

PINDAR'S FOURTEENTH OLYMPIAN ODE

*A Commentary**

BY

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Χάρις and the Charites

In the Homeric epics Aphrodite is not surrounded by Erotes, but by Charites. They have made her robe (E 338), they wash, anoint and dress her (θ 364), and receive her into their dance (σ 194). They bestow beauty on girls (ζ 18) and apparently excel in this quality themselves. Hera bribes Hypnos by offering him one of the Charites to become his wife (Ξ 267 ff.). They are not, however, a mere personification of beauty: their specific gift is to make beauty attractive, especially in an erotic sense. Thus Hypnos says that he has always wanted the girl promised by Hera (Ξ 276)¹). Hesiod explicates the erotic aspect by declaring that from the eyes of the Charites flows the passion of love (*Th.* 910). They enhance the charm of Pandora by putting golden necklaces upon her (*Op.* 73-4). This passage shows that the activity of the Charites is not confined to erotics but also relates to arts and crafts. The latter aspect appears already in the *Iliad*, where Charis is the wife of Hephaestus (Σ 382): she personifies the charm of his metalwork. Similarly, much χάρις is said to radiate from Hera's ear-drops (Ξ 183), a formula applied by Hesiod (*Th.* 583) to the diadem made by Hephaestus for Pandora. On this point, too, Hesiod is more explicit than Homer: he mentions the youngest of the Charites, Aglaia ('Splendour') as the wife of Hephaestus (*Th.* 945-6), which implies a more emphatic reference to the radiant charm which may emanate from a work of art²).

*) Editions of the text, commentaries and translations will be quoted by author's name only. See further the list of abbreviations at the end of the article.

1) Gianotti (68) is obviously wrong in calling this girl (and Charis, wife of Hephaestus) "la 'Riconoscenza' personificata".

2) See also Deichgräber, 21 ff.; K. A. Preiss, *Der mythologische Stoff in der Ilias* (Ph. D. diss. Mainz 1977), 74-5. Wilamowitz (153) wrongly concludes: "so sieht man, wie sehr der Gehalt des Namens verblassen konnte".

Hesiod gives the Charites one more function: they are living on mount Olympus near the Muses (*Th.* 64). This obviously means that they lend the appropriate charm to song and dance³). The connection between the Charites and the Muses is represented in a more concrete form in the Homeric *Hymn to Apollo* 189 ff., where the Charites are said to dance and the Muses to sing at the cithern-playing by Apollo. The same scene is found on the François vase, and according to Pausanias (IX 35, 3) there was a sixth-century statue of Apollo at Delos, bearing three Charites on his hand⁴). In the same period Theognis (15-7) has the Muses and the Charites sing together: 'Only beautiful things are beloved'. Sappho (103 and 129) invokes the Muses and the Charites in conjunction, and Stesichorus (212) calls his poems 'publications of the Charites'.

Pindar adopted this tradition and gave the idea a more articulate expression. He twice mentions the Charites together with Aphrodite (*P.* 6, 1, *Pae.* 6, 4), but he is interested in their aesthetic rather than in their erotic aspects⁵). To Pindar, *χάρις* in the first place means the charm which issues from poetry, and he considers this charm to be a divine power. He feels inspired by the Muses, who as daughters of Mnemosyne determine the factual contents of a poem (cf. *Pae.* 6, 51-2), and the Charites, who determine the effect on the audience⁶). Pindar emphatically embraces the old

3) This idea is foreshadowed in the *Odyssey*: cf. *O.* 175 *χάρις ἀμφιπεριπέφεται ἐπέεσσιν, ὦ 197-8 ἀοιδὴν χαρίεσσιν*.

4) Wilamowitz (*Glaube d. Hell.*, I, 193 n. 4) doubts the authenticity of the statue, because it is said that the Charites were holding musical instruments (Apollod. fr. 98, 13 Jac., Plut. *Mus.* 14), whereas in early literature the Charites are only singing and dancing. But the artists may have simply projected the human practice of women playing musical instruments into the three goddesses. Cf. also Callim. fr. 114, discussed by R. Pfeiffer, *Ausgewählte Schriften* (München 1960), 55-71. Duchemin (80) is certainly wrong in suggesting "que les Charites représentées à Délos avec Apollon soient associées aux puissances de guérison de ce dieu".

5) Cf. S. L. Radt, *Pindars zweiter und sechster Paian* (Amsterdam 1958), 103-4.

6) Cf. Duchemin, 57-8, 93 and Anastase, 213-4, 219-20, who refers to *N.* 9, 53-5. There is a close connection between the Muses and the Charites, as is pointed out by Gianotti, 69 ff., who compares *P.* 5, 45 *σὲ δ' ἠόκομοι φλέγοντι Χάριτες* with *O.* 7, 23 *φλέγεται δὲ ἰοπλόκοισι Μοῖσαις*, and *O.* 9, 26 *Χαρίτων νέμομαι κἄπον* and *P.* 6, 1-2 *ἄρουραν Χαρίτων ἀναπολιζόμεν* with

tradition that songs are to delight (τέρπειν) the audience⁷). He repeatedly points out that his songs are 'sweet', even 'honey-sweet', and 'delightful'⁸). We shall see that all sweetness and delight are due to the Charites (*O.* 14, 5-6). The poet finds striking expressions with the help of the Charites (*N.* 4, 7-8), and Pindar even calls his song 'the exquisite product of the Charites' (*I.* 8, 16)⁹). Such phrases should not be regarded as metaphors or mannerisms, for Pindar is sincerely convinced of the divine character of Charis and the Charites: Charis is called αἰδοία (*O.* 6, 76) and the Charites are σεμναί even among the Olympians (*O.* 14, 8).

The charm given by the Charites is not always of an aesthetic nature. The word χάρις properly means 'enjoyment' (τὸ χαίρειν)¹⁰). Just as ὄψις denotes both the act of seeing and the thing seen, χάρις is the joy felt but also the thing rejoiced at¹¹). Such a thing

N. 6, 32 Πιερίδων ἀρόταις. But it is misleading to say that the Charites "bestimmen Inhalt und Form der Dichtung, 'über die Musen hinaus, die sie zunächst nur geben'" (Gundert, 45, quoting Jacoby).

7) Cf. e.g. Hom. *I.* 186, 189, α 347, θ 45, ρ 385, Hes. *Th.* 37, 51, 96-103, Sa. 160, Anacr. 32. See further H. Maehler, *Die Auffassung des Dichterberufs im frühen Griechentum bis zur Zeit Pindars* (Göttingen 1963), 15, 28-9.

8) E.g. *I.* 7, 20 ἀδυμελεῖ σὺν ὕμνῳ, *N.* 11, 18 μελιγδοῦποισι ἀοιδαῖς, *O.* 6, 105 ἐμῶν δ' ὕμνων ἄεξ' εὐτερπέες ἄνθος.

9) In such cases the Charites seem to take over the function of the Muses (compare *N.* 4, 7-8 δ τι κε σὺν Χαρίτων τύχα γλῶσσα φρενὸς ἐξέλοι βαθείας with *Pae.* 7b, 18-20 τυφλαὶ γὰρ ἀνδρῶν φρένες, ὅστις ἀνευθ' Ἑλικωνιάδων βαθεῖαν . . . ἐρευνᾷ σοφίας ὀδόν). But Bowra's paraphrase (31) of *N.* 4, 7-8, "the poet relies upon the Graces to help him in drawing the right, apt words from the depths of his being", is misleading: τύχα does not refer to the appropriate word, but to the effective word, the word that strikes the audience. Similarly, ἄωτος at *I.* 8, 16 refers to attractive appearance rather than to inner quality: cf. R. A. Raman, *Gl.* 53 (1975), 195 ff. Even in such cases as *N.* 10, 1-2 the Charites cannot be said to replace the Muses, as is maintained by H. Meyer, *Hymnische Stilelemente in der frühgriechischen Dichtung* (Würzburg 1933), 62.

