>: πόνων Christ

<sup>1</sup> Strictness (Ἀτρέκεια) may refer to the severe early lawcode of Zaleukos (schol.), but it also refers to the Lokrians' accuracy in business dealings.

<sup>2</sup> The scholia say that Pindar is following the account in Stesichoros' *Kyknos* (fr. 207 Campbell), which must have differed from the version at [Hes.] *Scutum* 57–423. The particular inci-

- For Strictness<sup>1</sup> rules the city of the Western Lokrians, Ep. 1  
and dear to them are Kalliope  
and brazen Ares. The battle with Kyknos 15  
turned back even mighty  
Herakles,<sup>2</sup> and as a victorious boxer at the Olympic  
games,  
let Hagesidamos offer  
gratitude to Ilas<sup>3</sup>  
as Patroklos did to Achilles.  
By honing<sup>4</sup> someone born for excellence 20  
a man may, with divine help,  
urge him on to prodigious fame;

- and few have won without effort that joy Str. 2  
which is a light for life above all deeds.  
But the ordinances of Zeus have prompted me to sing  
of the choice contest, which Herakles founded  
with its six altars<sup>5</sup> by the ancient tomb of Pelops, 25  
after he killed the son of Poseidon,  
goodly Kteatos,

dent referred to is not known, nor is the following one about Patroklos and Achilles, which probably derives from the cyclic tradition.

<sup>3</sup> Hagesidamos' trainer (schol.).

<sup>4</sup> The image is one of a whetstone. In lines 20–22 Pindar adumbrates four elements required for success: natural ability, training, divine assistance, and effort.

<sup>5</sup> I have printed *βωμῶν* (AE<sup>1</sup>) against the meter; the reference is to the six double altars dedicated to the twelve gods worshipped at Olympia (cf. 49 and *Ol.* 5.5). Some read Christ's *πόνων* "with six toils" as a reference to the six events listed in 64–72.

πέφνε δ' Εϋρυτον, ὡς Αὐγέαν λάτριον  
 ἀέκονθ' ἐκὼν μισθὸν ὑπέρβιον  
 30 πρᾶσσοιτο, λόχμισσι δὲ δοκεύσαις ὑπὸ Κλεωνᾶν  
 δάμασε καὶ κείνους Ἑρακλέης ἐφ' ὁδῶ,  
 ὅτι πρόσθε ποτὲ Τιρύνθιον  
 ἔπερσαν αὐτῷ στρατόν  
 μυχοῖς ἤμενον Ἄλιδος

Μολίονες ὑπερφίαλοι. καὶ μὰν ξεναπάτας  
 35 Ἐπειῶν βασιλεὺς ὄπιθεν  
 οὐ πολλὸν ἶδε πατρίδα πολυ-  
 κτέανον ὑπὸ στερεῶ πυρί  
 πλαγαῖς τε σιδάρου βαθὺν εἰς ὄχετον ἄτας  
 ἰζοισαν εἰς πόλιν.  
 νεῖκος δὲ κρεσσόνων  
 40 ἀποθέσθ' ἄπορον.  
 καὶ κείνος ἀβουλία ὕστατος  
 ἀλώσιος ἀντάσαις θάνατον  
 αἰπὴν οὐκ ἐξέφυγεν.

Γ' ὁ δ' ἄρ' ἐν Πίσᾳ ἔλσαις ὄλον τε στρατόν  
 λάαν τε πᾶσαν Διὸς ἄλκιμος  
 45 υἱὸς σταθμᾶτο ζάθειον ἄλσος πατρὶ μεγίστῳ  
 περὶ δὲ πάξαις Ἄλτιν μὲν ὄγ' ἐν καθαρῶ  
 διέκρινε, τὸ δὲ κύκλω πέδον  
 ἔθηκε δόρπου λύσιν,  
 τιμάσαις πόρον Ἀλφειοῦ

and killed Eurytos, so that he might exact the wage  
 for his menial service from mighty Augeas,<sup>1</sup> who was  
 unwilling to give it. Hiding in a thicket below Kleonai,  
 30 Herakles overcame them in turn on the road,  
 because before that the overbearing Moliones<sup>2</sup>  
 had destroyed his army of Tirynthians  
 when it was encamped

in the valleys of Elis. And indeed, not long afterwards,  
 the guest-cheating king of the Epeians<sup>3</sup>  
 35 saw his wealthy homeland  
 sink into the deep trench of ruin  
 beneath a ruthless fire and strokes of iron—  
 even his own city.  
 Strife with those more powerful  
 one cannot put aside.  
 40 So that man, through lack of counsel, at last  
 met with capture  
 and did not escape sheer death.

Thereupon, Zeus' valiant son gathered the entire army  
 and all the booty at Pisa,  
 and measured out a sacred precinct for his father  
 45 most mighty. He fenced in the Altis<sup>4</sup> and set it apart  
 in the open, and he made the surrounding plain  
 a resting place for banqueting,  
 and honored the stream of Alpheos

<sup>1</sup> Herakles cleaned his stables by diverting the Alpheos river.

<sup>2</sup> Kteatos and Eurytos (cf. *Il.* 11.750–752, Paus. 5.2.1, and Diod. Sic. 4.33.3–4). <sup>3</sup> Augeas; the Epeians are the inhabitants of Elis (cf. *Ol.* 9.58). <sup>4</sup> The precinct of Zeus.

- μετὰ δώδεκ' ἀνάκτων θεῶν· καὶ πάγον  
 50 Κρόνου προσεφθέγγεατο· πρόσθε γάρ  
 νώνυμος, ἅς Οἰνόμαος ἄρχε, βρέχετο πολλᾶ  
 νιφάδι. ταῦτα δ' ἐν πρωτογόνῳ τελετᾶ  
 παρέσταν μὲν ἄρα Μοῖραι σχεδόν  
 ὅ τ' ἐξελέγχων μόνος  
 ἀλάθειαν ἐτήτυμον
- 55 Χρόνος. τὸ δὲ σαφανὲς ἰὼν πόρσω κατέφρασεν,  
 ὅπῃ τὰν πολέμοιο δόσιν  
 ἀκρόθινα διελὼν ἔθνε καὶ  
 πενταετηρίδ' ὅπως ἄρα  
 ἔστασεν ἑορτὰν σὺν Ὀλυμπιάδι πρώτη  
 νικαφορίαῖσι τε.
- 60 τίς δὴ ποταίνιον  
 ἔλαχε στέφανον  
 χεῖρεσσι ποσίν τε καὶ ἄρματι,  
 ἀγώνιον ἐν δόξῃ θέμενος  
 εὐχος, ἔργῳ καθελών;
- Δ' ἰ στάδιον μὲν ἀρίστευσεν, εὐθὺν τόνον  
 65 ποσσὶ τρέχων, παῖς ὁ Λικυμνίου  
 Οἰωνός· ἵκεν δὲ Μιδέαθεν στρατὸν ἐλαύνων·  
 ὁ δὲ πάλα κυδαίωνων Ἔχεμος Τεγέαν·  
 Δόρυκλος δ' ἔφερε πυγμαῖας τέλος,  
 Τίρυνθα ναίων πόλιν·
- 64 εὐθὺν τόνον Thiersch: εὐθύτονον codd.

- along with<sup>1</sup> the twelve ruling gods. And he gave the hill Ant. 3  
 of Kronos its name, because before that it had none, 50  
 when, during Oinomaos' reign, it was drenched  
 with much snow. And at that founding ceremony  
 the Fates stood near at hand,  
 as did the sole assayer  
 of genuine truth,
- Time, which in its onward march clearly revealed Ep. 3  
 how Herakles divided up that gift of war<sup>2</sup> 56  
 and offered up its best portion,  
 and how he then founded  
 the quadrennial festival with the first Olympiad  
 and its victories.  
 Who then won 60  
 the new crown  
 with hands or feet or with chariot,  
 after fixing in his thoughts a triumph  
 in the contest and achieving it in deed?
- The winner of the stadion, as he ran the straight stretch Str. 4  
 with his feet, was Likymnios' son, 65  
 Oionos, who came at the head of his army from Midea.  
 In the wrestling Echemos gained glory for Tegea.  
 Doryklos won the prize in boxing,  
 who lived in the city of Tiryns,
- <sup>1</sup> Or *among*. One of the six double altars was dedicated to  
 Alpheos and Artemis (cf. *Ol.* 5.5).  
<sup>2</sup> The booty he had taken from destroying Augeas' city (44).



ἀν' ἵπποισι δὲ τέτρασιν

- 70 ἀπὸ Μαντινέας Σᾶμος ὁ Ἴαλιροθίου  
 ἄκοντι Φράστῳρ ἔλασε σκοπόν·  
 μᾶκος δὲ Νικεὺς ἔδικε πέτρῳ χέρα κυκλώσαις  
 ὑπὲρ ἀπάντων, καὶ συμμαχία θόρυβον  
 παραίθυξε μέγαν. ἐν δ' ἔσπερον  
 ἔφλεξεν εὐώπιδος  
 75 σελάνας ἐρατὸν φάος.

αἰίδετο δὲ πᾶν τέμενος τερπναῖσι θαλαῖαις  
 τὸν ἐγκώμιον ἀμφὶ τρόπον.  
 ἀρχαῖς δὲ προτέραις ἐπόμενοι  
 καὶ νυν ἐπωνυμίαν χάριν  
 νίκας ἀγερῶχον κελαδησόμεθα βροντάν  
 80 καὶ πυρπάλαμον βέλος  
 ὀρσικτύπον Διός,  
 ἐν ἅπαντι κράτει  
 αἰθῶνα κεραυνὸν ἀραρότα·  
 χλιδῶσα δὲ μολπὰ πρὸς κάλαμον  
 ἀντιάξει μελέων,

- Ε' τὰ παρ' εὐκλείη Δίρκῃ χρόνῳ μὲν φάνεν·  
 86 ἀλλ' ὥτε παῖς ἐξ ἀλόχου πατρί

70 Σᾶμος ὁ Ἴαλιροθίου Boeckh: σᾶμ' Ἴαλιρ(ρ)οθίου (-ους)  
 Α) Αα: Σᾶμος (vel Σῆρος) Ἴαλιροθίου Σγρ  
 71 ἄκοντι Moschopoulos: ἄκοντι δὲ vett.  
 86 ὥτε Boeckh: ὥστε codd.

and in the four-horse chariot race

it was Samos of Mantinea, son of Halirothios. Ant. 4  
 Phrastor hit the mark with the javelin, 71  
 while with a swing of his hand Nikeus cast the stone<sup>1</sup>  
 a distance beyond all others, and his fellow soldiers  
 let fly a great cheer. Then the lovely light  
 of the moon's beautiful face  
 lit up the evening,<sup>2</sup> 75

and all the sanctuary rang with singing amid festive joy  
 in the fashion of victory celebration. Ep. 4  
 And faithful to those ancient beginnings,  
 now too we shall sing a song of glory named  
 for proud victory<sup>3</sup> to celebrate the thunder  
 and fire-flung weapon 80  
 of thunder-rousing Zeus,  
 the blazing lightning  
 that befits every triumph,  
 and the swelling strains of song  
 shall answer to the pipe's reed,

songs that have at last appeared by famous Dirke.<sup>4</sup> Str. 5  
 But as a son, born from his wife, is longed for 86

<sup>1</sup> The early discuses were made of stone, and accuracy rather than distance was required in the javelin throw. Eventually these two events were incorporated into the pentathlon (cf. *Isth.* 1.24–27).

<sup>2</sup> For the full moon at the time of the Olympic festival, see *Ol.* 3.19–20.

<sup>3</sup> I.e. ἕμνος ἐπινίκιος (“victory hymn”).

<sup>4</sup> The spring near Pindar's Thebes.

ποθεινὸς ἴκοντι νεότατος τὸ πάλιν ἤδη,  
 μάλα δέ οἱ θερμαίνει φιλότατι νόον·  
 ἐπεὶ πλοῦτος ὁ λαχὼν ποιμένα  
 ἐπακτὸν ἀλλότριον  
 90 θνάσκοντι στυγερώτατος·

καὶ ὅταν καλὰ ἔρξαις αἰοιδᾶς ἄτερ,  
 Ἄγησίδαμ', εἰς Ἄϊδα σταθμόν  
 ἀνῆρ ἴκηται, κενὰ πνεύσαις ἔπορε μόχθῳ  
 βραχὺ τι τερπνόν. τιν' δ' ἀδνεπῆς τε λύρα  
 γλυκύς τ' αὐλὸς ἀναπάσσει χάριν·  
 95 τρέφοντι δ' εὐρὺ κλέος  
 κόραι Πιερίδες Διός.

ἐγὼ δὲ συνεφαπτόμενος σπουδᾶ, κλυτὸν ἔθνος  
 Λοκρῶν ἀμφέπεσον, μέλιτι  
 εὐάνορα πόλιν καταβρέχων  
 παῖδ' ἐρατὸν <δ'> Ἀρχεστράτου  
 100 αἴνησα, τὸν εἶδον κρατέοντα χερὸς ἀλκᾶ  
 βωμὸν παρ' Ὀλύμπιον  
 κείνον κατὰ χρόνον  
 ἰδέα τε καλόν  
 ὄρα τε κεκραμένον, ἃ ποτε  
 105 ἀναιδέα Γανυμήδει μόρον ἄ-  
 λαλκε σὺν Κυπρογενεῖ.

87 νεότατος A<sup>s</sup> (schol.) ζ: νεότατι tell.

91 καλὰ Byz: καλὰ μὲν vett.

99 <δ'> suppl. Moschopolus

by a father already come to the opposite of youth  
 and warms his mind with great love  
 (since wealth that falls to the care  
 of a stranger from elsewhere  
 is most hateful to a dying man), 90

so, when a man who has performed noble deeds,  
 Ant. 5 Hagesidamos, goes without song to Hades'  
 dwelling, in vain has he striven and gained for his toil  
 but brief delight. Upon you, however, the sweetly  
 speaking lyre and melodious pipe are shedding glory,  
 and the Pierian daughters of Zeus<sup>1</sup>  
 are fostering your widespread fame. 95

And I have earnestly joined in and embraced  
 Ep. 5 the famous race of the Lokrians, drenching with honey  
 their city of brave men.

I have praised the lovely son of Arcestratos,  
 100 whom I saw winning with the strength of his hand  
 by the Olympic altar  
 at that time,  
 beautiful of form  
 and imbued with the youthfulness that once averted  
 ruthless death from Ganymede, 105  
 with the aid of the Cyprus-born goddess.<sup>2</sup>

<sup>1</sup> The Muses were born in Pieria, north of Mt. Olympos (cf. Hes. *Th.* 53).

<sup>2</sup> Aphrodite.

105 μόρον Mommsen: θάνατον codd.: πότμον Hermann |  
 ἀλαλκε codd.: ἀλκε (vel ἀλξε) Maas

the Lokrians for their hospitality, good taste, intelligence, and martial prowess (16–19). He assures the Muses that they will find the Lokrians as he has described them, for no more than foxes or lions could they change their nature (19–20).

## OLYMPIAN 11

This poem commemorates the same event as the previous one, and their relationship has long been debated. The scholia claim that *Ol.* 11 was written to pay the interest on the debt mentioned in *Ol.* 10, while many modern editors (e.g., Dissen, Gildersleeve, Fennell, and Farnell) have followed Boeckh in reversing the order of the two odes on the supposition that *Ol.* 11 was performed immediately at Olympia and that it promises the longer ode (*Ol.* 10). The latter view gains some support from the poet's statement at *Ol.* 10.100 that he saw Hagesidamos win at Olympia, but neither poem makes an explicit reference to the other.

The poem opens with a priamel in which the needs of sailors for winds and of farmers for rain are capped by the need of victors for commemorative songs (1–6). In a brief *praeteritio* (recognized as such by E. L. Bundy), the poet asserts that much can be said in praise of Olympic victors, and that he is eager to praise at length, but declines to do so by saying that with divine help and poetic skill he can succeed just as effectively with a succinct account (7–10). He briefly states Hagesidamos' achievement and offers to grace his Olympic crown by honoring the people of Western Lokroi (11–15). The poet dispatches the Muses to the celebration there (i.e. in Western Lokroi) and praises

11. ΑΓΗΣΙΔΑΜΩΙ ΛΟΚΡΩΙ  
ΕΠΙΖΕΦΤΡΙΩΙ

ΠΑΙΔΙ ΠΤΚΤΗΙ

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

ἀφθόνητος δ' αἶνος Ὀλυμπιονίκαις  
 οὗτος ἄγκειται. τὰ μὲν ἀμετέρα  
 γλῶσσα ποιμαίνειν ἐθέλει,  
 10 ἐκ θεοῦ δ' ἀνὴρ σοφαῖς ἀνθεῖ  
 πραπίδεςσιν ὁμοίως.  
 ἴσθι νῦν, Ἀρχεστράτου  
 παῖ, τεᾶς, Ἀγησίδαμε, πυγμαχίας ἔνεκεν  
 5 ἀρχὰ A: ἀρχαὶ α  
 8 ἄγκειται Byz. (ἀνάκειται schol.): ἔγκειται vett.  
 10 ὁμοίως Leutsch e schol.: ὁμως ὦν ζ: om. Av

11. FOR HAGESIDAMOS OF  
WESTERN LOKROI

WINNER, BOYS' BOXING, 476 B.C.

There is a time when it is for winds that men have  
 greatest  
 need; there is a time when it is for heavenly waters,  
 the drenching children of the cloud;  
 but if through toil someone should succeed,  
 honey-sounding hymns  
 are a beginning for later words of renown,  
 and the faithful pledge of great achievements. 5

Without stint is that praise dedicated to  
 Olympic victors. My tongue is eager  
 to shepherd those praises,  
 but with help from a god a man flourishes  
 with a wise mind just as well.<sup>1</sup>  
 Be assured now, son of Archestratos,<sup>2</sup>  
 that because of your boxing, Hagesidamos, 10

<sup>1</sup> Others, following a scholion (10c), interpret this very difficult sentence to mean that a poet needs a god's help to succeed just as (ὁμοίως) the victor does.

<sup>2</sup> Hagesidamos.

- κόσμον ἐπὶ στεφάνῳ χρυσέας ἐλαίας  
 ἄδυμελῆ κελαδήσω,  
 15 Ζεφυρίων Λοκρῶν γενεὰν ἀλέγων.  
 ἔνθα συγκωμάξαιτ' ἐγγνάσομαι  
 μή μιν, ὦ Μοῖσαι, φηγόξεινον στρατόν  
 μηδ' ἀπίρατον καλῶν  
 ἀκρόσοφόν τε καὶ αἰχματὰν ἀφίξε-  
 σθαι. τὸ γὰρ ἐμφυῆς οὔτ' αἰθῶν ἀλώπηξ  
 20 οὔτ' ἐρίβρομοι λέοντες διαλλάξαιτο ἦθος.

15 Ζεφυρίων Boehmer: τῶν ἐπιζεφυρίων (ἐπι- om. A<sup>1</sup>) codd.

17 μή μιν codd.: ὕμμιν Jongh e paraphr.: μὴ μὲν Hartung;

μή τιν' Thiersch

18 μηδ' codd.: μήτ' Bergk

20 διαλλάξαιτο codd.: διαλλάξαιντ' ἂν C<sup>s</sup>: μεταλλάξαιτο  
 Choricus: διαλλάξαντο Lehrs: διαλλαξάιατ' Wackernagel

- I shall adorn your crown of golden olive  
 with my sweet song of celebration, Ep.  
 as I pay respect to the race of the Epizephyrian Lokrians. 15  
 There join the celebration: I shall promise,  
 O Muses, that you will come to no people who shun a  
 guest  
 or are inexperienced in beautiful things;  
 they are supremely wise<sup>1</sup> and spearmen as well.  
 Take my word: neither ruddy fox  
 nor roaring lions could change their inborn character.<sup>2</sup> 20

<sup>1</sup> As with “wise” in line 10, the reference is primarily to poetic skill and appreciation.

<sup>2</sup> The fox (cleverness) and the lions (prowess) point to the native qualities of intellect (ἀκρόσοφον) and courage (αἰχματάν) in the Western Lokrians (cf. *Ol.* 10.14–15). For the same qualities in a pancratiast, see *Isth.* 4.45–47.

## OLYMPIAN 12

Exiled from Knossos by political unrest, Ergoteles settled in Himera on the north coast of Sicily and went on to become a double *periodonikēs* in the *dolichos* (Paus. 6.4.11). The bronze inscription for his statue was discovered at Olympia in 1953, and is dated to 464 or later (Ebert, #20). When this ode was composed (most likely in 466), he was in mid-career and had not yet won his second Olympic victory. The city of Himera had recently been freed from the control of Akragas by Hieron, perhaps occasioning the epithet of Deliverer for Zeus (1).

The poet invokes Tyche (Fortune) as a savior goddess, daughter of Zeus the Deliverer, and asks her to protect Himera (1–2). After describing her powers over sailing, war, and assemblies, he states that men’s hopes are often fulfilled, but at other times prove vain (3–6a). No human can know with certainty what the gods have in store for the future (7–9), and many things turn out contrary to men’s best judgment: sometimes they are unpleasant, but at other times distress can turn to great happiness (10–12a).

The career of Ergoteles exemplifies adversity proving to be a blessing, for if he had not been exiled from Knossos, he would not have become a celebrated Panhellenic runner (13–16). Now a victor at Olympia, Delphi, and the Isthmos, he glorifies his new home (17–19).

## 12. ΕΡΓΟΤΕΛΕΙ ΙΜΕΡΑΙΩΙ

ΔΟΛΙΧΟΔΡΟΜΩΙ

Λίσσομαι, παῖ Ζηγὸς Ἐλευθερίου,  
 Ἴμέραν εὐρυσθενέ' ἀμφιπόλει, σώτειρα Τύχα.  
 τὴν γὰρ ἐν πόντῳ κυβερνῶνται θοαὶ  
 νᾶες, ἐν χέρσῳ τε λαυβητοὶ πόλεμοι  
 5 κάγοραὶ βουλαφόροι. αἶ γε μὲν ἀνδρῶν  
 πόλλ' ἄνω, τὰ δ' αὖ κάτω  
 6a ψεύδη μεταμῶνια τάμινοισαι κυλίνδοντ' ἐλπίδες·

σύμβολον δ' οὐ πῶ τις ἐπιχθονίων  
 πιστὸν ἀμφὶ πράξιος ἔσσομένης εἶδεν θεόθεν,  
 τῶν δὲ μελλόντων τετύφλωνται φραδαί·  
 10 πολλὰ δ' ἀνθρώποις παρὰ γνώμαν ἔπεσεν,  
 ἔμπαλιν μὲν τέρσιμος, οἱ δ' ἀνιαραῖς  
 ἀντικύρσαντες ζάλαις  
 12a ἔσλὸν βαθὺ πῆματος ἐν μικρῷ πεδάμειψαν χρόνῳ.

υἱὲ Φιλάνορος, ἦτοι καὶ τεά κεν

<sup>1</sup> Ergoteles won his first Olympic victory in 472 (cf. P. Oxy.

## 12. FOR ERGOTELES OF HIMERA

WINNER, DOLICHOS, 466 B.C.<sup>1</sup>

I entreat you, child of Zeus the Deliverer, Str.  
 preserve the might of Himera, Savior Fortune.  
 For it is you who on the sea guide swift  
 ships, and on land rapid battles  
 and assemblies that render counsel. As for men's hopes, 5  
 they often rise, while at other times they roll down  
 as they voyage across vain falsehoods. 6a

No human has yet found a sure sign Ant.  
 from the gods regarding an impending action;  
 their plans for future events lie hidden from view.<sup>2</sup>  
 Many things happen to men counter to their judgment— 10  
 at times to the reverse of their delight, but then some  
 who have encountered grievous storms  
 exchange their pain for great good in a short space of 12a  
 time.

Son of Philanor, truly would the honor of your feet, Ep.  
 222), but this ode was probably written after his Pythian victory  
 in 466.

<sup>2</sup> Others, following the scholiastic gloss of γνώσεις for φραδαί and comparing Pae. 7B.18 (τυφλαὶ γὰρ ἀνδρῶν φρένες), translate, "[men's] perceptions of future events are blind."

- 15 ἔνδομάχας ἅτ' ἀλέκτωρ συγγόνῳ παρ' ἐστία  
 ἀκλεῆς τιμὰ κατεφυλλορόησε(ν) ποδῶν,  
 εἰ μὴ στάσις ἀντιάνειρα Κνωσίας σ' ἄμερσε  
 πάτρας.  
 νῦν δ' Ὀλυμπία στεφανωσάμενος  
 καὶ δις ἐκ Πυθῶνος Ἴσθμοῖ τ', Ἐργότελες,  
 θερμὰ Νυμφᾶν λουτρὰ βαστάζεις ὀμι-  
 λέων παρ' οἰκείαις ἀρούραις.

like a local fighting cock by its native hearth,  
 have dropped its leaves ingloriously,  
 had not hostile faction deprived you of your homeland,

15

Knossos.

But now, having won a crown at Olympia,  
 and twice from Pytho and at the Isthmos, Ergoteles,  
 you exalt<sup>1</sup> the Nymphs' warm baths, living  
 by lands that are your own.

<sup>1</sup> Or *take in your hands* (i.e. bathe in). For the hot springs of Himera, see Diod. Sic. 5.3.4.



## OLYMPIAN 13

The ode opens with *Τρισολυμπιονίκαν* (“thrice victorious at Olympia”), an imposing compound coined for the occasion that fills the first verse. It is warranted because Thessalos, the father of the victor, had won the stadion at Olympia, while Xenophon achieved the singular feat of winning both the stadion and the pentathlon in the same Olympiad. His unique achievement reflects the inventiveness of his city, Corinth, for it is credited with the discovery of the dithyramb, the bridle and bit, and temple decorations. Pindar illustrates Corinthian ingenuity with the examples of Sisyphos and Medea, but chooses as his central narrative the discovery of the bridle and bit by Bellerophon. The athletic success of Xenophon and his clan, the Oligaihidai, is extraordinary: Pindar credits them with sixty victories at Nemea and the Isthmos alone. Pindar also wrote a skolion for Xenophon, twenty lines of which are preserved as *fr.* 122.

This family with three Olympic victories that is both kind to citizens and hospitable to foreigners reflects the qualities of its city, Corinth, where the three Horai (Order, Justice, and Peace) dwell (1–10). The poet says that he will boldly proclaim his praise of the Corinthians, including their athletic triumphs, inventiveness, and love of the Muse and Ares (11–23). He prays that Olympian

Zeus continue to bless them with good fortune and receive this celebration of Xenophon’s unprecedented double victory at Olympia (24–31). There follows an impressive catalog of Xenophon’s and his family’s athletic achievements, concluded by the poet’s statement that he cannot enumerate all their victories at Delphi and Nemea, since moderation should be observed (32–48).

After announcing that he will embark on a public theme, Pindar praises Corinth for its heroes of the intellect, Sisyphos and Medea, before passing on to the Trojan war, in which Corinthians fought on both sides, and finally singling out Glaukos the Lykian, whose ancestor was Bellerophon (49–62). An extensive narrative tells of Bellerophon’s discovery of the bridle and bit through the help of Athena, his exploits with Pegasos, and his ultimate fate, details of which the poet will not provide (63–92).

The poet aims his javelins of praise at the victor’s clan, the Oligaihidai, and provides a catalog of their athletic victories that includes so many items he must swim away as if out of a sea (93–114). The poem ends with a prayer to Zeus to grant them esteem and success (114–115).

### 13. ΞΕΝΟΦΩΝΤΙ ΚΟΡΙΝΘΙΩΙ

ΣΤΑΔΙΟΔΡΟΜΩΙ ΚΑΙ ΠΕΝΤΑΘΛΩΙ

- A' Τρισολυμπιονίκαν  
 ἐπαινέων οἶκον ἡμερον ἀστοῖς,  
 ξένοισι δὲ θεράποντα, γνώσομαι  
 τὰν ὀλβίαν Κόρινθον, Ἴσθμίου
- 5 πρόθυρον Ποτειδᾶνος, ἀγλαόκουρον.  
 ἐν τᾷ γὰρ Εὐνομία ναίει κασι-  
 γνήτα τε, βάθρον πολίων ἀσφαλές,  
 Δίκα καὶ ὁμότροφος Εἰ-  
 ρήνα, τάμ' ἀνδράσι πλούτον,  
 χρύσειαι παῖδες εὐβούλου Θέμιτος·

- ἐθέλοντι δ' ἀλέξειν
- 10 Ἔβριν, Κόρον ματέρα θρασύμυθον.  
 ἔχω καλά τε φράσαι, τόλμα τέ μοι  
 εὐθειᾶ γλῶσσαν ὀρνύει λέγειν,

6 κασίγνηταί τε B: κασιγνήτα τε rell.

7 ταμί' Mommsen: ταμίαι codd.

<sup>1</sup> Themis' daughters by Zeus, the Horai (Seasons) are named in the same order at Hes. *Th.* 902.

### 13. FOR XENOPHON OF CORINTH

WINNER, STADION AND PENTATHLON,  
 464 B.C.

In praising a house with three Olympic victories, one that is gentle to townsmen and for foreigners an assiduous host, I shall come to know prosperous Corinth, portal of Isthmian Poseidon and city of glorious children. For there dwells Order with her sister Justice, firm foundation for cities, and Peace, steward of wealth for men, who was raised with them—the golden daughters of wise-counseling Themis.<sup>1</sup>

They resolutely ward off Hybris, the bold-tongued mother of Excess.<sup>2</sup> I have noble things to tell and straightforward confidence urges my tongue to speak;

<sup>2</sup> Hybris is lawless, abusive behavior (the suitors in the *Odyssey* provide good examples); Koros is satiety or excessiveness that becomes cloying. In the normal pairing of *hybris* and *koros*, the relationship is reversed, where excess leads to abusiveness (cf. Theogn. 153).

ἄμαχον δὲ κρύψαι τὸ συγγενὲς ἦθος.  
 ὕμμιν δέ, παῖδες Ἀλάτα, πολλὰ μὲν  
 νικαφόρον ἀγλαίαν ὤπασαν  
 15 ἄκραϊς ἀρεταῖς ὑπερελ-  
 θόντων ἱεροῖς ἐν ἀέθλοις,  
 πολλὰ δ' ἐν καρδίαις ἀνδρῶν ἔβαλον

ᾠραι πολυάνθεμοι ἀρ-  
 χαῖα σοφίσμαθ'. ἅπαν δ' εὐρόντος ἔργον.  
 ταὶ Διωνύσου πόθεν ἐξέφανεν  
 σὺν βοηλάτα χάριτες διθυράμβω;  
 20 τίς γὰρ ἰππέιους ἐν ἔντεσσιν μέτρα,  
 ἢ θεῶν ναοῖσιν οἰωνῶν βασιλέα δίδυμον  
 ἐπέθηκ'; ἐν δὲ Μοῖσ' ἀδύπνοος,  
 ἐν δ' Ἄρης ἀνθεὶ νέων  
 οὐλίας αἰχμαῖσιν ἀνδρῶν.

B' ὕπατ' εὐρὸν ἀνάσσω  
 25 Ὀλυμπίας, ἀφθόνητος ἔπεσσι  
 γένιοι χρόνον ἅπαντα, Ζεὺ πάτερ,  
 καὶ τόνδε λαὸν ἀβλαβῆ νέμων  
 Ξενοφῶντος εὐθύνε δαίμονος οὐρον·  
 δέξαι τέ οἱ στεφάνων ἐγκώμιον  
 τεθμόν, τὸν ἄγει πεδίω ἐκ Πίσας,

<sup>1</sup> The gnome applies both to Pindar's forthright character and to the natural ability of the Corinthians, about to be praised.

<sup>2</sup> Aletes was an early Dorian king of Corinth.

<sup>3</sup> According to Hdt. 1.23, Arion of Methymna invented the

and one cannot conceal the character that is inborn.<sup>1</sup>  
 Sons of Aletes,<sup>2</sup> upon you have the Horai rich in flowers  
 often bestowed the splendor of victory,  
 when you prevailed with loftiest achievements 15  
 in the sacred games,  
 and often have they put into the hearts of your men

inventions of long ago. Ep. 1  
 All credit belongs to the discoverer.  
 Whence did the delights of Dionysos appear  
 with the ox-driving dithyramb?  
 Who then added the restrainer to the horse's gear 20  
 or the twin kings of birds to the temples  
 of the gods?<sup>3</sup> There flourishes the sweet-voiced Muse;  
 there thrives Ares  
 with the young men's deadly spears.

Most exalted, wide-ruling lord Str. 2  
 of Olympia, may you not begrudge my words 25  
 for all time to come, father Zeus,  
 and, as you guide this people free from harm,  
 direct the wind of Xenophon's fortune,  
 and receive from him as tribute for his crowns this rite  
 of celebration, which he brings from the plains of Pisa,

dithyramb and taught it in Corinth. It is called ox-driving because oxen served as prizes and were sacrificed during the festival. The Corinthians initiated the placement of eagles as finials at the apex of each end of the Doric temple (a schol. claims, however, that Pindar is referring to the pediments, ἀετώματα, so-called because they supposedly resemble an eagle's outstretched wings). The discovery of the bridle and bit will be the subject of the forthcoming narrative.

30 πενταέθλω ἅμα σταδίου  
 νικῶν δρόμον· ἀντεβόλησεν  
 τῶν ἀνῆρ θνατὸς οὐπω τις πρότερον.

δύο δ' αὐτὸν ἔρειψαν  
 πλόκοι σελίνων ἐν Ἴσθμιάδεσσιν  
 φανέντα· Νεμέα τ' οὐκ ἀντιξοεῖ·  
 35 πατρὸς δὲ Θεσσαλοῦ· ἐπ' Ἀλφειοῦ  
 ρέεθροισιν· αἴγλα ποδῶν ἀνάκειται,  
 Πυθοῖ τ' ἔχει σταδίου τιμὰν διαύ-  
 λου θ' ἀλίω ἀμφ' ἐνί, μῆνός τέ οἱ  
 ταῦτοῦ κρανααῖς ἐν Ἀθά-  
 ναισι τρία ἔργα ποδαρκῆς  
 ἀμέρα θῆκε κάλλιστ' ἀμφὶ κόμαις,

40 Ἑλλώτια δ' ἐπτάκις· ἐν  
 δ' ἀμφιάλοισι Ποτειδᾶνος τεθμοῖσιν  
 Πτοιδοῶρω σὺν πατρὶ μακρότεραι  
 Τερψία θ' ἔψοντ' Ἐριτίμω τ' αἰοδαί·  
 ὄσσα τ' ἐν Δελφοῖσιν ἀριστεύσατε  
 ἠδὲ χόρτοις· ἐν λέοντος, δηρίομαι πολέσιν  
 45 περὶ πλήθει καλῶν· ὡς μὰν σαφές  
 οὐκ ἂν εἰδείην λέγειν  
 ποτιᾶν ψάφων ἀριθμόν.

42 Τερψία θ' E. Schmid: *τερψία θ'* N<sup>p</sup> O<sup>a</sup> c<sup>2</sup>: *τερψία θ'* B<sup>5</sup>:  
*τέρψιές θ'* CO<sup>p</sup> B<sup>1</sup>: *τέρψιες β*, sed cf. schol. | Ἐριτίμω  
 E. Schmid: *ἐρίτιμοι* (*ἐριτίμω* schol.) codd.

by winning in both the pentathlon  
 and the stadion race. He has attained  
 what no mortal man ever did before. 30

Two wreaths of wild parsley crowned him  
 when he appeared at the Isthmian  
 festivals, and Nemea offers no opposition.<sup>1</sup>  
 The foot-racing glory of his father Thessalos  
 is dedicated by the streams of the Alpheos, 35  
 and at Pytho he holds the honor of the stadion and  
 diaulos won within one sun's course, while in the same  
 month in rocky Athens one swift-footed day  
 placed three fairest  
 prizes around his hair,

and the Hellotian games<sup>2</sup> did so seven times. Ep. 2

But in Poseidon's festivals between the seas  
 it will take longer songs to keep up with Ptoiodoros, 41  
 his father, and Terpsias and Eritimos.<sup>3</sup>  
 And when it comes to all your family's victories at Delphi  
 and in the lion's fields,<sup>4</sup> I stand opposed to many<sup>5</sup>  
 concerning the multitude of successes, for truly 45  
 I would not know how to state a clear number  
 for the pebbles of the sea.

<sup>1</sup> Litotes. Nemea tells the same story.

<sup>2</sup> Games held at Corinth in honor of Athena Hellotis.

<sup>3</sup> The schol. claim that Ptoiodoros and Terpsias were brothers  
 (and hence father and uncle of Thessalos), while Eritimos was  
 the son (or grandson) of Terpsias.

<sup>4</sup> Nemea, where Herakles slew the lion.

<sup>5</sup> I.e. many other eulogists of the family. In lines 98–100 he  
 gives his count of their Nemean and Isthmian victories.

Γ' ἔπεται δ' ἐν ἐκάστω  
 μέτρον νοῆσαι δὲ καιρὸς ἄριστος.  
 ἐγὼ δὲ ἴδιος ἐν κοινῷ σταλείς

50 μῆτ' ἢν τε γαρύων παλαιγόνων  
 πόλεμόν τ' ἐν ἡρωαῖς ἀρεταῖσιν  
 οὐ ψεύσοιμ' ἀμφὶ Κορίνθῳ, Σίσυφον  
 μὲν πυκνότετον παλάμαις ὡς θεόν,  
 καὶ τὰν πατρὸς ἀντία Μή-  
 δειαν θεμέναν γάμον αὐτᾶ,  
 ναὶ σῴτειραν Ἄργοι καὶ προπόλους·

55 τὰ δὲ καὶ ποτ' ἐν ἀλκᾷ  
 πρὸ Δαρδάνου τειχέων ἐδόκησαν  
 ἐπ' ἀμφοτέρω μαχᾶν τάμνειν τέλος,  
 τοὶ μὲν γένει φίλῳ σὺν Ἀτρείῳ  
 Ἑλέναν κομίζοντες, οἱ δ' ἀπὸ πάμπαν

60 εἵργοντες· ἐκ Λυκίας δὲ Γλαῦκον ἐλ-  
 θόντα τρόμεον Δαναοί. τοῖσι μὲν  
 ἐξεύχετ' ἐν ἄστει Πει-  
 ράνας σφετέρου πατρὸς ἀρχάν  
 καὶ βαθὺν κλᾶρον ἔμμεν καὶ μέγαρον·

ὅς τὰς ὀφιδώδεος νί-  
 ὄν ποτε Γοργόνης ἢ πόλλ' ἀμφὶ κρουνοῖς  
 Πάγασον ζεύξαι ποθέων ἔπαθεν,

<sup>1</sup> I.e. Agamemnon and Menelaos. The Corinthians were under the command of Agamemnon (cf. *Il.* 2.569–577).

In each matter there comes  
 due measure, and it is best to recognize what is fitting.  
 But I, as a private individual embarked upon a public  
 mission,  
 proclaiming their ancestors' intelligence  
 and warfare amidst heroic achievements,  
 shall tell no lies about Corinth in citing Sisyphos,  
 most shrewd in cleverness like a god,  
 and Medea, who in opposition to her father  
 made her own marriage,  
 to become the savior of the ship Argo and its crew;

and then in former times as well, in their might  
 before the walls of Dardanos, they gained the reputation  
 on both sides for determining the outcome of battles,  
 both those endeavoring with the dear offspring of Atreus<sup>1</sup>  
 to recover Helen, and those who at every turn were trying  
 to prevent them: for the Danaans trembled before  
 Glaukos who came from Lykia. And to them  
 he boasted that in the city  
 of Peirene<sup>2</sup> were the kingship  
 and rich inheritance and the palace of his father,<sup>3</sup>

who once suffered much indeed in his yearning  
 to yoke Pegasus, the snaky Gorgon's  
 son, beside the spring,<sup>4</sup>

<sup>2</sup> Corinth, where the fountain of Peirene is located.

<sup>3</sup> This account of Bellerophon is based loosely on the speech of Glaukos at *Il.* 6.153–211, where the descent is Bellerophon–Hippolochos–Glaukos. Pindar seems to omit Hippolochos.

<sup>4</sup> Peirene.

65 πρὶν γέ οἱ χρυσάμπυκα κούρα χαλινόν  
 Παλλὰς ἤνεγκ', ἐξ ὀνείρου δ' αὐτίκα  
 ἦν ὕπαρ, φώνασε δ'· "Εὐδεις Αἰολίδα βασιλεῦ;  
 ἄγε φίλτρον τόδ' ἵππειον δέκεν,  
 καὶ Δαμαίῳ νιν θύων  
 ταῦρον ἀργάεντα πατρὶ δείξον."

