

OLYMPIA XIV.

ORCHOMENOS, in Boeotia, was a very ancient city, the home of the famous Minyai (v. 4), where the Charites were worshipped from the earliest times. The poem, as we have it, contains scarcely more than an invocation and exaltation of the Charites, and an announcement of the Olympian victory of the boy Asopichos, who won the single-dash foot-race, Ol. 76 (476 B.C.). This victory Echo is bidden report to the father of Asopichos, who is now in the abode of Persephone. While the poem closes well; the massive structure of the strophe gives the piece the effect of a torso.

The song is supposed to have been sung in a procession (*κοῦφα βιβῶντα*, v. 17) to the temple of the Charites for the dedication of the wreath.

The metres are logaoedic. The mood is said by the poet himself to be Lydian (v. 17). The soft Lydian measure was especially suited to boys' voices (*πρέπει τῇ τῶν παίδων ἡλικίᾳ*, Aristot. Pol., end, p. 1342 b 32), and was in favorite use for prayers and complaints, and consequently well adapted to the close of the poem, in which the dead father of the victor is mentioned.

Poets have admired the ode greatly—while editors have complained of its difficulties.

Στρ. α'.—1. *Καφισίων*: On this Kephisos, see Strabo 405. 407. It was a common river-name, and is found in Attika, Salamis, Sikyon, Skyros, Argolis.—*λαχοῖσαι αἶτε*: Bergk writes *ταίτε* for *αἶτε* of the MSS., which Mommsen defends, *-αι* in *λαχοῖσαι* being shortened, as often in dactylic poetry. The Pindaric passages cited by Mommsen (P. 5, 72, and 8, 96) have been emended, the latter with good warrant. Böckh reads *λαχοῖσαν*. On the lot (*λάχος*), comp. O. 7, 58.—*καλλίπωλον*: On account of the pasturage. Comp. the praise of the Attic Kephisos in Sophokles,

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nome, an Okeanid, the mother, acc. to Hesiod (Theog. 907).—
 15. ἐπακοῦτε νῦν: So Bergk and Mommsen (for ἐπάκοι νῦν of
 the MSS.) from a supposed ἐπηκοέω, not an attractive formation.
 Other conjectures are: ἐπάκοι τανῦν, Herm., Dissen, but we
 must have imperative or optative; ἐπάκοος γενεῦ, Herm., Böckh,
 Schneidewin.—17. κοῦφα βιβῶντα: So Hom. Il. 13, 158: κοῦφα
 ποσὶ προβιβάς.—Ἀσώπιχον: Diminutive from Ἀσωπός.—Λυδῶ
 . . . ἐν τρόπῳ: Mommsen recognizes a kind of ἐν διὰ δυοῖν, to
 which figure P., indeed, comes nearer than does any other Greek
 poet, but τρόπῳ is “the tune,” and μελέταις is the verse. “With
 Lydian tune and meditated lays.” ἐν, of the flute, O. 5, 19; 7,
 12; N. 3, 79; of the cithern, P. 2, 69; I. 4 (5), 27.—18. ἔμολον:
 See O. 7, 13: κατέβαν.—19. Μινύεια: Aeolic accentuation, as in
 Κύκνεια, O. 10 (11), 17. Orchomenos is so called to distinguish it
 from the Arkadian city of the same name.—20. σεῦ Φέκατι: Thaleia,
 not because she is κορυφαία generally, but because this is the κῶ-
 μος, of which she has special charge.—21. ἔλθέ, Φαχοῖ: Ahrens
 writes ἔλυθ', *metri causa*. With the passage comp. O. 8, 81,
 where Ἀγγελία, a daughter of Hermes, is supposed to discharge
 the same office. Echo belongs to the Orchomenian sphere,
 by reason of her passion for Narkissos, son of Kephisos.—22.
 Κλέδαμον: Father of Asopichos.—ῥφ' ἰδοῖσ(α): *ρ* lost.—υῖδν . . .
 ὅτι: Prolepsis for ὅτι . . . υῖός. Comp. P. 9, 121.—20. κόλποις παρ'
 εὐδόξοις: So Bergk for εὐδόξιοι. On παρά, see O. 1, 21.—24. ἔστε-
 φάνωσε: The middle (O. 7, 15), though natural, is not necessary.
 χαίταν represents ἐ αὐτόν. So P. 10, 40: κόμας ἀναδήσαντες.—
 πτεροῖσι: Cf. P. 9, 125: πολλὰ δὲ πρόσθεν πτερὰ δέξατο Νίκας.
 Wreaths are wings, because they bear the champion aloft, ἐπαεί-
 ροντι (O. 9, 20).



PHILOKTETES. (After a gem.)