10) Some examples: *P.* 8, 85-6 γέλως γλυκὺς ὄρσεν χάριν, *I.* 6, 50 ἐνδον μιν ἐκνίξεν χάρις. Cf. also χάριν εἰδέναι, where enjoyment of a favour finds expression in gratitude, and χάριν φέρειν τινί 'confer a favour on one', but properly 'bring enjoyment to', 'make one enjoy'.

11) This analysis, based on the fact that in early Greek thought no sharp distinction is drawn between subject and object, seems to me more natural than the explanation proposed by J. Latacz, *Zum Wortfeld 'Freude' in der Sprache Homers* (Heidelberg 1966), 83, who starts from the idea of 'Lustbereitung' and via 'Begehren-erweckung' arrives at 'Anziehung, Reiz'. It should be observed (1) that χάρω has a wider meaning than 'Lust', and

may be a favour or a friendly turn, an attractive human figure, a fine work of art, a song of praise, but also a success, especially a victory in a contest¹²). The Charites make such a victory extra enjoyable by determining its celebration and the resulting fame¹³). Pindar further believes that fame becomes permanent and a victory fully real only by being fixed in a song. Such a song, too, is a *χάρις*¹⁴), so that ultimately the *χάρις* of victory coincides with the *χάρις* of poetry. This coincidence is symbolized by the fact that the celebration of the victor, and especially the performance of the song of praise, falls under the patronage of the Charites (*O.* 4, 9, *O.* 14, 15-20).

A special occasion to exercise this patronage arose when the celebration of a victor took place at Orchomenus, where the Charites were worshipped, probably as powers of fertility¹⁵). Pindar, however, touches on this aspect only to give it an artistic turn¹⁶). It is true that the central theme of *O.* 14 is the celebration of the victor, but the mention of Apollo (11) and the epithets *φιλησίμολπε* (14) and *ἐρασίμολπε* (16) suggest that the poet attached more importance to the *χάρις* of his own composition than to that of the victor. It is significant that the name of the victor is not mentioned before v. 17 and that the name of the contest (foot-race) is passed over in silence. The poem is a hymn to the Charites combined with a victory ode, but in spite of its beauty the balance of the composition is disturbed by the dominance of the first element¹⁷).

(2) that it seems questionable to posit a causative sense as the original one (as is also done by C. Moussy, *Gratia et sa famille*, Paris 1966, 411-2: "La signification première de *χάρις* est donc 'ce qui provoque de la joie', 'ce qui procure du plaisir'").

12) Cf. *O.* 6, 76, *O.* 7, 93, *O.* 8, 57, *P.* 5, 102. That in such cases *χάρις* is virtually equivalent to *χάρμα* appears from *P.* 8, 64, where a victory is called *μέγιστον χαρμάτων*. Cf. also *N.* 3, 76-9 *χαῖρε*, *φίλος ἐγὼ τόδε τοι πέμπω . . . πόμ' αἰδίδιμον*, where *χαῖρε* has a more active meaning than 'greeting' (Bowra). — G. van N. Viljoen, *Pindaros se tiende en elfde Olympiese odes* (Leiden 1955), 47, wrongly speaks of "die sierlikheid [gracefulness] van die prestasie".

13) Cf. *O.* 2, 50-1, *N.* 5, 54. See further Gundert, 30 ff., Duchemin, 58 ff., Gianotti, 75 ff.

14) Cf. *O.* 10, 94, *I.* 3-4, 90. In this case, too, *χάρις* is equivalent to *χάρμα*: cf. *I.* 5, 54. Gundert (44) speaks of "der Dank, den die Dichtung zu entrichten hat", but this applies only to special cases such as *P.* 5, 43-4.

15) See below, on 4 *ἐπίσκοποι*.

16) See below, on 15 *Θαλία*.

17) Cf. Meyer, *Hymnische Stilelemente* (above, n. 9), 63.

Date

There is almost general agreement about 488 as being the most probable date of composition: cf. Wilamowitz, 150 n.1; Puech, *Notice*, 156; Bowra, 407; Wüst, 89-90; Fogelmark, 90.

Metre

I propose the following analysis:

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chodim
ia teles ba
do reiz
dodr chodim ia
5 do cr do
cho dodr
chodim reiz
cr gl
chodim cr chodim
10 ia ba gl
ia ia
do teles ba

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The fundamental elements are iambus and choriambus. Wilamowitz (*Gr. Verskunst*, 314) forcefully tries to reduce everything to iambs. Del Grande (118) wrongly takes the adonius as a module, because "gl'inni cletici dei poeti eolici sono scritti in strofe saffiche". T. B. L. Webster, *The Greek Chorus* (London 1970), 87, builds up combinations of 'd s x', but I do not think that such small units explain anything.

Problems of metrical correspondence will be discussed in the commentary.

Commentary

1: Καρπισίων. Fennell suggests that the temple of the Charites at Orchomenus was on the banks of the Cephissus, but the Charites were connected with the spring Acidalia (fr. 244 and Wilamowitz, 154 n. 1), not with the Cephissus. The river is mentioned first, because it determines the site of the city: cf. *O.* 2, 10, *O.* 13, 61, *P.* 12, 3, Thgn. 785, Eur. *Med.* 846.

1: ὑδάτων. A partitive gen. with λαχοῖσαι: cf. *I.* 8, 64, *Pae.* 4, 53, fr. 75, 6. Mezger, Fennell, Bowra, Galiano, Wüst (91) take the gen. with ἔδραν, but C. J. Ruijgh, *Autour de 'TE épique'* (Amsterdam 1971), § 801, rightly points out that a comma should be put before αἶ τε.—Lines 1-3 are a good example of the 'Gesetz der wachsenden Glieder': cf. Kambylis, 177-9.

2: λαχοῖσαι. For the participle used as a substantive cf. *O.* 10, 20 φόντα, K.G. I, 36, 608-9, Schw. II, 408-9. For the idea that (at the beginning of the reign of Zeus) each god got his λάχος cf. *O.* 7, 55-9. Bowra wrongly adopts Boeckh's conjecture λαχοῖσαν. For the use of participles in hymnic invocations cf. *O.* 2, 13, *O.* 5, 18, *P.* 1, 39, and Norden, *Agnostos Theos*, 166-8.

2: αἶ τε. Turyn wrongly adopts Boeckh's ται τε: for the shortening of the final diphthong of λαχοῖσαι cf. *P.* 8, 28 καὶ ἀνδράσιν.

2: ναίετε. The town protected by a god is his favourite dwelling-place: cf. *P.* 12, 2 (Sicily is) Φερσεφόνας ἔδος.

2: καλλιπῶλον. Cf. fr. 333a, 8 πόλιν ἐς Ὀρχομενῶ διώξιππον, Soph. *O.C.* 668, 677.

2: ἔδραν. 'Dwelling-place', 'town': cf. *O.* 7, 76, *P.* 11, 63.

3: λιπαρᾶς. Not 'salbglänzend' (Schadewaldt), 'bright, radiant' (Slater), or 'sunlit' (Conway), but 'rich' (Farnell): cf. LSJ V. Orchomenus was famous for its prosperity: cf. Hom. *I.* 381 and *Kl. Pauly* IV, 330.43 ff.

3: αἰδιμοί. 'Much sung of', 'famous', like Delphi (*P.* 8, 59) and Athens (fr. 76). The epithet is purely conventional and cannot be assumed to prepare 5 κλυτε, as is suggested by Schwenn, 160. Mezger, Bowra, Lattimore, Wüst (89, 91) take αἰδιμοί βασιλειαί to mean 'queens of song' (similarly Radt, *Pindars zweiter u. sechster Paian*, 107-8), but this is open to the following objections: (1) 'Queens of Orchomenus' is more natural than 'Charites of Orchomenus'¹⁸. (2) I do not know of βασιλεια or βασιλεύς used in the sense of 'patron'. (3) Even if αἰδιμος at *N.* 3, 79 and *Pae.* 6, 6 has the active meaning of 'rich in songs', this does not constitute a

18) Although Orchomenus is called 'the town of the Charites' (*P.* 12, 26). Lattimore's 'queens of song and queens of shining Orchomenos' is obviously impossible.

parallel for the translation 'of song'¹⁹). We might translate *αοιδιμοι* by 'rich in song' (so Scheliha, 93), but the Charites are invoked here as goddesses of Orchomenus, not as goddesses of song; only at 5 ff. their function as patrons of song comes into play.