Δ' κνάναιγῖς ἐν ὄρφνᾳ  
 71 κνώσσοντί οἱ παρθένος τόσα εἰπεῖν  
 ἔδοξεν· ἀνὰ δ' ἔπαλτ' ὀρθῶ ποδί.  
 παρκείμενον δὲ συλλαβῶν τέρας,  
 ἐπιχώριον μάντιν ἄσμενος εὔρεν,  
 75 δεῖξέν τε Κοιρανίδα πᾶσαν τελευ-  
 τὰν πράγματος, ὡς τ' ἀνὰ βωμῶ θεᾶς  
 κοιτάξατο νύκτ' ἀπὸ κεί-  
 νου χρήσιος, ὡς τέ οἱ αὐτά  
 Ζηγὸς ἐγχεικεραῦνον παῖς ἔπορεν

δαμασίφρονα χρυσόν.  
 ἐννπνίῳ δ' ᾗ τάχιστα πιθέσθαι  
 80 κελήσατό νιν, ὅταν δ' εὐρυσθενεῖ  
 καρταίποδ' ἀναρῆ Γαιαόχῳ,  
 θέμεν Ἴππία βωμὸν εὐθύς Ἀθάνᾳ.  
 τελεῖ δὲ θεῶν δύναμις καὶ τὰν παρ' ὄρ-  
 κον καὶ παρὰ ἐλπίδα κούφαν κτίσιν.

79 δ' ᾗ Kayser: δ' ᾗ E: δαὶ ζ: δῆ F: δε' Bγ: δ' ὡς Byz.

83 κτίσιν Moschopolus: κτήσιν vett.

until, that is, the maiden Pallas brought him the bridle 65  
 with the golden bands, when his dream suddenly became  
 reality and she spoke, "Are you asleep, prince of Aiolos'  
 race?"<sup>1</sup>

Come, take this horse charm,  
 and, sacrificing a white bull,  
 show it to your father, the Horsetamer."<sup>2</sup>

So much did the maiden of the dark aegis Str. 4  
 seem to say to him as he slept 71  
 in the darkness, and he leapt to his feet.  
 He took the marvel that lay beside him  
 and gladly sought out the local seer,  
 the son of Koiranos,<sup>3</sup> to whom he revealed the entire 75  
 outcome of the affair, how he slept the night on the  
 goddess' altar<sup>4</sup> at the bidding of that seer's oracle,  
 and how the very daughter  
 of Zeus whose spear is the thunderbolt gave him

the spirit-taming gold. Ant. 4  
 The seer commanded him to heed the dream  
 as quickly as possible, and, upon sacrificing  
 a strong-footed victim<sup>5</sup> to the mighty Earthholder, 80  
 to erect at once an altar to Athena Hippias.<sup>6</sup>  
 The gods' power easily brings into being even  
 what one would swear impossible and beyond hope.

<sup>1</sup> Aiolos was Bellerophon's great grandfather.

<sup>2</sup> Poseidon; not strictly Bellerophon's father, but ancestor.

<sup>3</sup> Polyidos (cf. *Il.* 13.663). <sup>4</sup> Sleeping in a temple (*incubatio*) was a means of communication with gods. <sup>5</sup> I.e. the bull mentioned in 69. <sup>6</sup> Athena, goddess of horses, who had a cult at Corinth.

ἤτοι καὶ ὁ καρτερός ὄρ-  
μαίνων ἔλε Βελλεροφόντας,  
85 φάρμακον πραῦ τείνων ἄμφι γένυι,  
  
ἵππον πτερόεντ'· ἀναβαῖς δ'  
εὐθὺς ἐνόπλια χαλκωθεὶς ἔπαιζει.  
οὐδὲ κείνῳ καὶ ποτ' Ἀμαζονίδων  
αἰθέρος ψυχρῶν ἀπὸ κόλπων ἐρήμου  
τοξόταν βάλλων γυναικείου στρατόν  
90 καὶ Χίμαιραν πῦρ πνέουσιν καὶ Σολύμους ἔπεφινε.  
διασωπάσομαί οἱ μόρον ἐγὼ  
τὸν δ' ἐν Οὐλύμπῳ φάτναι  
Ζηγὸς ἀρχαῖαι δέκονται.  
  
E' ἐμέ δ' εὐθὺν ἀκόντων  
ἰέντα ρόμβον παρὰ σκοπὸν οὐ χρῆ  
95 τὰ πολλὰ βέλεα καρτύνειν χεροῖν.  
Μοίσαις γὰρ ἀγλαοθρόνοις ἐκὼν  
Ἵολιγαθιδαισίν τ' ἔβαν ἐπίκουρος.  
Ἵοθμοὶ τὰ τ' ἐν Νεμέᾳ παύρῳ ἔπει  
θήσω φανέρ' ἀθρό', ἀλαθῆς τέ μοι  
ἔξορκος ἐπέσσεται ἐξήκοντάκι δὴ ἄμφοτέρωθει  
100 ἀδύγλωστος βοὰ κάρκος ἐσλοῦ.  
  
88 ψυχρῶν Schroeder: ψυχρᾶς codd.  
96 ἐκὼν Moschopulus: εἴκων vett.  
98 παύρῳ ἔπει θήσω Mommsen: παύρῳ δ' ἔπει θήσω (δ'  
ἐπιθήσω B<sup>cl</sup> C<sup>cl</sup> N<sup>1</sup> O<sup>ac</sup>) codd.  
99 δὴ ἀμφ. Boeckh: δ' ἀμφ. codd.

And indeed powerful Bellerophon,  
eagerly stretching  
the soothing remedy around its jaws, captured 85

the winged horse. He mounted him, and clad in his armor Ep. 4  
of bronze immediately began to make sport in warfare.  
And with that horse thereafter, firing  
from the cold recesses of the empty air, he slew  
the army of female archers, the Amazons,  
and the fire-breathing Chimaira and the Solymoi.<sup>1</sup> 90  
I shall be silent about his own doom,  
but as for the other, Zeus' ancient stalls  
on Olympos still accommodate him.<sup>2</sup>

But I, in casting whirling javelins Str. 5  
on their straight path, must not hurl  
those many shafts from my hands beside the mark. 95  
For I have come as a willing helper for the Muses  
on their splendid thrones, and for the Oligaiithidai.<sup>3</sup>  
As for their victories at the Isthmos and Nemea, in a brief  
word I shall reveal their sum, and my true witness  
under oath shall be the noble herald's sweet-tongued  
shout heard full sixty times from both those places. 100

<sup>1</sup> For these exploits, see *Il.* 6.179–186.

<sup>2</sup> Bellerophon tried to ride Pegasus to Olympos (*Isth.* 7.44–47) and ended up wandering over the Aleian plain (*Il.* 6.200–202); for Pegasus' reception on Olympos, see Hes. *Th.* 285: ἔτ' ἐς ἀθανάτους Ζηγὸς δ' ἐν δάμασι ναίει.

<sup>3</sup> The family of Xenophon.

τὰ δ' Ὀλυμπία αὐτῶν  
 ἔοικεν ἤδη πάροιθε λελέχθαι·  
 τά τ' ἔσόμενα τότ' ἂν φαίην σαφές.  
 νῦν δ' ἔλπομαι μὲν, ἐν θεῷ γε μάν  
 105 τέλος· εἰ δὲ δαίμων γενέθλιος ἔρποι,  
 Δὶ τοῦτ' Ἐνναλίῳ τ' ἐκδώσομεν  
 πρᾶσσειν. τὰ δ' ὑπ' ὄφρῦ Παρνασσία  
 ἕξ· Ἄργεϊ θ' ὄσσα καὶ ἐν  
 Θήβαις· ὄσα τ' Ἀρκάσιν ἰάνασσω  
 μαρτυρήσει Λυκαίου βωμὸς ἄναξ·

Πέλλανά τε καὶ Σικυῶν  
 καὶ Μέγαρ' Αἰακιδᾶν τ' εὐερκὲς ἄλσος  
 110 ἃ τ' Ἐλενσις καὶ λιπαρὰ Μαραθῶν  
 ταί θ' ὑπ' Αἴτνας ὑψιλόφου καλλίπλουτοι  
 πόλιες ἃ τ' Εὐβοία· καὶ πᾶσαν κάτα  
 Ἑλλάδ' εὐρήσεις ἐρευνῶν μάσσον' ἢ ὡς ιδέμεν.  
 ἄγε κούφοισιν ἔκνευσον ποσίν·  
 115 Ζεῦ τέλει, αἰδῶ δίδοι  
 καὶ τύχαν τερπνῶν γλυκεῖαν.

107 ἕξ· Ἄργεϊ θ' edd.: ἕξ, ἄργεϊ θ' C: ἐν ἄργεϊ θ' NO: ἕξ  
 ἄρατο, ἐν ἄργεϊ δ' B: idem omissis ἕξ ἄρατο β | Ἀρκάσιν  
 ἰάνασσω codd.: Ἀρκάσι βάσσαις Bergk: Ἀρκάσιν ἰάσσω  
 Mommsen

114 ἄγε . . . ἔκνευσον (vel ἐκνεύσω) Maas: ἀλλὰ . . . ἐκνεύ-  
 σαι codd.: ἄνα . . . ἐκνεύσαι Kayser

115 αἰδῶ Byz.: αἰδῶ τε codd.

Their Olympic victories to date Ant. 5  
 have, it seems, already been reported;<sup>1</sup>  
 and those to come I would declare clearly when they  
 occur.  
 At this point I am hopeful, but with the god is  
 the outcome. But if their family fortune should continue, 105  
 we will leave it to Zeus and Enyalios<sup>2</sup>  
 to accomplish. Their victories beneath Parnassos' brow  
 number six; and all those at Argos  
 and in Thebes, and all those whose witness will be  
 the Lykaian god's<sup>3</sup> royal altar that rules over the  
 Arcadians,

and Pellana and Sikyon and Ep. 5  
 Megara and the well-walled precinct of the Aiakidai,<sup>4</sup>  
 and Eleusis and shining Marathon 110  
 and the splendidly rich cities under Aitna's  
 lofty crest<sup>5</sup> and Euboea—and if you search throughout  
 all Hellas, you will find more than the eye can see.  
 Come, swim out with nimble feet.  
 Zeus accomplisher, grant them respect 115  
 and sweet attainment of success.

<sup>1</sup> The three Olympic victories announced by the first word of  
 the poem, two won by Xenophon (30) and one by Thessalos  
 (35–36).

<sup>2</sup> Ares.

<sup>3</sup> Zeus'.

<sup>4</sup> In Aigina.

<sup>5</sup> Aitna and Syracuse.



## OLYMPIAN 14

This is the only ode to a victor from Orchomenos (Erchomenos in Boiotian spelling) and consists mainly of a hymn to the Graces (*Χάριτες*), associated with the city from ancient times (Paus. 9.35.1–7). Since the date of 476 given by the scholia is not confirmed by P. Oxy. 222, the poem is usually ascribed to 488, the date most likely to have been altered by a scribal error (cf. Gaspar 50). According to the scholia the event (not indicated in the poem) was the stadion in the boys' category. It is the only ode to consist of just two strophes.

The poet invokes the Graces as guardians of Orchomenos and providers of all pleasure for mortals (1–7). They are also present at the gods' festivals and seated beside Apollo (8–12). In the second strophe the poet re-invokes them by name as Aglaia (Splendor), Euphrosyne (Good Cheer), and Thalia (Festivity) and, because she helped bring it about, asks the last of these to look kindly upon the present celebration of Asopichos' Olympic victory (13–20). The sudden appearance of the word *μελαντειχέα* ("black-walled") casts a shadow over the so-far joyful ode, as the poet asks Echo to convey the news of the young man's victory to his dead father in Hades (20–24).

## 14. ΑΣΩΠΙΧΩΙ ΟΡΧΟΜΕΝΙΩΙ

### ΣΤΑΔΙΕΙ

- A' Καφισίων ὑδάτων  
 λαχοῖσαι αἶτε ναίετε καλλίπῳλον ἔδραν,  
 ᾧ λιπαρᾶς ἀοίδιμοι βασιλείαι  
 Χάριτες Ἐρχομενοῦ, παλαιγόνων Μινυᾶν ἐπίσκοποι,  
 5 κλύτ', ἐπεὶ εὐχομαι σὺν γὰρ ὑμῖν τά <τε> τερπνὰ  
 καί  
 τὰ γλυκέ' ἄνεται πάντα βροτοῖς,  
 εἰ σοφός, εἰ καλός, εἴ τις ἀγλαὸς ἀνήρ.  
 οὐδὲ γὰρ θεοὶ σεμνᾶν Χαρίτων ἄτερ  
 κοιρανέοντι χοροῦς  
 οὔτε δαίτας· ἀλλὰ πάντων ταμίαι  
 10 ἔργων ἐν οὐρανῷ, χρυσότοξον θέμεναι πάρα  
 Πύθιον Ἀπόλλωνα θρόνους,  
 αἰέναον σέβοντι πατρὸς Ὀλυμπίοιο τιμάν.

- B' <ᾧ> πότνι' Ἀγλαΐα  
 φιλησιμολπέ τ' Εὐφροσύνα, θεῶν κρατίστου  
 5 <τε> suppl. Hermann 6 γλυκέ' ἄνεται Kayser e  
 schol.: γλυκέα γίνεται codd. 8 οὐδὲ Schneidewin: οὔτε  
 codd. 13 <ᾧ> suppl. Byz.

## 14. FOR ASOPICHOS OF ORCHOMENOS

### WINNER, STADION

- You to whom the waters of Kephisos  
 belong, and who dwell in a land of fine horses, Str. 1  
 O Graces, much sung queens  
 of shining Orchomenos and guardians of the ancient  
 Minyai,<sup>1</sup>  
 hear my prayer. For with your help all things pleasant  
 5 and sweet come about for mortals,  
 whether a man be wise, handsome, or illustrious.  
 Yes, not even the gods arrange  
 choruses or feasts  
 without the august Graces; but as stewards of all  
 works in heaven, they have their thrones beside 10  
 Pythian Apollo of the golden bow,  
 and worship the Olympian father's<sup>2</sup> ever flowing majesty.  
 O queenly Aglaia,  
 and song-loving Euphrosyne, children of the mightiest Str. 2

<sup>1</sup> The ancient inhabitants of Orchomenos.

<sup>2</sup> Zeus', either as the "father of gods and men" or as the Graces' father (cf. Hes. *Th.* 907–909, where their names are given in the same order as in this poem).

- 15 παῖδες, ἐπακοοῖτε νῦν, Θαλία τε  
 ἐρασίμολπε, ἰδοῖσα τόνδε κῶμον ἐπ' εὐμενεῖ τύχῃ  
 κούφα βιβῶντα· Λυδῶ γὰρ Ἀσώπιχον ἐν τρόπῳ  
 ἐν μελέταις τ' αἰείδων ἔμολον,  
 οὔνεκ' Ὀλυμπιόνικος ἅ Μινύεια  
 20 σεῦ ἔκατι. μελαντειχέα νῦν δόμον  
 Φερσεφόνας ἔλθ', Ἄ-  
 χοῖ, πατρὶ κλυτὰν φέροισ' ἀγγελίαν,  
 Κλεόδαμον ὄφρ' ἰδοῖς, υἱὸν εἵπησ' ὅτι οἱ νέαν  
 κόλποις παρ' εὐδόξοις Πίσας  
 ἐστεφάνωσε κυδίμων ἀέθλων πτεροῖσι χαίταν.

15 ἐπακοοῖτέ νυν Bergk: ἐπάκοι νῦν codd.

23 εὐδόξοις Bergk: εὐδόξιοι codd.: εὐδόξου Boeckh

- of the gods, hear me now—and may you, Thalia, 15  
 lover of song, look with favor upon this revel band,  
 stepping lightly in celebration of kindly fortune. For I  
 have come,  
 singing of Asopichos in Lydian mode<sup>1</sup> as I practice my  
 art,  
 since the land of the Minyai is victorious at Olympia  
 because of you. To the black-walled house 20  
 of Persephone go now,

Echo, carrying the glorious news to his father,  
 so that when you see Kleodamos you can say that his son  
 has crowned his youthful hair in the famous valley of Pisa  
 with winged wreaths from the games that bring renown.<sup>2</sup>

<sup>1</sup> For the Lydian mode (or harmony), see *Nem.* 4.45; Aristotle, *Pol.* 1342b30–33; and Plato, *Rep.* 398E.

<sup>2</sup> For other examples of dead relatives receiving word of the victory, see *Ol.* 8.77–84 and *Pyth.* 5.98–103.

ΠΥΘΙΟΝΙΚΑΙ  
PYTHIAN ODES

## PYTHIAN 1

Upon winning the chariot race at the Pythian games in 470, Hieron, ruler of Syracuse, was announced as a citizen of Aitna, thereby publicizing his founding of that city in 476/5 with 5,000 settlers from Syracuse and 5,000 from the Peloponnesos (Diod. Sic. 11.49). The ode celebrates that founding in a broader context of harmonious peace, achieved in the polis by good governance, maintained against foreign aggression by resolute warfare, and, on a cosmic scale, gained and held against the forces of disorder by Zeus' power, exemplified by Typhos' confinement under Mt. Aitna.

There has been much discussion concerning the campaign alluded to in lines 50–55, where Hieron is compared to Philoktetes. One scholion (99a) says that it is Hieron's intervention on behalf of Western Lokroi against Anaxilas of Rhegion in 477 (cf. *Pyth.* 2.18–20), while many modern scholars have argued that it is Hieron's defeat of Thasydaios of Akragas in 472. Most likely it is his victory at Kyme in 474, treated in lines 72–75.

The poem opens with a hymn to the Lyre, which has the power to pacify Zeus' thunderbolt and eagle and calm the spirits of Ares and the other gods (1–12). The effect of the Muses' song on Zeus' enemies is one of terror, especially on Typhos, who, pinned down under Kyme (near Mt. Vesuvius) and Aitna, sends up eruptions of lava in his

tormented frustration (13–28). In the first of several prayers articulating the poem (cf. 39, 46, 58, 63, 68, and 71), the poet asks for Zeus' favor and tells of Hieron's victory in the Pythian chariot race, which he considers a promising sign of the city's future success (29–38).

Using an analogy from javelin throwing, the poet expresses a hope that he will outdistance his rivals in praising Hieron (41–45), whose family has gained unsurpassed glory in warfare (46–50), while he himself, like Philoktetes, was summoned to campaign although ill (50–55).

An address to the Muse turns attention to Hieron's son, Deinomenes, the titular king of Aitna (58–60). The city was founded in the political tradition established by the Dorian conquest of Greece (61–66); Zeus is asked to assist its rulers in maintaining peace (67–70).

The poet prays that the Carthaginians and Etruscans will remain peaceful (71–72), now that the latter have suffered defeat by Hieron at Kyme (72–75). A brief *priamel* cites the Athenian victory at Salamis and the Spartan victory at Plataia, and concludes with the Deinomenid victory at Himera against the Carthaginians (75–80).

The final triad turns to Hieron's civic governance, prefaced by a concern that lengthy praise can cause tedium or resentment (81–84). Citing the proverb "envy (for success) is better than pity (for failure)," the poet couches his praise in a series of exhortations to Hieron recommending justice, truthfulness, accountability, and generosity (85–94). Two rulers from the previous century are cited as positive and negative examples: Croesus is well remembered for his generosity, whereas Phalaris' cruelty is abominated (94–98). Best of all is success combined with fame (99–100).

# 1. ΙΕΡΩΝΙ ΑΙΤΝΑΙΩΙ

ΑΡΜΑΤΙ

A' Χρυσέα φόρμιγξ, Ἀπόλλωνος καὶ ἰοπλοκάμων  
 σύνδικον Μοισᾶν κτέανον τᾶς ἀκούει  
 μὲν βάσις ἀγλαίας ἀρχά,  
 πείθονται δ' αἰοδοὶ σάμασιν  
 ἀγησιχόρων ὅποταν προοιμίων  
 ἀμβολὰς τεύχης ἐλελιζομένα.  
 5 καὶ τὸν αἰχματᾶν κεραυνὸν σβεννύεις  
 αἰέναν πυρός. εὖδει δ' ἀνὰ σκά-  
 πτῷ Διὸς αἰετός, ὠκεῖ-  
 αν πτέρυνγ' ἀμφοτέρωθεν χαλάξαις,  
 ἀρχὸς οἰωνῶν, κελαινῶπιν δ' ἐπὶ οἱ νεφέλαν  
 ἀγκύλῳ κρατί, γλεφάρων ἀδὺν κλάι-  
 θρον, κατέχευας ὁ δὲ κνώσσων  
 ὑγρὸν νῶτον αἰωρεῖ, τεαῖς  
 10 ῥίπαῖσι κατασχόμενος. καὶ γὰρ βια-  
 τὰς Ἄρης, τραχείαν ἀνένθε λιπῶν  
 ἐγχείων ἀκμάν, ἰαίνει καρδίαν  
 κώματι, κῆλα δὲ καὶ δαιμόνων θέλ-

# 1. FOR HIERON OF AITNA

WINNER, CHARIOT RACE, 470 B.C.

Golden Lyre, rightful possession<sup>1</sup> of Apollo Str. 1  
 and the violet-haired Muses, to you the footstep listens  
 as it begins the splendid celebration,  
 and the singers heed your signals,  
 whenever with your vibrations you strike up  
 the chorus-leading preludes.  
 You quench even the warring thunderbolt 5  
 of ever flowing fire; and the eagle sleeps  
 on the scepter of Zeus,  
 having relaxed his swift wings on either side,  
 the king of birds, for you have poured Ant. 1  
 over his curved head a black-hooded cloud,  
 sweet seal for his eyelids. And as he slumbers,  
 he ripples his supple back, held in check  
 by your volley of notes. For even powerful 10  
 Ares puts aside  
 his sharp-pointed spears and delights his heart  
 in sleep; and your shafts enchant  
<sup>1</sup> Or possession that speaks on their behalf. The normal  
 meaning of σύνδικος is "advocate" (cf. *Ol.* 9.98).

γεί φρένας ἀμφί τε Λατοί-  
δα σοφία βαθυκόλπων τε Μοισᾶν.

the minds of the deities as well, through the skill  
of Leto's son<sup>1</sup> and of the deep-breasted Muses.

ὄσσα δὲ μὴ πεφίληκε Ζεὺς, ἀτύζονται βοάν  
Πιερίδων αἶοντα, γᾶν τε καὶ πόν-  
τον κατ' ἀμαιμάκετον,  
15 ὅς τ' ἐν αἰνῇ Ταρτάρῳ κείται, θεῶν πολέμιος,  
Τυφῶς ἑκατοντακάρανος· τὸν ποτε  
Κιλικίον θρέψεν πολυώνυμον ἄντρον· νῦν γε μάν  
ταί θ' ὑπὲρ Κύμας ἀλιερκέες ὄχθαι  
Σικελία τ' αὐτοῦ πιέζει  
στέρα λαχνάεντα· κίων δ' οὐρανία συνέχει,  
20 νιφόεσσ' Αἴτνα, πάνετες χιόνος ὀξείας τιθήνα·

But those creatures for whom Zeus has no love are  
terrified  
when they hear the song of the Pierians, those on land  
and in the overpowering sea,  
and the one who lies in dread Tartaros, enemy of the  
15 gods,  
Typhos<sup>2</sup> the hundred-headed, whom  
the famous Cilician cave once reared; now, however,  
the sea-fencing cliffs above Kyme  
as well as Sicily weigh upon his shaggy chest,  
and a skyward column constrains him,  
snowy Aitna, nurse of biting snow all year round,  
20

B' τὰς ἐρεύγονται μὲν ἀπλάτον πυρὸς ἀγνόταται  
ἐκ μυχῶν παγαί· ποταμοὶ δ' ἀμέραισιν  
μὲν προχέοντι ῥόον καπνοῦ  
αἴθων· ἄλλ' ἐν ὄρφναισιν πέτρας  
φοίνισσα κυλινδομένα φλοῖξ ἐς βαθεῖ-  
αν φέρει πόντου πλάκα σὺν πατάγῳ.  
25 κείνο δ' Ἄφαιστοιο κροννοῦς ἔρπετόν  
δεινοτάτους ἀναπέμπει· τέρας μὲν  
θαυμάσιον προσιδέσθαι,  
θαῦμα δὲ καὶ παρεόντων ἀκοῦσαι,

from whose depths belch forth holiest springs  
of unapproachable fire; during the days rivers of lava  
pour forth a blazing stream  
of smoke, but in times of darkness  
a rolling red flame carries rocks into the deep  
expanse of the sea with a crash.<sup>3</sup>  
That monster sends up most terrible springs  
25 of Hephaistos' fire—a portent  
wondrous to behold,  
a wonder even to hear of from those present—  
such a one is confined within Aitna's dark and leafy peaks  
Ant. 2

οἶον Αἴτνας ἐν μελαμφύλλοις δέδεται κορυφαῖς

<sup>1</sup> Apollo; the echo of line 1 reinforces the closure of this part  
of the hymn. <sup>2</sup> Typhos (also called Typhoeus and Typhon)  
was the last enemy of Zeus' reign (cf. Hes. *Th.* 820–880).

<sup>3</sup> The alliteration of π's and φ's in the Greek is striking.

20 πανέτης Christ

26 παρεόντων C, Gellius, Macrobius: παριόντων β

καὶ πέδῳ, στρωμνὰ δὲ χαράσσοισ' ἅπαν νῶ-  
τον ποτικεκλιμένον κεντεῖ.

εἴη, Ζεῦ, τὴν εἴη ἀνδάνειν,

- 30 ὃς τοῦτ' ἐφέπεις ὄρος, εὐκάρπιοι γαί-  
ας μέτωπον, τοῦ μὲν ἐπωνυμίαν  
κλεινὸς οἰκιστῆρ ἐκύδανεν πόλι  
γείτονα, Πυθιάδος δ' ἐν δρόμῳ κά-  
ρυξ ἀνείπε νιν ἀγγέλ-  
λων Ἰέρωνος ὑπὲρ καλλινίκου

ἄρμασι. νανσιφορήτοισ δ' ἀνδράσι πρῶτα χάρις  
ἐς πλόον ἀρχομένοις πομπαῖον ἐλθεῖν  
οὔρον· εἰκότα γάρ

- 35 καὶ τελευτᾷ φερτέρον νόστου τυχεῖν. ὁ δὲ λόγος  
ταύταις ἐπὶ συντυχίαις δόξαν φέρει  
λοιπὸν ἔσσεσθαι στεφάνοισι ν<κ> ἵπποις τε  
κλυτάν

καὶ σὺν εὐφώνοις θαλαῖαις ὄνυμαστάν.

Λύκιε καὶ Δάλοι' ἀνάσσω

- 40 Φοῖβε Παρνασσοῦ τε κράναν Κασταλίαν φιλέων,  
ἐβελήσαις ταῦτα νόψ τιθέμεν εὐάνδρον τε χῶραν.

- Γ' ἐκ θεῶν γὰρ μαχαναὶ πᾶσαι βροταῖαι ἀρεταῖς,  
καὶ σοφοὶ καὶ χερσὶ βιαταὶ περίγλωσ-  
σοὶ τ' ἔφυν. ἄνδρα δ' ἐγὼ κείνον

34 ἐρχομένοις C(schol. Nem. 1.49)

37 <κ> suppl. Heyne

and the plain; and a jagged bed goads the entire length  
of his back that lies against it.

Grant, O Zeus, grant that I may please you,

you who rule that mountain, the brow of a  
fruitful land, whose neighboring city<sup>1</sup> that bears  
its name was honored by its illustrious founder,  
when at the racecourse of the Pythian festival  
the herald proclaimed it  
in announcing Hieron's splendid victory

30

with the chariot. For seafaring men the first blessing  
as they set out on a voyage is the coming of a favorable  
wind, since it is likely that they will attain  
a more successful return at the end as well. And this  
saying,

Ep. 2

given the present success, inspires the expectation that  
hereafter the city will be renowned for crowns and horses  
and its name honored amid tuneful festivities.

35

Lord of Lykia, O Phoebus, you who rule over Delos  
and who love Parnassos' Kastalian spring,<sup>2</sup>

willingly take those things to heart and make this a land of  
brave men.

40

For from the gods come all the means for human  
achievements,  
and men are born wise, or strong of hand and eloquent.  
In my eagerness to praise

Str. 3

<sup>1</sup> Hieron refounded Katane as Aitna (modern Catania) at the  
base of Mt. Aitna in 476/5.

<sup>2</sup> Lykia, Delos, and Delphi (at Mt. Parnassos) are cult centers  
of Apollo.



αἰνήσαι μενοινῶν ἔλπομαι  
 μὴ χαλκοπάραον ἄκοιθ' ὥσείτ' ἀγῶ-  
 νος βαλεῖν ἕξω παλάμα δονέων,  
 45 μακρὰ δὲ ρίψαις ἀμύσσασθ' ἀντίους.  
 εἰ γὰρ ὁ πᾶς χρόνος ὄλβον μὲν οὕτω  
 καὶ κτεάνων δόσιν εὐθύ-  
 νοι, καμάτων δ' ἐπίλασιν παράσχοι·

ἦ κεν ἀμνάσειεν, οἷσιν ἐν πολέμοισι μάχαις  
 τλάμοι ψυχᾶ παρέμειν', ἀνίχ' εὐρί-  
 σκοντο θεῶν παλάμαις τιμᾶν  
 οἷαν οὕτις Ἑλλάνων δρέπει  
 50 πλούτου στεφάνωμι' ἀγέρωχον. νῦν γε μὰν  
 τὰν Φιλοκτῆταιο δίκαν ἐφέπων  
 ἐστρατεύθη· σὺν δ' ἀνάγκα νιν φίλον  
 καί τις ἐὼν μεγαλάνωρ ἔσανεν.  
 φαντὶ δὲ Λαμνόθεν ἔλκει  
 τειρόμενον μεταβάσσοντας ἔλθειν

ἦροας ἀντιθέους Ποίαντος υἱὸν τοξόταν  
 ὃς Πριάμοιο πόλιν πέρσεν, τελεύτα-  
 σέν τε πόνους Δαναοῖς,

52 μεταβάσσοντας anonymous Boeckhii: μεταλ(λ)άσ(σ)οντας  
 codd.

<sup>1</sup> Hieron. <sup>2</sup> Hieron's older brother Gelon joined with Theron of Akragas to defeat a 100,000-man Carthaginian army at the battle of Himera in 480. Hieron defeated the Etruscan navy at the battle of Kyme near Naples in 474 (cf. Diød. Sic. 11.51).

that man,<sup>1</sup> I hope  
 I may not, as it were, throw outside the lists  
 the bronze-cheeked javelin I brandish in my hand,  
 but cast it far and surpass my competitors. 45  
 May all time to come keep on course, as heretofore,  
 his happiness and the gift of riches,  
 and provide him with forgetfulness of his hardships:

surely time would remind him in what battles in the Ant. 3  
 course  
 of wars he stood his ground with steadfast soul,  
 when with divine help he and his family were winning  
 such honor as no other Hellene enjoys  
 as a proud crown for wealth.<sup>2</sup> Just now, indeed, 50  
 after the fashion of Philoktetes,<sup>3</sup>  
 he has gone on campaign, and even one who was proud  
 found it necessary to fawn upon him as a friend.  
 They tell that the godlike heroes came to fetch him  
 from Lemnos, wasting from his wound,

Poias' archer son, Ep. 3  
 who destroyed Priam's city and ended  
 the Danaans' toils;

<sup>3</sup> Philoktetes, son of Poias, was bitten on the foot by a snake at the beginning of the expedition against Troy. The Greek commanders could not stand his suffering and abandoned him on Lemnos. When all efforts to take the city proved futile, they were forced to retrieve him, for Troy was destined to fall to him with his bow. Like Philoktetes, Hieron, although ill, is summoned from an island to bring salvation to his fellow Greeks. Two scholia (89ab) report that Hieron suffered from kidney stones (or cystitis) and was carried into battle on a litter. The "proud" person cannot be identified.

55 ἀσθενεῖ μὲν χρωτὶ βαίνων, ἀλλὰ μοιρίδιον ἦν.  
 οὕτω δ' Ἰέρωνι θεὸς ὀρθωτῆρ πέλοι  
 τὸν προσέρποντα χρόνον, ὧν ἔραται καιρὸν  
 διδοῦς.  
 Μοῖσα, καὶ παρ Δεινομένει κελαδῆσαι  
 πίθεό μοι ποιῶν τεθρίππων  
 χάρμα δ' οὐκ ἀλλότριον νικαφορία πατέρος.  
 60 ἄγ' ἔπειτ' Αἴτνας βασιλεῖ φίλιον ἐξεύρωμεν ὕμνον·

Δ' τῷ πόλιν κείναν θεοδμάτῳ σὺν ἐλευθερίᾳ  
 Ἐλλίδος στάθμας Ἰέρων ἐν νόμοις ἔ-  
 κτισσε· θέλοντι δὲ Παμφύλου  
 καὶ μὲν Ἡρακλειδῶν ἔκγονοι  
 ὄχθαις ὑπο Ταυγέτου ναίωντες αἰ-  
 εὶ μένειν τεθμοῖσιν ἐν Αἰγίμιου  
 65 Δωριεῖς. ἔσχον δ' Ἀμύκλας ὄλβιοι  
 Πινδόθεν ὀρνούμενοι, λευκοπόλων  
 Τυνδαριδῶν βαθύδοξοι  
 γείτονες, ὧν κλέος ἀνθῆσεν αἰχμᾶς.

Ζεὺ τέλει, αἰεὶ δὲ τοιαύταν Ἀμένα παρ' ὕδωρ  
 αἶσαν ἀστοῖς καὶ βασιλεύσιν διακρι-  
 νειν ἔτυμον λόγον ἀνθρώπων.

61 κείναν F<sup>1</sup>γ: κλειῶν CEF

<sup>1</sup> Or *fitting opportunity for*. <sup>2</sup> Deinomenes is Hieron's son, whom Hieron made king of Aitna.

<sup>3</sup> There were three Dorian tribes; one was descended from Hyllos, Herakles' son, the other two from Pamphylos and

he walked with flesh infirm, but it was the work of destiny. 55  
 In like fashion may the god uphold Hieron  
 in the time that comes, and give him due measure of<sup>1</sup> his  
 desires.

Muse, at the side of Deinomenes<sup>2</sup> too  
 I bid you sing the reward for the four-horse chariot,  
 for a father's victory is no alien joy.  
 Come then, let us compose a loving hymn for Aitna's king, 60

for whom Hieron founded that city with divinely Str. 4  
 fashioned  
 freedom under the laws of Hyllos' rule,  
 because the descendants of Pamphylos  
 and indeed of Herakles' sons,  
 whodwell under the slopes of Taygetos, are determined  
 to remain forever in the institutions of Aigimios  
 as Dorians.<sup>3</sup> Blessed with prosperity, they came down 65  
 from Pindos and took Amyklai, to become much  
 acclaimed  
 neighbors of the Tynidaridai with white horses,<sup>4</sup>  
 and the fame of their spears flourished.

Zeus Accomplisher, determine such good fortune as this Ant. 4  
 always for the citizens and their kings by Amenas' water<sup>5</sup>  
 to be the true report of men.<sup>6</sup>

Dymas, the sons of Aigimios. Mt. Taygetos overlooks Sparta.  
<sup>4</sup> Pindar sketches the Doric conquest of Greece from the  
 north (the Pindos range) to Amyklai (near Sparta). The Tyn-  
 daridai (Kastor and Polydeukes) are patrons of Sparta.

<sup>5</sup> Aitna is on the Amenas River.

<sup>6</sup> Or *may the true report of men always assign such good for-  
 tune as this*.

σύν τοι τίν κεν ἀγητήρ ἀνήρ,  
 70 υἱῷ τ' ἐπιτελλόμενος, δᾶμον γεραί-  
 ρων τράποι σύμφωνον ἐς ἡσυχίαν.  
 λίσσομαι νεύσον, Κρονίων, ἡμερον  
 ὄφρα κατ' οἶκον ὁ Φοῖνιξ ὁ Τυρσα-  
 νῶν τ' ἀλατατὸς ἔχῃ, ναυ-  
 σίστονον ὕβριν ἰδὼν τὰν πρὸ Κύμας,

οἶα Συρακοσίων ἀρχῷ δαμασθέντες πάθον,  
 ὠκυπόρων ἀπὸ ναῶν ὃ σφιν ἐν πόν-  
 τῳ βάλεθ' ἀλικίαν,  
 75 Ἑλλάδ' ἐξέλκων βαρείας δουλίας. ἀρέομαι  
 πὰρ μὲν Σαλαμῖνος Ἀθηναίων χάριν  
 μισθόν, ἐν Σπάρτᾳ δ' ἐρέω πρὸ Κιθαιρῶνος  
 μάχαν,

ταῖσι Μῆδειοι κάμον ἀγκυλότοξοι,  
 παρὰ δὲ τὰν εὐνδρον ἀκτᾶν  
 Ἰμέρα παίδεσσιν ὕμνον Δεινομένεος τελέσαις,  
 80 τὸν ἐδέξαντ' ἀμφ' ἀρετᾶ, πολεμίων ἀνδρῶν  
 καμόντων.

E' καιρὸν εἰ φθέγγαιο, πολλῶν πείρατα συντανύσαις  
 ἐν βραχεῖ, μείων ἔπεται μῶμος ἀνθρώ-  
 πων· ἀπὸ γὰρ κόρος ἀμβλύνει  
 αἰανῆς ταχείας ἐλπιδας,

75 ἀρέομαι Dawes: αἰρέομαι (αἰρέομαι) codd.

77 ἐρέω πρὸ EF: ἐρέω τὰν πρὸ rell.: ἄρα τᾶν . . . μαχᾶν  
 Wilamowitz: ἀπὸ τᾶν Stone

For with your help a man who is ruler  
 and instructs his son can in honoring his people  
 turn them to harmonious peace. 70

I beseech you, son of Kronos, grant that the war cry  
 of the Phoenicians<sup>1</sup> and Etruscans may remain quietly  
 at home, now that they have seen their aggression  
 bring woe to their fleet before Kyme,

such things did they suffer when overcome by the leader  
 of the Syracusans, who cast their youth 70

from their swiftly sailing ships into the sea  
 and delivered Hellas from grievous slavery. I shall earn  
 from Salamis<sup>2</sup> the Athenians' gratitude 75  
 as my reward, and at Sparta I shall tell of the battle  
 before Kithairon,<sup>3</sup>

in which conflicts the curve-bowed Medes suffered  
 defeat;

but by the well-watered bank of the Himeras I shall pay  
 to Deinomenes' sons<sup>4</sup> the tribute of my hymn,  
 which they won through valor, when their enemies were  
 defeated. 80

If you should speak to the point by combining the strands  
 of many things in brief, less criticism follows from men,  
 for cloying excess  
 dulls eager expectations, Str. 5

<sup>1</sup> I.e. Carthaginians.

<sup>2</sup> The Athenians took credit for the Greek victory over the  
 Persian navy at the battle of Salamis in 480.

<sup>3</sup> At the battle of Plataia near Mt. Kithairon, the Spartans  
 defeated the Persian army in 479.

<sup>4</sup> This Deinomenes is the father of Gelon and Hieron.

ἀστῶν δ' ἀκοὰ κρύβιον θυμὸν βαρύ-  
νει μάλιστ' ἐσλοῖσιν ἐπ' ἄλλοτρίοις.

85 ἀλλ' ὅμως, κρέσσον γὰρ οἰκτιρμοῦ φθόνος,  
μὴ παρίει καλά. νόμα δικάϊω  
πηδαλίω στρατόν· ἀψευ-  
δεῖ δὲ πρὸς ἄκμοι χαλκευε γλῶσσαν.

εἴ τι καὶ φλαῦρον παραθύσει, μέγα τοι φέρεται  
πὰρ σέθεν. πολλῶν ταμίας ἐσσί· πολλοὶ  
μάρτυρες ἀμφοτέροις πιστοί.

90 εὐανθεῖ δ' ἐν ὄργᾳ παρμένων,  
εἴπερ τι φιλεῖς ἀκοὰν ἀδείαν αἰ-  
εὶ κλύειν, μὴ κάμνε λίαν δαπάναις·  
ἐξίει δ' ὥσπερ κυβερνάτας ἀνήρ  
ἱστῖον ἀνεμόεν. μὴ δολωθῆς,  
ὦ φίλε, κέρδεσιν ἐντραπέ-  
λοισ· ὀπιθόμβροτον αὔχημα δόξας

οἶον ἀποικομένων ἀνδρῶν δίαίταν μανύει  
καὶ λογίοις καὶ αἰδοῖς. οὐ φθίνει Κροί-  
σον φιλόφρων ἀρετά.

95 τὸν δὲ ταύρω χαλκῆω καυτήρα νηλέα νόον  
ἐχθρὰ Φάλαριν κατέχει παντᾶ φάτις,

85 κρέσσον Stobaeus cod. S: κρείσσον CE<sup>s</sup>E<sup>1</sup>F: κρέσσω γ,  
Stobaeus codd. MA (κρείσσω E<sup>1</sup>schol. Thuc.)

92 ἀνεμόεν Callierges: ἀνεμόεν πετάσαις codd. | ἐντραπέ-  
λοισ C<sup>a</sup>Fγ: εὐτραπέλοισ C<sup>b</sup>E

<sup>1</sup> Cf. Hdt. 3.52.5.

and townsmen are grieved in their secret hearts  
especially when they hear of others' successes.  
But nevertheless, since envy is better than pity,<sup>1</sup>  
do not pass over any noble things. Guide your people  
with a rudder of justice; on an anvil of truth  
forge your tongue.

85

Even some slight thing, you know, becomes important  
if it flies out from you. You are the steward of many  
things;

Ant. 5

many are the sure witnesses for deeds of both kinds.<sup>2</sup>  
Abide in flourishing high spirits,  
and if indeed you love always to hear pleasant things said  
about you, do not grow too tired of spending,  
but let out the sail, like a helmsman,  
to the wind. Do not be deceived,  
O my friend, by shameful gains,  
for the posthumous acclaim of fame

90

alone reveals the life of men who are dead and gone  
to both chroniclers and poets. The kindly  
excellence of Croesus<sup>3</sup> does not perish,  
but universal execration overwhelms Phalaris,<sup>4</sup> that man  
of pitiless spirit who burned men in his bronze bull,

Ep. 5

<sup>2</sup> A euphemism for good and evil deeds.

<sup>3</sup> Croesus, king of Lydia c. 550, was fabulously wealthy and a great benefactor of Greeks, especially of Apollo's shrine at Delphi (cf. Bacch. 3.23–62).

<sup>4</sup> Phalaris, tyrant of Akragas c. 550, was exceptionally cruel. He roasted his victims in a bronze bull, so constructed that their screams sounded like the bellowing of the beast.

οὐδέ νιν φόρμιγγες ὑπωρόφιαι κοινανίαν  
μαλθακὰν παίδων ὀάροισι δέκονται.

τὸ δὲ παθεῖν εὔ πρῶτον ἀέθλων

100 εὔ δ' ἀκούειν δευτέρα μοῖρ'· ἀμφοτέροισι δ' ἀνήρ  
ὅς ἂν ἐγκύρση καὶ ἔλη, στέφανον ὕψιστον δέδεκται.

and no lyres in banquet halls welcome him  
in gentle fellowship with boys' voices.

Success is the first of prizes;

and renown the second portion; but the man who  
meets with both and gains them has won the highest  
crown.

## PYTHIAN 2

*Pythian 2* is one of the most difficult Pindaric odes to interpret. The venue of the chariot victory is not specified, and none of the possibilities proposed by the scholia (Delphi, Nemea, Athens, and Olympia) or by modern scholars (Thebes and Syracuse) is compelling. Furthermore, if the poem's one historical allusion in 18–20 refers (as the scholia claim) to Hieron's protection of Western Lokroi against Anaxilas of Rhegion in 477, then it merely provides a *terminus post quem* for the poem's composition. Another difficulty is that the extensive narrative of Ixion's ingratitude and punishment seems excessively negative for a celebratory ode; in contrast, in *Ol.* 1 Tantalos' malfesance is counterbalanced by Pelops' heroic achievement. The meaning of the allusions to this poem as "Phoenician merchandise" (67) and a "Kastor song" (69) remains unclear. Finally, the unparalleled concluding section beginning at 69 warns against the dangers posed by slanderers, flatterers, and envious men in a series of rapidly shifting images that contain many obscure details.

The poet says that he comes from Thebes to Syracuse, bringing news of Hieron's chariot victory, in which he was assisted by Artemis, Hermes, and Poseidon (1–12). In a summary priamel Pindar notes that many kings have been

praised for their achievements and gives two examples: Kinyras of Cyprus and Hieron (13–20).

Ixion, as he turns on his wheel, advises mortals to repay benefactors (21–24), a lesson he learned when, despite his happy life with the immortals, he tried to rape Hera. Zeus deceived him by fashioning a cloud that looked like Hera, and for his punishment bound him to a four-spoke wheel (25–41). Meanwhile, the cloud bore Kentauros, who mated with Magnesian mares and sired the Centaurs (42–48). The narrative concludes with the observation that the gods fulfill all their designs (49–52).

The poet states that he must avoid being a censurer like Archilochos; instead, he takes god-given wealth as his theme (52–56). Hieron provides him a clear example, whom no Greek has ever surpassed in wealth or honor (57–61). He is extolled for his glorious military campaigns and for his mature wisdom (62–67).

After bidding Hieron farewell in the style of hymns, the poet compares his poem thus far to Phoenician merchandise (perhaps because it is of high quality and was paid for) and asks Hieron to look favorably upon the forthcoming Kastor song (67–71). He urges Hieron to imitate Rhadamanthys and not be deceived by slanderers (72–78). The poet declares himself above such behavior (79–80), and abjures deceitful flattery, being instead a straightforward friend or foe of a sort that excels under every form of government (81–88). Envious men are not satisfied with god-given success and injure themselves by their own schemes (88–92). We must accept the constraints of our situation, for resisting is futile; the poet hopes to enjoy the company of good men (93–96).

## 2. ΙΕΡΩΝΙ ΣΤΡΑΚΟΣΙΩΙ

ΑΡΜΑΤΙ

A' Μεγαλοπόλιες ὦ Συράκοσαι, βαθυπολέμου  
 τέμενος Ἄρεος, ἀνδρῶν ἵππων τε σιδαροχαρ-  
 μᾶν δαιμόνιαι τροφοί,  
 ὕμνῳ τὸδε τᾶν λιπαρᾶν ἀπὸ Θηβᾶν φέρων  
 μέλος ἔρχομαι ἀγγελίαν τετραορίας ἐλελίχθονος,  
 5 εὐάρματος Ἱέρων ἐν ᾧ κρατέων  
 τηλαυγέσῳ ἀνέδησεν Ὀρτυγίαν στεφάνοις,  
 ποταμίας ἔδος Ἀρτέμιδος, ἧς οὐκ ἄτερ  
 κείνας ἀγαναῖσιν ἐν χερσὶ ποικιλα-  
 νίους ἐδάμασσε πῶλους.

ἐπὶ γὰρ ἰοχέαιρα παρθένος χερὶ διδύμα  
 10 ὃ τ' ἐναγώνιος Ἑρμᾶς αἰγλάεντα τίθησι κόσ-  
 μον, ξεστὸν ὅταν δίφρον  
 ἔν θ' ἄρματα πεισιχάλινα καταzeugνύη  
 σθένος ἵππιον, ὀρσοτρίαυαν εὐρυβίαν καλέων θεόν.

<sup>1</sup> An island just off Syracuse, sacred to Artemis (cf. *Nem.* 1.1–4).

<sup>2</sup> The language perhaps indicates that Hieron closely super-

## 2. FOR HIERON OF SYRACUSE

WINNER, CHARIOT RACE

O great city of Syracuse, sanctuary of  
 Ares mighty in war, divine nourisher of men  
 and horses delighting in steel,  
 to you I come from shining Thebes bearing this song  
 and its news of the four-horse chariot that shakes the  
 earth,  
 in which Hieron, possessor of fine chariots, prevailed  
 and with far-shining garlands crowned Ortygia,<sup>1</sup>  
 abode of the river goddess Artemis, with whose help  
 he mastered in his gentle hands  
 those fillies with their embroidered reins,<sup>2</sup>

because with both hands the virgin archeress<sup>3</sup>  
 and Hermes, lord of the games, place on them the shining  
 harness, whenever he yokes the strong horses  
 to the polished car and to the chariot that controls the bit,  
 and calls upon the wide-ruling god who wields the  
 trident.<sup>4</sup>

vised the training of the team, not that he himself drove it; rich men retained their own charioteers (cf. *Pyth.* 5.26–53). The only mention of a victor driving his own chariot is at *Isth.* 1.15.

<sup>3</sup> Artemis.

<sup>4</sup> Poseidon, a patron god of horses.

- ἄλλοις δέ τις ἐτέλεσεν ἄλλος ἀνὴρ  
 εὐαχέα βασιλευσιν ὕμνον ἄποιν' ἀρετᾶς.  
 15 κελαδέοντι μὲν ἀμφὶ Κινύραν πολλάκις  
 φᾶμαι Κυπρίων, τὸν ὁ χρυσοχαῖτα προ-  
 φρόνως ἐφίλησ' Ἀπόλλων,  
 ἱερέα κτίλον Ἀφροδίτας· ἄγει δὲ χάρις  
 φίλων ποί τινος ἀντὶ ἔργων ὀπιζομένα·  
 σὲ δ', ὦ Δεινομένειε παῖ, Ζεφυρία πρὸ δόμων  
 Λοκρὶς παρθένος ἀπύει,  
 πολεμίων καμάτων ἐξ ἀμαχάνων  
 20 διὰ τεῶν δύναμιν δρακεῖσ' ἀσφαλές.  
 θεῶν δ' ἐφετμαῖς Ἰξίονα φαντὶ ταῦτα βροτοῖς  
 λέγειν ἐν πτερόεντι τροχῷ  
 παντῆ κυλινδόμενον  
 τὸν εὐεργέταν ἀγαναῖς  
 ἀμοιβαῖς ἐποιχομένους τίνεσθαι.  
 Β' ἔμαθε δὲ σαφές. εὐμενέσσι γὰρ παρὰ Κρονίδαις  
 26 γλυκὴν ἐλὼν βίον, μακρὸν οὐχ ὑπέμεινεν ὄλ-  
 βον, μαινομέναις φρασίμ  
 Ἥρας ὅτ' ἐράσασατο, τὰν Διὸς εὐναὶ λάχον  
 πολυγαθέες· ἀλλὰ νιν ὕβρις εἰς ἀνάταν ὑπεράφανον  
 ὤρσεν· τάχα δὲ παθὼν ἐοικὸτ' ἀνήρ  
 17 ποί τινος codd.: ποίνιμος Spigel  
 28 πολυγαθέες ζ: πολυγαθέος β | ὑπερφίαλον ζ: ὑπερά-  
 φανον tell.

Various men pay the tribute of a resounding hymn  
 to various kings as recompense for their excellence.  
 The voices of the Cyprians often celebrate  
 Kinyras,<sup>1</sup> whom golden-haired Apollo  
 heartily befriended,

15

the priestly favorite of Aphrodite, for reverent gratitude  
 goes forth in one way or another in return for  
 someone's friendly deeds.

Ep. 1

But you, O son of Deinomenes, the maiden of Western  
 Lokroi invokes in front of her house,  
 for after desperate toils of war  
 she has a look of security in her eyes thanks to your  
 power.<sup>2</sup>

20

They say that by the gods' commands Ixion speaks  
 these words to mortals as he turns  
 in every direction on his winged wheel:  
 go and repay your benefactor  
 with deeds of gentle recompense.

He learned this clearly, for having won a pleasant  
 existence

Str. 2

among Kronos' beneficent children, he could not sustain  
 26 his happiness for long, when in his maddened mind  
 he fell in love with Hera, who belonged to Zeus for joyous  
 acts of love. But insolence drove him to arrogant delusion,  
 and quickly suffering what was fitting, the man

<sup>1</sup> A mythical king of Cyprus, the island sacred to Aphrodite.

<sup>2</sup> According to the scholia, when Anaxilas of Rhegion threat-  
 ened Lokroi with war (in 477), Hieron sent Chromios to tell him  
 to stop or Hieron would attack him.



30 ἐξαίρετον ἔλε μόχθον. αἱ δύο δ' ἀμπλακίαι  
 φερέπονι τελέθοντι· τὸ μὲν ἦρωσ ὅτι  
 ἐμφύλιον αἶμα πρῶτιστος οὐκ ἄτερ  
 τέχνας ἐπέμειξε θνατοῖς,

ὅτι τε μεγαλοκευθέεσσιν ἔν ποτε θαλάμοις  
 Διὸς ἀκοιτιν ἐπειρᾶτο. χρῆ δὲ κατ' αὐτὸν αἰ-  
 εῖ παντὸς ὄρᾶν μέτρον.

35 εὐναὶ δὲ παράτροποι ἐς κακότητ' ἀθρόαν  
 ἔβαλον· ποτὶ καὶ τὸν ἴκοντ'· ἐπεὶ  
 νεφέλα παρελέξατο

ψεῦδος γλυκὴ μεθέπων ἄδρις ἀνὴρ·  
 εἶδος γὰρ ὑπεροχωτάτα πρέπεν Οὐρανιᾶν  
 θυγατέρι Κρόνον· ἄντε δόλον αὐτῷ θέσαν

40 Ζηνὸς παλάμαι, καλὸν πῆμα. τὸν δὲ τε-  
 τράκναμον ἔπραξε δεσμὸν

ἐὸν ὄλεθρον ὄγ'· ἐν δ' ἀφύκτοισι γνιοπέδαις  
 πεσῶν τὰν πολύκοιτον ἀνδέξαιτ' ἀγγελίαν.  
 ἄνευ οἱ Χαρίτων τέκεν γόνον ὑπερφίαλον  
 μόνα καὶ μόνον οὐτ' ἐν ἄν-

δράσι γερασφόρον οὐτ' ἐν θεῶν νόμοις·  
 τὸν ὀνύμαζε τράφουσα Κένταυρον, ὅς

30 ἔλε Moschopolulus: ἔχε Thomas Magister: ἔσχε vett.

34 κατ' αὐτὸν Thiersch: καθ' αὐτὸν codd.

36 ποτὶ καὶ τὸν ἴκοντ' codd.: alii alia (locus conclamatus,  
 Schroeder)

38 οὐρανιᾶν codd.: οὐρανίου schol.: Οὐρανίδα Mommsen

won an extraordinary torment. His two offenses 30  
 bring this pain: the one, because that hero  
 was the very first to bring upon mortals the stain of  
 kindred blood, not without guile;<sup>1</sup>

the other, because once in the great depths of her 30  
 chambers Ant. 2

he made an attempt on Zeus' wife. One must always  
 measure everything by one's own station. 35  
 Aberrant acts of love cast one into the thick  
 of trouble; they came upon him too, because he  
 lay with a cloud,

an ignorant man in pursuit of a sweet lie, 35  
 for it resembled in looks the foremost heavenly goddess,  
 Kronos' daughter. Zeus' wiles set it  
 as a snare for him, a beautiful affliction. The man made 40  
 that binding to the four spokes

his own destruction.<sup>2</sup> After falling into inescapable 35  
 fetters, he received that message meant for everyone.  
 Without the Graces' blessing, that unique mother<sup>3</sup>  
 bore a unique son, who was overbearing and respected  
 neither among men nor in the ways of the gods.  
 She who reared him called him Kentauros. He mated

<sup>1</sup> To avoid paying the price for his bride, Ixion contrived to  
 have his father-in-law Deioneus fall into a pit of burning char-  
 coal.

<sup>2</sup> Ixion's punishment mimics the iynx, a love charm consisting  
 of a wryneck bound to a wheel with four spokes (cf. *Pyth.*  
 4.213–219).

<sup>3</sup> The cloud.

45 ἵπποισι Μαγνητίδεσσι ἐμείγνυτ' ἐν Παλίου  
σφυροῖς, ἐκ δ' ἐγένοντο στρατός  
θαυμαστός, ἀμφοτέροις  
ὁμοῖοι τοκεῦσι, τὰ μα-  
τρόθεν μὲν κάτω, τὰ δ' ὑπερθε πατρός.

Γ' θεὸς ἅπαν ἐπὶ ἐλπίδεσσι τέκμαρ ἀνύεται,  
50 θεός, ὃ καὶ πτερόντ' αἰετὸν κίχῃ, καὶ θαλασσο-  
σαῖον παραμείβεται  
δελφίνα, καὶ ὑψιφρόνων τιν' ἔκαμψε βροτῶν,  
ἑτέροισι δὲ κύδος ἀγήραον παρέδωκ'. ἐμὲ δὲ χρεῶν  
φεύγειν δάκος ἀδινὸν καταγοριᾶν  
εἶδον γὰρ ἐκὰς ἐὼν τὰ πόλλ' ἐν ἀμαχανία  
55 ψογερόν Ἀρχίλοχον βαρυνλόγοις ἔχθεσιν  
παινώμενον· τὸ πλουτεῖν δὲ σὺν τύχῃ  
πότημον σοφίας ἄριστον.

τὺ δὲ σάφα νιν ἔχεις ἐλευθέρῃ φρενὶ πεπαρεῖν,  
πρύτανι κύριε πολλᾶν μὲν εὐστεφάνων ἀγνι-  
ᾶν καὶ στρατοῦ. εἰ δέ τις  
ἤδη κτεάτεσσι τε καὶ περὶ τιμᾷ λέγει  
60 ἕτερόν τιν' ἀν' Ἑλλάδα τῶν πάροιθε γενέσθαι  
ὑπέρτερον,  
χαύνῃ πραπίδι παλαιμονεῖ κενά.  
εὐανθέα δ' ἀναβάσομαι στόλον ἀμφ' ἀρετᾶ  
κελαδέων. νεότατι μὲν ἀρήγει θράσος  
δεινῶν πολέμων· ὅθεν φαμὶ καὶ σὲ τὰν  
ἀπείρονα δόξαν εὐρεῖν,

with Magnesian mares in the foothills of Pelion, 45  
and from them issued a wondrous  
herd of offspring  
similar to both parents,  
with the mother's features below, the father's above.

The god accomplishes every purpose just as he wishes, Str. 3  
the god, who overtakes the winged eagle 50  
and surpasses the seagoing  
dolphin, and bows down many a haughty mortal,  
while to others he grants ageless glory. But I must  
flee the persistent bite of censure,  
for standing at a far remove I have seen  
Archilochos<sup>1</sup> the blamer often in straits as he fed on 55  
dire words of hatred. And possessing wealth that is  
granted by destiny is the best object of wisdom.

You clearly have it to display with a liberal spirit, Ant. 3  
lord and master of many streets with their fine  
battlements and of a host of men. If anyone  
at this time claims that in point of wealth and honor  
any other man in Hellas from the past is your superior, 60  
with an empty mind he wrestles in vain.  
I shall embark upon a garlanded ship<sup>2</sup> to celebrate  
your excellence. Courage is a help to youth  
in fearsome wars, and from them I proclaim that you  
have won that boundless fame of yours,

<sup>1</sup> Archilochos (fl. c. 650 B.C.) was notorious for his bitter  
invective. <sup>2</sup> Pindar compares his singing Hieron's praise to  
sailing on a festive ship. He later uses the analogy of a Phoenician  
merchant ship (67).

- 65 τὰ μὲν ἐν ἵπποσόαισιν ἀνδρεσσι μαρνάμενον,  
τὰ δ' ἐν πεζομάχαισι βουλαὶ δὲ πρεσβύτεραι  
ἀκίνδυνον ἐμοὶ ἔπος <σὲ> ποτὶ πάντα λόγον  
ἔπαινεῖν παρέχοντι. χαί-  
ρε· τόδε μὲν κατὰ Φοίνισσαν ἐμπολάν  
μέλος ὑπὲρ πολιᾶς ἀλὸς πέμπεται·  
τὸ Καστόρειον δ' ἐν Αἰολίδεσσι χορδαῖς θέλων
- 70 ἄθρησον χάριν ἐπτακτύπου  
φόρμιγγος ἀντόμενος.  
γένοι', οἷος ἐσσι μαθών.  
καλὸς τοι πίθων παρὰ παισίν, αἰεὶ
- Δ' καλός. ὁ δὲ Ῥαδάμανθος εὖ πέπραγεν, ὅτι φρενῶν  
ἔλαχε καρπὸν ἀμώμητον, οὐδ' ἀπάταισι θυ-  
μὸν τέρπεται ἔνδοθεν,
- 75 οἶα ψιθύρων παλάμαις ἔπετ' αἰεὶ βροτῶ.  
ἄμαχον κακὸν ἀμφοτέροις διαβολιᾶν ὑποφάτιες,  
ὄργαις ἀτενὲς ἀλωπέκων ἴκελοι.  
κέρδει δὲ τί μάλα τοῦτο κερδαλέον τελέθει;  
ἄτε γὰρ ἐννάλιον πόνον ἐχοίσας βαθύν
- 80 σκευᾶς ἐτέρας, ἀβάπτιστος εἶμι φελ-  
λὸς ὡς ὑπὲρ ἔρκος ἄλμας.
- 66 <σὲ> suppl. Bergk  
72 γένοι' Triclinius: γένοι δ' B: γένοιο δ' ζβ  
75 βροτῶ Heindorf: βροτῶν codd.  
79 βαθύν Bergk: βαθύ codd.  
80 εἶμι Schnitzer: εἶμι codd.

while campaigning both among horse-driving cavalrymen Ep. 3  
and among infantrymen. And your counsels, mature  
beyond your years, permit me to give you words of praise 66  
without any risk up to the full account. Farewell.

This song<sup>1</sup> is being sent like Phoenician  
merchandise over the gray sea,  
but as for the Kastor song in Aeolic strains, may you  
gladly  
look with favor upon it, the glory of<sup>2</sup> the seven-stringed 70  
lyre, as you greet it.  
Become such as you are, having learned what that is.  
Pretty is an ape in the eyes of children, always

pretty, but Rhadamanthys has fared well<sup>3</sup> because Str. 4  
he was allotted the blameless fruit of good judgment  
and within his heart takes no delight in deceptions,  
such as ever attend a mortal through whisperers' wiles. 75  
Purveyors of slander are a deadly evil to both parties,<sup>4</sup>  
with temperaments just like those of foxes.  
But what profit really results from that cunning?  
None, for just as when the rest of the tackle labors  
in the depths of the sea, like a cork I shall go undipped 80  
over the surface of the brine.<sup>5</sup>

<sup>1</sup> "This song" apparently refers to the preceding part of the ode, whereas the *Kastoreion*, a song in celebration of an equestrian victory (cf. *Isth.* 1.16), presumably refers to the remainder of the poem. One implication may be that the first part is "contractual," the second sent "gratis."  
<sup>2</sup> Or in honor of.

<sup>3</sup> Cf. *Ol.* 2.75–76. According to Plato, *Gorgias* 523E, he became one of the judges in Hades along with Aiakos and Minos.

<sup>4</sup> I.e. to those whom they slander and to those who believe them.  
<sup>5</sup> The image is that of a cork floating on the surface while the weights and nets sink into the sea.

ἀδύνατα δ' ἔπος ἐκβαλεῖν κραταιὸν ἐν ἀγαθοῖς  
δόλιον ἀστόν· ὄμως μὰν σαίνων ποτὶ πάντας ἄ-  
ταν πάγχυ διαπλέκει.

οὐ οἱ μετέχω θράσεος. φίλον εἶη φιλεῖν·  
ποτὶ δ' ἐχθρὸν ἄτ' ἐχθρὸς ἔων λύκοιο  
δίκαν ὑποθεύσομαι,

85 ἄλλ' ἄλλοτε πατέων ὁδοῖς σκολιαῖς.  
ἐν πάντα δὲ νόμον εὐθύγλωστος ἀνὴρ προφέρει,  
παρὰ τυραννίδι, χῶπόταν ὁ λάβρος στρατός,  
χῶταν πόλιω οἱ σοφοὶ τηρέωντι. χρῆ  
δὲ πρὸς θεὸν οὐκ ἐρίζειν,

ὃς ἀνέχει τοτὲ μὲν τὰ κείνων, τότ' αὖθ' ἑτέροις  
ἔδωκεν μέγα κῦδος. ἀλλ' οὐδὲ ταῦτα νόον

90 ἰαίνει φθονερῶν· στάθμας δέ τινος ἐλκόμενοι  
περισσᾶς ἐνέπαξαν ἔλ-  
κος ὀδυναρὸν ἑᾶ πρόσθε καρδίᾳ,  
πρὶν ὅσα φροντίδι μητίονται τυχεῖν.

φέρειν δ' ἐλαφρῶς ἐπαυχένιον λαβόντα ζυγόν  
ἀρήγει ποτὶ κέντρον δέ τοι

95 λακτιζέμεν τελέθει  
ὀλισθηρὸς οἶμος· ἀδόμ-  
τα δ' εἶη με τοῖς ἀγαθοῖς ὀμιλεῖν.

82 ἄταν Heyne: ἄγαν codd.

90 τινες Sheppard

90-91 ἐλκόμενος . . . ἐνέπαξεν Bζ

The deceitful citizen cannot utter an effective word  
among good men, but nonetheless he fawns on all  
and weaves his utter ruin. Ant. 4

I have no part in his impudence. Let me befriend a  
friend,

but against an enemy, I shall, as his enemy,  
run him down as a wolf does,  
stalking now here, now there, on twisting paths. 85

And under every regime the straight-talking man excels:  
in a tyranny, when the boisterous people rule,  
or when the wise watch over the city.

One must not contend with a god,

who at one time raises these men's fortunes, then at other  
times Ep. 4

gives great glory to others. But not even that  
soothes the mind of envious men; by pulling, as it were,  
a measuring line too far, 90

they fix a painful wound in their own hearts,<sup>1</sup>  
before they gain all that they contrive in their thoughts.  
It helps to bear lightly the yoke one has taken upon one's  
neck, and kicking against the goad,  
you know, becomes 95

a slippery path. May it be mine  
to find favor with the good and keep their company.

<sup>1</sup>“The measuring-line has two sharp pegs. The measurer  
fastens one into the ground and pulls the cord tight, in order to  
stretch it over more space than it ought to cover (περισσᾶς). In  
so doing he runs the peg into his own heart” (Gildersleeve).  
Others see here the image of a plumbline.

## PYTHIAN 3

The occasion of this ode is not a recent victory, but Hieron's illness. The poem was probably classed among the epinikia by the Alexandrian editors because of the passing mention of a former Pythian victory won by Hieron's horse Pherenikos (73–74). It was composed sometime between 476, when Hieron founded Aitna (cf. 69), and 467, when he died.

The first 79 lines comprise an elaborate sequence in ring form that begins with the poet's impossible wish that Cheiron were still alive and ends with his stated intention to pray to the Mother Goddess, presumably for Hieron's health. In between, he tells the stories of Koronis, mother of Asklepios, and of Asklepios himself, narratives that show the dire consequences of discontent with one's lot and motivate some of Pindar's best known verses: "Do not, my soul, strive for the life of the immortals . . ." (61–62). The last part of the ode (80–115) offers consolation to Hieron.

The poet wishes that Cheiron the Centaur still lived on Pelion, as when he raised the healer Asklepios (1–7). Koronis was killed by Artemis before giving birth to Asklepios, Apollo's son, because she slept with Ischys the Arcadian after becoming pregnant with the god's child—she was like many who foolishly despise what is nearby

and seek what is distant and futile (8–23). When Apollo learned of her perfidy, he sent Artemis to cause a plague that killed her and many others, but rescued his son from her body as it lay on the burning pyre and gave him to Cheiron to instruct in medicine (24–46). Asklepios was a very successful healer, but when he fell prey to the allure of gold and brought a man back to life, Zeus destroyed patient and physician with a thunderbolt (47–58).

Mortals should know their limits, and the poet urges his soul to be content with what is in its power (59–62). If, however, Cheiron were alive, and if Pindar could have charmed him with his songs to provide another Asklepios, *he would have come to Syracuse, bringing Hieron health and a victory celebration as in the past* (63–76). But as it is, he will offer his prayers to the Mother Goddess (77–79).

Pindar reminds Hieron of what former poets (i.e. Homer) have taught: that the gods grant two evils for each good. Fools find this hard to bear, but good men make the best of their good fortune (80–83). As a ruler, Hieron has had a great portion of happiness (84–86). Not even Peleus and Kadmos, whose weddings were attended by the gods, experienced unlimited good; they suffered through the misfortunes of their offspring (86–103). A man must make do with what the gods give him, for nothing remains constant (103–106). In a series of first person statements of general import, the poet declares that he shall be small or great, depending on fortune, but hopes to use what wealth he has to gain fame (107–111). The names of Nestor and Sarpedon endure through epic poetry; few are those whose excellence is preserved in song (112–115).

### 3. ΙΕΡΩΝΙ ΣΥΤΡΑΚΟΣΙΩΙ

ΚΕΛΗΤΙ

A' Ἦθελον Χείρωνά κε Φιλλυρίδαν,  
 εἰ χρεῶν τοῦθ' ἀμετέρας ἀπὸ γλώσσας  
 κοινὸν εὔξασθαι ἔπος,  
 ζῶειν τὸν ἀποιχόμενον,  
 Οὐρανίδα γόνον εὐρυμέδοντα Κρόνου,  
 βάσσαισιν τ' ἄρχειν Παλίου φῆρ' ἀγρότερον  
 5 νόον ἔχοντ' ἀνδρῶν φίλον· οἶος ἔων θρέψεν ποτέ  
 τέκτονα νωδυνίας  
 ἥμερον γυιαρκέος Ἀσκλαπιόν,  
 ἦροα παντοδαπᾶν ἀλκτῆρα νούσων.

τὸν μὲν εὐίππου Φλεγυῖα θυγάτηρ  
 πρὶν τελέσσαι ματροπόλῳ σὺν Ἐλειθνί-  
 α, δαμείσα χρυσέοις  
 10 τόξοισιν ὕπ' Ἀρτέμιδος  
 εἰς Ἄϊδα δόμον ἐν θαλάμῳ κατέβα,  
 τέχναις Ἀπόλλωνος· χόλος δ' οὐκ ἀλίθιος  
 γίνεται παίδων Διός· ἅ δ' ἀποφλανρίζαισά νιν  
 ἀμπλακίασι φρενῶν,  
 ἄλλον αἰνήσεν γάμον κρύβδαν πατρός,  
 1 Χείρωνα codd.: Χίρωνα Schroeder

### 3. FOR HIERON OF SYRACUSE

WINNER, SINGLE-HORSE RACE

I wish that Cheiron—  
 if it is right for my tongue to utter  
 that common prayer—  
 were still living, the departed son of Philyra  
 and wide-ruling offspring of Ouranos' son Kronos,  
 and still reigned in Pelion's glades, that wild creature  
 who had a mind friendly to men. I would have him be  
 5 as he was when he once reared the gentle craftsman  
 of body-strengthening relief from pain, Asklepios,  
 the hero and protector from diseases of all sorts.

Before the daughter<sup>1</sup> of the horseman Phlegyas  
 could bring him to term with the help of Eleithuia,  
 goddess of childbirth, she was overcome  
 by the golden arrows of Artemis  
 10 in her chamber and went down to the house of Hades  
 through Apollo's designs. The anger of Zeus' children  
 is no vain thing. Yet she made light of it  
 in the folly of her mind and  
 unknown to her father consented to another union,

<sup>1</sup> His mother, Koronis (cf. Hes. *fr.* 59–60 and *h. Hom.* 16).

πρόσθεν ἀκερσεκόμα μιχθέισα Φοίβω,

15 καὶ φέροισα σπέρμα θεοῦ καθαρὸν  
οὐκ ἔμειν' ἔλθειν τράπεζαν νυμφίαν,  
οὐδὲ παμφώνων ἰαχὰν ὑμεναίων, ἄλικες  
οἶα παρθένοι φιλέοισιν ἑταῖραι  
ἔσπερίαις ὑποκουρίζεσθ' αἰοδαῖς· ἀλλὰ τοι  
20 ἤρατο τῶν ἀπεόντων· οἶα καὶ πολλοὶ πάθον·  
ἔστι δὲ φύλον ἐν ἀνθρώποισι ματαιότατον,  
ὅστις αἰσχύνων ἐπιχώρια παπταίνει τὰ πόρσω,  
μεταμῶνια θηρέων ἀκράντοις ἐλπίσιν.

B' ἔσχε τοι ταύταν μεγάλην ἀνάταν  
25 καλλιπέπλου λῆμα Κορωνίδος· ἐλθόν-  
τος γὰρ εὐνάσθη ξένου  
λέκτροισιν ἀπ' Ἀρκαδίας.  
οὐδ' ἔλαθε σκοπόν· ἐν δ' ἄρα μηλοδόκῳ  
Πυθῶνι τόσσαις αἶεν ναοῦ βασιλεὺς  
Λοξίας, κοινᾶν παρ' εὐθυτάτῳ γνώμαν πιθῶν,  
πάντα ἰσάντι νόῳ·  
ψευδέων δ' οὐχ ἄπτεται, κλέπτει τέ μιν  
30 οὐ θεὸς οὐ βροτὸς ἔργους οὔτε βουλαῖς.

καὶ τότε γνοὺς Ἴσχυος Εἰλατίδα

18 ἑταῖρα (vel ἑταίραις) West

24 ταύταν codd.: τοιαύτας C<sup>ac</sup>: τοιαύταν schol.

28 γνώμα(ι) ζ

although she had previously lain with long-haired  
Phoebus

and was carrying the god's pure seed. Ep. 1  
But she could not wait for the marriage feast to come 16  
or for the sound of full-voiced nuptial hymns with such  
endearments as unmarried companions are wont to utter  
in evening songs. No, she was in love with things  
remote—such longings as many others have suffered, 20  
for there is among mankind a very foolish kind of person,  
who scorns what is at hand and peers at things far away,  
chasing the impossible with hopes unfulfilled.

Indeed, headstrong Koronis of the beautiful robes Str. 2  
fell victim to that great delusion, for she slept 25  
in the bed of a stranger,  
who came from Arcadia.  
But she did not elude the watching god, for although he  
was in flock-receiving Pytho as lord of his temple,  
Loxias perceived it, convinced by the surest confidant,  
his all-knowing mind.<sup>1</sup>  
He does not deal in falsehoods, and neither god  
nor mortal deceives him by deeds or designs. 30

And at this time, when he knew of her sleeping with the Ant. 2

<sup>1</sup> According to Hes. *fr.* 60, a raven told Apollo; Pindar's  
Apollo is omniscient.

ξεινίαν κούταν ἄθεμίν τε δόλον, πέμ-  
 ψεν κασιγνήταν μένει  
 θνίουσαν ἀμαιμακέτω  
 ἐς Λακέρειαν, ἐπεὶ παρὰ Βοιβιάδος  
 κρημνοῖσιν ᾤκει παρθένος· δαίμων δ' ἕτερος  
 35 ἐς κακὸν τρέψαις ἔδαμάσσατό νιν, καὶ γειτόνων  
 πολλοὶ ἐπαῦρον, ἀμᾶ  
 δ' ἔφθαρεν· πολλὰν δ' ὄρει πῦρ ἐξ ἐνός  
 σπέρματος ἐνθορόν ἀίστωσεν ὕλαν.

ἀλλ' ἐπεὶ τείχει θέσαν ἐν ξυλίνῳ  
 σύγγονοι κούραν, σέλας δ' ἀμφέδραμεν  
 40 λάβρον Ἀφαίστου, τότ' ἔειπεν Ἀπόλλων· “Οὐκέτι  
 τλάσομαι ψυχᾶ γένος ἀμὸν ὀλέσσαι  
 οἰκτροτάτῳ θανάτῳ ματρὸς βαρεῖα σὺν πάθῃ.”  
 ὡς φάτο· βάματι δ' ἐν πρώτῳ κιχὼν παιῖδ' ἐκ νεκροῦ  
 ἄρπασε· καιομένα δ' αὐτῷ διέφαινε πυρά.  
 45 καὶ ῥά νιν Μάγνητι φέρων πόρε Κενταύρω διδάξαι  
 πολυπήμονας ἀνθρώποισιν ἰᾶσθαι νόσους.

Γ' τούς μὲν ὦν, ὅσσοι μόλον αὐτοφύτων  
 ἐλκέων ξυνάονες, ἢ πολιῷ χαλκῷ μέλη τετρωμένον  
 ἢ χερμάδι τηλεβόλῳ,  
 50 ἢ θερινῷ πυρὶ περθόμενοι δέμας ἢ  
 χειμῶνι, λύσαις ἄλλον ἀλλοίωιν ἀχέων

33 θνίουσαν Wilhelm Schulze: θνίουσαν codd.

36 ὄρει Moschopulus: ἐν ὄρει vett.

41 ἀμὸν C<sup>ac</sup>D: ἀμὸν BC<sup>Pc</sup>: ἐμὸν EF

stranger Ischys, son of Elatos, and her impious deceit,  
 he sent his sister  
 raging with irresistible force  
 to Lakereia, for the maiden was living  
 by the banks of Lake Boibias.<sup>1</sup> An adverse fortune  
 turned her to ruin and overcame her; and many neighbors  
 35 shared her fate and perished with her.  
 Fire that springs from one  
 spark onto a mountain can destroy a great forest.

But when her relatives had placed the girl  
 Ep. 2  
 within the pyre's wooden wall and the fierce blaze  
 of Hephaistos ran around it, then Apollo said: “No longer  
 40 shall I endure in my soul to destroy my own offspring  
 by a most pitiful death along with his mother's heavy  
 suffering.”  
 Thus he spoke, and with his first stride came and  
 snatched the child  
 from the corpse, while the burning flame parted for him.  
 He took him and gave him to the Magnesian Centaur  
 45 for instruction in healing the diseases that plague men.

Now all who came to him afflicted with natural sores  
 Str. 3  
 or with limbs wounded by gray bronze  
 or by a far-flung stone,  
 or with bodies wracked by summer fever  
 50 or winter chill, he relieved of their various ills and

<sup>1</sup> In southeastern Thessaly, near Magnesia, where Cheiron lived.



ἔξαγεν, τοὺς μὲν μαλακαῖς ἐπαιοδαῖς ἀμφέπων,  
τοὺς δὲ προσανέα πί-

νοντας, ἣ γυίοις περάπτων πάντοθεν  
φάρμακα, τοὺς δὲ τομαῖς ἔστασεν ὀρθούς.

ἀλλὰ κέρδει καὶ σοφία δέδεται.

55 ἔτραπεν καὶ κέινον ἀγάνορι μισθῶ

χρυσὸς ἐν χερσὶν φανείς

ἄνδρ' ἐκ θανάτου κομίσει

ἦδη ἀλωκότα χερσὶ δ' ἄρα Κρονίων

ρίψαις δι' ἀμφοῖν ἀμπροὰν στέρνων κάθειλεν

ὠκέως, αἴθων δὲ κεραυνὸς ἐνέσκιμψεν μόρον.

χρῆ τὰ εὐκότα παρ

δαιμόνων μαστευέμεν θναταῖς φρασίν

60 γνόνα τὸ παρ ποδός, οἷας εἰμὲν αἴσας.

μή, φίλα ψυχά, βίον ἀθάνατον

σπεῦδε, τὰν δ' ἔμπρακτον ἄντλει μαχανάν.

εἰ δὲ σῶφρων ἄντρον ἔναι' ἔτι Χείρων, καὶ τί οἱ

φίλτρον <ἐν> θυμῶ μελιγάρνες ἦμοι

65 ἀμέτεροι τίθεν, ἱατῆρά τοί κέν νιν πίθον

καὶ νιν ἐσλοῖσι παρασχέιν ἀνδράσιν θερμῶν νόσων

ἢ τινα Λατοῖδα κεκλημένον ἢ πατέρος.

καὶ κεν ἐν νανσὶν μόλον Ἴονίαν τάμων θάλασσαν

Ἀρέθουσαν ἐπὶ κράναν παρ' Αἰτναῖον ξένον,

Δ' ὅς Συρακόσσαισι νέμει βασιλεύς,

64 <ἐν> suppl. Moschopolus

restored them; some he tended with calming  
incantations,

while others drank soothing potions,  
or he applied remedies to all parts  
of their bodies; still others he raised up with surgery.

But even wisdom is enthralled to gain.

Gold appearing in his hands

with its lordly wage

prompted even him to bring back from death a man  
already carried off. But then, with a cast from his hands,

Kronos' son took the breath from both men's breasts  
in an instant; the flash of lightning hurled down doom.

It is necessary to seek what is proper from the gods  
with our mortal minds,

by knowing what lies at our feet and what kind of destiny  
is ours.