3: βασιλειαί. Not 'royal' (Scheliha, 93), but 'tutelary goddesses': cf. Hdt. IV 127, 4 'Ἰστίην τὴν Σκυθέων βασιλειαν, IV 33, 5 ἐπεὶ ἄν θύωσι Ἀρτέμιδι βασιληίῃ. Gianotti (74) may be right in suggesting that βασιλειαί was a cultic epithet.

4: Ὀρχομενοῦ. Some editors (and Slater) read Ἐρχομενοῦ, but Pindar wrote his poems for the whole Greek world, and the form with O was generally known from Homer (B 511, 605, I 381).—Gianotti (73) observes that the topographical indication "come negli *Inni Omerici* di minore ampiezza, sostituisce la storia della nascita e della prime manifestazioni divine".

4: παλαιγόνων. Sounds more solemn than παλαιῶν.

4: Μινυῶν. The ancient inhabitants of the area round Orchomenus: cf. Hom. B 511 Ὀρχομενὸν Μινύειον.

4: ἐπίσκοποι. 'Tutelary gods': cf. Sol. 3 D. = 4 W., 3-4 ἐπίσκοπος Παλλάς Ἀθηναίη and LSJ 1. For the cult of the Charites in Orchomenus cf. Fauth, 1136.7 ff., G. J. te Riele, *Chariteria*, in: *Miscellanea tragica in honorem J. C. Kamerbeek* (Amsterdam 1976), 285-91, espec. 287. Scheliha (95) wrongly thinks that the Charites, who originally were goddesses of fertility (see below, n. 41), changed their character when Orchomenus had become a prosperous city, and became patrons of arts and crafts: "schon in der Ilias ist daher Charis die Gattin des Hephaist. . . Charis bedeutet nun . . . die Freude, die von einem schönen Gegenstand ausgeht". We have seen above (pp. 14-5) that χάρις is such a wide notion that its various aspects may have coexisted during the centuries. See further Farnell, *Cults of the Greek States*, V, 427-31; F. W. Hamdorf, *Griechische Kultpersonifikationen der vorhellenistischen Zeit* (Mainz 1964), 45-6.

5: κλύετε. 'Give ear to' (my prayer). In archaic Greek, the imperative of this verb is addressed only to gods, as has been observed by J. Kerschensteiner, *Herm.* 79 (1944), 153 n. 1.

19) Swanson's 'sovereign-singing' is too vague to be discussible.

5: εὐχομαι. That the first person refers to the poet, not to the chorus, has been shown by M. Lefkowitz, HSCP 67 (1963), 195 ff., espec. 202-3. What the poet is praying for has to be deduced from the next sentence, where γάρ motivates the contents of the prayer: the poet asks the Charites to make the performance of his song *τερπνὸν καὶ γλυκὺ* to the audience, i.e. successful.

5: σύν. Does not denote mere cooperation, but rather the fact that divine help is of decisive importance: cf. LSJ A 2. R. Nierhaus, *Strophe und Inhalt im Pindarischen Epinikion* (Berlin 1936), 33-4 n. 23, considers vv. 5-7 to be the gnomic element of the ode, but the lines rather serve to define the power of the Charites, and as such belong to the hymnic element.

5: τὰ τε. Bowra does not add τε and omits ἐν at 17. But (1) C has *τερπνὰ τε καί*, and (2) *τρόπῳ* does not simply mean 'manner', but refers to a musical mode, and in that case the addition of a preposition seems to be more appropriate: cf. *O.* 10, 77 *τὸν ἐγκώμιον ἀμφὶ τρόπον*, *N.* 4, 45 *Λυδία σύν ἀρμονία*. B. A. van Groningen, *Mnemos.* III 10 (1942), 223, proposes to read 'Ἀσώπιχ' ἐν, but (1) an absolute use of *αἰδῶν* after a vocative seems to me unlikely, and (2) when Pindar connects *ἕκατι* with persons these are always gods (e.g. *O.* 4, 9 *Χαρίτων ἕκατι*; cf. Wüst, 92).

5: *τερπνά*. Cf. *O.* 9, 27 *κεῖναι* (the Charites) *γὰρ ὄπασαν τὰ τερπνά*. Carne-Ross (187) wrongly thinks that this word is "supposed to refer primarily to athletic victory". It may equally refer to the pleasant effect of song (e.g. *Hom.* I 186, 189, α 347, θ 45, χ 330, Sappho 160, *O.* 9, 28 quoted above, *I.* 4, 73 *τερπνὰν ἐπιστάζων χάριν*), and generally to any pleasant effect. Gildersleeve suggests that "τὸ *τερπνόν* is the transient diversion, and τὸ *γλυκὺ* the immanent sweetness". This idea has been elaborated by Osmun (7): "There is in the poem a kind of paradox—the suggestion that the prizes of the Graces are transient, whereas, on the other hand, true *areta* endures beyond the grave". But (1) *P.* 10, 19-21 *τῶν δ' ἐν Ἑλλάδι τερπνῶν λαχόντες οὐκ ὀλίγον δόσιν, μὴ φθονεραῖς ἐκ θεῶν μετατροπῆαις ἐπικύρσαιεν* shows that *τερπνός* in itself does not imply the idea of transience (cf. also *O.* 13, 115 *Zeῦ τέλει, αἰδῶ δίδοι καὶ τύχαν τερπνῶν γλυκεῖαν*). (2) According to Pindar, the function of poetry is to make the glory of victory permanent (e.g. *O.* 4, 10,

N. 4, 6-8, *N.* 7, 12-6, *I.* 7, 16-9), and *O.* 9, 25-7 implies that the Charites help to make such a glory a permanent joy.

5: *καί*. T. C. W. Stinton, *CQ N.S.* 27 (1977), 60 n. 75, gives more examples of pre- and postpositive links across period-end in Pindar.

6: *γλυκέα*. For the combination with *τερπνά* cf. *O.* 10, 93-4, *O.* 13, 115; for the connection with *χάρις*, *O.* 1, 18-9, *O.* 10, 94.

6: *γίνεται*. Gildersleeve, Wilamowitz (*Gr. Versk.*, 314), Puech, Bowra, Snell, Galiano, Duchemin (77, who calls it a "restitution certaine") unnecessarily read *γλυκέ' ἀνεται*: for the resolved choriambus cf. e.g. *P.* 11, 9 *θέμιν ἱεράν*.

7: *εἰ*. Schwenn (161) writes: "Nicht etwa dass die Chariten selber die 'Sophia' schaffen, wie die Scholien (7.8a) und Neuere annehmen—sie helfen nur dem 'Sophos' zum 'erfreuenden' und 'süssen' Gelingen" (similarly Bowra, 30 and D. Ebener, *Griechische Lyrik*, Berlin-Weimar 1976, 200: 'falls ein Sterblicher weise nur ist'). But *σοφός*, *καλός*, *ἀγλαός* are pleasant qualities in themselves, and Pindar does not draw a sharp distinction between a success as such and the charm which emanates from it; he therefore can say that 'Charis produces all delightful things' (*O.* 1, 30) and can call his song 'the exquisite product of the Charites' (*I.* 8, 16)²⁰. Gianotti (71 n. 111) rightly observes that the Charites are never explicitly said to grant the victory as such (as is maintained by Duchemin, 56), but only to make it glorious. On the other hand, Pindar uses *χάρις* for 'victory' at *O.* 8, 57.