Do not, my soul, strive for the life of the immortals,  
but exhaust the practical means at your disposal.

Yet if wise Cheiron were still living in his cave, and if  
my honey-sounding hymns could put a charm in his heart,

I would surely have persuaded him to provide a healer  
now as well to cure the feverish illnesses of good men,  
someone called a son of Apollo or of Zeus.

And I would have come, cleaving the Ionian sea in a ship,  
to the fountain of Arethusa and to my Aitnaian host,

who rules as king over Syracuse,

Ant.

55

60

Ep. 3

65

Str. 4

71 *πραῦς ἀστοῖς, οὐ φθονέων ἀγαθοῖς, ξεί-  
νοις δὲ θαυμαστὸς πατήρ.  
τῷ μὲν διδύμας χάριτας  
εἰ κατέβαν ὑγίειαν ἄγων χρυσέαν  
κῶμόν τ' ἀέθλων Πυθίων αἴγλαν στεφάνοις,  
τοὺς ἀριστεύων Φερένικος ἔλεν Κίρρα ποτέ,  
75 ἀστέρως οὐρανίου  
φαμὶ τηλαυγέστερον κείνῳ φάος  
ἐξικόμαν κε βαθὺν πόντον περάσαις.*

*ἀλλ' ἐπεύξασθαι μὲν ἐγὼν ἐθέλω  
Ματρί, τὰν κοῦραι παρ' ἐμὸν πρόθυρον σὺν  
Πανὶ μέλπονται θαμὰ  
σεμνὰν θεὸν ἐννύχια.*

80 *εἰ δὲ λόγων συνέμεν κορυφάν, Ἰέρων,  
ὀρθὰν ἐπίστα, μανθάνων οἶσθα προτέρων  
ἐν παρ' ἐσλὸν πῆματα σύνδνο δαίονται βροτοῖς  
ἀθάνατοι. τὰ μὲν ὦν  
οὐ δύναται νήπιος κόσμῳ φέρειν,  
ἀλλ' ἀγαθοί, τὰ καλὰ τρέψαντες ἕξω.*

*τὶν δὲ μοῖρ' εὐδαιμονίας ἔπεται.*

<sup>1</sup> Probably in 478 (cf. Bacch. 5.37–41). Pherenikos' Olympic victory is celebrated in *Ol.* 1 and Bacch. 5. <sup>2</sup> It is not clear why Pindar prays to the Mother of the gods, Magna Mater (Rhea, Kybele, or perhaps Demeter), or what his relationship to her was. The scholiasts, biographers, and Pausanias (9.25.3) all claim that Pindar had a shrine to her and Pan by his house.

gentle to townsmen, not begrudging to good men,  
and to guests a wondrous father. 71  
And if I had landed, bringing with me  
two blessings, golden health and a victory revel  
to add luster to the crowns from the Pythian games  
which Pherenikos once won when victorious at Kirrha,<sup>1</sup>  
I swear that I would have come for that man 75  
as a saving light outshining any heavenly star,  
upon crossing the deep sea.

But for my part, I wish to pray Ant. 4  
to the Mother, to whom, along with Pan, the maidens  
of ten sing before my door at night,  
for she is a venerable goddess.<sup>2</sup>  
But, Hieron, if you can understand the true point 80  
of sayings, you know the lesson of former poets:  
the immortals apportion to humans a pair of evils  
for every good.<sup>3</sup> Now fools  
cannot bear them gracefully,  
but good men can, by turning the noble portion  
outward.<sup>4</sup>

Your share of happiness attends you, Ep. 4

<sup>3</sup> Cf. *Il.* 24.527–528: *δοῦνι γάρ τε πίθοι κατακείαται ἐν Διὸς οὔδει | δῶρων οἷα δίδωσι κακῶν, ἕτερος δὲ ἑάων.* Pindar interprets the text to mean that there were two urns of evil gifts and one of good. Most scholars follow Plato's interpretation, according to which only two urns are at issue (*Rep.* 379D).

<sup>4</sup> That is, by letting people see only the good (cf. *fr.* 42).

85 λαγέταν γάρ τοι τύραννον δέρκεται,  
 εἴ τιν' ἀνθρώπων, ὁ μέγας πότμος. αἰὼν δ' ἀσφαλῆς  
 οὐκ ἔγενετ' οὐτ' Αἰακίδα παρὰ Πηλεῖ  
 οὔτε παρ' ἀντιθέῳ Κάδμωι λέγονται μὰν βροτῶν  
 ὄλβον ὑπέρτατον οἱ σχεῖν, οὔτε καὶ χρυσαμπύκων  
 90 μελοπομενᾶν ἐν ὄρει Μοισᾶν καὶ ἐν ἑπταπύλοις  
 ἄϊον Θήβαις, ὀπόθ' Ἀρμονίαν γᾶμεν βοῶπις,  
 ὁ δὲ Νηρέος εὐβούλου Θέτιν παῖδα κλυτάν,

E' καὶ θεοὶ δαΐσαντο παρ' ἀμφοτέροις,  
 καὶ Κρόνου παῖδας βασιλῆας ἴδον χρυ-  
 σέαις ἐν ἔδραις, ἔδνα τε  
 95 δέξαντο· Διὸς δὲ χάριν  
 ἐκ προτέρων μεταμειψάμενοι καμάτων  
 ἔστασαν ὀρθὰν καρδίαν. ἐν δ' αὐτε χρόνῳ  
 τὸν μὲν ὀξείαισι θύγατρεις ἐρήμωσαν πάθαις  
 εὐφροσύνας μέρος αἰ  
 τρεῖς· ἀτὰρ λευκωλένωι γε Ζεὺς πατήρ  
 ἤλυθεν ἐς λέχος ἱμερτὸν Θυνῶνα.

100 τοῦ δὲ παῖς, ὄνπερ μόνον ἀθανάτα  
 τίκτεν ἐν Φθίᾳ Θέτις, ἐν πολέμῳ τό-  
 ξοις ἀπὸ ψυχᾶν λιπῶν

88 μὰν Byz.: γε μὰν vett.

<sup>1</sup> Peleus and Thetis were married on Mt. Pelion, Kadmos and Harmonia in Thebes.

<sup>2</sup> Cf. *Nem.* 4.65–68.

<sup>3</sup> Kadmos and Harmonia had four daughters: Ino, Autonoe,

for truly if great destiny looks with favor upon any man, 85  
 it is upon a people-guiding ruler. But an untroubled life  
 did not abide with Aiakos' son Peleus  
 or with godlike Kadmos; yet they are said to have attained  
 the highest happiness of any men, for they even heard  
 the golden-crowned Muses singing on the mountain and 90  
 in seven-gated Thebes, when one married ox-eyed  
 Harmonia,  
 the other Thetis, wise-counseling Nereus' famous  
 daughter;<sup>1</sup>

the gods feasted with both of them, Str. 5  
 and they beheld the regal children of Kronos  
 on their golden thrones and received  
 their wedding gifts.<sup>2</sup> By the grace of Zeus, 95  
 they recovered from their earlier hardships  
 and they raised up their hearts. But then in time,  
 the bitter suffering of his three daughters<sup>3</sup>  
 deprived the one of a part of his joy,  
 although father Zeus did  
 come to the longed-for bed of white-armed Thyone.<sup>4</sup>

But the other's son,<sup>5</sup> the only child immortal Ant. 5  
 Thetis bore him in Phthia, 101  
 lost his life to an arrow in war,

Agave, and Semele. Pindar here refers to the first three. Ino's  
 husband Athamas slew one of their sons, Learchos, and Ino flung  
 herself into the sea with the other, Melikertes. Autonoe's son  
 Aktaion was killed by his own hunting dogs. Agave killed her son  
 Pentheus in a bacchic frenzy.

<sup>4</sup> Usually called Semele, mother by Zeus of Dionysos (cf. *Ol.*  
 2.22–30). <sup>5</sup> Achilles.

ᾠρσεν πυρὶ καιόμενος  
 ἐκ Δαναῶν γόον. εἰ δὲ νόψ τις ἔχει  
 θνατῶν ἀλαθείας ὁδόν, χρῆ πρὸς μακάρων  
 τυγχάνοντ' εὖ πασχέμεν. ἄλλοτε δ' ἄλλοιαι πνοαὶ  
 105 ὑψιπετᾶν ἀνέμων.  
 ὄλβος οὐκ ἐς μακρὸν ἀνδρῶν ἔρχεται  
 σάος, πολὺς εὖτ' ἂν ἐπιβρίσαις ἔπηται.

σμικρὸς ἐν σμικροῖς, μέγας ἐν μεγάλοις  
 ἔσσομαι, τὸν δ' ἀμφέποντ' αἰεὶ φρασίν  
 δαίμον' ἀσκήσω κατ' ἐμὰν θεραπεύων μαχανάμ.  
 110 εἰ δέ μοι πλοῦτον θεὸς ἄβρον ὀρέξαι,  
 ἐλπίδ' ἔχω κλέος εὐρέσθαι κεν ὑψηλὸν πρόσω.  
 Νέστορα καὶ Λύκιον Σαρπηδόν', ἀνθρώπων φάτις,  
 ἐξ ἐπέων κελαδεννῶν, τέκτονες οἶα σοφοί  
 ἄρμοσαν, γινώσκομεν ἅ δ' ἀρετὰ κλειναῖς ἀοιδαῖς  
 115 χρονία τελέθει· παύροις δὲ πράξασθ' εὐμαρές.

105 ὄλβος Triclinius: ὄλβος δ' vett.

106 σάος Emperius, Schroeder: ὄς codd.

and as he was consumed by the fire, he raised  
 a lament from the Danaans. If any mortal understands  
 the way of truth, he must be happy with what good  
 the blessed gods allot him. Now here, now there blow  
 the gusts of the high-flying winds. 105  
 Men's happiness does not come for long  
 unimpaired, when it accompanies them, descending with  
 full weight.

I shall be small in small times, great in great ones; Ep. 5  
 I shall honor with my mind whatever fortune attends me,  
 by serving it with the means at my disposal.  
 And if a god should grant me luxurious wealth, 110  
 I hope that I may win lofty fame hereafter.  
 We know of Nestor and Lykian Sarpedon,<sup>1</sup> still the talk of  
 men,  
 from such echoing verses as wise craftsmen  
 constructed. Excellence endures in glorious songs  
 for a long time. But few can win them easily. 115

<sup>1</sup> Two heroes at Troy, one a Greek, the other a Trojan ally.

## PYTHIAN 4

Arkesilas IV was the eighth ruler in a dynasty that began with Battos I, who colonized Kyrene from Thera c. 630 B.C. Under the Battidai, the city became a powerful commercial center, whose main export, an extract from a plant known as silphium, had medicinal properties. Since Kyrene was also famous for its doctors, the many references to healing in this poem are especially appropriate.

The ode is by far the longest in the collection, owing to its epic-like narrative of Jason's quest for the golden fleece, a topic relevant to Arkesilas because the Battidai claimed Euphamos, one of the Argonauts, as their ancestor. A surprising feature is the plea at the end for Arkesilas to take back Damophilos, a young Kyrenaian living in exile. The closing remark about Damophilos' discovery of a spring of verses while being hosted in Thebes suggests that he commissioned the ode. The date of the victory was 462; within a few years Arkesilas was deposed and his dynasty came to an end.

The Muse is asked to celebrate Arkesilas and Apollo, who had once prophesied that Battos would colonize Libya and fulfill Medea's prediction uttered seventeen generations before (1–11). Medea's words to the Argonauts are quoted at length (11–56). Pindar announces his intention to sing of Arkesilas, victorious at Pytho, and of the golden fleece (64–69).

An oracle had warned Pelias to beware of a man with

one sandal (71–78). When Jason arrives in the agora at Iolkos, his appearance stuns the onlookers (78–92). Pelias hastens to meet him and Jason declares that he has come to reclaim the kingship Pelias had usurped from Jason's father. He recounts that when he was born his parents feigned his death and sent him to be raised by Cheiron (93–119). After celebrating with his relatives, Jason goes with them to confront Pelias (120–136). Jason offers to let Pelias retain the herds and property, but asks for the scepter and throne (136–155). Pelias agrees, but requests that Jason first bring back the golden fleece (156–167).

Many heroes, inspired by Hera, join Jason and the expedition sets sail (171–202). After passing through the Symplegades, they reach Kolchis, where Aphrodite devises the iynx for Jason to seduce Medea (203–219). With Medea's help, Jason accomplishes the task set by her father, Aietes, of plowing with the fire-breathing bulls (220–241). Aietes tells Jason where the golden fleece is kept, but does not expect him to retrieve it, because it is guarded by a huge serpent (241–246).

Pressed for time, the poet briefly recounts that after Jason slew the serpent the Argonauts slept with the women on Lemnos on their way home. From this union came the race of Euphamos, Arkesilas' ancestors, who eventually colonized Libya (247–262).

To lead up to the mention of Damophilos, the poet proposes an allegory for Arkesilas to ponder: an oak tree stripped of its boughs can still perform service as firewood or as a beam (263–269). Arkesilas has an opportunity to heal the wounds of his disordered city (270–276). The poet reminds Arkesilas of the virtues of Damophilos, who wishes to return in peace to Kyrene, bringing the song he found while a guest at Thebes (277–299).

#### 4. ΑΡΚΕΣΙΛΑΩΙ ΚΥΡΗΝΑΙΩΙ

ΑΡΜΑΤΙ

A' Σάμερον μὲν χρῆ σ'ε παρ' ἀνδρὶ φίλῳ  
 στάμεν, εὐίππου βασιλῆι Κυράνας,  
 ὄφρα κωμάζοντι σὺν Ἀρκεσίλα,  
 Μοῖοι'α, Λατοῖδαισιν ὀφειλόμενον Πυ-  
 θῶνί τ' αὔξης οὔρον ὕμνων,  
 ἔνθα ποτὲ χρυσέων Διὸς αἰετῶν πάρεδρος  
 5 οὐκ ἀποδάμου Ἀπόλλωνος τυχόντος ἰέρεα  
 χρῆσεν οἰκιστῆρα Βάττον  
 καρποφόρου Λιβύας, ἱεράν  
 νᾶσον ὡς ἤδη λιπῶν κτίσσειεν εὐάρματον  
 πόλιν ἐν ἀργυρόεντι μαστῶ,

καὶ τὸ Μηδείας ἔπος ἀγκομίσαι  
 10 ἔβδόμα καὶ σὺν δεκάτα γενεᾷ Θή-  
 ραιον, Αἰήτα τό ποτε ζαμενής

8 ἀργεννόεντι Schroeder

9 ἀγκομίσαι B'(E'G'): ἀγκομίσαιθ' (ἐγκομίσαιθ' C) ζν

<sup>1</sup> Artemis and Apollo, the patron god of Delphi (Pytho).

<sup>2</sup> The priestess who spoke the oracles was known as the

#### 4. FOR ARKESILAS OF KYRENE

WINNER, CHARIOT RACE, 462 B.C.

Today, Muse, you must stand beside a man who is a Str. 1  
 friend, the king of Kyrene with its fine horses,  
 so that while Arkesilas is celebrating  
 you may swell the breeze of hymns  
 owed to Leto's children<sup>1</sup> and to Pytho,  
 where long ago the priestess who sits beside the golden  
 eagles of Zeus<sup>2</sup> prophesied when Apollo was not away<sup>3</sup> 5  
 that Battos would be the colonizer  
 of fruit-bearing Libya, and that  
 he should at once leave the holy island<sup>4</sup> to found a city  
 of fine chariots on the white breast of a hill,<sup>5</sup>

and to fulfill in the seventeenth generation that word Ant. 1  
 spoken on Thera by Medea, 10  
 which the high-spirited daughter of Aietes

Pythia. Strabo (9.3.6) reports that Pindar had told how Zeus released two eagles from east and west that came together at the center of the world, where the "navel" at Delphi was located.

<sup>3</sup> Apollo visited other cult centers, including the Hyperboreans (cf. *Pyth.* 10.34–36); his presence would assure the efficacy of the oracle. <sup>4</sup> Thera. <sup>5</sup> Kyrene was built on a chalk cliff (Gildersleeve).

παῖς ἀπέπνευσ' ἀθανάτου στόματος, δέσ-  
 ποινα Κόλχων. εἶπε δ' οὕτως  
 ἡμιθέοισιν Ἰάσονος αἰχματᾶο ναύταις·  
 "Κέκλυτε, παῖδες ὑπερθύμων τε φωτῶν καὶ θεῶν  
 φαμί γὰρ τᾶσδ' ἐξ ἄλιπλά-  
 κτου ποτὲ γᾶς Ἐπάφοιο κόραν  
 15 ἀστέων ρίζαν φυτεύσεσθαι μελησιμβρότων  
 Διὸς ἐν Ἄμμωνος θεμέθλους.

ἀντὶ δελφίνων δ' ἐλαχυπτερύγων ἴπ-  
 πους ἀμείψαντες θοάς,  
 ἀνία τ' ἀντ' ἔρετμῶν δί-  
 φρους τε νωμάσοισιν ἀελλόποδας.  
 κείνος ὄρνις ἐκτελευτάσει μεγαλᾶν πόλιων  
 20 ματρόπολιν Θήραν γενέσθαι, τόν ποτε  
 Τριτωνίδος ἐν προχοαῖς  
 λίμνας θεῶν ἀνέρι εἰδομένῳ γαίαν διδόντι  
 ξείνια πρῶραθεν Εὐφάμος καταβαίς  
 δέξατ'—αἰσίαν δ' ἐπὶ οἱ Κρονίων  
 Ζεὺς πατήρ ἔκλαγξε βροντάν—

B' ἀνίκ' ἄγκυραν ποτὶ χαλκόγενν  
 25 ναὶ κριμνάντων ἐπέτοσσε, θοᾶς Ἄρ-  
 γοῦς χαλινόν· δώδεκα δὲ πρότερον

15 μελησιμβρότων Barrett: μελησίμβροτον codd.  
 23 αἰσίαν Schroeder: αἴσιων codd.

<sup>1</sup> On the expedition of the Argo. <sup>2</sup> Thera. <sup>3</sup> Libya.  
<sup>4</sup> Although at a considerable distance from the capital, the

and queen of the Kolchians had once breathed forth  
 from her immortal mouth. Such were her words  
 to the demigods who sailed with spear-bearing Jason:<sup>1</sup>  
 "Hear me, sons of great-hearted men and gods.  
 I declare that one day from this sea-beaten land<sup>2</sup>  
 the daughter<sup>3</sup> of Epaphos  
 will have planted within her a root of famous cities 15  
 at the foundations of Zeus Ammon.<sup>4</sup>

In place of short-finned dolphins Ep. 1  
 they will take swift horses  
 and instead of oars they will ply reins  
 and chariots that run like a storm.  
 This sign will bring it to pass that Thera  
 will become the mother-city of great cities—the token 20  
 which Euphamos once received at the outflow  
 of Lake Tritonis,<sup>5</sup> when he descended from the prow  
 and accepted earth proffered as a guest-present by a god  
 in the guise of a man—and father Zeus, son of Kronos,  
 pealed for him an auspicious thunderclap—

when he came upon us hanging the bronze-jawed Str. 2  
 anchor, swift Argo's bridle,  
 against the ship. Before that, we had drawn up 25

oracle of Zeus Ammon was a noted feature of the region of  
 Kyrene. <sup>5</sup> Pindar's account of the Argonauts' return is as fol-  
 lows. After leaving Kolchis (on the southeastern end of the Black  
 Sea) by the Phasis River, they crossed Okeanos and the Red Sea  
 (perhaps the Indian Ocean and our Red Sea), returned to  
 Okeanos, traveled overland for twelve days to Libya and Lake  
 Tritonis, through whose outflow they reached the Mediter-  
 ranean, stopping at Thera and Lemnos on their way to Iolkos.

ἀμέρας ἔξ ᾽Οκεανοῦ φέρομεν νώ-  
των ὑπερ γαίας ἐρήμων  
ἐννάλιον δόρν, μῆδεσιν ἀνσπάσσαντες ἀμοῖς.  
τουτάκι δ' οἰοπόλος δαίμων ἐπήλθεν, φαιδίμαν  
ἀνδρὸς αἰδοίου πρόσσιμν  
θηκάμενος· φιλίων δ' ἐπέων  
30 ἄρχετο, ξείνους ἄτ' ἐλθόντεσσιν εὐεργέται  
δεῖπν' ἐπαγγέλλοντι πρῶτον.

ἀλλὰ γὰρ νόστου πρόφασις γλυκεροῦ  
κώλυεν μείναι. φάτο δ' Εὐρύπυλος Γαι-  
αόχου παῖς ἀφθίτου Ἐννοσίδα  
ἔμμεναι γίνωσκε δ' ἐπειγομένους· ἂν  
δ' εὐθύς ἀρπάξαις ἀρούρας  
35 δεξιτερᾷ προτυχὸν ξένιον μάστευσε δοῦναι.  
οὐδ' ἀπίθησέ νιν, ἀλλ' ἤρωσ ἐπ' ἀκταῖσιν θορών,  
χειρὶ οἱ χεῖρ' ἀντερείσαις  
δέξατο βῶλακα δαιμονίαν.  
πεύθομαι δ' αὐτὰν κατακλυσθεῖσαν ἐκ δούρατος  
ἐναλίαν βᾶμεν σὺν ἄλμα

40 ἐσπέρας ὑγρῷ πελάγει σπομέναν. ἦ  
μάν νιν ὠτρυνον θαμά  
λυσσιπόνους θεραπόντεσ-  
σιν φυλάξαι· τῶν δ' ἐλάθοντο φρένες·  
26 ἐρήμον EF(paraphr.)  
30 ἄρχετο BF(schol.): ἄρχεται ζΕγ  
36 ἀπίθησέ νιν codd.: ἀπίθησέ(ν) ἰν Hermann

the sea-faring bark from Okeanos in accordance  
with my instructions, and for twelve days  
had been carrying it across desolate stretches of land.  
At that point the solitary god approached us,  
having assumed the radiant face of a respectful man,  
and he began with the friendly words  
which generous men first utter when offering dinner  
to strangers upon their arrival.

30

The excuse, however, of our sweet return home  
prevented our tarrying. He said that he was Eurypylos,  
son of the immortal Holder and Shaker of the Earth,<sup>1</sup>  
and he recognized that we were in a hurry.

Ant. 2

He immediately picked up some earth  
in his right hand and sought to give it as a makeshift  
guest-gift.

35

Nor did he fail to persuade him, but the hero leapt  
upon the shore, pressed his hand into the stranger's,  
and accepted the divine clod.

I have heard that it was washed off the ship  
by a wave during the evening and passed

into the sea, borne on the watery main. In truth,  
I frequently urged  
the servants who relieve our toils  
to guard it, but their minds were forgetful;

Ep. 2

41

<sup>1</sup> Triton, son of Poseidon, calls himself here by the name of Libya's first king, Eurypylos. Lake Tritonis means "Triton's Lake."

39 ἐναλίαν Thiersch: ἐναλία codd.



καί νυν ἐν τᾷδ' ἄφθιτον νάσῳ κέχυται Λιβύας  
 εὐρυχόρου σπέρμα πρὶν ὥρας. εἰ γὰρ οἴ-  
 κοι νιν βάλε παρ χθόνιον

Ἰδαίδα στόμα, Ταίναρον εἰς ἱερὰν Εὐφάμος ἐλθών,  
 45 υἱὸς ἱππάρχου Ποσειδάωνος ἀναξ,  
 τὸν ποτ' Εὐρώπα Τιτυοῦ θυγάτηρ  
 τίκτη Καφισοῦ παρ' ὄχθαις,

Γ' τετράτων παίδων κ' ἐπιγεινομένων  
 αἰμά οἱ κείναν λάβε σὺν Δαναοῖς εὐ-  
 ρείαν ἄπειρον· τότε γὰρ μεγάλας  
 ἐξανίστανται Λακεδαίμονος Ἀργεί-  
 ον τε κόλπου καὶ Μυκηναῖν.  
 50 νῦν γε μὲν ἄλλοδαπᾶν κριτὸν εὐρήσει γυναικῶν  
 ἐν λέχεσιν γένος, οἷ κεν τάνδε σὺν τιμᾷ θεῶν  
 νᾶσον ἐλθόντες τέκωνται  
 φῶτα κελαινεφίων πεδίῳ  
 δεσπόταν· τὸν μὲν πολυχρύσῳ ποτ' ἐν δώματι  
 Φοῖβος ἀμνάσει θέμισσιν

55 Πύθιον ναὸν καταβάντα χρόνῳ  
 ὑστέρω, νάεσσι πολεῖς ἀγαγὲν Νεί-  
 λοιὸ πρὸς πῖον τέμενος Κρονίδα.”

50 μὲν Byz.: μὰν vett.

55 χρόνῳ E. Schmid: χρόνῳ δ' codd.

56 ἀγαγεῖν C

<sup>1</sup> Thera.

<sup>2</sup> Near Orchomenos in Boiotia (cf. *Ol.* 14.1–5).

and now the immortal seed of spacious Libya has been  
 shed upon this island<sup>1</sup> prematurely. For if Euphamos,  
 the royal son of horse-ruling Poseidon,  
 whom Europa, Tityos' daughter, once bore by the banks  
 of the Kephisos,<sup>2</sup> had gone home to holy Tainaros<sup>3</sup>  
 and cast the clod at the earth's  
 entrance to Hades,

the blood of the fourth generation of children  
 born to him would have taken that broad mainland  
 with the Danaans, for at that time  
 they are to set out from great Lakedaimon,  
 from the gulf of Argos, and from Mycenae.<sup>4</sup>  
 Now, however, he will find in the beds of foreign women<sup>5</sup>  
 a chosen race, who will come honored by the gods  
 to this island and beget a man<sup>6</sup>  
 to be ruler of the plains with dark clouds.<sup>7</sup>  
 And when, at a later time, he enters the temple at Pytho,  
 within his house filled with gold

Phoebus will admonish him through oracles  
 to convey many people in ships  
 to the fertile domain of Kronos' son on the Nile.”  
 Ant. 3  
 56

<sup>3</sup> At the southern tip of Lakedaimon, where an entrance to Hades was supposed to be.

<sup>4</sup> As part of the mass migrations of the twelfth century.

<sup>5</sup> The women of Lemnos, with whom the Argonauts slept on their way home to Iolkos (cf. 254–257).

<sup>6</sup> Battos.

<sup>7</sup> Unlike much of the surrounding area, Kyrene receives some rainfall.

ἦ ῥα Μηδείας ἐπέων στίχες· ἔπτα-  
 ξαν δ' ἀκίνητοι σιωπᾷ  
 ἦροες ἀντίθεοι πυκινὰν μῆτιν κλύοντες.  
 ᾧ μάκαρ υἱὲ Πολυμνάστου, σὲ δ' ἐν τούτῳ λόγῳ  
 60 χρησμὸς ὄρθωσεν μελίσσας  
 Δελφίδος αὐτομάτῳ κελάδῳ·  
 ἃ σε χαίρειν ἐστρίς αὐδάσαισα πεπρωμένον  
 βασιλέ' ἀμφανεὺν Κυράνα,

δυσθρόου φωνᾶς ἀνακρινόμενον ποι-  
 νὰ τίς ἔσται πρὸς θεῶν.

ἦ μάλα δὴ μετὰ καὶ νῦν,

ὥτε φοινικανθέμου ἦρος ἀκμᾷ,

65 παισὶ τούτοις ὄγδοον θάλλει μέρος Ἀρκεσίλας·

τῷ μὲν Ἀπόλλων ἅ τε Πυθῶ κῦδος ἐξ

Ἀμφικτιόνων ἔπορευ

ἵπποδρομίας. ἀπὸ δ' αὐτὸν ἐγὼ Μοίσαισι δώσω

καὶ τὸ πάγχρυσον νάκος κριοῦ· μετὰ γάρ

κείμενο πλευσάντων Μινῶν, θεόπομ-

ποί σφισιν τιμαὶ φύτευθεν.

Δ' τίς γὰρ ἀρχὰ δέξατο ναυτιλίας,

71 τίς δὲ κίνδυνος κρατεροῖς ἀδάμαντος

δῆσεν ἄλοις; θέσφατον ἦν Πελίαν

62 κυράνας B 64 ὥτε Bergk: ὥστε B: om. ζβ

66 ἀμφικτιόνων Boeckh: ἀμφικτιόνων codd.

<sup>1</sup> Battos.

<sup>2</sup> The Pythia, the priestess through whom Apollo conveyed

Such were the verses of Medea's speech;  
 the godlike heroes shrank down in silence  
 and without moving listened to her astute counsel.  
 O blessed son of Polymnastos,<sup>1</sup> it was you  
 whom the oracle, in accordance with that speech, exalted 60  
 through the spontaneous cry of the Delphic Bee,<sup>2</sup>  
 who thrice bade you hail and revealed you to be  
 the destined king of Kyrene,

when you were asking what requital would come 61  
 from the gods for your stammering voice.  
 Yes, indeed, now in later time as well,

as at the height of red-flowered spring,  
 the eighth generation of those sons flourishes in Arkesilas, 65

to whom Apollo and Pytho granted glory  
 from the hands of the Amphiktyons<sup>3</sup>

in horse racing. And for my part, I shall entrust to the  
 Muses

both him and the all-golden fleece of the ram, for when  
 the Minyai sailed in quest of it, god-sent honors  
 were planted for them.<sup>4</sup>

What beginning took them on their voyage, 66  
 and what danger bound them with strong nails  
 of adamant? It was fated that Pelias 71

his oracles. "Spontaneous" indicates that she answered before  
 she was asked the question. For Battos' stammer and consulta-  
 tion of the Pythia, see Hdt. 4.155. <sup>3</sup> The officials overseeing  
 the Pythian games (schol). Others treat as lowercase and trans-  
 late as "from the surrounding people."

<sup>4</sup> The Minyai, the Battidai, or both. The Minyai were from  
 Orchomenos (cf. *Ol.* 14.4).

ἐξ ἀγανῶν Αἰολιδᾶν θανέμεν χεί-  
 ρεσσιν ἢ βουλαῖς ἀκνάμπτοις.  
 ἦλθε δέ οἱ κρυόεν πυκινῷ μάντευμα θυμῷ,  
 πᾶρ μέσον ὀμφαλὸν εὐδένδροιο ῥήθην ματέρος  
 75 τὸν μονοκρήπιδα πάντως  
 ἐν φυλακᾷ σχεθέμεν μεγάλα,  
 εὖτ' ἂν αἰπειῶν ἀπὸ σταθμῶν ἐς εὐδείελον  
 χθόνα μόλη κλειτᾶς Ἴαολλοῦ,

would perish because of the proud Aiolidai, at their hands  
 or through their inflexible counsels.  
 And an oracle came to him that chilled his crafty heart,  
 spoken at the central navel of the tree-clad mother,<sup>1</sup>  
 to be greatly on guard in every way against  
 75 the man with one sandal,  
 when he should come from the high dwelling places  
 into the sunny land of famous Iolkos,

whether he be a stranger or a townsman. And so in time  
 Ant. 4 he came, an awesome man with two spears,  
 and clothing of both kinds was covering him:  
 native garb of the Magnesians<sup>2</sup> closely fitted  
 80 his marvelous limbs, but around it he protected  
 himself from chilly showers with a leopard skin;  
 nor were the splendid locks of his hair cut off and lost,  
 but they rippled down the length of his back.

Putting his intrepid resolve to the test,  
 he quickly went straight ahead and stood  
 in the agora as a crowd was thronging,  
 85

They did not recognize him, but, awestruck as they were,  
 Ep. 4 one of them nevertheless said, among other things:  
 “He surely is not Apollo,  
 nor certainly is he Aphrodite’s husband  
 of the bronze chariot;<sup>3</sup> and they say that in shining Naxos

<sup>1</sup> Delphi, the navel of Gaia, Earth.

<sup>2</sup> Magnesia was the easternmost district of Thessaly, between  
 the Peneios River and the Gulf of Pagasai, including Iolkos and  
 Mt. Pelion.

<sup>3</sup> Ares.

ξείνος αἴτ' ὦν ἀστός. ὁ δ' ἦρα χρόνῳ  
 ἵκετ' αἰχμαῖσιν διδύμαισιν ἀνῆρ ἕκ-  
 παγλος· ἐσθὰς δ' ἀμφοτέρα νιν ἔχεν,  
 80 ἃ τε Μαγνήτων ἐπιχώριος ἀρμό-  
 ζουσα θαητοῖσι γυίοις,  
 ἀμφὶ δὲ παρδαλέα στέγετο φρίσσοντας ὄμβρους·  
 οὐδὲ κομᾶν πλόκαμοι κερθέντες ᾤχοντ' ἀγλαοί,  
 ἀλλ' ἅπαν νῶτον καταίθυσ-  
 σον. τάχα δ' εὐθύς ἰὼν σφετέρας  
 ἐστάθη γνώμας ἀταρβάκτιο πειρώμενος  
 85 ἐν ἀγορᾷ πλήθοντος ὄχλου.

τὸν μὲν οὐ γίνωσκον· ὀπιζομένων δ' ἔμ-  
 πας τις εἶπεν καὶ τόδε·  
 “Οὐ τί που οὗτος Ἀπόλλων,  
 οὐδὲ μὰν χαλκάρματός ἐστι πόσις  
 Ἀφροδίτας· ἐν δὲ Νάξῳ φαντὶ θανεῖν λιπαρᾷ

78 ἦρα Schroeder: ἄρα codd.: ἄρα Boeckh

79 ἀμφοτέρα EF: ἀμφοτερον rell.

Ἴφιμεδείας παῖδας, ὅτων καὶ σέ, τολ-  
μαίεις Ἐπιάλτα ἀναξ.

90 καὶ μὰν Τιτυὸν βέλος Ἀρτέμιδος θήρυσσε κραιπνόν,  
ἔξ ἀνικατοῦ φαρέτρας ὀρνύμενον,  
ὄφρα τις τῶν ἐν δυνατῷ φιλοτά-  
των ἐπιψαύειν ἔραται.”

E' τοὶ μὲν ἀλλάλοισιν ἀμειβόμενοι  
γάρνουν τοιαῦτ'· ἀνὰ δ' ἡμίονους ξε-  
στᾶ τ' ἀπήγα προτροπάδα Πελίας  
95 ἵκετο σπεύδων· τάφε δ' αὐτίκα παπτά-  
ναις ἀρίγωντον πέδιλον  
δεξιτερῷ μόνον ἀμφὶ ποδί. κλέπτων δὲ θυμῷ  
δεῖμα προσήνεπε· “Ποίαν γαῖαν, ὦ ξεῖν', εὐχέαι  
πατρίδ' ἔμμεν; καὶ τίς ἀνθρώ-  
πων σε χαμαιγενέων πολιᾶς  
ἔξανῆκεν γαστρός; ἔχθίστοισι μὴ ψεύδεσιν  
100 καταμάναις εἰπέ γένναν.”

τὸν δὲ θαρσήσας ἀγανοῖσι λόγοις  
ὦδ' ἀμείφθη· “Φαμί διδασκαλίαν Χεί-  
ρωνος οἶσεν. ἀνθρώθε γὰρ νέομαι  
πᾶρ Χαρικλοῦς καὶ Φιλύρας, ἵνα Κενταύ-  
ρον με κοῦραι θρέψαν ἀγαίαι.

89 ἐπιάλτα Schroeder e schol. Harl. *Od.* 11.309: ἐφιάλτ(α)  
ζν

<sup>1</sup> Two gigantic brothers who tried to scale heaven by piling

Iphimedeia's sons died, Otos and you, bold  
king Ephialtes,<sup>1</sup>  
and certainly Artemis' swift arrow hunted down Tityos, 90  
as it sped from her invincible quiver,  
warning a person to desire to attain loves  
within his power.”<sup>2</sup>

While they were saying such things in turn Str. 5  
to one another, Pelias came  
on his polished mule car  
in precipitous haste. He was stunned as soon as 95  
he caught sight of the single sandal in clear view  
upon his right foot, but he hid his panic in his heart  
and addressed him, “What land, O stranger, do you claim  
to be your fatherland? And what mortal  
born upon the earth delivered you forth  
from her gray womb?<sup>3</sup> Tell me your lineage  
and do not stain it with most hateful lies.” 100

Taking courage, he answered him with gentle words Ant. 5  
in this way: “I claim that I shall manifest the teachings  
of Cheiron, for I come  
from the side of Chariklo and Philyra<sup>4</sup> and from the cave  
where the Centaur's holy daughters raised me.

Ossa on Olympos and Pelion on them; they were killed by Apollo  
(cf. *Od.* 11.307–320) or Artemis (cf. Apollod. 1.7.4).<sup>2</sup> The  
giant Tityos was slain by Artemis (and confined in Hades) for  
attempting to rape her mother Leto on her way to Delphi (cf.  
*Od.* 11.576–581).<sup>3</sup> The scholia gloss πολιᾶς as “old,” hence  
respectful in tone, but others take it to be insulting.

<sup>4</sup> Chariklo was Cheiron's wife, Philyra his mother.

105 εἴκοσι δ' ἐκτελέσαις ἐνιαυτοὺς οὐτ' ἔργον  
 οὐτ' ἔπος ἐκτράπελον κείνοισιν εἰπὼν ἰκόμαν  
 οἴκαδ', ἀρχαίαν κομίζων  
 πατρὸς ἐμοῦ, βασιλενομένην  
 οὐ κατ' αἴσαν, τάν ποτε Ζεὺς ὤπασεν λαγέτα  
 Αἰόλῳ καὶ παισὶ τιμάν.

πέυθομαι γάρ νιν Πελίαν ἄθεμν λευ-  
 καῖς πιθήσαντα φρασίν  
 110 ἄμετέρων ἀποσυλᾶ-  
 σαι βιαίως ἀρχεδικᾶν τοκέων·  
 τοί μ', ἐπεὶ πάμπρωτον εἶδον φέγγος, ὑπερφιάλου  
 ἀγεμόνος δείσαντες ὕβριν, κᾶδος ὡς-  
 εἶτε φθιμένου δνοφερόν  
 ἐν δώμασι θηκόμενοι μίγα κωκυτῶ γυναικῶν,  
 κρύβδα πέμπον σπαργάνοις ἐν πορφυρέοις,  
 115 νυκτὶ κοινάσαντες ὁδόν, Κρονίδα  
 δὲ τράφεν Χείρωνι δῶκαν.

F' ἀλλὰ τούτων μὲν κεφάλαια λόγων  
 ἴστε. λευκίππων δὲ δόμους πατέρων, κει-  
 νοὶ πολῖται, φράσστατέ μοι σαφέως·  
 Αἴσιονος γὰρ παῖς ἐπιχώριος οὐ ξεί-  
 ναν ἰκάνω γαῖαν ἄλλων.  
 φῆρ δέ με θείος Ἰάσονα κικλήσκων προσαύδα.”

105 ἐκτράπελον Heyne e schol.: ἐντράπελον codd.  
 113 μίγα Cp<sup>c</sup>VEP<sup>c</sup>Fγ (μέσα C<sup>ac</sup>, μέγα E<sup>ac</sup>): μετὰ B  
 118 ἰκάνω Madvig: ἰκόμαν codd.: μὲν ἴκω Christ

After completing twenty years without doing  
 or saying anything untoward to them, I have come  
 105 home to reclaim my father's ancient honor  
 of kingship, now being wielded  
 unjustly, which long ago Zeus granted  
 to Aiolos, leader of the people, and to his sons,<sup>1</sup>

for I am told that lawless Pelias  
 gave in to his white wits<sup>2</sup>  
 and usurped it  
 110 by force from my justly ruling parents,  
 who, as soon as I saw the light,  
 fearing the violence of the overbearing ruler,  
 made a dark funeral  
 in the house and added women's wailing as if I had died,  
 but secretly sent me away in my purple swaddling clothes,  
 and, entrusting the journey to the night, gave me  
 115 to Cheiron, son of Kronos, to raise.

But now you know the principal elements of my story.  
 Dear fellow citizens, show me clearly  
 the home of my fathers who rode white horses,  
 for I come here as the son of Aison, a native,  
 to no strangers' land.  
 The divine creature called me by the name Jason.”

<sup>1</sup> See Appendix, genealogy of Aiolos. Tyro was married to her  
 uncle Kretheus, thus making Aison and Pelias half-brothers.

<sup>2</sup> The meaning of the phrase is in doubt. Glosses include  
 “evil” (Hesychius), “shallow” (schol.), or “empty” (schol.).

120 ὡς φάτο· τὸν μὲν ἐσελθόντ' ἔγνον ὀφθαλμοὶ πατρός·  
 ἐκ δ' ἄρ' αὐτοῦ πομφόλυξαν  
 δάκρυα γηραλέων γλεφάρων,  
 ἂν περι ψυχὰν ἐπεὶ γάθησεν ἐξαίρετον  
 γόνου ἰδὼν κάλλιστον ἀνδρῶν.

καὶ κασίγνητοὶ σφισιν ἀμφότεροι  
 125 ἦλυθον κείνου γε κατὰ κλέος· ἔγγυς  
 μὲν Φέρης κράναν Ἰπερῆδα λιπῶν,  
 ἐκ δὲ Μεσσήνας Ἀμυθᾶν ταχέως δ' Ἄ-  
 δματος ἴκεν καὶ Μέλαμπος  
 εὐμενέοντες ἀνεψιόν. ἐν δαιτὸς δὲ μοῖρα  
 μελιχίοισι λόγοις αὐτοῦς Ἰάσων δέγμενος  
 ξείνι ἄρμόζοντα τεύχων  
 πᾶσαν ἐνφροσύναν τάνυεν  
 130 ἀθροαίς πέντε δραπῶν νύκτεσσιν ἔν θ' ἀμέραις  
 ἱερὸν εὐζοίας ἄωτον.

ἀλλ' ἐν ἔκτα πάντα λόγον θέμενος σπου-  
 δαῖον ἐξ ἀρχᾶς ἀνήρ  
 συγγενέσιν παρεκoinᾶθ'·  
 οἱ δ' ἐπέσποντ'. αἰψα δ' ἀπὸ κλισιᾶν  
 ὦρτο σὺν κείνοισι· καὶ ῥ' ἦλθον Πελία μέγαρον·  
 135 ἐσσύμενοι δ' εἴσω κατέσταν· τῶν δ' ἀκού-  
 σαις αὐτὸς ὑπαντίασεν  
 Τυροῦς ἐρασιπλοκάμου γενεά· πραῦν δ' Ἰάσων

120 ἔγνον Byz.: ἔγνων vett.

129 πᾶσαν B(schol.): πᾶσαν ἐς ζβ

Thus he spoke. When he entered his home, his father's  
 eyes recognized him and then tears burst forth  
 from under his aged eyelids,  
 as he rejoiced in his soul to see his extraordinary  
 offspring, fairest of men.

Both of his father's brothers  
 arrived when they heard the news about him: Pheres  
 came from the nearby Hypereian spring<sup>1</sup>  
 and Amythaon came from Messene; Admetos  
 and Melampos also came quickly,  
 out of good will, to their cousin. During the feasting  
 Jason received them with gentle words  
 and, providing fitting hospitality,  
 extended all manner of festivity  
 for five whole nights and days, culling  
 the sacred excellence of joyous living.

But on the sixth day, the hero laid out in earnest  
 the whole story from the beginning  
 and shared it with his relatives,  
 who joined him. At once he rose with them  
 from the couches, and they went to Pelias' palace.  
 They hastened straight in and took a stand. When he  
 heard them, the son of lovely-haired Tyro  
 met them face to face. In a soft voice

<sup>1</sup> In the Thessalian city of Pherai (Strabo 9.5.18).

133 πᾶσι κοινᾶθ' ζβ: παρεκoinᾶθ' rell.

134 ἦλθε(ν) ζ

μαλθακῆ φωνῆ ποτιστάζων ὄραρον  
βάλλετο κρηπίδα σοφῶν ἐπέων·  
“Παῖ Ποσειδᾶνος Πετραίου,

Z' ἐντὶ μὲν θνατῶν φρένες ὠκύτεραι  
140 κέρδος αἰνήσθαι πρὸ δίκας δόλιον τρα-  
χέϊαν ἐρπόντων πρὸς ἔπιβδαν ὄμως·  
ἀλλ' ἐμὲ χρῆ καὶ σὲ θεμισσαμένους ὀρ-  
γὰς ὑφαίνειν λοιπὸν ὄλβον.  
εἰδῶτι τοι ἐρέω· μία βοῦς Κρηθεῖ τε μάττηρ  
καὶ θρασυμήδεϊ Σαλμωνεῖ· τρίταισι δ' ἐν γοναῖς  
ἄμμες αὖ κείνων φυτευθέν-  
τες σθένος ἀελίου χρύσειον  
145 λεύσσομεν. Μοῖραι δ' ἀφίσταντ', εἴ τις ἔχθρα πέλει  
ὀμογόνους αἰδῶ καλύψαι.

οὐ πρόπει νῶν χαλκοτόροις ξίφεσιν  
οὐδ' ἀκόντεσσι μεγάλαν προγόνων τι-  
μὰν δάσασθαι. μῆλά τε γάρ τοι ἐγώ  
καὶ βοῶν ξανθὰς ἀγέλας ἀφίημι' ἀ-  
γρούς τε πάντας, τοὺς ἀπούρας  
150 ἀμετέρων τοκέων νέμει πλοῦτον πιαίνων·  
κοῦ με πονεῖ τεδὸν οἶκον ταῦτα πορσύνοντ' ἄγαν·  
ἀλλὰ καὶ σκᾶπτον μόναρχον  
καὶ θρόνος, ᾧ ποτε Κρηθείδης  
ἐγκαθίζων ἱππόταις εὐθνε λαοῖς δίκας—  
τὰ μὲν ἄνευ ξυνᾶς ἀνάσσει

145 ἀφίσταντ' BH: ἀφίσταντ' V, Chaeris: ἀμφίσταντ'  
CEFG

Jason distilled soothing speech  
and laid the foundation of wise words:  
“Son of Poseidon of the Rock,<sup>1</sup>

the minds of mortals are all too swift  
to commend deceitful gain above justice, even though  
140 they are headed for a rough reckoning the day after.  
You and I, however, must rule our tempers with law  
and weave our future happiness.  
You know what I am about to say: one heifer<sup>2</sup> was mother  
to Kretheus and bold-counseling Salmoneus; we in turn  
were born in the third generation from them  
and behold the golden strength  
of the sun. The Fates withdraw, if any feuding arises  
145 to make kinsmen hide their mutual respect.

It is not proper for the two of us to divide the great honor  
Ant. 7 of our forefathers with bronze-piercing swords  
or javelins. For I give over to you the sheep,  
the tawny herds of cattle, and all the fields  
which you stole  
from my parents and administer to fatten your wealth—  
150 I do not mind if these overly enrich your house—  
but, as for the scepter of sole rule  
and the throne upon which Kretheus' son<sup>3</sup> once  
sat and rendered straight justice to his people of  
horsemen,  
these you must give up without grief

<sup>1</sup> Poseidon was called Πετραῖος by the Thessalians for splitting the mountains to create the valley of Tempe (schol.).

<sup>2</sup> Enarea, wife of Aiolos.

<sup>3</sup> Aison.

155 λῦσον, ἄμμιν μῆ τι νεώτερον ἐξ αὐ-  
 τῶν ἀναστάη κακόν.”  
 ὡς ἄρ' ἔειπεν, ἀκῆ δ' ἀντ-  
 αγόρευσεν καὶ Πελίας· “Ἔσομαι  
 τοῖος· ἀλλ' ἤδη με γηραιὸν μέρος ἀλικίας  
 ἀμφιπολεῖ· σὸν δ' ἄνθος ἤβας ἄρτι κυ-  
 μαίνει· δύνασαι δ' ἀφελεῖν  
 μᾶνιν χθονίων. κέλεται γὰρ ἐὰν ψυχὰν κομίζαι  
 160 Φρίξος ἐλθόντας πρὸς Αἰήτα θαλάμους  
 δέρμα τε κριοῦ βαθύμαλλον ἄγειν,  
 τῷ ποτ' ἐκ πόντου σαώθη

H' ἔκ τε ματριᾶς ἀθέων βελέων.  
 ταῦτά μοι θανμαστὸς ὄνειρος ἰὼν φω-  
 νεῖ. μεμάντευμαι δ' ἐπὶ Κασταλία,  
 εἰ μετάλλατόν τι καὶ ὡς τάχος ὀτρύ-  
 νει με τεύχειν ναῖ πομπάν.  
 165 τοῦτον ἄεθλον ἐκὼν τέλεισον· καὶ τοι μοναρχεῖν  
 καὶ βασιλευμένον ὄμνυμι προήσειν. καρτερός  
 ὄρκος ἄμμιν μάρτυς ἔστω  
 Ζεὺς ὁ γενέθλιος ἀμφοτέροις.”  
 σύνθεσιν ταύταν ἐπαινῆσαντες οἱ μὲν κρίθην  
 ἀτὰρ Ἰάσων αὐτὸς ἤδη

170 ὦρνυεν κάρυκας ἐόντα πλόον

155 ἀναστάη Wilhelm Schulze: ἀναστήσης (ἀναστήσας E)  
 ζν: ἀναστήση BP<sup>c</sup>(Σ<sup>c</sup>): ἀνασταίη Σ<sup>a</sup>: ἀναστήη Hermann: ἀνα-  
 στάσης Schnitzer

on both sides, lest some more troubling evil  
 arise for us from them.”  
 Thus he spoke, and Pelias  
 responded calmly, “I shall be  
 such as you wish, but already the aged portion of life  
 attends me, whereas your flower of youth  
 is just cresting; and you are capable of removing  
 the anger of those in the underworld. For Phrixos orders  
 us to go to the halls of Aietes to bring back his soul<sup>1</sup>  
 and to recover the thick-fleeced hide of the ram  
 by which he was once preserved from the sea

and from the impious weapons of his stepmother.<sup>2</sup>  
 Such things does a wondrous dream come and tell  
 to me. I have inquired of the oracle at Kastalia  
 if some expedition must be made, and it orders me  
 to provide conveyance by ship as soon as possible.  
 Willingly accomplish this task and I swear  
 that I will hand over to you sole rule and kingship.  
 165 As a mighty pledge, let our witness be  
 Zeus, progenitor of both our families.”  
 After agreeing to this pact, they parted.  
 But Jason himself at once began

sending heralds everywhere to announce that a voyage Ant. 8

<sup>1</sup> I.e. call back his soul to rest in a cenotaph at home.

<sup>2</sup> Ino, who in some versions falsely accused Phrixos of being  
 in love with her; he escaped across the sea to Kolchis on the back  
 of the ram with the golden fleece.



φαινόμεν παντᾶ. τάχα δὲ Κρονίδαο  
 Ζηνὸς υἱοὶ τρεῖς ἀκαμαντομάχαι  
 ἤλθον Ἀλκμήνας θ' ἑλικογλεφάρου Λή-  
 δας τε, δοιοὶ δ' ὑψηχαῖται  
 ἀνέρες, Ἐννοσίδα γένος, αἰδεσθέντες ἀλκάν,  
 ἔκ τε Πύλου καὶ ἀπ' ἄκρας Ταυνάρον τῶν μὲν κλέος  
 175 ἔσλὸν Εὐφάμου τ' ἐκράνθη  
 σὸν τε, Περικλύμειν' εὐρυβία.  
 ἔξ Ἀπόλλωνος δὲ φορμυκτὰς ἀοιδᾶν πατήρ  
 ἔμολεν, εὐαίνητος Ὀρφεύς.

πέμπε δ' Ἑρμᾶς χρυσόραπις διδύμους υἱ-  
 οὺς ἐπ' ἄτρυτον πόνον,  
 τὸν μὲν Ἐχίονα, κεχλά-  
 δοντας ἤβα, τὸν δ' Ἔρυτον. ταχέες  
 180 ἀμφὶ Παγγαίου θεμέθλοις ναιετάοντες ἔβαν,  
 καὶ γὰρ ἐκὼν θυμῷ γελανεῖ θάσσον ἔν-  
 τυνεν βασιλεὺς ἀνέμων  
 Ζήτην Κάλαιν τε πατήρ Βορέας, ἄνδρας πετροῖσιν  
 νῶτα πεφρίκοντας ἄμφω πορφυρέοις.  
 τὸν δὲ παμπειθῆ γλυκὺν ἡμιθέοι-  
 σιν πόθον ἔνδαιεν Ἥρα

Θ' ναὸς Ἀργούσ, μὴ τινα λειπόμενον  
 186 τὰν ἀκίνδυνον παρὰ ματρὶ μένειν αἰ-  
 ῶνα πέσσουντ', ἀλλ' ἐπὶ καὶ θανάτῳ

176 φορμυκτὰς v 179 ταχέες Boeckh: ταχέες δ' codd.

180 θεμέθλοις Boeckh: θέμεθλα ζB<sup>b</sup>EF: om. B<sup>a</sup>γ(schol.)

184 ἔνδαιεν C<sup>b</sup>B<sup>1</sup>Fγ: ἔδαιεν ζBE: ἐνέδαιεν Turyn

was in the making, Swiftly came Kronian Zeus'  
 three tireless warrior sons, born to  
 bright-eyed Alkmene and to Leda,<sup>1</sup>  
 and the two men with hair piled on high,  
 offspring of Earthshaker, out of respect for their valor,  
 from Pylos and the headland of Tainaros, whose noble  
 glory was fulfilled, that of Euphamos  
 175 and yours, mighty Periklymenos.<sup>2</sup>  
 And from Apollo came the father of songs,  
 the widely praised minstrel Orpheus.

And Hermes of the golden wand sent his twin sons  
 for the endless toil,  
 one Echion, the other Erytos, both  
 swelling with youthfulness. Swift  
 to come were those dwelling at the base of Pangaion,<sup>3</sup>  
 180 for with a cheerful heart their willing father Boreas,  
 king of the winds, swiftly equipped<sup>4</sup>  
 Zetes and Kalaïs, men whose backs both  
 rippled with wings of purple.  
 And Hera enkindled in these demigods  
 that all-persuasive, sweet longing

for the ship Argo, so that no one might be left behind  
 to remain with his mother and coddle a life  
 186 without risk, but rather, even if it meant death,

<sup>1</sup> Herakles, son of Alkmene, and Kastor and Polydeukes, sons of Leda.

<sup>2</sup> Euphamos is from Tainaros (cf. 43–44); Periklymenos is the son of Neleus from Pylos. Their hair was presumably tied up in a knot; others render “high-plumed.”

<sup>3</sup> A mountain in Thrace.

<sup>4</sup> Or *spurred on*.

φάρμακον κάλλιστον ἕως ἀρετᾶς ἄ-  
λιξιν εὐρέσθαι σὺν ἄλλοις.

ἔς δ' Ἰαολκὸν ἐπεὶ κατέβη ναυτᾶν ἄωτος,  
λέξατο πάντας ἐπαινήσας Ἰάσων. καὶ ῥά οἱ

190 μάντις ὀρνίχεσσι καὶ κλά-  
ροισι θεοπροπέων ἱεροῖς

Μόψος ἄμβασε στρατὸν πρόφρων· ἐπεὶ δ' ἐμβόλου  
κρέμασαν ἀγκύρας ὑπερθεν,

χρυσέαν χεῖρεσσι λαβῶν φιάλαν  
ἀρχὸς ἐν πρύμνῃ πατέρ' Οὐρανιδᾶν ἐγ-  
χεικέραννον Ζῆνα, καὶ ὠκνητόρους

195 κυμάτων ῥιπᾶς ἀνέμους τ' ἐκάλει νύ-  
κτας τε καὶ πόντου κελεύθους

ἄματά τ' εὐφρονα καὶ φιλίαν νόστοιο μοῖραν·  
ἐκ νεφέων δέ οἱ ἀντάνυσε βροντᾶς αἴσιον  
φθέγμα· λαμπραὶ δ' ἦλθον ἀκτί-  
νες στεροπᾶς ἀπορηγνύμεναι.

200 ἀμπνοᾶν δ' ἤρωες ἕστασαν θεοῦ σάμασιν  
πιθόμενοι· κάρυξε δ' αὐτοῖς

ἐμβαλεῖν κώπαισι τερασκόπος ἀδεί-  
ας ἐνίπτων ἐλπίδας·

εἶρεσία δ' ὑπεχώρη-

σεν ταχειᾶν ἐκ παλαμᾶν ἄκορος.

σὺν Νότου δ' αὖραις ἐπ' Ἀξείνου στόμα πεμπόμενοι  
ἤλυθον· ἐνθ' ἀγνὸν Ποσειδάωνος ἕσ-  
σαντ' ἐνναλίῳ τέμενος,

to gain the most noble remedy<sup>1</sup> for his own achievement  
in the company of others of his age.

When the pick of the sailors came down to Iolkos,  
Jason praised and mustered them all. Then the seer  
Mopsos, prophesying for them by means of birds  
and sacred lots,

190 gladly sent the host on board. And when they had slung  
the anchors above the prow,

the captain took a golden bowl in his hands  
and, standing on the stern, called upon Zeus,

Ant. 9  
father of the Ouranidai and wielder of lightning,  
and upon the rushing waves and winds to be swift-  
moving and the nights and paths of the sea and days  
195 to be propitious and their homecoming favorable.

And from the clouds there answered him an auspicious  
clap of thunder, and bright flashes of lightning  
came bursting forth.

The heroes took fresh courage, trusting  
the god's signs. The seer bade them

200 fall to the oars, as he expressed  
cheerful expectations.

From under their swift hands the rowing  
proceeded tirelessly.

Sped by the breezes of the South Wind, they came  
to the mouth of the Inhospitable Sea,<sup>2</sup> where they  
established a sacred precinct for Poseidon of the Sea,

<sup>1</sup> I.e. fame. Others translate, "remedy to effect his own excel-  
lence."

<sup>2</sup> The Black Sea, also called (euphemistically) the Hospitable  
(Euxine) Sea.

205 φοίνισσα δὲ Θρηϊκίων ἀγέλα ταύρων ὑπᾶρχεν,  
καὶ νεόκτιστον λίθων βωμοῖο θέναρ.  
ἔς δὲ κίνδυνον βαθὺν ἰέμενοι  
δεσπότην λίσσοντο ναῶν,

1' συνδρόμων κινηθμὸν ἀμαιμάκετον  
ἐκφυγεῖν πετρᾶν. δίδυμαι γὰρ ἔσαν ζω-  
αί, κυλινδέσκοντό τε κραιπνότεραι  
210 ἢ βαρυγδούπων ἀνέμων στίχες· ἀλλ' ἦ-  
δη τελευτᾶν κείνος αὐταῖς  
ἤμθῶν πλόος ἄγαγεν. ἐς Φᾶσιν δ' ἔπειτεν  
ἤλυθον, ἔνθα κελαινῶπεσσι Κόλχοισιν βίαν  
μείξαν Αἰήτη παρ' αὐτῶ.  
πότνια δ' ὄξυτάων βελέων  
ποικίλαν ἴγγα τετράκναμον Οὐλυμπόθεν  
215 ἐν ἀλύτῳ ζεύξαισα κύκλω

μαινάδ' ὄρνιν Κυπρογένεια φέρειν  
πρῶτον ἀνθρώποισι λιτάς τ' ἔπαοιδᾶς  
ἐκδιδάσκησεν σοφὸν Αἰσονίδα,  
ὄφρα Μηδείας τοκέων ἀφέλοιτ' αἰ-  
δῶ, ποθεινὰ δ' Ἑλλάς αὐτάν  
ἐν φρασί καιομένην δονέοι μᾶστιγι Πειθοῦς.  
220 καὶ τάχα πείρατ' ἀέθλων δείκνυεν πατρώϊων·  
σὺν δ' ἑλαίῳ φαρμακώσασσ'·  
ἀντίτομα στερεᾶν ὀδυνᾶν  
213 ὠκυτάων ν (sed cf. schol.)

and there was at hand a tawny herd of Thracian bulls 205  
and a newly built stone altar with a hollow.<sup>1</sup>  
As they sped on to grave danger,  
they prayed to the lord of ships<sup>2</sup>

for escape from the irresistible movement 205  
of the clashing rocks,<sup>3</sup> for the two of them were alive  
and would roll more swiftly  
than the ranks of loudly roaring winds. 210

That voyage of the demigods, however, finally  
put an end to them. Next they came to the Phasis,<sup>4</sup>  
where they matched strength with the dark-faced  
Kolchians in the presence of Aietes himself.

But the Cyprus-born queen of sharpest arrows  
bound the dappled wryneck to the four spokes  
of the inescapable wheel 215

and brought from Olympos that bird of madness<sup>5</sup> 215  
for the first time to men, and she taught  
the son of Aison to be skillful in prayers and charms,  
so that he might take away Medea's respect  
for her parents, and so that desire for Hellas might set  
her mind afire and drive her with the whip of Persuasion.  
And right away she showed him the ways to accomplish 220  
her father's trials, and she concocted with oil  
antidotes for terrible pains and gave them to him

<sup>1</sup> The hollowed top of the altar held the fire upon which the  
animal parts were burned. <sup>2</sup> Poseidon. <sup>3</sup> The Symplegades.  
At *Od.* 12.61–72 Homer refers to Jason's passing through the  
“Planktai” on his return voyage. <sup>4</sup> River at the eastern end of the  
Black Sea where Kolchis is located. <sup>5</sup> The iynx, a love charm  
intended to instill a responsive passion in the person desired as a  
lover, consisted of a wryneck attached to a small wheel.

δῶκε χρίεσθαι. καταίνησάν τε κοινὸν γάμον  
γλυκὺν ἐν ἀλλάλοισι μείξαι.

ἀλλ' ὄτ' Αἰήτας ἀδαμάντινον ἐν μέσ-  
σοις ἄροτρον σκίμψατο  
225 καὶ βόας, οἱ φλόγ' ἀπὸ ξαν-  
θῶν γενύων πνέον καιομένοιο πυρός,  
χαλκείαις δ' ὀπλαῖς ἀράσσεσκον χθόν' ἀμειβόμενοι·  
τοὺς ἀγαγὼν ζεύγλα πέλασσειν μούνοσ. ὀρ-  
θᾶσ δ' αὐλακάσ ἐντανύσαισ  
ἤλαυν', ἀνὰ βωλακίαισ δ' ὀρόγγυιαν σχίζε νῶτων  
γᾶσ. εἶπεν δ' ᾧδε· "Τοῦτ' ἔργον βασιλεύσ,  
230 ὅστίσ ἄρχει νᾶόσ, ἐμοὶ τελέσαισ  
ἄφθιτον στρωμνὰν ἀγέσθω,

1A' κῶασ αἰγλᾶεν χρυσέῳ θυσάνῳ."  
ὡσ ἄρ' αὐδάσαντοσ ἀπὸ κρόκεον ρί-  
ψαισ Ἰάσων εἶμα θεῶ πίσυνοσ  
εἶχετ' ἔργον· πῦρ δέ νιν οὐκ ἔλοιε παμ-  
φαρμάκου ξείνασ ἐφετμαῖσ.  
σπασσάμενοσ δ' ἄροτρον, βοέουσ δήσαισ ἀνάγκη  
235 ἔντεσιν αὐχένασ ἐμβάλλων τ' ἐριπλεύρω φυῆ  
κέντρον αἰανέσ βιατάσ  
ἐξεπόνησ' ἐπιτακτὸν ἀνήρ

228 ἀνὰ βωλακίαισ δ' F<sup>pc</sup>: ἀναβωλακίαισ δ' EF: ἀνὰ βωλά-  
κι· ἐσ δ' Braswell 234 βοέουσ ζ: βοέοισ [B]βC<sup>1</sup> | δήσαισ  
Heyne: δῆσειν ζ[B<sup>?</sup>]B<sup>1</sup>: δήσαισ C<sup>1</sup>β | ἀνάγκη Σγ<sup>p</sup>: ἀνάγκασ  
ζ[B<sup>?</sup>]γ: ἐν ἀνάγκαισ F (ι inserto) E<sup>pc</sup>: ἀνάγκαισ paraphr.

for anointing—and so they agreed to join with one  
another in a sweet marriage of mutual consent.

But after Aietes positioned in their midst the plow Ep. 10  
made of adamant  
and the oxen that were breathing the flame of blazing fire 225  
from their tawny jaws  
and pawing the ground in turn with brazen hoofs,  
he led them and brought them to the yoke-strap single-  
handedly.

He stretched straight furrows as he drove them  
and split open the stretch of clodded earth a fathom  
deep. Then he spoke thus, "When the king, whoever it is  
who captains the ship, completes this task for me, 230  
let him take away the immortal bedding,

the fleece that gleams with golden fringe." Str. 11  
When he had spoken thus, Jason flung off his saffron  
cloak, and putting his trust in the god, took on the task.  
The fire did not make him flinch, owing to the commands  
of the hospitable woman skilled in all medicines.  
He grasped the plow, bound the necks of the oxen  
by force in their harness, and by thrusting 235  
the ruthless goad into their strong-ribbed bulk,  
the powerful man accomplished the appointed

235 ἐμβάλλων B(?): ἐμβάλων ζB<sup>m</sup>β(paraphr.)

μέτρον. ἔυξεν δ' ἀφωνήτω περ ἔμπας ἄχει  
δύνασιν Αἰήτας ἀγασθεῖς.

πρὸς δ' ἑταῖροι καρτερὸν ἄνδρα φίλας  
240 ὄρεγον χεῖρας, στεφάνοισι τέ νιν ποί-  
ας ἔρεπτον, μελιχίους τε λόγους  
ἀγαπάζοντ'. αὐτίκα δ' Ἄελίου θαν-  
μαστὸς υἱὸς δέρμα λαμπρόν  
ἔννεπεν, ἔνθα νιν ἐκτάνυσαν Φρίξου μάχαιραι·  
ἔλπετο δ' οὐκέτι οἱ κείνόν γε πράξασθαι πόνον.  
κεῖτο γὰρ λόχμα, δράκοντος  
δ' εἶχετο λαβροτατῶν γενύων,  
245 ὃς πάχει μάκει τε πεντηκόντερον ναῦν κράτει,  
τέλεσεν ἂν πλαγαὶ σιδάρου.

μακρὰ μοι νεῖσθαι κατ' ἀμαξιτόν ὥρα  
γὰρ συνάπτει· καὶ τινα  
οἴμον ἴσαμι βραχύν· πολ-  
λοῖσι δ' ἄγῃμαι σοφίας ἐτέροις.  
κτείνε μὲν γλαυκῶπα τέχνας ποικιλώνυτον ὄφιν,  
250 ὦ Ἄρκεσίλα, κλέψεν τε Μῆδειαν σὺν αὐ-  
τῇ, τὰν Πελιαοφόνον·  
ἔν τ' Ὀκεανοῦ πελάγεσσι μίγην πόντῳ τ' ἐρυθρῶ

246 τέλεσεν Mommsen e schol.: (ἐ)τέλεσ(σ)αν ζνΣγρ  
250 αὐτῶ CΣγρ | Πελιαοφόνον edd.: πελιαοφονον variis  
accentibus codd.: Πελίαο φόνον Chaeris: Πελίαο φονόν  
Wackernagel

measure of toil. Aietes cried out, although in inarticulate  
pain, astonished at the power he beheld.

But his comrades were stretching forth their hands Ant. 11  
to the mighty man, covering him with crowns of leaves,<sup>1</sup> 240  
and greeting him with words  
of kindness. At once the wondrous son of Helios<sup>2</sup>  
told him where Phrixos' sacrificial knives  
had stretched out the shining hide,  
but he did not expect him to perform that further trial,  
because it lay in a thicket  
and was right by the ferocious jaws of a serpent,  
which exceeded in breadth and length a ship of fifty oars, 245  
which strokes of iron have fashioned.

But it is too far for me to travel on the highway, Ep. 11  
because the hour is pressing and I know  
a short path—and I lead the way  
in wise skill for many others.  
He cunningly slew the green-eyed snake with spotted  
back,  
O Arkesilas, and with her own help stole away Medea, 250  
the slayer of Pelias.<sup>3</sup>  
They came to the expanses of Okeanos, to the Red Sea,

<sup>1</sup> Some follow schol. 427b in seeing here a φυλλοβολία  
“showering with leaves” (cf. *Pyth.* 9.123–124).

<sup>2</sup> Aietes (cf. *Od.* 10.135–139).

<sup>3</sup> She tricked Pelias' daughters into boiling him in an attempt  
to rejuvenate him.

Δαμνιᾶν τ' ἔθνει γυναικῶν ἀνδροφόνων  
 ἔνθα καὶ γυίων ἀέθλοις ἐπέδει-  
 ξαντο ἴν' ἐσθᾶτος ἀμφίς,

- 1B' καὶ συνεύνασθεν. καὶ ἐν ἀλλοδαπαῖς  
 255 σπέρμ' ἀρούραις τουτάκις ὑμέτερας ἀ-  
 κτίνος ὄλβον δέξατο μοιρίδιον  
 ἄμαρ ἢ νύκτες· τόθι γὰρ γένος Εὐφά-  
 μου φυτευθὲν λοιπὸν αἰεὶ  
 τέλετο· καὶ Λακεδαιμονίων μιχθέντες ἀνδρῶν  
 ἦθεσιν ἐν ποτε Καλλίσταν ἀπώκησαν χρόνῳ  
 νᾶσον· ἐνθεν δ' ὕμμι Λατοί-  
 δας ἔπορεν Λιβύας πεδίον  
 260 σὺν θεῶν τιμαῖς ὀφέλλειν, ἄστν χρυσοθρόνου  
 διανέμειν θείον Κυράνας
- ὀρθόβουλον μῆτιν ἐφευρομένοις.  
 γνώθι νῦν τὰν Οἰδιπόδα σοφίαν· εἰ  
 γὰρ τις ὄζους ὀξντόμῳ πελέκει  
 ἐξερέψειεν μεγάλας δρυσός, αἰσχύ-  
 νοι δέ οἱ θαητὸν εἶδος,  
 265 καὶ φθινόκαρπος εἴοσα διδοῖ ψᾶφον περ' αὐτᾶς,  
 εἴ ποτε χειμέριον πῦρ ἐξίκηται λοίσθιον,
- 253 ἴν' Kayser: κρίσω codd.  
 255 σπέρμ' ἀρούραις . . . ἀκτίνος Hermann: περ ἀρούραισι  
 . . . ἀκτίνας codd. | ὄλβον VBEF<sup>ac</sup>: ὄλβον C: ὄλβω γ(schol.)  
 258 ἔν Chaeris: ἄν ζν: ἄν schol.

and to the race of man-slaying Lemnian women.  
 There they also displayed the strength of their limbs  
 in games for the prize of a cloak<sup>1</sup>

- and slept with the women. Then it was in those foreign Str. 12  
 furrows<sup>2</sup> that the fated days or nights received the seed 255  
 of your family's radiant  
 prosperity, for there the race of Euphamos  
 was planted and continued ever after.  
 And, after coming to the abodes of Lakedaimonian men,  
 in time they settled on the island formerly called  
 Kalliste.<sup>3</sup> And from there the son of Leto gave your family  
 the plain of Libya  
 to make prosper through honors coming from the gods, 260  
 and the divine city of golden-throned Kyrene to govern,  
 to you who have devised policy based on right counsel. Ant. 12  
 Now come to know the wisdom of Oedipus:<sup>4</sup> if someone  
 with a sharp-bladed axe  
 should strip the boughs from a great oak tree  
 and ruin its splendid appearance,  
 although it cannot bear foliage, it gives an account of 265  
 itself,  
 if ever it comes at last to a winter's fire,

<sup>1</sup> The games held by Hypsipyle (cf. *Ol.* 4.19–23). Before the Argonauts arrived the women of Lemnos had killed their husbands (cf. Aesch. *Cho.* 631 ff.). <sup>2</sup> I.e. women's wombs.

<sup>3</sup> "Fairest," i.e. Thera (cf. *Hdt.* 4.147.4).

<sup>4</sup> Proverbial for his ability to understand riddles.

264 ἐξερέψειεν Thiersch: ἐξερ(ε)ῖψαι κε codd. | αἰσχύνου Moschopulus: αἰσχύνῃ vett.

ἢ σὺν ὀρθαῖς κίονεσσιν  
 δεσποσύναισιν ἐρειδομένα  
 μόχθον ἄλλοις ἀμφέπει δύστανον ἐν τείχεσιν,  
 ἔον ἐρημώσαισα χῶρον.

- 270 ἔσσι δ' ἰατῆρ ἐπικαιρότατος, Παι-  
 ἄν τέ σοι τιμῆ φάος.  
 χρῆ μαλακὰν χέρα προσβάλ-  
 λοντα τρώμαν ἔλκεος ἀμφοπολεῖν.  
 ῥᾶδιον μὲν γὰρ πόλιν σείσαι καὶ ἀφανροτέροις·  
 ἀλλ' ἐπὶ χώρας αὐτίς ἔσσαι δυσπαλῆς  
 δὴ γίνεται, ἐξαπίνας  
 εἰ μὴ θεὸς ἀγεμόνεσσι κυβερνατῆρ γένηται.  
 275 τιν δὲ τούτων ἐξυφαίνονται χάριτες.  
 τλαῖθι τᾶς εὐδαίμονος ἀμφὶ Κυρά-  
 νας θέμεν σπουδὰν ἅπασαν.

- III' τῶν δ' Ὀμήρου καὶ τόδε συνθέμενος  
 ῥῆμα πόρσυν'· ἄγγελον ἐσλὸν ἔφα τι-  
 μὰν μεγίσταν πράγματι παντὶ φέρειν·  
 αὖξεται καὶ Μοῖσα δι' ἀγγελίας ὀρ-  
 θᾶς. ἐπέγνω μὲν Κυράνα  
 280 καὶ τὸ κλεινότατον μέγαρον Βάττου δικαίαν  
 Δαμοφίλου πραπίδων. κείνος γὰρ ἐν παισὶν νέος,  
 ἐν δὲ βουλαῖς πρέσβυς ἐγκύρ-  
 σαις ἑκατονταετῆ βιοτῆ,  
 ὀρφανίζει μὲν κακὰν γλῶσσαν φαεινᾶς ὀπός,  
 ἔμαθε δ' ὑβρίζοντα μισεῖν,

or if, supported by upright columns  
 belonging to a master,  
 it performs a wretched labor within alien walls,<sup>1</sup>  
 having left its own place desolate.

- But you are a most fitting healer, and Paian<sup>2</sup> Ep. 12  
 honors your saving light.  
 One must apply a gentle hand to tend 271  
 a sore wound.  
 For easily can even weaklings shake a city;  
 but to set it back in place again is a difficult  
 struggle indeed, unless suddenly  
 a god becomes a helmsman for the leaders.  
 But for you the blessings of such things are unfolding. 275  
 Dare to devote all your serious effort  
 to the cause of blessed Kyrene.

And among the sayings of Homer, take this one to heart Str. 13  
 and heed it: he said that a good messenger  
 brings the greatest honor to every affair.<sup>3</sup>  
 The Muse, too, gains distinction through true  
 reporting. Kyrene and the most celebrated house  
 of Battos have learned to know the just mind 280  
 of Damophilos. For that man, a youth among boys,  
 but in counsels an elder  
 who has attained a life of one hundred years,  
 deprives a malicious tongue of its shining voice  
 and has learned to hate the person who is violent,

<sup>1</sup> If Arkesilas does not recall Damophilos, he will serve a master in another city. <sup>2</sup> Apollo the healer.

<sup>3</sup> Cf. *Il.* 15.207.

285 οὐκ ἐρίζων ἀντία τοῖς ἀγαθοῖς,  
 οὐδὲ μακύνων τέλος οὐδέν. ὁ γὰρ και-  
 ρὸς πρὸς ἀνθρώπων βραχὺ μέτρον ἔχει.  
 εὖ νῦν ἔγνωκεν θεράπων δέ οἱ, οὐ δρᾶ-  
 στας ὀπαδεῖ. φαντὶ δ' ἔμμεν  
 τοῦτ' ἀμιαρότατον, καλὰ γινώσκοντ' ἀνάγκη  
 ἔκτος ἔχειν πόδα. καὶ μὰν κείνος Ἄτλας οὐρανῶ  
 290 προσπαλαίει νῦν γε πατρῶ-  
 ας ἀπὸ γᾶς ἀπὸ τε κτεάνων  
 λῦσε δὲ Ζεὺς ἄφθιτος Τιτᾶνας. ἐν δὲ χρόνῳ  
 μεταβολαὶ λήξαντος οὔρου  
 ἰστίων. ἀλλ' εὐχεται οὐλομένην νου-  
 στον διαντλήσῃς ποτέ  
 οἶκον ἰδεῖν, ἐπ' Ἄπόλλω-  
 νός τε κράνα συμποσίας ἐφέπων  
 295 θυμὸν ἐκδόσθαι πρὸς ἦβαν πολλακίς, ἔν τε σοφοῖς  
 δαιδαλέαν φόρμιγγα βαστάζων πολί-  
 ταις ἡσυχία θιγέμεν,  
 μήτ' ὦν τιμὴ πῆμα πορών, ἀπαθῆς δ' αὐτὸς πρὸς  
 ἀστῶν  
 καὶ κε μυθήσῃθ', ὅποῖαν, Ἄρκεσίλα,  
 εὔρε παγὰν ἀμβροσίων ἐπέων,  
 πρόσφατον Θήβα ξενωθεῖς.

not striving against the noble Ant. 13  
 nor delaying any accomplishment, since opportunity 286  
 in men's affairs has a brief span.  
 He has come to know it well; he serves it  
 as an attendant, not as a hireling. They say  
 that the most distressing thing is to know the good,  
 but to be forced to stand away. Yes, that Atlas<sup>1</sup>  
 is wrestling even now with the sky 290  
 away from his homeland and his possessions;  
 yet immortal Zeus released the Titans. In the course of  
 time  
 sails are changed when the wind  
 dies down. But he prays that, having drained  
 his accursed disease to the end, Ep. 13  
 he may some day see his home; that he may join  
 the symposia at Apollo's fountain,<sup>2</sup>  
 often give his heart over to youthful enjoyment, and, 295  
 taking up the ornate lyre among his cultured citizens,  
 may attain peace,  
 neither doing harm to anyone, nor suffering it from his  
 townsmen.  
 And he would tell, Arkesilas,  
 what a spring of ambrosial verses he found,  
 when he was recently a guest at Thebes.<sup>3</sup>

<sup>1</sup> I.e. Damophilos.

<sup>2</sup> In Kyrene (cf. Hdt. 6.158 and Call. *Hymn* 2.88).

<sup>3</sup> The immortal verses are Pindar's. The closing lines constitute a *sphragis*, in which the poet alludes to himself and predicts the immortality of his poem through future performance (cf. Bacch. 3.96–98).



## PYTHIAN 5

This ode celebrates the same Pythian chariot victory as the preceding poem, but is a much more straightforward encomium of Arkesilas. The winter storm briefly mentioned in line 10 probably refers to the political turmoil associated with Damophilos' exile treated in *Pyth.* 4. The praise of the driver Karrhotos is the most extensive tribute to a charioteer in the odes. The scholia report that he was Arkesilas' brother-in-law, but there is no independent evidence to confirm this. The poem appears to have been performed during the Karneian festival for Apollo, who figures very prominently in the ode (as he does in the other two odes to Kyrenaians, *Pyth.* 4 and 9). At the end of the poem Pindar prays for an Olympic victory. According to a scholion on *Pyth.* 4 (inscr. b, 2.92.11 Dr.) Arkesilas won an Olympic victory in 460, but sometime afterward he was killed in a democratic revolution and his dynasty came to an end.

Wealth is powerful when divinely granted and used virtuously to make friends (1–4). Such is true in the case of Arkesilas, who has been favored by Kastor, the patron of chariot racing (5–11). A wise and just king, he is blessed with the present celebration of his victory at Pytho (12–23), earned by his charioteer Karrhotos, who kept his chariot unscathed (while forty other drivers fell)

and dedicated it in a shrine at Delphi (23–53).

Although no individual is free from adversity, the prosperity of Battos continues to bless Kyrene (54–57). A catalog of Apollo's powers indirectly lists his benefactions to the city: as colony founder who aided Battos; as healing god who provides medicinal remedies; as god of poetry who fosters peaceful order; and as oracular god who helped settle the Dorians in the Peloponnesos (57–72).

The poet states that his forefathers, the Spartan Aigeidai, colonized Thera, whence derives the present Karneian festival (72–81). The colonists from Thera still honor an earlier group of settlers, the sons of Antenor, who came from Troy after its destruction (82–88). The poet relates that Battos enlarged the city's sanctuaries and built a paved road for processions in honor of Apollo (89–93); he surmises that Battos and the successive kings in their tombs along the way share in this celebration of their offspring, Arkesilas (93–107).