7: *σοφός*. Not 'wise', but 'skilled'²¹. Pindar primarily thinks of poets and singers, just as at *O.* 1, 9 and 116, *O.* 2, 86, *P.* 1, 12, *P.* 4, 248, *P.* 10, 22, *P.* 6, 49, *N.* 7, 23. Pindar does not refrain from professing his wisdom, but his self-consciousness seems to concentrate on his artistic skill. This appears e.g. from *P.* 1, 12 *θέλγει σοφία*, *N.* 4, 2-3 *αἰ δὲ σοφαὶ Μοισᾶν θύγατρεις ἀοιδαὶ θέλξαν νιν*, *P.* 3, 113-4 *ἐπέων κελαδενῶν, τέκτονες οἶα σοφοὶ ἄρμοσαν*, fr. 194, 2-3

20) At *O.* 9, 28 *δέ* has explanatory (specifying) force. Bowra (30) wrongly translates it by 'but' and concludes that Pindar "sees that what the Graces give him, the beauty and the enchantment of song, differs from *σοφία*".

21) Cf. B. Snell, *Die Ausdrücke für den Begriff des Wissens in der vorplatonischen Philosophie* (Berlin 1924), 5 ff., B. Gladigow, *Sophia und Kosmos* (Hildesheim 1965), 9 ff., F. Maier, *Der σοφός-Begriff. Zur Bedeutung, Wertung und Rolle des Begriffes von Homer bis Euripides* (Augsburg 1970).

τειχιζόμεν ἤδη ποικίλον κόσμον αὐδάεντα λόγων²²).—Del Grande (117) concludes from the order σοφός—καλός—ἀγλαός that Pindar, just as Xenophanes, rated poetry higher than athletics, but there does not seem to be explicit evidence for this idea in Pindar.

7: εἰ καλός. For the repetition of εἰ cf. Bowra, 206-7. For the emphatic force of the asyndeton, D. Fehling, *Die Wiederholungsfiguren und ihr Gebrauch bei den Griechen vor Gorgias* (Berlin 1969), 206.—Deichgräber (32) is certainly wrong in suggesting that καλός includes moral virtue: "vertritt er in Ehren sein Geschlecht im Wettkampf".

7: τις. Used ἀπὸ κοινοῦ: cf. my note on Semon. 7, 95, Mnemos. IV 21 (1968), 152. Translators take τις (or τις ἀνὴρ) to be the subject of the sentence, but we may equally well, and perhaps more probably, take ἀνὴρ as the subject and τις as reinforcing the three adjectives: cf. *O.* 10, 22 παῦροί τινες, *N.* 3, 32 γλυκύ τι, Hom. ρ 449 τις θαρσαλέος, *H. Ap.* 67 τινά . . . ἀτάσθαλον, K.G.I, 663-4, Schw. II, 215, LSJ A II 8, and my note on Pl. *Phd.* 109 b 2 μικρῶ τινι, Mnemos. IV 31 (1978), 95.

7: ἀγλαός. Not on account of corporeal beauty (Carne-Ross, 187-8, van Groningen, who thinks that festivity is included²³), and Miller, 228 n. 14), but as a victor. For ἀγλαία 'victory' cf. *O.* 13, 14, *P.* 6, 46, *P.* 10, 28, *N.* 1, 13, *I.* 2, 18.—Wüst (93) rightly observes that the Charites establish a special tie between the victor and the poet²⁴). This means that the καλός has been added

22) Gundert (47) thinks that Pindar's σοφία includes worldly wisdom. Similarly van Groningen, 244. Maehler, *Dichterberuf* (above, n. 7), 94, observes that Pindar calls his song the product of his φρήν (*O.* 2, 90, *O.* 7, 8, *O.* 10, 2) and that he speaks of his φροντίς (*N.* 10, 22) and his σοφαί πραπίδες (*O.* 11, 10). He concludes that Pindar's σοφία has a "Bezug auf geistige Fähigkeit, Klugheit". But this intellectual capacity is identical with his technical skill. See further Gladigow, *op. cit.*, 39 ff., Maier, *op. cit.*, 73 ff., Gianotti, 85 ff., 98 ff., who rightly observes that the context of *O.* 1, 116 σοφία refers to the technique of composition.

23) Similarly Scheliha, 99: "es muss auf seinem Leben und Tun ein festlicher Glanz liegen, so dass er gesehen und angesehen, gerühmt und vor allem besungen wird". This is especially misleading because the lustre is the result, not the cause, of being admired and praised.—Werner's 'edler Gesinnung' is obviously impossible.

24) For this point of view see further Gundert, 44-5. D. Bremer, *Licht und Dunkel in der frühgriechischen Dichtung* (Bonn 1976), 292, goes too far when he writes: "Sie [the Charites] sind der Ursprung des Glanzes dieses Glänzenden, sofern es als Erfreuliches im Licht des Ruhmesliedes versammelt

for the sake of completeness, unless Asopichus was a conspicuously beautiful boy, about which we are ignorant.

8: οὐδέ. Turyn keeps οὔτε of the MSS., but this cannot be construed. We might think of the fact that a first οὔτε is sometimes omitted²⁵), but in the present case γάρ shows that a whole clause has to be understood: 'not only in the human world all enjoyable things are given by the Charites'. For the confusion of δέ and τε in MSS. cf. Schroeder, *Prolegomena*, 9-10.

8: σεμνά. Used as an epithet of the Charites also at fr. 95, 4 (and probably at *Pae.* 3, 2), Eur. *Hel.* 1341. Fauth (1136.17 ff.) suggests that it has a chthonic implication, but the fact that it is also used of Thetis (*N.* 5, 25) shows that it may have a purely conventional meaning. This does not imply that it is otiose: just as Charis is called αἰδοία at *O.* 6, 76, the Charites are respected by men and gods²⁶).—Gildersleeve reads ἀγνά "to save the metre", but for the synzesis of θεοῖ and the resolved first syllable of the glyconic see below, on 20 μελαντειχέα.

8. Χαρίτων. The transition from the second person to the third person (or conversely, as e.g. Hes. *Op.* 9) is characteristic of the hymnic style: cf. Norden, *Agnostos Theos*, 163, 349-50.

8: ἄτερ. The antithetic construction (σὺν . . . οὐδὲ . . . ἄτερ) belongs to the hymnic style: cf. *N.* 7, 2-6, Aesch. *Ag.* 1448-9, Norden, *Op. cit.*, 157, 159 n. 1.

9: κοιρανέοντι. 'Arrange': cf. Hom. B 207 κοιρανέων δίεπε στρατόν, and Dutch 'beheren'.

9: χοροῦς. For the omission of the first οὔτε cf. n. 25.

9: δαΐτας. Miller (232 n. 33) assumes "a kind of *Hysteron proteron*: first food and drink, then musical entertainment", but music need not follow on a banquet, and a banquet need not be followed by music.

erscheint": a victory has a splendour of its own as a gift of the Charites, and this splendour is enhanced and made permanent by the victory ode, which is another gift of the Charites.

25) Cf. Denniston, *G.P.*, 511. His statement, "Where a negative precedes, as in Pi. *O.* 14.8, S. *Aj.* 1233, *Ant.* 267, *OT* 239 . . ." is rather confusing, for in our passage no negative precedes.

26) Galiano wrongly assumes a contrast between σεμνά and χοροῦς (and between σέβοντι and κοῦφα!).

9: πάντων. Schwenn (162) points out that this extension of their power has been prepared by Hesiod, *Th.* 907 ff., where they are said to be born after the Horai and the Moirai, and by *H. Aphr.* 95-6, where they are said to 'accompany all the gods'. Scheliha (101-2) observes that this elevation corresponds to Pindar's conviction that the gods cannot be wild or rude.

9: ταμίαι. Cf. *O.* 13, 7 Δίκα καὶ ὀμότροφος Εἰρήνη, τάμι' ἀνδράσι πλούτου, *I.* 6, 57-8 ταμίας κώμων.

10: ἔργων. Not 'things' (Puech, Werner) or 'works' (Dornseiff, Slater, Gianotti, 72²⁷), but 'practical activities': cf. *P.* 5, 119 ἐπ' ἔργοισιν ἀμφὶ τε βουλαῖς, *Hom.* Π 120 ἔργα θεῶν.