Pindar praises Arkesilas by briefly recounting what everyone says: he is wise, courageous, appreciative of poetry, and an expert in chariot racing; he has sought all the distinctions his homeland offers (107–117). Pindar prays that Arkesilas' success may continue and that Zeus may grant him a chariot victory in the Olympic games (117–124).

## 5. ΑΡΚΕΣΙΛΑΩΙ ΚΥΡΗΝΑΙΩΙ

ΑΡΜΑΤΙ

A' Ὁ πλοῦτος εὐρυσθενής,  
 ὅταν τις ἀρετῇ κεκραμένοι καθαρῇ  
 βροτήσιος ἀνὴρ πότμου παραδόντος αὐτὸν ἀνάγῃ  
 πολύφιλον ἐπέται.

5 ᾧ θεόμορ' Ἀρκεσίλα,  
 σύ τοί νιν κλυτὰς  
 αἰῶνος ἀκρῶν βαθμίδων ἄπο  
 σὺν εὐδοξίᾳ μετανίσειαι  
 ἕκατι χρυσαρμάτου Κάστορος·  
 10 εὐδΐαν ὅς μετὰ χειμέριον ὄμβρον τεάν  
 καταθύσσει μάκαιραν ἔστΐαν.

σοφοὶ δέ τοι κάλλιον  
 φέροντι καὶ τὰν θεόσδοτον δύναμιν.  
 σὲ δ' ἐρχόμενον ἐν δίκᾳ πολὺς ὄλβος ἀμφινέμεται  
 15 τὸ μὲν, ὅτι βασιλεύς  
 ἔσσι μεγαλῶν πολίων·  
 ἐπεὶ συγγενής  
 ὀφθαλμὸς αἰδιοῦτάτων γέρας

## 5. FOR ARKESILAS OF KYRENE

WINNER, CHARIOT RACE, 462 B.C.

Wealth has wide strength,  
 when, conjoined with flawless excellence,  
 a mortal man receives it from destiny and takes it  
 as a companion which brings many friends.  
 O Arkesilas, favored by heaven,  
 5 truly have you, from the very first steps  
 of your glorious life,  
 been seeking it along with fame,  
 thanks to Kastor of the golden chariot,  
 who, after a winter rainstorm, sheds fair weather  
 10 over your blessed hearth.

Truly, wise men sustain more nobly  
 even their god-given power.  
 And as you travel the path of justice, great prosperity  
 surrounds you:  
 15 first, because you are king  
 of great cities  
 (since that privilege, most venerable  
 when combined with your understanding,

17 ἐπεὶ Hermann: ἔχει codd.

- 20 τεῆ τοῦτο μειγνύμενον φρενί·  
 μάκαρ δὲ καὶ νῦν, κλεινῶς ὅτι  
 εὐχος ἤδη παρὰ Πυθιάδος ἵπποις ἐλών  
 δέδεξαι τόνδε κῶμιον ἀνέρων,  
 Ἄπολλώνιον ἄθυρμα· τῷ σε μὴ λαθέτω,  
 Κυράνα γλυκὴν ἀμφὶ κᾶ-  
 25 πον Ἀφροδίτας αἰδομένοι,  
 παντὶ μὲν θεὸν αἷτιον ὑπερτιθέμεν,  
 φιλεῖν δὲ Κάρρωτον ἕξοχ' ἐταίρων·  
 ὃς οὐ τὰν Ἐπιμαθέος ἄγων  
 ὀψινοῦ θυγατέρα Πρόφασιν Βαττιδᾶν  
 ἀφίκετο δόμους θεμισκρεόντων·  
 30 ἀλλ' ἀρισθάρματον  
 ὕδατι Κασταλίας ξενω-  
 θεὶς γέρας ἀμφέβαλε τεαῖσιν κόμαις,  
 Β' ἀκηράτοις ἀνίαις  
 ποδαρκέων δώδεκ' ἂν δρόμων τέμενος.  
 κατέκλασε γὰρ ἐντέων σθένος οὐδέν· ἀλλὰ κρέματα  
 35 ὅποσα χειραρᾶν  
 τεκτόνων δαίδαλ' ἄγων  
 23 σε μὴ E. Schmid: μὴ σε codd.  
 24 Κυράνα E. Schmid: κυράνα ζν: Κυράνας Schroeder  
 33 δώδεκ' ἂν δρόμων Thiersch: δώδεκαδρόμων v.l. in βζ:  
 δνώδεκαδρόμων Bγ: δωδεκάδρομον v.l. in ζ  
 36 δαίδαλ' Pauw: δαιδάλατ' codd.

is an inherited glory);<sup>1</sup>  
 and you are blessed now too, because in the glorious  
 Pythian festival you have lately gained a triumph with  
 your horses  
 and have welcomed this victory revel of men,

in which Apollo delights. Therefore, do not forget,  
 as you are being sung of at the sweet garden  
 of Aphrodite in Kyrene,  
 to give credit to the god for everything,  
 but to cherish above all comrades Karrhotos,  
 who did not bring with him Prophasis, daughter  
 of late-thinking Epimetheus,<sup>2</sup> when he came  
 to the palace of the justly ruling Battidai.  
 But instead, after receiving hospitality  
 by the water of Kastalia, he placed around your hair  
 the prize for the first-place chariot,

won with his reins intact  
 in the sanctuary with its twelve swift-footed courses.  
 For he broke none of his strong equipment, but it is hung  
 in dedication—all that ornate handiwork  
 of skilled craftsmen

<sup>1</sup> The text of 17–19 as transmitted in the MSS produces nonsense. Hermann's *ἐπέι* for *ἔχει* at least yields a tolerable meaning. I have understood the inherited "glory" (literally "eye," *ὀφθαλμός*) and "privilege" (*γέρας*) to be the tradition of eight generations of rule in Kyrene from Battos to Arkesilas IV.

<sup>2</sup> Excuse, daughter of Hindsight; for Epimetheus, see Hes. *Op.* 83–89.

Κρισαῖον λόφον  
 ἄμειψεν ἐν κοιλόπεδον νάπος  
 θεοῦ τό σφ' ἔχει κυπαρίσσινον  
 40 μέλαθρον ἄμφ' ἀνδριάντι σχεδόν,  
 Κρήτες δὲν τοξοφόροι τέγει Παρνασσίῳ  
 καθέσσαντο μονόδροπον φυτόν.

έκόντι τοίνυν πρέπει  
 νόψ τὸν εὐεργέταν ὑπαντίασαι.  
 45 Ἄλεξιβιάδα, σὲ δ' ἠύκομοι φλέγοντι Χάριτες.  
 μακάριος, ὃς ἔχεις  
 καὶ πεδὰ μέγαν κάματον  
 λόγων φερτάτων  
 μυαμήι' ἐν τεσσαράκοντα γάρ  
 50 πετόντεσσιν ἀνιόχοις ὄλον  
 δίφρον κομίξαις ἀταρβεῖ φρενί,  
 ἦλθες ἤδη Λιβύας πεδίον ἐξ ἀγλαῶν  
 ἀέθλων καὶ πατρωίαν πόλιν.

πόνων δ' οὐ τις ἀπόκλαρός ἐστὶν οὐτ' ἔσεται·  
 55 ὁ Βάττου δ' ἔπεται παλαι-  
 ὃς ὄλβος ἔμπαν τὰ καὶ τὰ νέμων,  
 πύργος ἄστεος ὄμμα τε φαεννότατον  
 ξένοισι. κείνόν γε καὶ βαρύκομποι  
 λέοντες περὶ δείματι φύγον,  
 γλῶσσαν ἐπεὶ σφιν ἀπένευκεν ὑπερποντίαν

49 μυαμήι' Boeckh: μνημήια β(paraphr.): μνημήιον ζB

52 ἀγλαῶν Moschopulus: ἀγαθῶν ν: ἀγανῶν V

which he drove past the hill of Krisa<sup>1</sup>  
 on his way to the hollow valley  
 of the god. And so, the shrine of cypress wood  
 holds it beside the statue hewn from a single trunk, 40  
 which the bow-bearing Cretans  
 set up in the chamber on Parnassos.

Therefore, it is fitting to greet one's benefactor Ant. 2  
 with an eager mind.  
 Son of Alexibios,<sup>2</sup> the fair-haired Graces are setting you 45  
 ablaze.

Blessed are you in having,  
 though after great toil,  
 a memorial of finest words of praise,  
 for among forty  
 charioteers who fell, you preserved 50  
 your chariot intact with your unflinching mind,  
 and now you have come to the plain of Libya  
 from the splendid games and to your native city.

No one is without his share of toil, nor will be. Ep. 2  
 But the ancient prosperity of Battos continues, 55  
 nevertheless, as it bestows now this, now that,  
 bastion for the city and most splendid light<sup>3</sup>  
 for foreigners. Even loudly roaring lions  
 fled in fear from that man,  
 when he conveyed to them his outlandish speech.<sup>4</sup>

<sup>1</sup> The chariot races were held at Krisa, down the slope from  
 the sanctuary in the hollow valley under Mt. Parnassos.

<sup>2</sup> Karrhotos. <sup>3</sup> Literally, eye (cf. *ὀφθαλμός*, 18).

<sup>4</sup> Battos ("Stammerer") was cured of his impediment when  
 he encountered a lion in Kyrene and cried out in fear (Paus.  
 10.15.7).

- 60 ὁ δ' ἀρχαγέτας ἔδωκ' Ἀπόλλων  
θῆρας αἰνῶ φόβῳ,  
ᾧφρα μὴ ταμίᾳ Κυρά-  
νας ἀτελέης γένοιτο μαντεύμασιν.
- Γ' ὁ καὶ βαρειᾶν νόσων  
ἀκέσματ' ἀνδρῶσσι καὶ γυναιξὶ νέμει,  
65 πόρην τε κίθαρην, δίδωσι τε Μοῖσαν οἷς ἂν ἐθέλη,  
ἀπόλεμον ἀγαγὼν  
ἐς πραπίδας εὐνομίαν,  
μυχόν τ' ἀμφέπει  
μαντήιον· τῷ Λακεδαίμονι  
70 ἐν Ἄργει τε καὶ Ζαθέᾳ Πύλῳ  
ἕνασσαν ἀλκάντας Ἡρακλέος  
ἐκγόνουσ Αἰγίμιου τε. τὸ δ' ἐμὸν γαρύειν  
ἀπὸ Σπάρτας ἐπήρατον κλέος,  
  
ὄθεν γεγενναμένοι
- 75 ἴκοντο Θήρανδε φῶτες Αἰγείδαι,  
ἐμοὶ πατέρες, οὐ θεῶν ἄτερ, ἀλλὰ Μοῖρά τις ἄγερ·  
πολύθυτον ἕρανον  
ἔνθεν ἀναδεξάμενοι,  
Ἄπολλον, τεῶ,

69 τῷ Pauw: τῷ καὶ codd.

72 γαρύειν Hermann: γαρύει· Vv: γαρύνει· dett.: γαρύει  
Wilamowitz

<sup>1</sup> I.e. Battos. <sup>2</sup> For the establishment of the Dorians in  
the Peloponnesos, see *Pyth.* 1.65–67.

It was Apollo the colony founder  
who gave over the beasts to panic,  
so that he might not fail to fulfill his oracles  
for the steward of Kyrene.<sup>1</sup> 60

He also bestows remedies for grievous illnesses  
upon men and women; he has provided  
the kithara and confers the Muse on whomever he  
pleases, 65

after putting peaceful good governance  
into their minds;  
and he rules over  
his oracular shrine, through which he settled  
in Lakedaimon and in Argos and holy Pylos  
the valiant descendants of Herakles  
and Aigimios.<sup>2</sup> And mine it is to proclaim<sup>3</sup>  
the delightful glory that comes from Sparta, 70

whence men born  
as Aigeidai, my forefathers,<sup>4</sup> came to Thera,  
not without divine favor, but some Fate led them.  
From there we have received  
the communal banquet with its many sacrifices,  
and in your feast, 75

<sup>3</sup> Others read γαρύει with Wilamowitz: “he (Apollo) pro-  
claims.”

<sup>4</sup> The Theban Aigeidai assisted in the establishment of the  
Dorians in Amyklai (cf. *Isth.* 7.14–15). I take the sentence to  
refer to the poet’s announcement of his personal connection with  
the Spartan Aigeidai who subsequently emigrated to Thera.  
Others argue that he is speaking for the chorus of Kyrenaian,  
with whom he associates himself in the following lines.

80 Καρνήι, ἐν δαιτὶ σεβίζομεν  
 Κυράνας ἀγακτιμέναν πόλιν·  
 ἔχοντι τὰν χαλκοχάρμαι ξένοι  
 Τρῶες Ἄντανορίδαι· σὺν Ἑλένᾳ γὰρ μόλον,  
 καπνωθεῖσαν πάτραν ἐπεὶ ἴδον

85 ἐν Ἄρει· τὸ δ' ἐλάσιππον ἔθνος ἐνδυκέως  
 δέκονται θυσίαισι ἄν-

δρες οἰχνέοντές σφε δωροφόροι,  
 τοὺς Ἀριστοτέλης ἄγαγε νασιῶ θοαῖς  
 ἄλως βαθείαν κέλευθον ἀνοίγων.  
 κτίσεν δ' ἄλσεα μείζονα θεῶν,  
 90 εὐθύτομόν τε κατέθηκεν Ἀπολλωνίαις  
 ἀλεξιμβρότοις πεδιάδα πομπαῖς  
 ἔμμεν ἰππόκροτον  
 σκυρωτὰν ὁδόν, ἔνθα πρυ-  
 μοῖς ἀγορᾶς ἐπι δίχα κείται θανών.

Δ' μάκαρ μὲν ἀνδρῶν μέτα

95 ἔναιεν, ἥρωσ δ' ἔπειτα λαοσεβῆς.

ἄτερθε δὲ πρὸ δωμαίων ἕτεροι λαχόντες Ἄϊδαν  
 βασιλέες ἱεροί  
 ἐντί· μεγαλᾶν δ' ἀρετᾶν  
 δρόσῳ μαλθακᾷ  
 100 ῥανθεισᾶν κώμων ὑπὸ χεύμασιν,  
 ἀκούοντί ποι χθονίᾳ φρενί,  
 σφὸν ὄλβον νιῶ τε κοινὰν χάριν

98–100 μεγαλᾶν δ' ἀρετᾶν . . . ῥανθεισᾶν edd.: μεγαλᾶν δ'  
 ἀρετᾶν . . . ῥανθεισαν variis accentibus codd.; schol. inter acc.  
 sing. et gen. pl. fluctuant 100 κώμων Byz.: κώμων θ' vett.

Karneian Apollo,<sup>1</sup> we venerate 80  
 the nobly built city of Kyrene,  
 which the sons of Antenor, Trojan foreigners delighting  
 in bronze armor, still hold,<sup>2</sup> for they came with Helen  
 after they saw their homeland go up in smoke

during war. And warmly is that race of chariot drivers<sup>3</sup> Ep. 3  
 welcomed with sacrifices 86

and greeted with gifts by those men  
 whom Aristoteles<sup>4</sup> brought in swift ships,  
 when he opened a deep path through the salt sea.  
 He founded larger sanctuaries for the gods,  
 and laid down a paved road, straight and level, 90  
 to echo with horses' hoofs  
 in processions that honor Apollo  
 and bring succor to mortals. And there, at the end  
 of the agora, he has lain apart since his death.

He was blessed while he dwelt among men, Str. 4  
 and afterwards a hero worshiped by his people. 95  
 Apart from him before the palace are the other  
 sacred kings whose lot is Hades;  
 and perhaps they hear with their minds beneath the earth  
 of the great achievements  
 sprinkled with soft dew 100  
 beneath the outpourings of revel songs—  
 their own happiness and a glory justly shared

<sup>1</sup> For the transfer of the Karneian festival from Sparta to Thera to Kyrene and its connections with the Theban Oidipodai, see Call. *Hymn* 2.71–79. <sup>2</sup> The Trojan Antenoridai had settled the city before the colonization from Thera. <sup>3</sup> The Antenoridai. <sup>4</sup> Another name for Battos; his descendants still honor the Antenoridai.

ἔνδικόν τ' Ἀρκεσίλα· τὸν ἐν αἰοιδᾷ νέων  
πρέπει χρυσάορα Φοῖβον ἀπύειν,

- 105 ἔχοντα Πυθωνόθεν  
τὸ καλλίνικον λυτήριον δαπανᾶν  
μέλος χαρίεν. ἄνδρα κείνον ἐπαινεόντι συννεοί·  
λεγόμενον ἐρέω  
κρέσσονα μὲν ἀλικίας
- 110 νόον φέρβεται  
γλώσσάν τε· θάρσος δὲ τανύπτερος  
ἐν ὄρνιξιν αἰετὸς ἔπλετο·  
ἀγωνίας δ', ἔρκος οἶον, σθένος·  
ἐν τε Μοῖσαισι ποτανὸς ἀπὸ ματρὸς φίλας,
- 115 πέφανταί θ' ἄρματηλάτας σοφός·

ὄσαι τ' εἰσὶν ἐπιχωρίων καλῶν ἔσοδοι,  
τετόλμακε. θεός τέ οἱ

- τὸ νῦν τε πρόφρων τελεῖ δύνασιν,  
καὶ τὸ λοιπὸν ὁμοῖα, Κρονίδαι μάκαρες,  
διδοῖτ' ἐπ' ἔργοισιν ἀμφί τε βουλαῖς
- 120 ἔχειν, μὴ φθινοπωρὶς ἀνέμων  
χειμερία κατὰ πνοὰ δαμαλίζοι χρόνον.  
Διός τοι νόος μέγας κυβερνᾷ  
δαίμον' ἀνδρῶν φίλων.  
εὐχομαί νιν Ἰολυμπία  
τοῦτο δόμεν γέρας ἔπι Βάττου γένει.

107 ἐπαινεόντι Moschopulus: αἰνεούντι vett.

118 ὁμοῖα Hartung: ᾧ Vv

with their son Arkesilas. It is fitting for him in a song  
by young men to call upon Phoebus of the golden lyre,<sup>1</sup>

since he has obtained from Pytho, Ant. 4  
in recompense for his expenditures, 106  
the gracious victory song. Experts praise that man;  
I shall tell the common report:  
he cultivates a mind  
beyond his years, 110  
and tongue as well; in courage he is a long-winged  
eagle among birds;  
his strength in competition is like a bulwark;  
he soars among the Muses from his mother;<sup>2</sup>  
he has shown himself to be a skillful charioteer; 115

and he has boldly essayed all the avenues to his Ep. 4  
homeland's noble achievements. A god graciously  
brings his power to fulfillment now,  
and in the future may you blessed children of Kronos  
permit him to have like success in his deeds and counsels,  
that no stormy blast of autumn winds 120  
may disrupt his lifetime.  
Truly the great mind of Zeus steers  
the fortune of men who are dear to him.  
I pray that he grant another such prize at Olympia  
to the race of Battos.

<sup>1</sup> Or *sword*.

<sup>2</sup> It is ambiguous whether he was taught by his mother or was famous from his earliest years (schol.).

124 ἔπι Triclinius: ἐπὶ vett.

## PYTHIAN 6

Although the occasion of the ode is a Pythian chariot victory (also mentioned at *Ol.* 2.49–51) won by Xenokrates of Akragas, younger brother of Theron, probably in 490 B.C., most of the poem is devoted to praise of his son Thrasyboulos. A tradition going back to the scholia claims that Thrasyboulos drove the chariot, but this is probably fabricated to explain his prominence in the poem. *Isth.* 2, composed after Xenokrates' death, also contains extended praise of Thrasyboulos.

The opening lines suggest that the poem is meant to accompany a procession to Apollo's temple at Delphi, whose way was lined with treasuries belonging to various cities (the Athenians' has been reconstructed), but as the poem continues, the actual treasuries are replaced by a metaphorical storehouse of songs (cf. *Ol.* 6.1–4 for another example of a poem portrayed as a building).

The poet invokes Aphrodite and the Graces as he approaches Apollo's temple (1–4). Here a treasury of Pythian hymns has been erected for the Emmenidai of Akragas and for Xenokrates, one which neither rain nor wind can destroy (5–14), and whose façade proclaims the victory of Thrasyboulos' father (14–18).

The remainder of the poem contains praise of Thrasyboulos for following the counsel that Cheiron gave to

Achilles, namely to honor Zeus and one's parents (19–27). A brief narrative in ring composition recounts how Antilochos gave his life to save his father from Memnon's attack (28–43). In the present generation Thrasyboulos comes closest to the ideal of such filial devotion (44–45). He emulates his uncle Theron, uses his wealth intelligently, is not insolent, enjoys poetry, is devoted to horse racing, and makes a pleasant companion (46–54).



## 6. ΞΕΝΟΚΡΑΤΕΙ ΑΚΡΑΓΑΝΤΙΝΩΙ

ΑΡΜΑΤΙ

- A' Ἀκούσατ'· ἧ γὰρ ἐλικώπιδος Ἀφροδίτας  
 ἄρουραν ἧ Χαρίτων  
 ἀναπολίζομεν, ὀμφαλὸν ἐριβρόμου  
 χθονὸς ἐς νάιον προσοιχόμενοι·
- 5 Πυθιόνικος ἔνθ' ὀλβίοισιν Ἐμμενίδαῖς  
 ποταμίᾳ τ' Ἀκράγαντι καὶ μὲν Ξενοκράτει  
 ἐτοῖμος ὕμνων  
 θησαυρὸς ἐν πολυχρύσῳ  
 Ἀπολλωνία τετείχισται νάπη·
- B' τὸν οὐτε χειμέριος ὄμβρος, ἐπακτὸς ἐλθῶν  
 11 ἐριβρόμον νεφέλας  
 στρατὸς ἀμείλιχος, οὐτ' ἄνεμος ἐς μυχούς  
 ἀλὸς ἄξιοσι παμφόρῳ χεράδει  
 τυπτόμενον. φάει δὲ πρόσωπον ἐν καθαρῷ  
 15 πατρὶ τεῶ, Θρασύβουλε, κοινὰν τε γενεᾶ  
 λόγιοι θνατῶν

4 νάιον Hermann: ναὸν codd.

12 ἄνεμοι E(paraphr.)

## 6. FOR XENOKRATES OF AKRAGAS

WINNER, CHARIOT RACE, 490 B.C.

- Listen! for indeed we are plowing once again  
 the field of bright-eyed Aphrodite  
 or of the Graces, as we proceed to the enshrined  
 navel of the loudly rumbling earth,<sup>1</sup>  
 where at hand for the fortunate Emmenidai  
 5 and for Akragas on its river, yes, and for Xenokrates,  
 a Pythian victor's  
 treasure house of hymns  
 has been built in Apollo's valley rich in gold,  
 one which neither winter rain, coming from abroad  
 Str. 2  
 as a relentless army  
 11 from a loudly rumbling cloud, nor wind shall buffet  
 and with their deluge of silt carry into the depths  
 of the sea. But in clear light its front  
 will proclaim a chariot victory,  
 15 famous in men's speech,

<sup>1</sup> Delphi was considered to be the navel of the earth; see *Pyth.* 4.5, note 2.

14 τυπτόμενον Dawes: τυπτόμενοι ν(paraphr.): τυπτόμε-  
 νος V 15 κοινᾶ V

εὐδοξον ἄρματι νίκαν  
 Κρισαίαις ἐνὶ πτυχαῖς ἀπαγγελεῖ.

Γ' σύ τοι σχεθῶν νιν ἐπὶ δεξιᾷ χειρός, ὀρθὰν  
 20 ἄγεις ἐφημοσύναν,  
 τὰ ποτ' ἐν οὐρεσι φαντὶ μεγαλοσθενεῖ  
 Φιλύρας υἷον ὀρφανίζομένῳ  
 Πηλεΐδα παραινεῖν· μάλιστα μὲν Κρονίδα,ν  
 βαρνώπαν στεροπᾶν κεραυνῶν τε πρύτανιν,  
 25 θεῶν σέβεσθαι·  
 ταύτας δὲ μή ποτε τιμᾶς  
 ἀμείρειν γονέων βίον πεπωμένον.

Δ' ἔγεντο καὶ πρότερον Ἀντίλοχος βιατὰς  
 νόημα τοῦτο φέρων,  
 30 ὃς ὑπερέφθιτο πατρός, ἐναρίμβροτον  
 ἀναμείναις στράταρχον Αἰθίοπων  
 Μέμνονα. Νεστόρειον γὰρ ἵππος ἄρμ' ἐπέδα  
 Πάριος ἐκ βελέων δαΐχθεις· ὁ δ' ἔφεπεν  
 κραταιὸν ἔγχος·  
 35 Μεσσανίου δὲ γέροντος  
 δονηθεῖσα φρῆν βόασε παῖδα ὄν,

21 τὰ E. Schmid: τάν codd.

24 βαρύοπα Maas

25 θεὸν B

<sup>1</sup> Or *it*, the precept (schol.). Some understand *νιν* to refer to personified Victory.

shared by your father, Thrasyboulos, and your clan,  
 won in the dells of Krisa.

Truly, by keeping him<sup>1</sup> at your right hand, Str. 3  
 you uphold the precept, 20  
 whose words of advice they say Philyra's son<sup>2</sup>  
 once gave to the mighty son of Peleus in the mountains,<sup>3</sup>  
 when he was away from his parents: above all gods  
 to revere Kronos' son, loud-voiced lord  
 of lightning and thunder, 25  
 and never to deprive of like honor  
 one's parents during their allotted lifetime.<sup>4</sup>

In the past as well, mighty Antilochos Str. 4  
 bore such thoughts in mind, 30  
 who died to save his father by standing up to  
 the man-slaughtering general of the Ethiopians,  
 Memnon.<sup>5</sup> For Nestor's chariot had become entangled  
 when his horse was struck by Paris' arrows, and he<sup>6</sup>  
 was brandishing his powerful spear. 35  
 In panic the mind of the old man  
 from Messene shouted to his son,

<sup>2</sup> Cheiron.

<sup>3</sup> Achilles, when under the tutelage of Cheiron on Mt. Pelion  
 (cf. *Nem.* 3.43–52).

<sup>4</sup> The scholiast says that this comes from "The Precepts of  
 Cheiron" (*Χείρωνος Ἱποθήκαι*), attributed to Hesiod (*fr.* 283).

<sup>5</sup> This episode comes from the *Aithiopsis* by Arktinos. At *Il.*  
 8.80–117 Diomedes rescues Nestor from Hektor; Antilochos'  
 death is briefly mentioned at *Od.* 4.187–188. Xen. *Cyn.* 1.14  
 shows how well known the story was. <sup>6</sup> Memnon.

Ε' χαμαιπετὲς δ' ἄρ' ἔπος οὐκ ἀπέριψεν αὐτοῦ  
μένων δ' ὁ θεὸς ἀνήρ

πρίατο μὲν θανάτου κομιδὰν πατρός,  
40 ἐδόκησέν τε τῶν πάλαι γενεῶ  
ὀπλοτέροισιν ἔργον πελώριον τελέσασαι  
ὑπατος ἀμφὶ τοκεύσιν ἔμμεν πρὸς ἀρετάν.  
τὰ μὲν παρίκει

τῶν νῦν δὲ καὶ Θρασύβουλος  
45 πατρώων μάλιστα πρὸς στάθμαν ἔβα,

Φ' πάτρῳ τ' ἐπερχόμενος ἀγλαίαν ἄπασαν.  
νόῳ δὲ πλοῦτον ἄγει,

ἄδικον οὐθ' ὑπέροπλον ἤβαν δρέπων,  
σοφίαν δ' ἐν μυχοῖσι Πιερίδων  
50 τίν τ', Ἐλέλιχθον, ἄρχεις ὃς ἱππιᾶν ἐσόδων,  
μάλα ἀδόντι νόῳ, Ποσειδάν, προσέχεται.  
γλυκεῖα δὲ φρῆν

καὶ συμπόταισιν ὀμιλεῖν  
μελισσᾶν ἀμείβεται τρητὸν πόνον.

46 ἀγλαίαν Bergk<sup>2</sup>: ἀγλαίαν ἔδειξεν codd.

50 ἄρχεις Bowra: ὀργαῖς πάσαις codd.: ἄπασας Wilamowitz: ὀρθοῖς Erbse | ἱππιᾶν ἐσόδων M. Schmidt (ἱππικὰς ἀμίλλας paraphr.): ἱππιᾶν ἐσοδον codd.

51 προσέχεται E. Schmid: προσέρχεται codd.

nor indeed did he hurl forth a word that fell to the  
ground: Str. 5

that godlike man took a stand right there  
and bought his father's rescue with his own death,  
and, for doing that awesome deed, he was deemed  
40 by the young men of that ancient generation  
to be foremost in virtuous behavior toward parents.

Those things are past:  
but of men now, Thrasyloulos  
has come closest to the standard of filial devotion, 45

while approaching his uncle<sup>1</sup> in all manner of splendor. Str. 6

He uses his wealth with intelligence,  
he enjoys a youth without injustice or insolence,  
and culls wisdom in the haunts of the Pierians.  
And to you, Earthshaker, who rule the paths to horse 50

racing,  
he keeps close, Poseidon, with a mind you greatly favor.  
And his sweet spirit,  
in company with his drinking companions,<sup>2</sup>  
surpasses the perforated labor of bees.<sup>3</sup>

<sup>1</sup> Theron.

<sup>2</sup> For another portrait of a young nobleman, see *Pyth.* 4.294–297. *Fr.* 124 from an encomium to Thasyboulos was perhaps intended for such a party.

<sup>3</sup> A kenning for honeycomb (cf. *Ol.* 6.47).

## PYTHIAN 7

Although this is the shortest ode in the collection, it is to an important man, Megakles, son of Hippokrates, nephew and son-in-law of the legislator Kleisthenes, and uncle of Perikles, all members of a prominent Athenian family, the Alkmaionidai. Megakles' great-grandfather Alkmaion had won an Olympic chariot victory in 592 B.C. (alluded to in 14–15; cf. Hdt. 6.125). In 548 the Alkmaionidai restored the burned temple of Apollo at Delphi with a bright façade of Parian marble (Hdt. 5.62). At the time of this ode, probably 486, Megakles was in exile after his ostracism from Athens the previous year (cf. Arist. *Ath. Pol.* 22.5).

Athens provides the best opening for an ode, because it and the Alkmaionidai are the most celebrated city and family in Hellas (1–8). All Greece knows of their reconstruction of Apollo's temple (9–12). The family boasts five Isthmian, one Olympic, and two Pythian victories (13–17a). Although the poet rejoices in the family's success, he is saddened by the envy that has been directed against Megakles and consoles him by pointing out that abiding prosperity is subject to vicissitudes (18–21).

## 7. ΜΕΓΑΚΛΕΙ ΑΘΗΝΑΙΩΙ

### ΤΕΘΡΙΠΠΩΙ

## 7. FOR MEGAKLES OF ATHENS

### WINNER, CHARIOT RACE, 486 B.C.

Κάλλιστον αἰ μεγαλοπόλιες Ἀθῆναι  
 προίμιον Ἀλκμανιδᾶν εὐρυσθενεῖ  
 3/4 γενεᾷ κρηπῖδ' αἰοιδᾶν ἵπποισι βαλέσθαι.  
 5/6 ἐπεὶ τίνα πάτραν, τίνα οἶκον ναίων ὀνυμάξειαι  
 ἐπιφανέστερον  
 Ἑλλάδι πυθέσθαι;

πάσαισι γὰρ πολίεσι λόγος ὀμιλεῖ

10 Ἐρεχθέος ἀστῶν, Ἄπολλον, οἱ τεόν

11/12 δόμον Πυθῶνι δία θαητὸν ἔτευξαν.

13/14 ἄγοντι δέ με πέντε μὲν Ἴσθμοῖ νίκαι, μία δ'  
 ἔκπρεπής

15 Διὸς Ὀλυμπιάς,

δύο δ' ἀπὸ Κίρρας,

ὦ Μεγάκλεες,

5 τίνα οἶκον Boeckh: τίνα τ' οἶκον Vv: τίν' οἶκον γ<sup>1</sup>

6 ναίων codd.: ναίωντ' vel τ' αἰών (= ἀκούων) vel αἰών(ι)  
 schol. | ὀνυμάξειαι Boeckh: ὀνυμάξει Vv (ὀνυμάξω v.l. in β e  
 paraphr.): ὀνυμάξομαι Didymus(?), Byz.

The great city of Athens is the fairest prelude  
 to lay down as a foundation for songs to honor  
 the mighty race of the Alkmaionidai for their horses. 3/4  
 For what fatherland, what house can you inhabit and 5/6  
 name  
 with a more illustrious  
 reputation in Hellas?

None, for among all cities travels the report Ant.  
 about Erechtheus' citizens,<sup>1</sup> Apollo, who made 10  
 your temple in divine Pytho splendid to behold. 11/12  
 Five victories at the Isthmos prompt me, as does one 13/14  
 outstanding Olympic festival of Zeus 15  
 and two victories at Kirrha,<sup>2</sup>

O Megakles, Ep.

<sup>1</sup> The Alkmaionidai. Erechtheus was an early king of Athens.

<sup>2</sup> The city below Delphi where the equestrian events were held.

10–11 τεὸν δόμον V: τεόν τε δόμον v: τεόν γε δόμον  
 Moschopolus: τεὸν πρόδομον Schroeder

- 17a ὑμαί τε καὶ προγόνων.  
 νέα δ' εὐπραγία χαίρω τι τὸ δ' ἄχνημαι,  
 φθόνον ἀμειβόμενον τὰ καλὰ ἔργα. φαντί γε μάν  
 20 οὔτω κ' ἀνδρὶ παρμονίμαν  
 θάλλοισαν εὐδαιμονίαν τὰ καὶ τὰ φέρεσθαι.  
 20 κ' Wilamowitz: κεν codd.

- belonging to your family and forebears. 17a  
 I rejoice greatly at your recent success, but this grieves  
 me,  
 that envy<sup>1</sup> requites your noble deeds. Yet they say  
 that in this way happiness which abides 20  
 and flourishes brings a man now this, now that.<sup>2</sup>  
<sup>1</sup> Megakles' ostracism.  
<sup>2</sup> For the contrast of a family's long-term prosperity with the  
 vicissitudes of an individual, see *Pyth.* 5.54–55.

## PYTHIAN 8

If the scholiastic headnote is correct, the date of Aristomenes' victory is 446, making this the latest ode in the collection. There has been much speculation on the ode's historical circumstances, especially the troubled relations between Aigina and Athens, but it must remain mere speculation, since the poem contains no overt reference to Athens.

A puzzling feature is the poet's statement that Alkman was his neighbor, the guardian of his possessions, and had prophesied to him as he traveled to Delphi (58–60). From the time of the scholia questions have arisen about the content of the prophecy (was it a prediction of Aristomenes' victory?) and, more importantly, whether the poet is speaking in his own person or for the chorus. Either choice involves difficulties; on balance a slightly stronger case can be made for the poet as speaker.

A recurrent theme in the ode is the alternation of failure and success, evident in the narrative, in which the disaster of Adrastos' first expedition against Thebes is followed by the success ten years later of a second, though at the cost of his son's life; in the description of the four defeated athletes' homecoming; and in the famous concluding lines on the fragility of the human condition ("a dream of a shadow"). The address, ὦ παῖ (33), and the

reference to "mother" (85) point to Aristomenes' youthfulness, but there is no clear indication that his victory was in the boys' division.

The ode opens with a hymn to Hesychia (Peace, Concord) (1–5). She fosters gentleness, but when provoked, she is a formidable adversary, as Porphyryon and Typhos discovered (6–20).

The island of Aigina is celebrated for its heroes, the Aiakidai, and for its men (21–28), but the poet declines to go into detail about them (29–32). Instead, he praises Aristomenes, who, by imitating his uncles' success in athletics, merits what Amphiaraios prophesied as the Epigonoi were fighting before Thebes (32–42). After noting that sons inherit their fathers' determination, as in the case of his own son Alkman, Amphiaraios predicted that Adrastos would be victorious, but would lose his son (43–55). Alkman is praised for prophesying to the poet on his way to Delphi (56–60).

Pindar mentions victories granted to Aristomenes by Apollo in his festivals at Pytho and on Aigina, and asks for the gods' continued favor (61–72). If men are successful without great effort, many think them wise, but in fact the gods determine who prevails (73–77).

After listing Aristomenes' victories at Megara, Marathon, and Aigina, the poet depicts the unhappy homecoming of the four opponents he defeated at Delphi (78–87). Unlike them, the victor is soaring because of his recent accomplishment and has high aspirations (88–92). But joy is transitory, and man's existence is insubstantial; nevertheless, when the gods grant success, life is sweet (93–97). The poem concludes with a prayer for Zeus and the Aiakidai to preserve Aigina's freedom (98–100).

## 8. ΑΡΙΣΤΟΜΕΝΕΙ ΑΙΓΙΝΗΤΗ

### ΠΑΛΛΙΣΤΗ

- A' Φιλόφρον Ἴησυχία, Δίκας  
 ᾧ μεγιστόπολι θύγατερ,  
 βουλᾶν τε καὶ πολέμων  
 ἔχοισα κλαῖδας ὑπερτάτας
- 5 Πυθιονίκον τιμᾶν Ἀριστομένει δέκεν.  
 τὴν γὰρ τὸ μαλθακὸν ἔρξαι τε καὶ παθεῖν ὁμῶς  
 ἐπίστασαι καιρῷ σὺν ἀτρεκεῖ·
- τὴν δ' ὅποταν τις ἀμείλιχον  
 καρδίᾳ κότον ἐνελάσῃ,  
 10 τραχεία δυσμενέων  
 ὑπαντιάξαισα κράτει τιθεῖς  
 ὕβριν ἐν ἄντλῳ, τὰν οὐδὲ Πορφυρίων μάθην  
 παρ' αἴσαν ἐξερεθίζων. κέρδος δὲ φίλτατον,  
 ἐκόντος εἴ τις ἐκ δόμων φέροι.
- 15 βία δὲ καὶ μέγαλυνχον ἔσφαλεν ἐν χρόνῳ.  
 6 ἄρξαι V

## 8. FOR ARISTOMENES OF AIGINA

### WINNER, WRESTLING, 446 B.C.

- Kindly Peace,<sup>1</sup> O maker of greatest cities  
 and daughter of Justice,  
 you who hold the supreme keys  
 of counsels and wars,  
 accept this honor for a Pythian victory from Aristomenes. 5  
 For you know how to bestow gentleness and likewise  
 to receive it with unerring appropriateness;
- but, whenever someone fixes implacable  
 hatred in his heart,  
 you roughly oppose the might  
 of enemies and put their insolence 10  
 in the bilge. Porphyryon<sup>2</sup> did not know your power  
 when he unduly provoked you. Gain is most precious  
 if one takes it from the home of a willing giver.
- But force brings down even the proud boaster in the end. Ep. 1
- <sup>1</sup> Hesychia, peace within the polis, is the daughter of Justice (Dike).  
<sup>2</sup> King of the Giants, slain by Apollo according to Pindar (18),  
 but by Herakles' arrows according to Apollod. 1.6.2.



Τυφῶς Κίλιξ ἑκατόγκρανος οὐ νιν ἄλυξεν,  
οὐδὲ μὰν βασιλεὺς Γιγάντων· δμᾶθεν δὲ κεραυνῶ  
τόξοισί τ' Ἄπόλλωνος· ὃς εὐμενεί νόφ  
Ξενάρκειον ἔδεκτο Κίρραθεν ἔστεφανωμένον  
20 υἱὸν ποία Παρνασσίδι Δωριεῖ τε κόμφ.

B' ἔπεσε δ' οὐ Χαρίτων ἑκάς  
ἀδικαίολις ἀρεταῖς  
κλειναῖσιν Αἰακιδᾶν  
θιγοῖσα νᾶσος· τελέαν δ' ἔχει  
25 δόξαν ἀπ' ἀρχᾶς· πολλοῖσι μὲν γὰρ αἰδέεται  
νικαφόροις ἐν ἀέθλοις θρέψαισα καὶ θοαῖς  
ὑπερτάτους ἥρωας ἐν μάχαις·

τὰ δὲ καὶ ἀνδράσιν ἐμπρέπει.  
εἰμὶ δ' ἄσχυλος ἀναθέμεν  
30 πᾶσαν μακραγορίαν  
λύρα τε καὶ φθέγματι μαλθακῶ,  
μὴ κόρος ἐλθὼν κίσιση· τὸ δ' ἐν ποσὶ μοι τράχον  
ἔτω τεὸν χρέος, ὦ παῖ, νεώτατον καλῶν,  
ἐμᾶ ποτανὸν ἀμφὶ μαχανᾶ.

35 παλαισμάτεσσι γὰρ ἰχνεύων ματραδελφεοῦς  
Οὐλυμπία τε Θεόγνητον οὐ κατελέγχεις,  
οὐδὲ Κλειτομάχοιο νίκαν Ἴσθμοῖ θρασύγυιον·

20 Παρνασσίδι Boeckh: Παρνασία codd.

37 Κλειτομάχον V

Hundred-headed Typhos from Cilicia did not escape it,<sup>1</sup> 16  
nor indeed the king of the Giants, for they were overcome  
by a thunderbolt and the arrows of Apollo, who graciously  
welcomed the son of Xenarkes<sup>2</sup> from Kirrha, crowned  
with Parnassian foliage<sup>3</sup> and with a Doric victory revel. 20

Not far from the Graces has the lot  
of this just island city fallen,  
which has attained the renowned achievements  
of the Aiakidai; and it possesses consummate  
fame from the beginning; it is sung for rearing  
25 heroes who were supreme in many victorious contests  
and in swift battles,

and it is distinguished for its men as well.  
But I am not at leisure to dedicate  
the whole long story  
30 to the lyre and gentle voice,  
lest tedious excess come and vex us. But that debt owed  
to you, my boy, which runs at my feet, the latest of glories,  
let it take flight through my art.

For, following the trail of your maternal uncles in  
wrestling,  
Ep. 2  
you do not disgrace Theognetos at Olympia<sup>4</sup> 36  
or Kleitomachos' bold-limbed victory at the Isthmos,

<sup>1</sup> Hesychia's force. For the suppression of Typhos, see Hes.  
*Th.* 820–868 and *Pyth.* 1.15–28.

<sup>2</sup> Aristomenes. <sup>3</sup> Laurel.

<sup>4</sup> For Theognetos' Olympic victory in wrestling, see *A.P.* 16.2  
(attributed to Simonides) and Paus. 6.9.1. Kleitomachos is other-  
wise unknown.

αὔξων δὲ πάτραν Μειδυλιδᾶν λόγον φέρεις,  
 τὸν ὄνπερ ποτ' Ὀϊκλέος παῖς ἐν ἑπταπύλοις ἰδῶν  
 40 υἱοῦς Θήβαις αἰνίζατο παρμένοντας αἰχμῆ,

Γ' ὀπότ' ἀπ' Ἄργεος ἤλυθον  
 δευτέραν ὁδὸν Ἐπίγονοι.  
 ᾧδ' εἶπε μαρναμένων  
 "φῦᾶ τὸ γενναῖον ἐπιπρέπει  
 45 ἐκ πατέρων παισὶ λῆμα. θαέομαι σαφές  
 δράκοντα ποικίλον αἰθᾶς Ἀλκμᾶν' ἐπ' ἀσπίδος  
 νωμῶντα πρῶτον ἐν Κάδμου πύλαις.

ὁ δὲ καμῶν προτέρα πάθα  
 νῦν ἀρείονος ἐνέχεται  
 50 ὄρνηχος ἀγγελία  
 Ἄδραστος ἤρωσ· τὸ δὲ οἴκοθεν  
 ἀντία πράξει. μόνος γὰρ ἐκ Δαναῶν στρατοῦ  
 θανόντος ὅστέα λέξαις υἱοῦ, τύχα θεῶν  
 ἀφίξεται λαῶ σὺν ἀβλαβεί

55 "Ἀβαντος εὐρυχόρους ἀγνιάς." τοιαῦτα μὲν  
 ἐφθέγγεσθ' Ἀμφιάρητος. χαίρων δὲ καὶ αὐτός  
 Ἄλκμᾶνα στεφάνοισι βάλλω, ραίνω δὲ καὶ ὕμνω,  
 γείτων ὅτι μοι καὶ κτεάνων φύλαξ ἐμῶν  
 60 ματευμάτων τ' ἐφάψατο συγγόνιοισι τέχραις.

44 ἐπιπρέπει VE<sup>ac</sup> etcod. Plut. L<sup>1</sup>

but exalting the clan of the Meidyli dai you earn the very  
 words  
 which Oïkles' son<sup>1</sup> once spoke in riddles as he beheld  
 the sons standing firm in battle at seven-gated Thebes, 40

when the Epigono i came from Argos  
 on a second expedition. Str. 3  
 Thus he spoke as they fought:  
 "By nature the noble resolve from fathers  
 shines forth in their sons. I clearly see 45  
 Alkman wielding the dappled serpent on his flashing  
 shield in the forefront at the gates of Kadmos.<sup>2</sup>

But he who suffered in a former defeat, Ant. 3  
 the hero Adrastos,  
 is now met with news 50  
 of better omen, but in his own household  
 he will fare otherwise: for he alone from the Danaan army  
 will gather the bones of his dead son and with the favor  
 of the gods will come with his host unharmed

to the spacious streets of Abas."<sup>3</sup> Such were Ep. 3  
 the pronouncements of Amphiaraos, and I too am glad  
 to pelt Alkman with wreaths and sprinkle him with song, 56  
 because as my neighbor and guardian of my possessions,  
 he met me on my way to the earth's famed navel  
 and employed his inherited skills in prophecy. 60

<sup>1</sup> Amphiaraos. <sup>2</sup> Amphiaraos was both a seer and a  
 fighter (cf. *Ol.* 6.16–17); the snake on Alkman's shield symbolizes  
 his own prophetic powers (schol.). <sup>3</sup> Twelfth king of Argos.

- Δ' τὸ δ', Ἐκαταβόλε, πάνδοκον  
ναὸν εὐκλέα διανέμων  
Πυθῶνος ἐν γυάλοις,  
τὸ μὲν μέγιστον τόθι χαρμάτων
- 65 ὤπασας, οἴκοι δὲ πρόσθεν ἀρπαλέαν δόσιν  
πενταεθλίου σὺν ἑορταῖς ὑμαῖς ἐπάγαγες·  
ὄναξ, ἐκόντι δ' εὐχομαι νόφ
- κατά τιν' ἀρμονίαν βλέπειν  
ἀμφ' ἕκαστον, ὅσα νέομαι.
- 70 κώμφω μὲν ἀδυμελεῖ  
Δίκα παρέστακε θεῶν δ' ὅπιν  
ἄφθονον αἰτέω, Ξέναρκες, ὑμετέροις τύχαις.  
εἰ γάρ τις ἐσλὰ πέπταται μὴ σὺν μακρῷ πόνφ,  
πολλοῖς σοφὸς δοκεῖ πεδ' ἀφρόνων
- 75 βίον κορυσσέμεν ὀρθοβούλοισι μαχαναῖς·  
τὰ δ' οὐκ ἐπ' ἀνδράσι κείται· δαίμων δὲ παρίσχει,  
ἄλλοτ' ἄλλον ὑπερθε βάλλων, ἄλλον δ' ὑπὸ χειρῶν.  
μέτρφω κατάβαιν'· ἐν Μεγάρους δ' ἔχεις γέρας,  
μυχῶ τ' ἐν Μαραθῶνος, Ἥρας τ' ἀγῶν' ἐπιχώριον
- 80 νίκαις τρισσαῖς, ὧ' Ἀριστόμενες, δάμασσας ἔργφω·  
72 ἄφθονον γ<sup>γρ</sup> (ἀνεπίφθονον paraphr.): ἄφθιτον Vv  
78 μέτρον VEG<sup>s</sup>H<sup>ρ</sup>: μετρφ(ω) rell. | κατάβαιν'· ἐν Bergk<sup>2</sup>:  
καταβαίνει Byz.: καταβαίνει ἐν vett.

- And you, Far-shooter, who govern  
the all-welcoming<sup>1</sup> famous temple  
in the vales of Pytho,  
it was there that you granted the greatest  
of joys, and earlier at home you bestowed the coveted gift  
of the pentathlon during the festivities for you both.<sup>2</sup>  
O lord, I pray that with a willing mind
- 65
- you look with harmonious favor  
on each step that I take.  
Beside the sweetly singing revel band  
Justice has taken her stand; and I request the gods'  
ungrudging favor, Xenarkes, upon your family's good  
fortune;  
for if someone has gained success without long labor,  
he seems to many to be a wise man among fools
- Ant. 4
- 70
- and to arm his life with effective good planning.  
But those things do not rest with men; a god grants them,  
exalting now one man, but throwing another beneath the  
hands.<sup>3</sup>  
Enter the contest in due measure.<sup>4</sup> At Megara you hold  
the prize  
and in the plain of Marathon; and with three victories you  
mastered Hera's local contest,<sup>5</sup> O Aristomenes, by your  
effort.
- Ep. 4  
76
- 80

<sup>1</sup> I.e. Panhellenic. <sup>2</sup> The Aiginetan Delphinia (schol.);  
Apollo's sister Artemis is included in the plural ὑμαῖς.

<sup>3</sup> The example is from wrestling, where the object is to stay  
on top while throwing the opponent under one's hands.

<sup>4</sup> Addressed to Aristomenes. <sup>5</sup> The Aiginetan Heraia,  
established in imitation of the Argive games (schol.).

- E' τέτρασι δ' ἔμπετες ὑψόθεν  
 σωματέεσσι κακὰ φρονέων,  
 τοῖς οὔτε νόστος ὁμῶς  
 ἔπαλπνος ἐν Πυθιάδι κρίθη,  
 85 οὐδὲ μολόντων παρ' ματέρ' ἀμφὶ γέλως γλυκὺς  
 ὤρσειν χάριν· κατὰ λαύρας δ' ἐχθρῶν ἀπάροι  
 πτώσσουντι, συμφορᾷ δεδαγμένοι.
- ὁ δὲ καλόν τι νέον λαχόν  
 ἀβρότατος ἔπι μεγάλας  
 90 ἔξ ἐλπίδος πέταται  
 ὑποπτέροις ἀνορέαις, ἔχων  
 κρέσσονα πλούτου μέριμναν. ἐν δ' ὀλίγῳ βροτῶν  
 τὸ τερπνὸν αὔξεται· οὔτω δὲ καὶ πίτνει χαμαί,  
 ἀποτρόπῳ γνώμα σεσεισμένον.
- 95 ἐπάμεροι· τί δέ τις; τί δ' οὐ τις; σκιᾶς ὄναρ  
 ἀνθρώπος. ἀλλ' ὅταν αἴγλα δίοσδοτος ἔλθῃ,  
 λαμπρὸν φέγγος ἔπεστιν ἀνδρῶν καὶ μείλιχος αἰών.  
 Αἴγινα φίλα μᾶτερ, ἐλευθέρῳ στόλῳ  
 πόλιν τάνδε κόμιζε Δὶ καὶ κρέοντι σὺν Αἰακῶ  
 100 Πηλεῖ τε κάγαθῶ Τελαμῶνι σὺν τ' Ἀχιλλεῖ.
- 87 δεδαγμένοι Boeckh (δακνόμενοι paraphr.): δεδαῖγμένοι  
 codd.  
 96 ἄνθρωπος (e schol. ad *Nem.* 6.4) Boeckh (cf. Plut.,  
 Eustath.): ἄνθρωποι codd.  
 97 φέγγος ἔπεστιν Heyne: ἔπεστι φέγγος codd.

And upon four bodies you fell from above  
 with hostile intent,<sup>1</sup>  
 for whom no homecoming as happy as yours  
 was decided at the Pythian festival,  
 nor upon returning to their mothers did sweet laughter  
 85 arouse joy all around; but staying clear of their enemies  
 they shrink down alleyways, bitten by failure.

But he who has been allotted a new success  
 is inspired by hope at his great splendor  
 and takes flight  
 90 on the wings of manly deeds, having  
 aspirations superior to wealth. In a short time the delight  
 of mortals burgeons, but so too does it fall to the ground  
 when shaken by a hostile purpose.<sup>2</sup>

Creatures of a day! What is someone? What is no one?<sup>3</sup> A  
 dream of a shadow  
 Ep. 5  
 is man. But whenever Zeus-given brightness comes,  
 96 a shining light rests upon men, and a gentle life.  
 Dear mother Aigina, on its voyage of freedom  
 safeguard this city, together with Zeus and king Aiakos,  
 Peleus and noble Telamon, and with Achilles.  
 100

<sup>1</sup> For a similar example of defeating four successive opponents, see *Ol.* 8.67–69.

<sup>2</sup> Or *decree* (i.e. of a god). One scholion (133) proposes “con-  
 trary to expectation” for ἀποτρόπῳ γνώμα.

<sup>3</sup> Or *what is a man, what is he not?* (schol.).

## PYTHIAN 9

Probably performed in 474, this is the only ode to a victor of the race in armor. Because of the future *δέξεται* (73), many commentators have supposed that the ode was performed in Thebes, but the future cannot be taken so literally (cf. *κωμάσομαι* at 89, “I shall [now] celebrate”). The main narrative, which tells of Apollo’s love for the huntress Kyrene, whom he takes from Thessaly to become queen of the foremost city in Libya, is structured by ring composition. The critical moment of Apollo’s decision is dramatized in a dialogue with Cheiron.

After cataloguing Telesikrates’ victories, Pindar concludes the poem with a second narrative, ostensibly requested by the victor, telling how Telesikrates’ ancestor won his wife in a foot race arranged by her father Antaios in imitation of Danaos’ marriage of his daughters. This account brings together two prominent themes in the ode, athletics and marriage.

Upon announcing his intention to praise Telesikrates and Kyrene (1–4), the poet moves immediately into a summary of the forthcoming narrative: Apollo took Kyrene from Pelion in Thessaly to be queen of Libya, where Aphrodite joined them in marriage (5–13). She, the daughter of Hypseus, king of the Lapithai, disliked the typical activities of girls, preferring instead to protect

her father’s herds from wild predators (14–25). When Apollo saw her wrestling with a lion, he called Cheiron from his cave to inquire about the girl’s identity and to ask if he should make love to her (26–37).

Cheiron answers playfully that first loves must be consummated in private and chides Apollo for asking questions to which he, the all-knowing god, already knows the answers (38–49). Nonetheless, he predicts that Apollo will establish Kyrene in Libya, where she will reign and bear a son, Aristaios, who will protect the flocks (50–65). His prediction is swiftly fulfilled; on that very day she is installed as queen of a city famous for athletics (66–70). She will welcome Telesikrates, who was victorious at Pytho (71–75).

The poet has much to say in praise of the victor, but chooses to elaborate a few well-chosen themes (76–79). As he recalls Telesikrates’ victory in the Theban Iolaia, he tells briefly of the Theban heroes Iolaos, Herakles, and Iphikles (79–89a). After praying for the Graces’ continued inspiration, he extends the catalogue with three victories at Aigina and Megara (89a–92) and exhorts Telesikrates’ townsmen to praise him for his many victories in the local games (93–103).

The poet is asked to tell of the victor’s ancestor Alexidamos, who won his bride in a foot race (103–125).

9. ΤΕΛΕΣΙΚΡΑΤΕΙ ΚΤΡΗΝΑΙΩΙ  
ΟΠΛΙΤΟΔΡΟΜΩΙ

9. FOR TELESIKRATES OF KYRENE  
WINNER, RACE IN ARMOR, 474 B.C.

A' Ἐθέλω χαλκάσπιδα Πυθιονίκαν  
σὺν βαθυζώνοισιν ἀγγέλλων  
Τελεσικράτη Χαρίτεσσι γεγωνεῖν  
ὄλβιον ἄνδρα διωξίππου στεφάνωμα Κυράνας·  
5 τὰν ὁ χαιτάεις ἀνεμοσφαράγων  
ἐκ Παλίου κόλπων ποτὲ Λατοῖδας  
ἄρπασ', ἔνικέ τε χρυσέῳ παρθένον ἀγροτέρα  
6a δίφρῳ, τόθι νιν πολυμήλου  
καὶ πολυκαρποτάτας θῆκε δέσποιναν χθονός  
ρίζαν ἀπείρου τρίταν εὐ-  
ήρατον θάλλοισαν οἰκεῖν.  
ὑπέδεκτο δ' ἀργυρόπεζ' Ἀφροδίτα  
10 Δάλιον ξεῖνον θεοδμάτων  
ὀχέων ἐφαπτομένα χερὶ κούφα·  
καὶ σφιν ἐπὶ γλυκεραῖς εὐναῖς ἔρατὰν βάλεν αἰδῶ,  
ξυνὸν ἀρμόζοισα θεῶ τε γάμον  
μιχθέντα κούρα θ' Ἰψέος εὐρυβία·  
ὄς Λαπιθῶν ὑπερόπλων τουτάκις ἦν βασιλεύς,  
13 μιχθέντα BEF<sup>s</sup>(schol.): μιχθέντι VF<sup>1γ</sup>

I wish, in announcing that fortunate man Telesikrates  
as a bronze-shielded Pythian victor,  
to proclaim with the aid of the deep-bosomed Graces  
a crowning song for chariot-driving Kyrene,  
whom the long-haired son of Leto<sup>1</sup>  
5 once seized from the wind-echoing folds of Pelion,  
and brought the virgin huntress in his golden  
chariot to a place where he made her mistress  
6a of a land rich in flocks and abounding in fruit,  
to inhabit the lovely and flourishing  
root of the third continent.<sup>2</sup>

Silver-footed Aphrodite welcomed  
Ant. I her Delian-born guest  
10 as she laid a gentle hand on his divinely wrought chariot,  
and shed loving reverence over their sweet acts of love,  
joining together in a marriage of mutual consent  
the god and the daughter of mighty Hypseus,  
who at that time was king of the overbearing Lapithai,

<sup>1</sup> Apollo.

<sup>2</sup> I.e. Africa, one of the three known continents.

- 14a ἐξ ᾽Ωκεανοῦ γένος ἦρωσ  
 15 δεύτερος· ὃν ποτε Πίνδου κλεινναῖς ἐν πτυχαῖς  
 Ναῖς εὐφρανθείσα Πηνει-  
 οὔ λέχει Κρέοισ' ἔτικτεν,  
  
 Γαίας θυγάτηρ. ὃ δὲ τὰν εὐώλενον  
 θρέψατο παῖδα Κυράναν· ἃ μὲν οὐθ' ἰ-  
 στῶν παλιμβάμους ἐφίλησεν ὁδοῦς,  
 οὔτε δείπνων †οἰκουριᾶν μεθ' ἑταιρᾶν τέρψιας,  
 20 ἀλλ' ἀκόντεσσίν τε χαλκείοις  
 φασγάνῳ τε μαρναμένα κεραίζεν ἀγρίους  
 θήρας, ἧ πολλὰν τε καὶ ἥσυχιον  
 βουσὶν εἰρήναν παρέχοισα πατρώαις,  
 τὸν δὲ σύγκοιτον γλυκύν  
 παῦρον ἐπὶ γλεφάροις  
 25 ὕπνον ἀναλίσκοισα ῥέποντα πρὸς ἁῶ.  
  
 B' κίχε νιν λέοντί ποτ' εὐρυφαρέτρας  
 ὀβρίμῳ μούναν παλαίοισαν  
 ἄτερ ἐγγέων ἐκάεργος Ἄπολλων.  
 αὐτίκα δ' ἐκ μεγάρων Χείρωνα προσήνεπε φωνᾷ·  
 30 "σεμνὸν ἄντρον, Φιλλυρίδα, προλιπὼν  
 θνυμὸν γυναικὸς καὶ μεγάλην δύνασιν  
 θαύμασον, οἶον ἀταρβεῖ νεῖκος ἄγει κεφαλᾷ,  
  
 19 δειπνον V<sup>1</sup>F<sup>ac</sup>G<sup>s</sup>Σ<sup>γρ</sup> | οἰκουριᾶν Vβ: οἰκουριῶν BF<sup>1</sup>G<sup>1</sup>:  
 οἰκοριᾶν Moschopulus: φοικοφορᾶν Schroeder: οἰκοαρᾶν Wil-  
 amowitz

- a hero, second in descent from Okeanos,<sup>1</sup>  
 whom once in the famous glens of Pindos  
 Kreousa, the Naid daughter of Gaia,<sup>2</sup> bore  
 after finding joy in the bed of Peneios.  
  
 He raised his fair-armed  
 child Kyrene. She, however, did not care  
 for pacing back and forth at the loom  
 nor for the delights of meals with companions at home,  
 but with bronze javelins  
 20 and a sword she would fight and slay the wild  
 beasts, and truly she provided much peaceful  
 security for her father's cattle,  
 while only briefly expending upon her eyelids  
 that sweet bed-mate,  
 the sleep that descends upon them toward dawn.<sup>3</sup>  
 25  
 Apollo, the far-shooting god with the broad quiver,  
 once came upon her as she was wrestling with  
 a mighty lion, alone and unarmed.  
 At once he called Cheiron from his halls and said,  
 "Come forth from your sacred cave, son of Philyra,  
 30 and marvel at this woman's courage and great power  
 and at what a fight she is waging with unflinching head,  
  
<sup>1</sup> The line of descent is Okeanos–Peneios (the main river in  
 Thessaly)–Hypseus.  
<sup>2</sup> Earth.  
<sup>3</sup> I.e. she stayed up all night and only caught a nap before  
 dawn (cf. *Od.* 14.528–533, where Eumaios guards his swine at  
 night). Others infer that she rose before dawn to hunt.

- 31a μόχθου καθύπερθε νεᾶνις  
 ἦτορ ἔχουσα· φόβω δ' οὐ κεχείμανται φρένες.  
 τίς νιν ἀνθρώπων τέκεν; ποί-  
 ας δ' ἀποσπασθείσα φύτλας
- ὀρέων κευθμῶνας ἔχει σκιοέντων,  
 35 γεύεται δ' ἀλκᾶς ἀπειράντου;  
 ὅσια κλυτὰν χέρα οἱ προσενεγκεῖν  
 ἦρα καὶ ἐκ λεχέων κείραι μελιαδέα ποίαν;"  
 τὸν δὲ Κένταυρος ζαμενῆς, ἀγανῶ  
 χλοαρὸν γελάσσαις ὀφρύι, μῆτιν ἑάν  
 εὐθύς ἀμείβετο· "κρυπταὶ κλαῖδες ἐντὶ σοφᾶς
- 39a Πειθοῦς ἱερᾶν φιλοτάτων,  
 40 Φοῖβε, καὶ ἐν τε θεοῖς τοῦτο κἀνθρώποις ὁμῶς  
 αἰδέοντ', ἀμφανδὸν ἀδεί-  
 ας τυχεῖν τὸ πρῶτον εὐνᾶς.
- καὶ γὰρ σέ, τὸν οὐ θεμιτὸν ψεύδει θιγεῖν,  
 ἔτραπε μείλιχος ὄργα παρφάμεν τοῦ-  
 τον λόγον. κούρας δ' ὀπόθεν γενεάν  
 ἐξερωτᾶς, ὦ ἄνα; κύριον ὃς πάντων τέλος
- 45 οἶσθα καὶ πάσας κελεύθους·  
 ὄσσα τε χθῶν ἠρινὰ φύλλ' ἀναπέμπει, χῶπόσαι  
 ἐν θαλάσσεια καὶ ποταμοῖς ψάμαθοι  
 κύμασιν ῥιπαῖς τ' ἀνέμων κλονέονται,  
 χῶ τι μέλλει, χῶπόθεν
- 38 χλοαρὸν Schroeder: χλιαρὸν Vv: χλαρὸν schol.

a girl whose heart is superior to toil  
 and whose mind remains unshaken by storms of fear.  
 What mortal bore her? From what stock  
 has she been severed

31a

that she lives in the glens of the shadowy mountains  
 and puts to the test her unbounded valor?  
 Is it right to lay my famous hand upon her  
 and indeed to reap the honey-sweet flower from the bed  
 of love?"

Ant. 2  
35

The high-spirited Centaur smiled warmly  
 with his gentle brow and at once answered him  
 with his advice: "Hidden are the keys to sacred  
 lovemaking that belong to wise Persuasion,  
 Phoebus, and both gods and humans alike  
 shy from engaging openly for the first time  
 in sweet love.

39a  
40

And so your amorous impulse prompted you,  
 for whom it is not right to touch upon a lie, to make  
 that misleading speech. Do you ask from where  
 the girl's lineage comes, O lord? And yet you know  
 the appointed end of all things and all the ways to them,  
 and how many leaves the earth puts forth in spring,  
 and how many grains of sand in the sea and rivers  
 are beaten by the waves and blasts of wind,  
 and what will happen and whence

Ep. 2

45



ἔσσεται, εὖ καθορᾶς.  
 50 εἰ δὲ χρῆ καὶ παρ σοφὸν ἀντιφερίζαι,  
 Γ' ἐρέω ταῦτα πόσις ἵκεο βᾶσαν  
 τάνδε, καὶ μέλλεις ὑπὲρ πόντου  
 Διὸς ἔξοχον ποτὶ κᾶπον ἐνεΐκαι·  
 ἔνθα νιν ἀρχέπολιν θήσεις, ἐπὶ λαὸν ἀγείραις  
 55 νασιώταν ὄχθον ἐς ἀμφίπεδον  
 νῦν δ' εὐρυλείμων πότνια σοι Λιβύα  
 δέξεται εὐκλέα νύμφαν δώμασιν ἐν χρυσέοις  
 56a πρόφρων ἵνα οἱ χθονὸς αἴσαν  
 αὐτίκα συντελέθειν ἔννομον δωρήσεται,  
 οὔτε παγκάρπων φυτῶν ἀ-  
 ποιον οὔτ' ἀγνώτα θηρῶν.  
 τόθι παῖδα τέξεται, ὃν κλυτὸς Ἑρμᾶς  
 60 εὐθρόνοις Ὠραισι καὶ Γαίᾳ  
 ἀνελὼν φίλας ὑπὸ ματέρος οἶσει.  
 ταὶ δ' ἐπιγονίδιον θαησάμεναι βρέφος αὐταῖς,  
 νέκταρ ἐν χεῖλεσσι καὶ ἀμβροσίαν  
 στάξιοι, θήσονταί τε νιν ἀθάνατον,  
 Ζῆνα καὶ ἀγνὸν Ἀπόλλων', ἀνδράσι χάρμα φίλιος  
 64a ἄγχιστον ὅπῃονα μῆλων,  
 65 Ἀγρέα καὶ Νόμιον, τοῖς δ' Ἀρισταῖον καλεῖν.”  
 62 θαησάμεναι Bergk (θαυμάσασαι paraphr.): θηκάμεναι  
 Vγ<sup>ρ</sup>: θακάμεναι B: θησάμεναι β (v.l. ?)

it will come—all this you discern clearly.  
 But if I must match wits with one who is wise, 50

I will speak. You have come to this glen to be her  
 husband, and you are about to take her over the sea  
 to the finest garden of Zeus,  
 where you will make her ruler of a city, after gathering  
 an island people to the hill on the plain.<sup>1</sup> 55

But as for now, Libya, mistress of broad meadows,  
 will welcome your famous bride in her golden palace  
 with gladness, and there at once she will grant her 56a  
 a portion of land to hold as her lawful possession,  
 one neither devoid of plants rich in every fruit,  
 nor unacquainted with wild animals.

There she will give birth to a son, whom famous Hermes  
 will take from under his mother and bear  
 to the fair-throned Horai<sup>2</sup> and to Gaia. Ant. 3  
 60

And when they behold the infant on their knees,  
 they shall drip nectar and ambrosia on his lips  
 and shall make him immortal,  
 a Zeus or a holy Apollo, a delight to men dear to him  
 and ever-near guardian of flocks,  
 called Agreus and Nomios by some, Aristaios by others.”<sup>3</sup> 64a  
 65

<sup>1</sup> I.e. the people led by Battos from Thera (cf. *Pyth.* 4.6–8).

<sup>2</sup> The Seasons. Kyrene is descended from Gaia (cf. 16 and 102, where she is called Ga).

<sup>3</sup> For Apollo Agreus (as hunter), Apollo Nomios (as shepherd), and Zeus Aristaios, see Hes. *fr.* 215–217, Ap. Rhod. 2.506–507, and Diod. Sic. 4.81.2.

ὡς ἄρ' εἰπὼν ἔντυεν τερ-  
πνὰν γάμου κραίνειν τελευτάν.

ὠκέα δ' ἐπειγομένων ἦδη θεῶν  
πρᾶξις ὁδοί τε βραχεῖαι. κείνο κείν' ἄ-  
μαρ διαίτασεν θαλάμῳ δὲ μίγεν  
ἐν πολυχρύσῳ Λιβύας· ἵνα καλλίσταν πόλιν  
70 ἀμφέπει κλεινάν τ' ἀέθλους.  
καί νυν ἐν Πυθῶνι νιν ἀγαθέα Καρνειάδα  
νιὸς εὐθαλεῖ συνέμειξε τύχα·  
ἔνθα νικάσας ἀνέφανε Κυράναν,  
ἃ νιν εὐφρων δέξεται  
καλλιγύναικι πάτρα  
75 δόξαν ἱμερτὰν ἀγαγόντ' ἀπὸ Δελφῶν.

Δ' ἀρεταὶ δ' αἰεὶ μεγάλαι πολὺμυθοι·  
βαιὰ δ' ἐν μακροῖσι ποικίλλειν  
ἀκοὰ σοφοῖς· ὁ δὲ καιρὸς ὁμοίως  
παντὸς ἔχει κορυφάν. ἔγνον ποτὲ καὶ Ἴόλαον  
80 οὐκ ἀτιμάσαντά νιν ἐπτάπυλοι  
Θῆβαι· τόν, Εὐρυσθηῆος ἐπεὶ κεφαλάν  
ἔπραθε φασγάνου ἀκμῆ, κρύψαν ἔνερθ' ὑπὸ γὰρ  
81a διφρηλάτα Ἀμφιτρώωνος  
σάματι, πατροπάτωρ ἔνθα οἱ Σπαρτῶν ξένος  
κεῖτο, λευκίπποισι Καδμείων μετοικήσας ἀγυαῖς.  
79 ἔγνον Ahrens: ἔγνων codd.

<sup>1</sup> Others interpret this to mean: *for due proportion is supreme in everything alike.* <sup>2</sup> I.e. Telesikrates was granted

Thus he spoke and encouraged him to consummate  
the sweet fulfillment of marriage.

Swift is the accomplishment once gods are in haste, Ep. 3  
and short are the ways. That very day  
settled the matter. They joined together in love  
in the gold-rich chamber of Libya, where she rules her  
city,  
one most beautiful and famous for prizes in the games. 70  
And now in holy Pytho the son of Karneiadas  
has joined her to flourishing good fortune,  
for by his victory there he made Kyrene glorious,  
and she will welcome him gladly  
to his country of beautiful women,  
having brought delightful fame from Delphi. 75

Great achievements are always worthy of many words, Str. 4  
but elaboration of a few themes amid lengthy ones  
is what wise men like to hear, for deft selection conveys  
the essence of the whole just as well.<sup>1</sup> Seven-gated  
Thebes  
once recognized that Iolaos too did not dishonor him.<sup>2</sup> 80  
After he cut off Eurystheus' head with the edge  
of his sword, they buried Iolaos beneath the earth  
in the tomb where his father's father lay, the charioteer  
81a Amphitryon, a guest of the Spartoi after migrating  
to the streets of the Kadmeians with the white horses.<sup>3</sup>

victory by Iolaos in the Theban Iolaia. <sup>3</sup> Amphitryon, father  
of Iphikles and grandfather of Iolaos, was exiled from Tiryns  
(where Eurystheus ruled) and welcomed in Thebes by the Spar-  
toi ("Sown Men"), so-called because they sprang from the  
dragon's teeth sown by Kadmos.

τέκε οἱ καὶ Ζηνὶ μυγεῖσα δαΐφρων  
 85 ἐν μόναις ὠδίσι<sup>1</sup>ν Ἀλκμήνα  
 διδύμων κρατησίμαχον σθένος υἱῶν.  
 κωφὸς ἀνὴρ τις, ὃς Ἡρακλεῖ στόμα μὴ περιβάλλει,  
 μηδὲ Διρκαίων ὑδάτων ἀεὶ μέ-  
 μναιται, τὰ νιν θρέψαντο καὶ Ἴφικλέα·  
 τοῖσι τέλειον ἐπ' εὐχῆ<sup>2</sup> κωμάσομαί τι παθῶν  
 89a ἔσλον. Χαρίτων κελαδενῶν  
 90 μὴ με λίποι καθαρὸν φέγγος. Αἰγίνα τε γάρ  
 φαμὶ Νίσου τ' ἐν λόφῳ τρίς  
 δὴ πόλιν τάνδ' εὐκλείξας,

σιγαλὸν ἀμαχανίαν ἔργῳ φυγῶν  
 οὐνεκεν, εἰ φίλος ἀστῶν, εἴ τις ἀντά-  
 εις, τό γ' ἐν ξυνῶ<sup>3</sup> πεποναμένον εὖ  
 μὴ λόγον βλάπτων ἀλίοιο γέροντος κρυπτέτω·  
 95 κείνος αἰνεῖν καὶ τὸν ἐχθρόν  
 παντὶ θυμῶ<sup>4</sup> σύν τε δίκῃ καλὰ ῥέζοντ' ἔννεπεν.  
 πλείστα νικάσαντά σε καὶ τελεταῖς  
 ὠρίαῖς ἐν Παλλάδος εἶδον ἄφωνοί  
 θ' ὡς ἕκασται φίλτατον  
 παρθηνικαὶ πόσιν ἤ  
 100 υἱὸν εὖχοντ', ὦ Τελεσίκρατες, ἔμμεν,

91 εὐκλείξας Hermann (cf. Bacch. 6.16): εὐκλείξαι codd.  
 98 ἕκασται EP<sup>c</sup>: ἐκάστα V: ἐκάστῃ BG: ἕκαστα E<sup>a</sup>F<sup>1</sup>H

<sup>1</sup> Amphitryon.

<sup>2</sup> Herakles and Iphikles.

Wise Alkmene lay with him<sup>1</sup> and Zeus, Ant. 4  
 and in a single labor bore 85  
 twin sons,<sup>2</sup> mighty and victorious in battle.  
 Any man is dumb who does not embrace Herakles with  
 his speech,  
 and does not continually remember Dirke's waters,  
 which nourished him and Iphikles.  
 I shall celebrate them for the great good I enjoyed  
 when my wish was fulfilled. May the clear light 89a  
 of the resounding Graces not leave me, for at Aigina 90  
 and at the hill of Nisos<sup>3</sup> full three times, I avow,  
 you glorified this city

by escaping silent helplessness through your effort.<sup>4</sup> Ep. 4  
 Therefore, let no citizen, whether friendly or hostile,  
 keep hidden a labor nobly borne on behalf of all,  
 thereby violating the command of the Old Man of the  
 Sea,<sup>5</sup>  
 who said to praise even one's enemy 95  
 wholeheartedly and justly when he performs noble deeds.  
 When they saw you so often victorious as well  
 in the seasonal festivals for Pallas,  
 each of the maidens wished in silence  
 that you, O Telesikrates, were  
 her dearest husband or her son— 100

<sup>3</sup> A mythical king of Megara.

<sup>4</sup> Or, reading the MSS's εὐκλείξαι: *I declare that I have glorified this city full three times at Aigina and at the hill of Nisos, by escaping silent helplessness through my effort.*

<sup>5</sup> Nereus, proverbial for wisdom and good advice.

- E' ἐν Ὀλυμπίοισι τε καὶ βαθυκόλπου  
Γᾶς ἀέθλους ἔν τε καὶ πᾶσιν  
ἐπιχωρίοις. ἐμὲ δ' οὖν τις αἰοιδᾶν  
δίψαν ἀκειόμενον πρᾶσσει χρέος, αὐτίς ἐγείραι  
105 καὶ παλαιὰν δόξαν ἑῶν προγόνων·  
οἶοι Λιβύσσης ἀμφὶ γυναικὸς ἔβαν  
Ἴρασα πρὸς πόλιν, Ἀνταίου μετὰ καλλίκομον  
106a μναστῆρες ἀγακλέα κούραν·  
τὰν μάλα πολλοὶ ἀριστῆες ἀνδρῶν αἴτεον  
σύγγονοι, πολλοὶ δὲ καὶ ξεί-  
νων. ἐπεὶ θαητὸν εἶδος
- ἔπλετο χρυσοστεφάνου δέ οἱ Ἥβας  
110 καρπὸν ἀνθήσαντ' ἀποδρέψαι  
ἔθελον. πατήρ δὲ θυγατρὶ φυτεύων  
κλεινότερον γάμον, ἄκουσεν Δαναὸν ποτ' ἐν Ἄργει  
οἶον εὔρεν τεσσαράκοντα καὶ ὀκ-  
τὼ παρθένοισι, πρὶν μέσον ἄμαρ, ἐλεῖν  
ὠκύτατον γάμον· ἔστασεν γὰρ ἅπαντα χορόν  
114a ἐν τέρμασιν αὐτίκ' ἀγῶνος·  
115 σὺν δ' ἀέθλοις ἐκέλευσεν διακρίναι ποδῶν,  
ἅντινα σχήσοι τις ἡρώ-  
ων, ὅσοι γαμβροὶ σφιν ἦλθον.
- 101 ἐν Byz.: ἐν τ' vett.  
105 παλαιὰν δόξαν V: παλαιῶν δόξαν v: παλαιὰ δόξα E.  
Schmid | ἐῶν Moschopulus: τῶν vett.  
106 Ἴρασα Heyne: Ἴρασαν codd.  
113 ἐλεῖν GH<sup>pc</sup> (e schol.?): ἐλθεῖν VBEFH<sup>ac</sup>  
116 σχήσοι BH: σχήσει VG: σχείση et σχόση EF

also in the Olympic games<sup>1</sup> and in those for  
deep-bosomed Earth, and in all the local  
ones. But as I slake my thirst  
for songs, someone<sup>2</sup> exacts a debt from me to reawaken  
as well the ancient glory of his ancestors, such as they  
105 were when they came for the sake of a Libyan woman  
to the city of Irasa, as suitors  
for the hand of Antaios' famous fair-haired daughter,  
106a whom so many of her noblest kinsmen  
were wooing, and many foreigners as well,  
because her beauty

was splendid and they were eager to cull  
the blooming fruit of golden-crowned Hebe.<sup>3</sup>  
110 But her father, planning a more glorious  
marriage for his daughter, had heard how in Argos  
Danaos in his day had devised a means to gain  
a most speedy marriage for his forty-eight  
unwed daughters<sup>4</sup> before noon: at once he placed  
the whole throng at the finish line of the contest  
114a and gave orders to decide by the trials of a foot race  
115 which daughter each hero would win, of those  
who came to betroth them.

<sup>1</sup> The local Olympic games referred to here, as well as those  
for Pallas and Earth, were all held in Kyrene.

<sup>2</sup> Telesikrates.

<sup>3</sup> Youth.

<sup>4</sup> Two of the fifty, Hypermetra and Amymone, already had  
husbands (cf. Apollod. 2.1.5).

οὔτω δ' ἐδίδον Λίβυς ἀρμόζων κόρα  
 νυμφίον ἄνδρα· ποτὶ γραμμῆ μὲν αὐτὰν  
 στᾶσε κοσμήσαις, τέλος ἔμμεν ἄκρον,  
 εἶπε δ' ἐν μέσσοις ἀπάγεσθαι, ὅς ἂν πρῶτος θορῶν  
 120 ἀμφὶ οἱ ψαύσειε πέπλοις.  
 ἔνθ' Ἀλεξίδαμος, ἐπεὶ φύγε λαυσηρὸν δρόμον,  
 παρθένον κεδνὰν χειρὶ χειρὸς ἐλών  
 ἄγεν ἵππευτᾶν Νομάδων δι' ὄμιλον.  
 πολλὰ μὲν κεῖνοι δίκον  
 φύλλ' ἔπι καὶ στεφάνους·  
 125 πολλὰ δὲ πρόσθεν πτερὰ δέξατο νικᾶν.  
 125 νικᾶν V: νίκας v(paraphr.)

The Libyan made a similar offer for matching  
 a groom to his daughter. He adorned her  
 and set her at the finish line as the grand prize  
 and declared in their midst that whoever first leapt  
 forward  
 and touched her dress would take her away with him. 120  
 Then Alexidamos, after excelling in the swift race,  
 took the cherished maiden hand-in-hand  
 and led her through the throng of Nomad horsemen.  
 Many were the leaves  
 and crowns they showered upon him—  
 and many the winged wreaths of victories he had won 125  
 before.