10: χρυσότοξον. Gold symbolizes radiance and imperishableness, and as such is characteristic of the possessions of the gods: e.g. *O.* 1, 42, *P.* 1, 1, *P.* 3, 94, *N.* 10, 88. See further Duchemin, 194 ff., 223 ff., Dodds on *Eur. Ba.* 553.

Gervais (453-4) combats the view of L. Laurand, *Manuel des études grecques et latines*, II (Paris 1946), 137, that Pindar's style "est d'une extraordinaire richesse de coloris", by observing that this poem contains only two colour terms (the present χρυσότοξον and 20 μελαντειχέα), and that in Pindar's poetry lines are more important than colours: "quelques couleurs largement distribuées sur des surfaces aux contours très précis, très nets". This is true²⁸: cf. Dornseiff, *P.S.*, 43, E. des Places, *Pindare et Platon* (Paris 1949), ch. VI: 'Lignes et couleurs', espec. 77 (where he is wrong, however, in maintaining: "Pindare n'a fait que suivre l'exemple de l'art de son temps"), Duchemin, 193 ff., Fogelmark, 15 ff., who rightly observes (29-30) that the force of μελαντειχέα is metaphorical (suggesting gloom²⁹) rather than visual (the same, of course, applies to χρυσότοξον). It should be added, however, that Laurand continues: "Il fait passer devant nos yeux une suite d'images aussi vives, aussi éblouissantes que possible". This is correct, and it is

27) Cf. Gervais, 458: "*travaux*: cela appartient bien aux hommes; Pindare l'applique à l'Olympe". Even worse are 'rites' (Conway) and 'dispensations' (Swanson).

28) W. Schmid, *Gesch.d.gr.Lit.*, I, 613, wrongly calls Pindar "der erste Impressionist unter den griechischen Dichtern: nicht um genaue Wiedergabe der Konturen, sondern um Farbenwirkungen ist er bemüht".

29) Cf. already *Hom.* B 834 μέλας θάνατος, β 283 μέλαινα κήρ.

only misleading to call variety and vividness of imagery "richesse de coloris".

10: *πάρα*. They are his *πάρεδροι*, just as Themis is the *πάρεδρος* of Zeus (*O.* 8, 21-2) and Eleithuia the *πάρεδρος* of the Moirai (*N.* 7, 1). For the connection between the Charites and Apollo cf. Farnell *ad loc.*, Gianotti, 56-7. Apollo is obviously mentioned as the god of song, not as "god of male beauty" (Osmun, 7). See further Schwenn, 59 ff., 78, Fogelmark, 61 ff., Anastase, 213 ff., and above, p. 13.

11: *Πύθιον*. Apart from *O.* 6, 59, *P.* 9, 10, *Pae.* 5, 1, Pindar does not pay attention to the Delian Apollo.

12. *ἀέναον*. Bowra, Snell, Werner, Slater wrongly follow Schroeder (cf. *Prolegomena*, 27) in restoring the Doric form *αίέναον*: "it is only found in one or two inscriptions. . . , and not in literature" (Farnell)³⁰. For the meaning 'everlasting' cf. *N.* 11, 8-9 *ἀενάοις ἐν τραπεζαίαις*, Eur. *Or.* 1299 *Διὸς ἀέναον κράτος*. In such cases the word is simply the adjective belonging to *ἀεί*, the *ν* probably being associated with the final letter of *αίέν*³¹. Consequently, in the present passage we should not look for some connection with 'flowing' or 'water', as is done by Gildersleeve, Duchemin (73-4, 260-1), Carne-Ross (190), who refers to *ἰ ὑδάτων*, G. Norwood (*Pindar*, 100), who mentions the fact that the name Asopichus is derived from the river Asopus, and concludes: "The symbol of the ode is Moving Waters", and Osmun (7), who even refers to the fact that Echo (21) "was enamoured of Narcissus, the son of the river Cephissus"³². It is equally wrong to take *ἀέναον* as an adverb (Fennell, Farnell, Werner, van Groningen, 243): cf. Eur. *Or.* 1299 quoted above³³.

12: *σέβοντι*. Since a "hommage silencieux" (Pucch; cf. Wüst, 89:

30) West seems to me wrong in reading *αίενάου* and *αίενάων* at Hes. *Op.* 595 and 737. See further H. Seiler in *Lex. frühgr. Ep.*, 177, who refers to Pind. *P.* 9, 88 *ὑδάτων ἀε μέμναται*.

31) W. Aly, *Rh. M.* 68 (1913), 58-60 (= E. Heitsch, *Hesiod*, Darmstadt 1966, 89-91), seems to me wrong in taking this use to be a metaphor.

32) There is no limit to his phantasy in constructing associative connections; thus he suggests (8) that "this youthful victory . . . must be made permanent. It will be so only if Asopichus becomes a *man*: *sophos*, *kalos* and *aglaos*; then his *tima* will continue to be everflowing".

33) Conway seems to take *ἀέναον τιμάν* as an internal object, but neglects the genitive *πατρός*: 'who with everlasting honour worship the Father'.

'scheuen', Osmun, 7: 'standing in awe only of Zeus' might') seems unlikely, we have to assume (with Schwenn, 163) that they follow the example of the Muses by celebrating Zeus in song (cf. Hes. *Th.* 40, 47, 71-5). This does not imply, however, that they praise Zeus "in dankender Liebe" (Deichgräber, 33), nor that music is a "Konstituente von Zeus' Herrschaft" (Wüst, 91, who refers to *P.* 1, 13-4, but that passage says only that the Olympian gods like music), nor that "die Chariten nur dort weilen können, wo Gesittung herrscht [because their mother is Eurynome]. Als den Begründer dieser Gesittung feiern sie Zeus" (Scheliha, 102)³⁴.

12: Ὀλυμπίαιο. I do not believe that this implies an indirect homage to Zeus as the god of the Olympian games, as is suggested by Wüst, 94 n. 2.

Mezger (314) rightly remarks: "Was von ihrem Walten im Olymp gesagt ist, vertritt gewissermassen die Stelle des Mythus".

13: ὦ. Kambylis (154) observes: "Wir wissen, dass er als erster—und unter den lyrischen Dichtern auch als einziger!—die Partikel ὦ vor den Vokativ Μοῦσα setzt, was in diesem Fall Vertrautheit zeigt" (cf. n. 3: "In den Anrufungen an Götter fehlt ὦ im Epos ganz"). See further 185 ff., espec. 187, where he concludes "dass ὦ ursprünglich auch in der literarischen Anrede nichts anderes bedeutete als Betonung, Nachdruck, also Intensivierung, Verstärkung des Inhalts des Anredeworts".

13: πότνια. Fauth (1136.18) assumes a "Verwandtschaft mit den eleusinischen Πότνιαι", but *N.* 3, 1 ὦ πότνια Μοῦσα and *Pae.* 9, 10 ὦ πότνια (ἀκτίς ἀελίου) show that the meaning is general (cf. Kambylis, 155-6). See also above, on 8 σεμνά.

13: Ἀγλαία. Pindar adopts the names of the Charites from Hesiod, *Th.* 909. Bremer, *Licht und Dunkel* (above, n. 24), 293, writes: "Das im Namen Aglaia genannte Moment des Glanzes

34) Pindar may hint at their descent from Eurynome at *N.* 9, 29-31 μοῖραν εὐνομον . . . ἀγλαίαισιν ἀστυνόμοις, as is pointed out by Deichgräber, 19. A. Motte, *Prairies et jardins de la Grèce antique* (Bruxelles 1973), 89, thinks that the original meaning of Eurynome is 'au large pâturage', but this is hardly appropriate for an Oceanid. Wilamowitz (*Glaube d. Hell.*, I, 220-1) suggests 'die Weitwaltende' (cf. Eurynomus, one of Penelope's suitors), but we may also think of νέμω in the sense of 'to dispense' (cf. the Homeric Εὐρυνόμη ταμῆ).

bezeichnet einen Wesenszug der Huldgöttinnen". This is misleading, because splendour is but one of the situations in which the Charites manifest themselves.