## PYTHIAN 10

If the date of 498 given by the scholia is correct, this is the earliest epinikion in the collection, and yet it contains most of the distinctive features of Pindar's style. The only ode to a Thessalian, it was apparently commissioned by Thorax, the leader of the Aleuadaei of Larissa, located down the Peneios River from Pelinna, the victor's city. The central narrative, framed in ring composition, tells of Perseus' journey to the Hyperboreans, whose blessed life serves as a measure of the success enjoyed by the victor and his father.

After a grand opening that links Thessaly with Lakeldaimon through Herakles, the poet abruptly turns to the occasion at hand, Hippokleas' Pythian victory in the boys' *diaulos* (1–9). Although Apollo surely aided him in his victory, he also inherited athletic ability from his father, who had twice won the race in armor at Olympia and once at Pytho (10–16).

The poet prays that the gods may continue to favor them both and declares that a man is blessed who is himself a great victor and lives to see his son win Pythian crowns (17–26). Such a one has reached the limits of human success, beyond which lies the inaccessible land of the Hyperboreans (27–30). Perseus once visited them while they were delighting Apollo with their sacrifices of

asses (31–36). The Muse resides with them as they enjoy music, poetry, and feasting, and they never become sick or grow old (37–44). The narrative section concludes with a brief mention of Perseus' famous exploit of slaying the Gorgon and turning his mother's captors into stone (44–48).

After marveling at the power of the gods, the poet suddenly suspends his song's progress and declares that *encomia* must vary their subjects (48–54). He hopes that his songs will make the victor more admired among his countrymen, especially the young girls (55–59). It is sweet to gain what one desires in the present, but the unforeseeable future looms ahead (59–63). The poet places his confidence in his friend Thorax, who commissioned the ode, and praises his brothers, good men who maintain the Thessalian state (64–72).

## 10. ΙΠΠΟΚΛΕΙ ΘΕΣΣΑΛΩΙ

ΠΑΙΔΙ ΔΙΑΥΛΟΔΡΟΜΩΙ

A' Ὀλβία Λακεδαίμων,  
 μάκαιρα Θεσσαλία. πατρός δ' ἀμφοτέραις ἐξ ἑνός  
 ἀριστομάχου γένος Ἡρακλέος βασιλεύει.  
 τί κομπέω παρὰ καιρόν; ἀλλά με Πυθῶ  
 τε καὶ τὸ Πελλινναῖον ἀπύει  
 5 Ἀλεύα τε παῖδες, Ἴπποκλέα θέλοντες  
 ἀγαγεῖν ἐπικωμίαν ἀνδρῶν κλυτὰν ὄπα.  
 γένεται γὰρ ἀέθλων·  
 στρατῶ τ' ἀμφικτιόνων ὁ Παρνάσσιος αὐτὸν μυχός  
 διαυλοδρομῶν ἕπατον παίδων ἀνέειπεν.  
 10 Ἄπολλον, γλυκὴ δ' ἀνθρώπων τέλος ἀρχά  
 τε δαίμονος ὀρνύντος αὔξεται·  
 ὁ μὲν που τεοῖς τε μῆδεσι τοῦτ' ἔπραξεν,  
 τὸ δὲ συγγενὲς ἐμβέβακεν ἵχνεσιν πατρός  
 Ὀλυμπιονίκα δις ἐν πολεμαδόκοις  
 Ἄρεος ὄπλοις·

<sup>1</sup> The victor's city in western Thessaly.

## 10. FOR HIPPOKLEAS OF THESSALY

WINNER, BOYS' DIAULOS, 498 B.C.

Fortunate is Lakedaimon, Str. 1  
 blessed is Thessaly. Over both rule the descendants  
 of one father, Herakles, greatest in battle.  
 Why am I vaunting inappropriately? Rather, Pytho  
 and Pelinna<sup>1</sup> are calling upon me,  
 and Aleuas' sons,<sup>2</sup> who are eager to bring to Hippokleas  
 men's glorious voices in revelry, 5  
 for he competes in the games, Ant. 1  
 and the valley of Parnassos proclaimed him to the host  
 of neighboring people the best of the boys who ran the  
 diaulos. 10  
 Apollo, sweet waxes the end and the beginning  
 for men when a god is prompting.  
 He achieved this, I believe, through your designs,  
 but by inherited ability he has trod in the footsteps of his  
 father,  
 twice an Olympic victor in Ares' armor  
 that bears the shock of war; Ep. 1

<sup>2</sup> The Aleuadai were a powerful Thessalian family, of whom Thorax (64) was head.

15 ἔθηκε καὶ βαθυλείμων ὑπὸ Κίρρας πετρῶν  
 ἀγὼν κρατησίποδα Φρικίαν.  
 ἔποιτο μοῖρα καὶ ὑστέραισιν  
 ἐν ἀμέραις ἀγάνορα πλοῦτον ἀνθεῖν σφίσιν·

B' τῶν δ' ἐν Ἑλλάδι τερπνῶν  
 20 λαχόντες οὐκ ὀλίγαν δόσιν, μὴ φθονεραῖς ἐκ θεῶν  
 μετατροπίαις ἐπικύρσαιεν. θεὸς εἴη  
 ἀπήμων κέαρ. εὐδαίμων δὲ καὶ ὕμνη-  
 τὸς οὗτος ἀνὴρ γίνεταί σοφοῖς,  
 ὃς ἂν χερσὶν ἢ ποδῶν ἀρετᾶ κρατήσῃ  
 τὰ μέγιστ' ἀέθλων ἔλη τόλμα τε καὶ σθένει,

25 καὶ ζῶων ἔτι νεαρὸν  
 κατ' αἴσαν υἱὸν ἴδη τυχόντα στεφάνων Πυθίων.  
 ὁ χάλκεος οὐρανὸς οὐ ποτ' ἀμβρατὸς αὐτῶ·  
 ὄσῃσιν δὲ βροτῶν ἔθνος ἀγλαΐαις ἀ-  
 πτόμεσθα, περαίνει πρὸς ἔσχατον  
 πλόον· ναυσὶ δ' οὔτε πεζὸς ἰὼν <κεν> εὐροις  
 30 ἐς Ὑπερβορέων ἀγῶνα θαυμαστὰν ὁδόν.

παρ' οἷς ποτε Περσεὺς ἐδαίσατο λαγέτας,  
 δώματ' ἔσελθῶν,  
 κλειτὰς ὄνων ἑκατόμβας ἐπιτόσσαις θεῶ

15-16 βαθυλείμων ὑπὸ Κίρρας πετρῶν | ἀγὼν Christ Har-  
 tungio praeunte: βαθυλείμωνα ἀγὼν ὑπὸ κίρρας πέτραν  
 codd. 26 ἴδη Callierges: ἴδοι codd. 27 αὐτῶ Triclinius e  
 schol.: αὐτοῖς vett. 29 <κεν> suppl. Hermann

the contest in the deep meadow beneath Kirrha's cliffs<sup>1</sup> 15  
 also made Phrikias<sup>2</sup> a victorious runner.  
 May destiny attend them as well in coming  
 days to make lordly wealth blossom for them.

And having been granted no small share of delightful  
 successes in Hellas, may they encounter from the gods  
 no envious reversals. May the god  
 not be pained in heart.<sup>3</sup> But blessed and a worthy subject  
 for song in wise men's eyes is that man,  
 who conquers with his hands or the excellence of his feet  
 and wins the greatest of prizes<sup>4</sup> with courage and  
 strength,

and while still living sees his young son  
 Ant. 2  
 26  
 duly win Pythian crowns.  
 The bronze heaven is never his to scale,  
 but as for all the glories which our mortal race  
 attains, he completes the furthest voyage.  
 And traveling neither by ships nor on foot could you find  
 the marvelous way to the assembly of the Hyperboreans. 30

With them Perseus, the leader of people, once feasted,  
 upon entering their halls,  
 when he came upon them sacrificing glorious hecatombs  
 Ep. 2

<sup>1</sup> At Pytho.

<sup>2</sup> The name of Hippokleas' father, or, some think, that of his  
 horse, indicating that he won the horse race at Delphi.

<sup>3</sup> I.e. may no god take offense. Many interpret this to mean  
 "only a god may be free from pain at heart."

<sup>4</sup> I.e. an Olympic victory.



35 ῥέζοντας ὦν θαλίαις ἔμπεδον  
 εὐφαιμίαις τε μάλιστ' Ἀπόλλων  
 χαίρει, γελᾷ θ' ὀρώων ὕβριν ὀρθίαν κνωδάλων.

Γ' Μοῖσα δ' οὐκ ἀποδαμεῖ  
 τρόποις ἐπὶ σφετέροισι παντᾷ δὲ χοροὶ παρθένων  
 λυρᾶν τε βοαὶ καναχαὶ τ' αὐλῶν δονέονται.  
 40 δάφνηα τε χρυσέα κόμας ἀναδήσαν-  
 τες εἰλαπινάζοισιν εὐφρόνως.  
 νόσοι δ' οὔτε γῆρας οὐλόμενον κέκραται  
 ἱερᾷ γενεᾷ: πόνων δὲ καὶ μαχᾶν ἄτερ

οἰκέοισι φυγόντες  
 ὑπέρδικον Νέμεσιν. θρασεῖα δὲ πνέων καρδίᾳ  
 45 μόλεν Δανάας ποτὲ παῖς, ἀγέιτο δ' Ἀθᾶνα,  
 ἐς ἀνδρῶν μακάρων ὄμιλον ἔπεφνέν  
 τε Γοργόνα, καὶ ποικίλον κάρα  
 δρακόντων φόβαισιν ἤλυθε νασιώταις  
 λίθινον θάνατον φέρων. ἐμοὶ δὲ θαυμάσαι

θεῶν τελεσάντων οὐδέν ποτε φαίνεται  
 50 ἔμμεν ἄπιστον.  
 κῶπᾶν σχάσον, ταχὺ δ' ἄγκυραν ἔρεισον χθονί  
 πρῶραθε, χοιράδος ἄλκαρ πέτρας.  
 ἐγκωμίων γὰρ ἄωτος ὕμνων

<sup>1</sup> Apollo traditionally spent three winter months with the Hyperboreans. It is uncertain what amuses him here: the asses'

of asses to the god. In their banquets  
 and praises Apollo ever finds greatest delight  
 and laughs to see the beasts' braying insolence.<sup>1</sup> 35

And the Muse is no stranger  
 to their ways, for everywhere choruses of maidens,  
 sounds of lyres, and pipes' shrill notes are stirring.  
 With golden laurel they crown their hair  
 and feast joyfully. 40  
 Neither sickness nor accursed old age mingles  
 with that holy race, but without toils or battles

they dwell there, having escaped  
 strictly judging Nemesis.<sup>2</sup> Breathing courage in his heart,  
 the son of Danaë once came—Athena led him—  
 to that throng of blessed men. He slew  
 the Gorgon, and, bearing her head adorned  
 with locks of serpents, came to the islanders,<sup>3</sup>  
 bringing them stony death. But to me, no marvel, 45

if the gods bring it about, ever seems  
 beyond belief. Ep. 3  
 50

Hold the oar, quickly plant the anchor in the earth  
 from the prow as a safeguard against the jagged reef,  
 for the finest of victory hymns

leapings (schol.), their high-pitched braying (schol.), or their erect phalluses (most modern scholars).

<sup>2</sup> Nemesis seems to represent retributive justice for wrongdoing, which the Hyperboreans have avoided by their upright conduct, thus living extremely long lives.

<sup>3</sup> Of Seriphos, where Danaë was held captive (cf. *Pyth.* 12.11–15).

ἐπ' ἄλλοτ' ἄλλον ὅτε μέλισσα θύνει λόγον.

Δ' ἔλπομαι δ' Ἐφυραίων

56 ὅπ' ἀμφὶ Πηνειὸν γλυκείαν προχεόντων ἐμάν  
τὸν Ἴπποκλέαν ἔτι καὶ μᾶλλον σὺν αἰοιδαῖς  
ἔκατι στεφάνων θαητὸν ἐν ἄλι-

60 ξὶ θησέμεν ἐν καὶ παλαιτέροις,  
νέαισίν τε παρθένοισι μέλημα. καὶ γάρ  
ἑτέροις ἐτέρων ἔρωτες ἔκνιξαν φρένας·

τῶν δ' ἕκαστος ὀρούει,

τυχῶν κεν ἀρπαλέαν σχέθιοι φροντίδα τὰν παρ  
ποδός·

τὰ δ' εἰς ἐνιαυτὸν ἀτέκμαρτον προνοήσαι.

πέποιθα ξενία προσανέι Θώρα-

65 κος, ὅσπερ ἐμὰν ποιπνύων χάριν

τόδ' ἔζευξεν ἄρμα Πιερίδων τετράορον,  
φιλέων φιλέοντ', ἄγων ἄγοντα προφρόνως.

πειρῶντι δὲ καὶ χρυσὸς ἐν βασάνῳ πρόπει  
καὶ νόος ὀρθός.

70 ἀδελφεοῖσι τ' ἐπαινῆσομεν ἐσλοῖς, ὅτι

ὑψοῦ φέρωντι νόμον Θεσσαλῶν

αὔξοντες· ἐν δ' ἀγαθοῖσι κείται

πατρώϊαι κεδναὶ πολλῶν κυβερνάσιες.

60 ἔρωτες ἔκνιξαν Mair: ἔρωσ ἔκνιξε Vv

69 ἀδελφεοῖσι τ' . . . ἐσλοῖς Wilamowitz: ἀδελφεούς τ' . . .  
ἐσλούς codd. 71 κείται G<sup>3</sup>H(schol.): κείται rell.

flit like a bee from one theme to another.

I hope, when the Ephyraians<sup>1</sup>

pour forth my sweet voice beside the Peneios,  
that with my songs I may make Hippokleas  
even more splendid for his crowns

in the eyes of his comrades and his elders,  
and the darling of unmarried girls. Indeed, desires  
for various things stir the minds of various men,

and each one who wins what he strives for  
may gain the coveted object of his immediate concern,  
but there is no sure sign to foresee what a year may bring.

I put my trust in the comforting hospitality  
of Thorax, who in his zeal to favor me  
yoked this four-horse chariot of the Pierians,  
as friend to friend and willing guide to guide.

When one tests it, gold shines forth on a touchstone  
as does an upright mind.

We shall praise as well his noble brothers<sup>2</sup>  
because they uphold and exalt the state  
of the Thessalians; with good men rests  
the governance of cities as a cherished inheritance.

<sup>1</sup> The city of Krannon (near Pelinna) was formerly called Ephyra (schol.).

<sup>2</sup> Eurypylos and Thrasydaios (cf. Hdt. 9.58).

## PYTHIAN 11

The centerpiece of this poem, sometimes called a “little *Oresteia*,” is the story of Klytaimestra’s murder of Agamemnon. It is narrated in ring composition and provides a striking contrast to the public-spirited success of the victor and his family, who strive for achievements in the tradition of the Theban hero Iolaos and the Tyn-daridai. The poet’s elaborate disclaimer in 38–42, in which he asks if he has strayed from his course, is meant to call attention to the discrepancy between the myth and the career of Thrasydaios and his father. The scholia give conflicting dates and events for the victory: 474 in the boys’ stadion and 454 in the men’s diaulos (or stadion); the former is more likely.

The major heroines of Thebes are summoned to Apollo’s Ismenian temple to celebrate Pytho, where Thrasydaios has won a third victory for Thebes (1–16). The poet glides quickly into the story of Orestes, who was rescued by his nurse Arsinoia from Klytaimestra’s designs on his life after she had killed Cassandra and Agamemnon (17–22). He ponders whether she was angered because of the sacrifice of Iphigeneia, or because of her adulterous love affair, a sin that becomes town gossip when it concerns the wealthy (22–30). Without giving an answer, he closes the ring by briefly relating the deaths of Agamem-

non and Cassandra after Troy’s destruction, the escape of Orestes to Strophios, and his eventual return to slay his mother and Aigisthos (31–37).

The poet asks if he has taken a wrong turn or gotten off course (38–40) and reminds his Muse that she is under contract to praise Pythonikos and his son Thrasydaios, both of whom won the foot race at Pytho (41–50). He states his preference for god-given success and for a moderate position in a city (as opposed to the tyrant’s station), and praises accomplishments that promote the common good because they keep envy at bay (50–54). The best possession to bequeath at death is a good name, which is what Iolaos, Kastor, and Polydeukes (all three athletes and patrons of games) enjoy in song (55–64).

## 11. ΘΡΑΣΥΔΑΙΩΙ ΘΗΒΑΙΩΙ

### ΠΑΙΔΙ ΣΤΑΔΙΕΙ

A' Κάδμου κόραι, Σεμέλα μὲν Ὀλυμπιάδων ἀγνιάτι,  
 Ἴνώ δὲ Λευκοθέα  
 ποντιᾶν ὁμοθάλαμει Νηρηίδων,  
 ἕτε σὺν Ἡρακλέος ἀριστογόνῳ  
 μητρὶ παρ Μελίαν χρυσέων ἐς ἄδυτον τριπόδων  
 5 θησαυρόν, ὃν περιᾶλλ' ἐτίμασε Λοξίας,

Ἴσμήνιον δ' ὀνύμαξεν, ἀλαθέα μαντίων θῶκον,  
 ὦ παῖδες Ἄρμονίας,  
 ἔνθα καὶ νῦν ἐπίνομον ἠρωίδων  
 στρατὸν ὀμαγερέα καλεῖ συνίμεν,  
 ὄφρα Θέμιν ἱερὰν Πυθῶνά τε καὶ ὀρθοδίκαν  
 10 γᾶς ὀμφαλὸν κελαθήσεται' ἄκρα σὺν ἐσπέρα

1 ἀγνιάτι Christ: ἀγνιάτιs codd.

6 μαντίων Hermann: μαντείων v: μαντείων V

8 ὀμαγερέα Mommsen: ὀμηγερέα BEF: ὀμηγυρέα γ:  
 ὀμυγερέα V

10 κελαθήσεται' Heyne (ὕμνησητε paraphr.): κελαδητε codd.

## 11. FOR THRASYDAIOS OF THEBES

### WINNER, BOYS' STADION

Daughters of Kadmos, you, Semele, neighbor  
 of the Olympian goddesses, and you, Ino Leukothea,<sup>1</sup>  
 who share the chambers of the Nereid sea nymphs,  
 go with the most nobly born mother<sup>2</sup> of Herakles  
 and join Melia<sup>3</sup> at the treasury of the golden tripods,  
 the sanctuary which Loxias<sup>4</sup> especially honored

Str. 1

5

and named the Ismenion,<sup>5</sup> the true seat of seers.  
 O daughters of Harmonia,<sup>6</sup>  
 there he now summons

Ant. 1

the local host of heroines to gather together,  
 so that you may celebrate holy Themis,<sup>7</sup> Pytho,  
 and the just-judging center of the earth at nightfall

10

<sup>1</sup> For Semele and Ino, see *Ol.* 2.25–30 and Appendix, genealogy of the Daughters of Kadmos. <sup>2</sup> Alkmene.

<sup>3</sup> Mother by Apollo of Teneros and Ismenos (cf. Paus. 9.10).

<sup>4</sup> Cult name of Apollo in his prophetic guise.

<sup>5</sup> The temple of Apollo, named for his son Ismenos, famous for rendering oracles.

<sup>6</sup> Harmonia, Kadmos' wife, bore Semele and Ino.

<sup>7</sup> Themis occupied the Delphic oracle before Apollo (cf. Aesch. *Eum.* 2–4). If lowercase, it means “ordinance.”

ἐπταπύλοισι Θήβαις  
 χάριν ἀγωνί τε Κίρρας,  
 ἐν τῷ Θρασυδάος ἔμνασεν ἐστίαν  
 τρίτον ἐπι στέφανον πατρῶν βαλῶν,  
 15 ἐν ἀφνεαῖς ἀρούραισι Πυλάδα  
 νικῶν ξένου Λάκωνος Ὀρέστα.

Β' τὸν δὴ φονευομένον πατρὸς Ἀρσινόα Κλυται-  
 μήστρας  
 χειρῶν ὑπο κρατερᾶν  
 ἐκ δόλου τροφὸς ἄνελε δυσπενθέος,  
 ὁπότε Δαρδανίδα κόραν Πριάμου  
 20 Κασσάνδραν πολιῷ χαλκῷ σὺν Ἀγαμεμνονίᾳ  
 ψυχᾷ πόρεν' Ἀχέροντος ἀκτὰν παρ' εὐσκιον

νηλῆς γυνά. πότερόν νιν ἄρ' Ἴφιγένει' ἐπ' Εὐρίπω  
 σφαχθέϊσα τῆλε πάτρας  
 ἔκνισεν βαρυνπάλαμον ὄρσαι χόλον;  
 ἢ ἐτέρω λέχει δαμαζομέναν  
 25 ἔννυχοι πάραγον κοῖται; τὸ δὲ νέαις ἀλόχοις  
 ἔχθιστον ἀμπλάκιον καλύψαι τ' ἀμάχανον

ἀλλοτρίαισι γλώσσαις·  
 κακολόγοι δὲ πολῖται.  
 ἴσχει τε γὰρ ὄλβος οὐ μείονα φθόνον·  
 30 ὁ δὲ χαμηλὰ πνέων ἄφαντον βρέμει.

21 πόρεν' VEP<sup>c</sup>F: πόρευσε(εν) BE<sup>ac</sup>γ

in honor of seven-gated Thebes  
 and the contest at Kirrha,  
 in which Thrasydaios made famous the hearth  
 of his fathers when he cast a third wreath upon it<sup>1</sup>  
 as a victor in the rich fields of Pylades,  
 the host of Laconian Orestes,<sup>2</sup>

who, indeed, at the slaughter of his father,<sup>3</sup> was rescued  
 by his nurse Arsinoia out from under the powerful hands  
 of Klytimestra and away from her grievous treachery,  
 when with the gray bronze she dispatched Cassandra,  
 Dardanian Priam's daughter, along with Agamemnon's  
 20 soul, to the shadowy shore of Acheron—

that pitiless woman. Was it then the sacrificial slaying  
 of Iphigeneia at Euripos<sup>4</sup> far from her homeland that  
 provoked her to rouse up her heavy-handed anger?  
 Or did nighttime lovemaking lead her astray  
 by enthraling her to another's bed? That sin<sup>5</sup>  
 25 is most hateful in young wives and impossible to conceal

because of others' tongues,  
 for townsmen are scandalmongers.  
 Then, too, prosperity sustains a matching envy,  
 whereas the din of a man of low ambition goes unnoticed.
 30

<sup>1</sup> Presumably the third Pythian victory of his family (cf. 43–50).

<sup>2</sup> Pindar, like Stesichoros, places Agamemnon's palace at Amyklai in Laconia (cf. Paus. 3.19.6); Homer located it in Mycenae, Aeschylus in Argos.

<sup>3</sup> Agamemnon.

<sup>4</sup> The strait between Attika and Euboia, where the Greek fleet assembled. <sup>5</sup> Adultery.

θάενν μὲν αὐτὸς ἦρωσ Ἀτρεΐδασ  
ἵκων χρόνῳ κλυταῖσ ἐν Ἀμύκλαισ,

Γ' μάντιν τ' ὄλεσσε κόραν, ἐπεὶ ἀμφ' Ἑλένα πυρω-  
θέντων

Τρώων ἔλυσσε δόμους  
ἀβρότατοσ. ὁ δ' ἄρα γέροντα ξένον

35 Στροφίον ἐξίκετο, νέα κεφαλά,  
Παρνασοῦ πόδα ναίοντ'. ἀλλὰ χρόνῳ σὺν Ἄρει  
πέφνεν τε ματέρα θῆκέ τ' Αἴγισθον ἐν φοναῖσ.

ἦρ', ὦ φίλοι, κατ' ἀμευσίπορον τρίοδον ἐδιανάθην,  
ὀρθὰν κέλευθον ἰῶν

τὸ πρὶν ἢ μὲ τισ ἄνεμοσ ἕξω πλόου  
40 ἕβαλεν, ὡσ ὅτ' ἄκατον ἐνναλίαν;  
Μοῖσα, τὸ δὲ τεόν, εἰ μισθοῖο συνέθευ παρέχειν  
φωνὰν ὑπάργυρον, ἄλλοτ' ἄλλα ταρασσέμεν

ἢ πατρὶ Πυθονίκῳ

τό γέ νυν ἢ Θρασυδάῳ,

4 τῶν εὐφροσύνα τε καὶ δόξ' ἐπιφλέγει.  
τὰ μὲν <ἐν> ἄρμασι καλλίνικοι πάλαι  
'Ολυμπία τ' ἀγώνων πολυφάτων  
ἔσχον θοὰν ἀκτίνα σὺν ἵπποισ,

33 πυρωθέντασ Snell

38 ἀμευσίποροσ τρίοδοσ Hermann

41 μισθοῖο Christ (cf. paraphr.): μισθῶ codd.

Atreus' heroic son himself died  
when at last he came to famous Amyklai,

and he brought death on the prophetic maiden,<sup>1</sup> after he Str. 3  
despoiled of their luxury the homes of the Trojans, who  
were visited by fire for the sake of Helen. The young  
boy, though, went to his aged friend Strophios,<sup>2</sup> who lived 35  
at the foot of Parnassos. But, with Ares' eventual help,  
he slew his mother and laid Aigisthos in gore.

Can it be, O my friends, that I got confused where the Ant. 3  
way forked,  
when before I was going on the straight road?  
Or did some wind throw me  
off course, like a small boat at sea? 40  
Muse, it is your duty, since you have contracted to hire  
your voice for silver, to keep it moving this way and that,

either now to his father, Pythonikos,<sup>3</sup> Ep. 3  
or to Thrasydaios, 45  
for their celebration and glory are ablaze.  
Not only were they victorious of old with chariots  
and in the famous contests at Olympia  
captured swift brilliance with their horses,

<sup>1</sup> Cassandra. <sup>2</sup> Pylades' father, king of Phokis.

<sup>3</sup> Some take Πυθονίκῳ as an epithet: a Pythian victor.

42 ταρασσέμεν E. Schmid (χρῆ non leg. schol.): χρῆ  
ταρασσέμεν codd.

43 Πυθονίκῳ Triclinius: πυθιονίκω(ι) vett.

46 <ἐν> suppl. Triclinius

Δ' Πυθοὶ τε γυμνὸν ἐπὶ στάδιον καταβάντες ἤλεγξαν  
50 Ἑλλανίδα στρατιὰν

ὠκύτατι, θεόθεν ἐραΐμαν καλῶν,  
δυνατὰ μαιόμενος ἐν ἀλικίᾳ.  
τῶν γὰρ ἀνὰ πόλιν εὐρίσκων τὰ μέσα μακροτέρω  
ὄλβω τεθαλότα, μέμφομ' αἴσαν τυραννίδων·

ξυναῖσι δ' ἀμφ' ἀρεταῖς τέταμαι· φθονεροὶ δ' ἀμύ-  
νονται.

55 ἀλλ' εἴ τις ἄκρον ἐλὼν  
ἤσυχᾶ τε νεμόμενος αἰνὰν ὕβριν  
ἀπέφυγεν, μέλανος ἂν ἐσχατιὰν  
καλλίονα θανάτου <στείχοι> γλυκνυτάτα γενεᾶ  
εὐώνυμον κτεάνων κρατίστην χάριν πορών·

ἄ τε τὸν Ἴφικλείδαν  
60 διαφέρει Ἴόλαον  
ὑμνητὸν ἐόντα, καὶ Κάστορος βίαν,  
σέ τε, ἀναξ Πολύδευκες, υἱοὶ θεῶν,  
τὸ μὲν παρ' ἄμαρ ἔδρασι Θεράπνας,  
τὸ δ' οἰκέοντας ἔνδον Ὀλύμπου.

53 ὄλβω Triclinius: σὺν ὄλβω vett.

54 ἀμύνονται β<sup>1</sup>: ἀμύνοντ' rell.

55 ἀλλ' εἴ τις Boeckh: ἄτα· εἴ τις codd.: ἄτα· τίς . . .  
ἀπέφυγεν; Hóman | ἤσυχᾶ Mommsen Hermanno praeunte:  
ἤσυχία(ι) codd.

56 μέλανος ἂν E. Schmid: μέλανος δ' ἂν codd.

57 θανάτου B: θάνατον rell. (sed θανάτου gl. adscr. 56 E) |  
<στείχοι> suppl. Wilamowitz: ἐν Vv

but also when they entered the naked foot race at Pytho Str. 4  
they put to shame the Hellenic host with their speed. 50

May I desire blessings from the gods,  
as I seek what is possible at my age, for within a city I find  
the middle estate flourishing with more enduring  
prosperity, and I censure the condition of tyrannies.

I strive for achievements others share in; for envious men Ant. 4  
are warded off.

But if a man has won the peak 55  
and dwelling there in peace has avoided dire  
insolence, he would go to a more noble bourne  
of black death, having given his sweetest offspring  
the best of possessions, the grace of a good name.<sup>1</sup>

That is what makes known Iolaos, Ep. 4  
Iphikles' son, 60  
as a subject of hymns, and mighty Kastor,  
and you, lord Polydeukes, sons of the gods,  
you who spend one day in your homes at Therapna,  
and on the next dwell in Olympos.

<sup>1</sup> Lines 54–57 contain one of the most corrupt passages in the odes. The reading of Schroeder and Turyn of 54–56 is: φθονεροὶ δ' ἀμύνονται | ἄτα· τίς ἄκρον ἐλὼν | ἤσυχᾶ τε νεμόμενος αἰνὰν ὕβριν | ἀπέφυγεν. “Envious ones fight back in their delusion. Who, having won the peak and dwelling there in peace avoids (their) dread insolence?”

## PYTHIAN 12

From the time of its founding, the Pythian festival included musical contests. In 490 Midas of Akragas won the competition for the *aulos*, which I have translated by “pipe,” but was in fact more like a modern clarinet or oboe and consisted of a bronze mouthpiece and reed body. Traditionally the invention of Athena, it was known for its expressive range (cf. *πάμφωνον* at 19 and *Ol.* 7.12) and especially for the “many headed tune,” whose invention Pindar also attributes to Athena.

The story of Danaë, merely sketched by Pindar in ring composition, is as follows. King Akrisios of Argos, fearing that the child born to his daughter Danaë would supplant him, locked her up in a tower. Zeus came to her in a shower of gold and sired Perseus. When the king learned of it, he shut the mother and her baby in a chest and put them out to sea. They came ashore on the island of Seriphos, where King Polydektes kept them for many years, making Danaë his mistress. When he invited the leaders of Seriphos to come to a feast and bring him gifts, the young Perseus went off to acquire the head of the Gorgon Medusa as his present. By stealing the one eye belonging to the Graiai, Phorkos’ daughters, he forced them to reveal the location of their three sisters, the Gorgons. With the help of Athena, Perseus cut off Medusa’s

head, brought it to the banquet, and turned his enemies to stone.

The poem opens with an invocation of Akragas (as nymph and city) to accept this celebration of Midas for his victorious pipe playing at Pytho (1–6). Athena invented the art of pipe playing when she reproduced in music the Gorgons’ dirge for their sister, Medusa, after Perseus carried off her head, with which he turned the people of Seriphos to stone (6–12). He blinded the Graiai and punished Polydektes for his enslavement of Danaë (13–18), after which Athena composed the “many-headed tune” in imitation of Euryale’s lament for her sister, and gave it to mortals (18–23). It still serves to summon people to the games and to lead dances (24–27).

The ode closes with a series of gnomes stressing the hard work necessary for success and the unpredictability of divine gifts (28–32).



## 12. ΜΙΔΑΙ ΑΚΡΑΓΑΝΤΙΝΩΙ

ΑΥΛΗΤΗΙ

A' Αιτέω σε, φιλάγλαε, καλλίστα βροτεᾶν πολίων,  
 Φερσεφόνας ἔδος, ἃ τ' ὄχθαις ἔπι μηλοβότου  
 ναίεις Ἀκράγαντος εὐδματον κολώναν, ὧ ἄνα,  
 ἴλαος ἀθανάτων ἀνδρῶν τε σὺν εὐμενίᾳ  
 5 δέξαι στεφάνωμα τόδ' ἐκ Πυθῶνος εὐδόξῳ Μίδα  
 αὐτόν τέ νιν Ἑλλάδα νικάσαντα τέχνη, τάν ποτε  
 Παλλὰς ἐφεύρε θρασειᾶν <Γοργόνων>  
 οὔλιον θρήνον διαπλέξαισ' Ἀθάνα·

B' τὸν παρθενίους ὑπό τ' ἀπλάτοις ὀφίων κεφαλαῖς  
 10 ἄιε λειβόμενον δυσπενθέι σὺν καμάτῳ,  
 Περσεὺς ὅποτε τρίτον ἄνυσεν κασιγνητᾶν μέρος  
 ἐνναλίᾳ Σερίφῳ λαοῖσί τε μοῖραν ἄγων.  
 ἦτοι τό τε θεσπέσιον Φόρκοι' ἀμαύρωσεν γένος,

5 εὐδόξον μίδα EF(schol.)

7 <Γοργόνων> suppl. Triclinius e schol.

11 ἄνυσεν(ν) codd.: ἄνυσεν Σ<sup>7P</sup>: ἄνυσεν Boeckh

<sup>1</sup> Akragas, both the city and its eponymous nymph.

<sup>2</sup> Of song (schol.) or the song as well as the wreath (Gildersleeve).

## 12. FOR MIDAS OF AKRAGAS

WINNER, PIPE PLAYING, 490 B.C.

I beseech you, lover of splendor, loveliest of mortals' Str. 1  
 cities,<sup>1</sup>  
 abode of Persephone, you who dwell upon the well-built  
 height  
 above the banks of the Akragas, where sheep graze, O  
 queen,  
 along with the good will of gods and men graciously  
 receive this crown<sup>2</sup> from Pytho offered by famous Midas 5  
 and welcome the man himself, who defeated Hellas in the  
 art  
 which Pallas Athena once invented  
 by weaving into music the fierce Gorgons' deathly dirge  
 that she heard pouring forth from under the Str. 2  
 unapproachable  
 snaky heads of the maidens in their grievous toil, 10  
 when Perseus cried out in triumph as he carried the third  
 of the sisters,  
 bringing doom to wave-washed Seriphos and its people.  
 Yes, he blinded the awesome race of Phorkos<sup>3</sup>

<sup>3</sup> The three Graiai, daughters of Phorkos as were the Gorgons, had only one eye among them, which Perseus took, refusing to return it until they told him how to find their sisters.

λυγρόν τ' ἔρανον Πολυδέκτα θῆκε ματρός τ' ἔμ-  
πεδον

15 δουλοσύναν τό τ' ἀναγκαῖον λέχος,  
εὐπαράου κρᾶτα συλάσαις Μεδοΐσας

Γ' υἱὸς Δανάας, τὸν ἀπὸ χρυσοῦ φαμέν αὐτορύτου  
ἔμμεναι. ἀλλ' ἐπεὶ ἐκ τούτων φίλον ἄνδρα πόνων  
ἐρρύσατο παρθένος αὐλῶν τεῦχε πάμφωνον μέλος,  
20 ὄφρα τὸν Εὐρύκλας ἐκ καρπαλιμῶν γενύων  
χριμφθέντα σὺν ἔντεσι μιμήσαιτ' ἐρικλάγκταν  
γόνον.

εὐρεν θεός· ἀλλά νιν εὐροῖσ' ἀνδράσι θνατοῖς ἔχειν,  
ὠνύμασεν κεφαλᾶν πολλᾶν νόμον,  
εὐκλεᾶ λαοσσόων μναστήρ' ἀγώνων,

Δ' λεπτοῦ διανισόμενον χαλκοῦ θαμὰ καὶ δονάκων,  
26 τοὶ παρὰ καλλίχορον ναίοισι πόλιν Χαρίτων  
Καφισίδος ἐν τεμένει, πιστοὶ χορευτᾶν μάρτυρες.  
εἰ δέ τις ὄλβος ἐν ἀνθρώποισιν, ἄνευ καμάτου  
οὐ φαίνεται· ἐκ δὲ τελευτάσει νιν ἦτοι σάμερον  
30 δαίμων—τὸ δὲ μόρσιμον οὐ παρφυκτόν—ἀλλ' ἔσται  
χρόνος

οὗτος, ὃ καὶ τιν' ἀελπίᾳ βαλὼν  
ἔμπαλιν γνώμας τὸ μὲν δώσει, τὸ δ' οὐπω.

25 θαμὰ ν (ἐνιοι θαμὰ Π<sup>42</sup>): θ' ἄμα VΠ<sup>42</sup>

26 καλλίχορον Π<sup>42</sup>: καλλιχόρῳ ν: καλλιχώρῳ V | πόλει V

30 τὸ δὲ Triclinius: τό γε vett. | οὐ παρφυκτόν ν (γρ[ά-  
φει(αι)] κ(αι) οὐ παρφυκτόν Π<sup>42</sup>): οὐ πα φυκτόν VΠ<sup>42</sup>

31 ἀελπίᾳ edd.: ἀελπίᾳ Vβ: ἀελπίᾳ B: ἀελπίᾳ Mommsen

and he made painful for Polydektes his feast, the  
enforced  
bondage of his mother, and her bed of compulsion, 15  
after severing the head of beautiful-cheeked Medusa—

the son of Danaë, who, we tell, was born of free-flowing Str. 3  
gold. But when she<sup>1</sup> had rescued her beloved hero from  
those toils, the maiden composed a melody with every  
sound for pipes,  
so that she might imitate with instruments the echoing 20  
wail

that was forced from the gnashing jaws of Eurycle.  
The goddess invented it, but invented it for mortals  
to have, and she called it the tune of many heads,  
famous reminder of contests where people flock,

the tune that often passes through the thin bronze and Str. 4  
the reeds  
which grow by the Graces' city<sup>2</sup> of beautiful dancing 26  
places  
in the precinct of Kephisos' daughter,<sup>3</sup> faithful witnesses  
of dancers.

If there is any happiness among men, it does not appear  
without toil. A god will bring it to fulfillment either  
today—

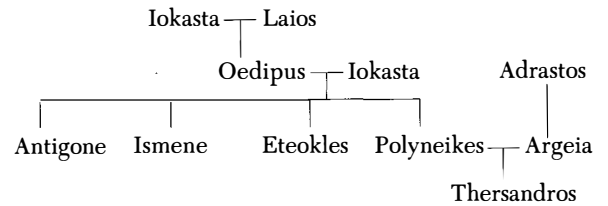
what is fated cannot be avoided—but there will come 30  
that time which, striking a person with surprise,  
will unexpectedly give one thing, but defer another.

<sup>1</sup> Athena.    <sup>2</sup> Orchomenos (cf. *Ol.* 14.1–4).

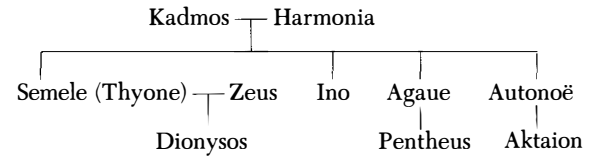
<sup>3</sup> The nymph Kopais.

APPENDIX  
 GENEALOGIES

The line of Laios (*Ol. 2*)

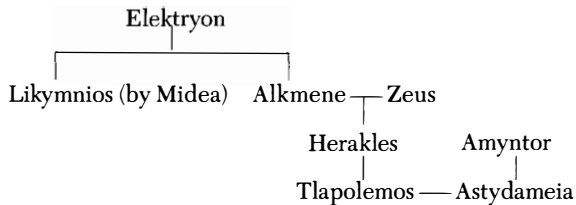


The Daughters of Kadmos (*Ol. 2, Pyth. 3, 11*)



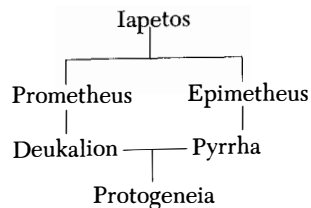
APPENDIX

Tlapolemos (*Ol. 7*)

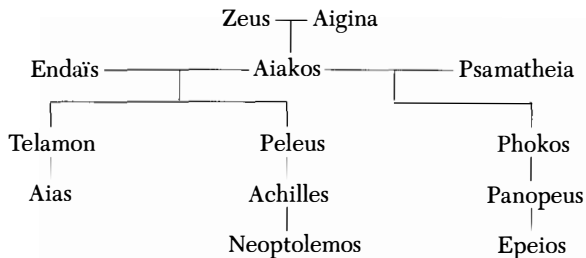


APPENDIX

Deukalion and Pyrrha (*Ol. 9*)



Aiakos and the Aiakidai (*Ol. 8, Nem. 3, etc.*)



Aiolos and the Aiolidai (*Pyth. 4*)