Many commentators assume a correspondence between 7 σοφός-καλός-ἀγλαός and the names of the Charites. In that case Thalia must refer to corporeal beauty, but we shall see below (on 15) that her name has a much wider sense. There is a greater difficulty, however, in connecting Euphrosyne with σοφός: εὐφροσύνη always refers to merriment and festivity, never to wisdom or skill³⁵).

14: φιλησίμοιπε. Not 'with a lovely voice' (van Groningen, 243), but 'loving song and dance', just as φιλόμολος at N. 7, 9. This certainly implies that the poet hopes to please the Charites (Schwenn, 159, Scheliha, 103), but we shall see that he hopes above all that they will make the performance of his song a success. For φιλ- implying the idea of furtherance and protection cf. φιλάμπελος (Ar. Pax 308), φιλόθεμος (Eur. fr. 896, 1), φίλαυλος (Soph. Ant. 965), φιλόχορος (Aesch. Pers. 448, Ar. Thesm. 1136).

A. Platt, CR 23 (1910), 105-6, discusses the rule that "when two persons are addressed, connected by τε, the second name is put in the nominative" (Monro, *Homeric Grammar*, § 164), and concludes that "the rule appears to have been too subtle for the Boeotian wit" (cf. also P. 11, 1 Ἴνώ τε ὁμοθάλαμει), but the rule is violated by Homer (e.g. τ 406), and it hardly seems to be a rule at all: cf. Schw. II, 63, Kambylis, 135 ff.

14: Εὐφροσύνα. Not 'Delight' (Bowra, 391; similarly van Groningen, 241: 'Welbehagen'), but 'merriment', 'good cheer', usually connected with festivity, e.g. Hom. ι 5-10, where the sequence οὐ . . . χαριέστερον ἢ . . . εὐφροσύνη is especially significant, H.

35) Wilamowitz (152) admits that this involves a "etwas gewaltsame Deutung der φρένες". Deichgräber (33) states: "Euphrosynes Name ist für den Dichter auch mit φρένες, Verstand, verbunden", but does not explain the connection between joy and intellect. Scheliha (100) displays some philological juggling: "Euphrosyne heisst die Fähigkeit des εὐ φρονεῖν, des richtigen Denkens und Empfindens, und daher auch Heiterkeit, nämlich jene innere Heiterkeit, die es nur bei geistigen Menschen gibt". Del Grande (117) even more arbitrarily thinks that Aglaia gives wisdom, Euphrosyne beauty, and Thalia fame.

Herm. 481-2, *Theogn.* 776-9, *Xenoph.* 1, 4. Pindar may think especially of festive songs, just as at *N.* 4, 1-3³⁶).

15: ἐπακουῶτε. The common emendation ἐπακοῶτε (for which there is no convincing parallel: cf. Schw. I, 458) does not seem necessary: the υ may be taken as a semivowel, just as at *P.* 8, 35 ἰχνεύων (cf. also *P.* 4, 225 γενύων, and Schroeder, *Prolegomena*, 27). R. J. Shackle, *CR* 34 (1920), 85, proposed ἐπάκοοι ἴστε, which is supported by the scholia, noticing that a verb such as γένοισθε is missing³⁷). But the original corruption may have been based on the idea that a third person singular was needed to be connected with Θαλία.

The Charites are asked to give ear to the poet's prayer (5). Wilamowitz (151) writes: "die Bitte verlangt nicht mehr als freundliche Annahme der Huldigung [sc. of the goddesses]", but we have seen above that the poet implicitly expresses the wish that the Charites make the performance of his song a success, and this is confirmed by the next words: see below, on 15 Θαλία and 16 ἰδοῖσα.

15: νῦν. Bergk may be right in reading νυν: cf. *N.* 1, 13 σπεῖρέ νυν, Schroeder, *Prolegomena*, 34, LSJ II 1. The meaning is not purely temporal, but rather 'in the present case': cf. my note on *O.* 7, 13, *Meded.*, 10, and on *Men. Epit.* 346, *Mnemos.* IV 27 (1974), 32.

15: Θαλία τε. For the 'tmesis' in the construction (wrongly called σχῆμα Ἀλκμανικόν by Schwenn: cf. Schw. II, 612) cf. *Kambylis*, 176. It seems to lend special emphasis to Thalia. She is not invoked primarily with reference to the flower of youth of Asopichus (Wilamowitz, 151-2 and many others³⁸) or of the chorus (van Groningen, *Mnemos.* III 10, 1942, 223), but because she "presided especially over feasts" (Gildersleeve; see further Miller, 227-9). It appears from 20 σεῦ ἕκατι that the victory was due to Thalia, and this may allude to the fact that the victor 'flourishes'

36) E. L. Bundy, *Studia Pindarica*, I (Berkeley-Los Angeles 1962), 2, wrongly thinks that there is a contrast between *N.* 4, 1 εὐφροσύνα and 3 ἀοῖδοι.

37) Hermann proposed ἐπάκοοι τὸ νῦν, but an ellipse of the imperative of εἶναι is found in special phrases only: cf. K.G.I, 42.

38) Scheliha (100, 103) even concludes from 20 σεῦ ἕκατι that only beautiful boys were admitted to the games.

(*N.* 4, 88 θάλλῃσε, *I.* 4, 17 θάλλουσ' ἀρετά³⁹) and makes his city 'flourish' (*O.* 9, 16 θάλλει δ' ἀρεταῖσιν, *N.* 10, 42 θάλλῃσεν). But it does not follow that the ceremony is a simple thanksgiving (as is suggested by Schwenn, 159). There is a prayer (5) and a request to which the Charites are asked to give ear (15), and we have seen that this must refer to the successful performance of the song. It is especially Thalia who will be able to make the song a truly festive song, because she is the personification of festivity (θαλία⁴⁰). The joy of the victory is not only followed by the joy of a feast, but the two are so closely connected (cf. *O.* 7, 94 σὺν χαρίτεσσιν ἔχει θαλίας, and my note *ad loc.*, *Meded.*, 32) that the same divine power is behind them. This power is the spirit of flourishing in the widest possible sense, ranging from agricultural fertility⁴¹ through erotic charm to literary fame⁴²). It is a favourite idea in Pindar that the fame of the victor is like a plant which is made ever-flourishing by the song of praise: cf. *O.* 10, 95-6 τρέφοντι δ' εὐρὸ κλέος κόραι Πιερίδες Διός, *O.* 12, 15 ἀκλεῆς τιμὰ κατεφυλλορόρησεν ποδῶν⁴³), *N.* 8, 40-1 ἀΐζεται δ' ἀρετά, χλωραῖς ἐέρσαις ὡς ὅτε δένδρεον ἄσσει, ἐν σοφοῖς ἀνδρῶν ἀερθεῖσα, *I.* 4, 21 ὑμετέρας ἀρετάς ὕμνων διώκειν· αἴσι Κλεωνυμίδαι θάλλοντες αἰεὶ . . .⁴⁴).

16: ἐρασίμολπε. According to Fennell, Gildersleeve, Miller (230-1), a climax in comparison with 14 φιλησίμολπε (Miller even translates 'you who crave [i.e., feel physical need] for music'). Fehling,

39) Cf. also *O.* 7, 11 Χάρις ζωθάμιος and my note *ad loc.*, *Meded.*, 9.

40) That the Charites were especially associated with feasts appears from *Hes. Th.* 64-5 (for the construction cf. my note in *Mnemos.* IV 25, 1972, 247-8). Cf. also *O.* 10, 76-7 αἰδετο δὲ πᾶν τέμενος τερπναῖσι θαλαῖαις τὸν ἐγκῶμιον ἀμφὶ τρόπον.

41) Cf. Deichgräber, 14 ff., Fauth, 1135.43 ff. The importance of the vegetative aspect is exaggerated by Duchemin, 75 ff., e.g. 76: "les divinités qui font naître et vivre".

42) Cf. *O.* 9, 27 Χαρίτων νέμομαι κᾶπον and Anastase, 214: "elles donnent la vie à l'hymne comme elles la donnent à la fleur".

43) See my note *ad loc.* in *Zetesis: Album amicorum E. de Strycker* (Antwerpen-Utrecht 1973), 339-40.

44) For poetry regarded as a life-giving stream of water cf. *P.* 5, 98-100, *P.* 8, 57, *N.* 7, 61, *I.* 6, 21 and 74, Dornseiff, *P.S.*, 62, Duchemin, 252 ff., A. Kambylis, *Die Dichterweihe und ihre Symbolik* (Heidelberg 1965), 23 ff., Gianotti, 110 ff., and my essay *De adem Gods*, *Meded. Kon. Ned. Akad. v. Wet.*, afd. Lett. N.R. 36:8 (1973), 21-2.

Wiederholungsfiguren, 151, compares Hom. K 431 Φρύγες ἰππόμαχοι καὶ Μῆνες ἰπποκορυσταί and Hes. *Th.* 273 Πεμφρηδῶ τ' εὐπεπλον Ἐνώ τε κροκόπεπλον, and concludes: "Das ist an sich natürlich nur Gleichgültigkeit, aber immerhin von Pindar Ol. 14, 14 (φιλησίμολπε—ἔρασίμολπε) unverkennbar gewollt nachgeahmt". The only parallel in Pindar, however, is *P.* 4, 136 Τυροῦς ἔρασιπλοκάμου, so that I prefer to translate 'performing lovely songs and dances' (cf. Hes. *Th.* 65-6, where it is said of the Muses: ἔρατῆν δὲ διὰ στόμα ἕσσαν ἰεῖσαι μέλπονται, and 909, where Thalia is called ἔρατεινή), or even 'making songs and dances lovely' ⁴⁵).

16: ἰδοῖσα. Not 'who sees' (Puech, Schadewaldt, Anastase, 218) or 'when you see' (Dornseiff, Werner, Lattimore), but 'by looking with favour at' (Wüst, 91, Deichgräber, 33) ⁴⁶. For this pregnant use of ὄραω cf. *I.* 2, 18 εἶδε (schol. εὐμενῶς ἐθεάσατο), fr. 78, 8, Bacch. 11, 22. Similarly δέρκομαι (*P.* 3, 85) and ἐποπτεύω (*O.* 7, 11: see my note *ad loc.*, Meded., 9). See also below, on 22 ἰδοῖσα.

16: κῶμον. It is usually assumed that the song was performed during the procession, but in that case it could hardly have been understood and appreciated by the public. Therefore Scheliha (97) seems to be right in suggesting that the performance took place in front of the temple of the Charites, just as *P.* 11 was performed in the sanctuary of Apollo at Thebes. There is no difficulty in imagining the procession towards the temple to pass into a ring-dance. That the victory ode was performed by a dancing chorus appears from the beginning of *P.* 1 ⁴⁷).

16: ἐπί. Not 'after' (Bowra) or 'with' (Werner, Lattimore), but 'on account of' (Dornseiff, Galiano). The words ἐπ' εὐμενεῖ τύχῃ should not be connected with ἰδοῖσα (Farnell), but with κῶμον . . . βιβῶντα. Puech's 'dans la joie du triomphe' is too vague, just as Conway's 'to grace this happy hour'. Swanson does not translate the phrase at all.

45) For Pindar's predilection for the use of adjectives in a causative sense cf. my note on *O.* 7, 11 ζωθάλλμος, Meded., 9. See also below, on 21 κλυτάν.

46) Carnic-Ross (191) wrongly explains: "Thalia is told to look—as we are told to look—at this procession".

47) *P.* 1, 2 βάσις does not refer to the entrance of the chorus (Sitzler, Schroeder), but to the dance-steps: cf. Ar. *Thesm.* 968 εὐκύκλου χορείας βάσιν, LSJ I 2.

16: εὐμενεῖ. Properly said of gods (*P.* 2, 25, *P.* 8, 18) or men, here because success is the manifestation of a divine power: cf. H. Strohm, *Tyche* (Stuttgart 1944), 45. The religious background may still be present at *Pl. Leg.* 813 a 6 μετὰ τύχης εὐμενοῦς.

17: κοῦφα. 'Lightly', in the sense of 'easily', 'smoothly' rather than quickly. T. B. L. Webster, *The Greek Chorus* (London 1970), 87, writes: "One would expect that 'moving lightly' implied dance tempo rather than walking tempo, but the syllable count is against this: two lines of 18, one of 16, two of 15, and only three under 12". This argument seems to be based on two misunderstandings, (1) the idea that κοῦφα refers to tempo, and (2) the idea that lines consisting of many syllables are unsuited to dancing. There is a third misunderstanding in Webster's suggestion that κοῦφα may have something to do with "the very smooth movement of the first four lines": the smoothness of the dance is based on the ability of the dancers: cf. *O.* 13, 114 κούφοισιν ἐκνεῦσαι ποσίν, *P.* 9, 11 ἐφαπτομένα χερσὶ κούφα, *N.* 8, 19 ἴσταμαι δὴ ποσσὶ κούφοις, *Hom.* *N.* 158 κοῦφα ποσὶ προβιβιάς (rightly explained by Leaf: "κοῦφα seems to indicate the trained hero who can move with ease even beneath his ponderous shield"), *Ar. Thesm.* 954 χῶρει κοῦφα ποσίν, *Lys.* 1304 κοῦφα πᾶλλον⁴⁸).

17: βιβῶντα. Refers to the fact that the dancers are striding rather than jumping. Similarly *Pl. Leg.* 670 b 10 βαίνειν ἐν ῥυθμῶ.

17: Λυδῶ. Similarly *N.* 4 (equally for a boy), 45 Λυδίᾳ σὺν ἀρμονίᾳ. According to Aristotle (*Pol.* 1342 b 30-33), the Lydian harmony is most suited to the age of boyhood διὰ τὸ δύνασθαι κόσμον τ' ἔχειν ἅμα καὶ παιδείαν. W. D. Anderson, *Ethos and Education in Greek Music* (Cambridge, Mass. 1966), 49, 144-5, argues that this passage comes from the hand of an interpolator, but he does not pay sufficient attention to the two Pindaric passages. According to Plato (*Rep.* 398 e 10), the Lydian harmony is considered to be 'slack' (χαλαρά). The meaning of this term is not easy to determine⁴⁹), but it hardly leaves room for the assumption that

48) Osmun (7) produces the following 'structural' fancy: "The expression 'stepping lightly' recalls the adjective *hallipólon* (2) and the whole metaphor is reminiscent of the description of Paris in *Iliad* 6.506-511".

49) Adam does not seem to me right in connecting *τινες* with *ἰαστί* καὶ *λυδιστί* and translating 'there are also varieties of Lydian and Ionian'

its main characteristic was softness (Mezger, Gildersleeve) or grace (Puech, Werner) or both (Scheliha, 103). Gildersleeve writes that the Lydian mode "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". But the close of the poem is far from being a plaint. See further Anderson, *op. cit.*, 48-9, 72-3.

17: γάρ. F. S. Newman, *Unity in Pindar's Fourteenth Olympian Ode*, RBPh 52 (1974) [15-28], 18, observes that the ratio between the number of words of lines 1-17 (down to βιβῶντα) and that of 17-24 is exactly 2:1. But this is not the "major division" of the poem: according to Newman, the first part consists of the invocation of the Charites, but the use of σεῦ at 20 shows that no sharp division can be made between invocation and motivation. Newman's further figures are no less arbitrary and equally worthless for an appreciation of the composition. The whole idea of taking 'word' as a unit and a kind of module is absurd.

17: Ἀσώπιχον. Farnell: "Naming children after rivers was common in early Greece, a custom based on primitive religion (*Cults*, V, p. 423); but such names were always compounds, implying that the child was the gift of the river, e.g. Asopodoros, Kephisodotos: here the child is the diminutive incarnation of the river". For rivers as κούροτρόφοι cf. also my essay *De adem Gods* (quoted in n. 44), 19-20.

17: ἐν. For the reading see above, on 5 τε. Gildersleeve compares the use of ἐν referring to accompanying instruments (cf. my note on *O.* 7, 12, *Meded.*, 10), but the word here denotes the fact that the song lies within the range of a musical mode.

17: τρόπων. Anderson, *op. cit.*, 35: "Tropos can be largely identified with the kinetic aspect of Harmonia. It thus parallels rhythm, dealing with vertical relationships of pitch between successive notes as rhythm does with horizontal relationships of time. It would be closest of all to Melos" ⁵⁰).

50) Cf. 220 n. 4: "Better than any single term in English for Tropos is the German *Melodiewendung*". He compares the traditional music of India, which "keeps its development within the bounds of the particular *raga* (rhythmic-melodic pattern) which has been chosen". This seems to support my interpretation of ἐν, and I do not understand why Anderson thinks that his explanation is in accordance with Laloy's comment that Λυδῶ ἐν τρόπων must mean 'à la mode de Lydie', not 'dans le mode lydien'.

18: ἐν μελέταις. This does not refer to the training of the chorus (Fennell), but to the careful composition: cf. *N.* 6, 54 ἔχων μελέταν, *I.* 5, 28-9 μελέταν δὲ σοφισταῖς (poets) Διὸς ἑκατι πρόσβαλον σεβιζόμενοι⁵¹). The meaning of ἐν is 'in the field of', 'according to', so that ἐν μελέταις is equivalent to an adverb (Fennell): cf. *O.* 2, 16 ἐν δίκῃ, *O.* 7, 69 ἐν ἀλαθείᾳ (and my note *ad loc.*, *Meded.*, 26), *P.* 1, 62 ἐν νόμοις, *I.* 2, 38 ἐν Πανελλάνων νόμῳ, *LSJ A II* 3⁵²).

18: ἔμολον. Wilamowitz (151) thinks that Pindar travelled to Orchomenus, but the poet likes to describe the completion of a composition as his arrival at the place where it will be performed: cf. e.g. *O.* 1, 111 ἐλθὼν, *O.* 7, 13 κατέβαν (and my note *ad loc.*, *Meded.*, 11), *P.* 3, 73 κατέβαν, *N.* 4, 74 ἔβαν, *I.* 5, 21 σὺν Χάρσιον δ' ἔμολον, *I.* 6, 57 ἤλθον⁵³). Accordingly, αἰίδων does not have desiderative force (Werner: 'zu feiern', Conway: 'to praise').

19: Μινύεια. Probably not an official name for Orchomenus, but a reminiscence of Hom. *B.* 511, λ 284 Ὀρχομενὸς Μινύειος. For the ellipse of πόλις I do not know an exact parallel; ἡ πολεμία and ἡ φιλία (cs. χώρα) seem to come nearest. Bowra's 'the Minyan race' and Conway's 'the Minyan house' are less obvious. Pindar chooses this phrase, not to distinguish the town from the Arcadian city of the same name (Gildersleeve), but to recall its glorious past (see above, on 4 Μινυῶν). Cf. Mezger, 315: "Vom Schutz, den die Chariten der Minyerstadt von je her angedeihen liessen, war das Lied ausgegangen, zu dem neuesten Gnadenbeweis, den sie der Minyerstadt verliehen, kehrt es zurück".

20: σεῦ. Fennell remarks: "we might expect the victory to be attributed to Aglaia. But . . . the special functions of the sisters . . . were confused in Pindar's times". Similarly Wüst, 92: "Der Singular steht um der variatio willen. ἐπακοῦτε . . . ἰδοῦσα wechselte

51) Wilamowitz (151 n. 1) maintains: "eigentlich nur ἐτι ἄν τις μελετᾷ", but the primary sense of μελέτη is 'care', 'practice'. At *I.* 5, 28 the word does not mean 'a theme of song' (Farnell; similarly Bowra, Lattimore), but 'the task of preparing (a song)'.
52) Puech's 'en mes vers savants' is not correct, nor Scheliha's (93) 'in kunstreicher Sprache', Conway's 'harvested from the rich fruits of mind', Slater's 'among my (poetic) preoccupations', Gianotti's (72) 'armonia e modulazioni'

53) For the chronological implications cf. Fogelmark, 74-6.

schon zu ihm über, obwohl alle drei gemeint sind". But we have seen above (on 15 Θαλία) that Thalia is selected for special mention, because she makes the victor 'flourish' in his victory as well as the poet in the successful performance of his song. This double reference can be best expressed by putting a comma after Μινύεια.

20: μελαντειχέα. Turyn adopts Maas' emendation μελαντειχέα, but if we assume a synizesis in 8 θεοί (Schroeder, *Prolegomena*, 29), the correspondence of the metre is set straight. Wilamowitz (*Gr. Versk.*, 314 n. 2) takes the line to be an asclepiadeus and thinks the correspondence of θεοί σεμν- with -τι μελαντ- so difficult that he concludes: "An solche Stellen gehört das antike Zeichen der Ratlosigkeit, die Alogos". But if we take these words to form the beginning of a glyconic, there is no difficulty in assuming the first syllable to be resolved at 20: cf. e.g. the beginnings of *P.* 5, 23, 62, 93, 124, and of *N.* 6, 21, 43 (if νικῶντ' is accepted), 65. Werner takes the line to consist of two dochmiacs, which is perhaps an easier solution.—For the walls of Hades cf. Hes. *Th.* 726, 733, and J. Bollack, *REG* 71 (1958), 22 ff. Carne-Ross (193) writes: "the shadow is needed in order to accent (without any hint of pathos) the brightness of the world of the living". But the epithet is purely conventional: cf. Hom. Θ 13 Τάρταρον ἠερόεντα, Hes. *Op.* 153 εὐρώεντα δόμον κρυεροῦ Ἰδαο, Aesch. *Prom.* 219-20 Ταρτάρου μελαμβαθῆς κευθμών, Soph. *O.R.* 29-30 μέλας Ἰδαῖος, Eur. *Hipp.* 1388-9 Ἰδαίου μέλαινα νύκτερός τ' ἀνάγκη, *Hel.* 518-9 μελαμφαῆς ἔρεβος. See also above, on 10 χρυσότοξον.

21: Φερσεφόνιας. Gervais (452-3) sees a parallel between the end of the strophe and that of the antistrophe: "la première strophe se clôt sur une vision de l'Olympe et de son éternité; la deuxième nous ouvre les portes de l'Hadès et de l'avenir humain. Dans l'un et l'autre cas, la vue s'étend à l'infini dans le temps et dans l'espace. Voilà précisément ce qui confère à l'ode son unité lyrique". But (1) the idea of temporal infinity is expressed only at 12 ἀέναον, and (2) spatial infinity is found neither in the strophe nor in the antistrophe: on the contrary, both Olympus and Hades are described as enclosures. Gervais' suggestion (453) that there is another parallel between the "gravité sententieuse" of lines 8-10 and "le ton mélancolique" of 21 is no less arbitrary.

21: ἔλθ'. Maas (*Kleine Schriften*, München 1973, 18-9) observes that there is no parallel for _ _ _ _ _ instead of _ _ _ _ _ and proposes to read ἔσιθ' (cf. *P.* 10, 32 δώματ' ἐσελθών). Bowra, Galiano and Turyn read ἔθι, Fennell, Gildersleeve and Wilamowitz (*Gr. Versk.*, 314) read ἔλθε and κοιρανέουσιν at 9 (for the hiatus before a proper name cf. Schroeder, *Prolegomena*, 14). But it is well-known that Pindar takes some liberties with regard to metrical correspondence when proper names are concerned (e.g. *O.* 10, 103 and 110). This excuse applies to our passage, where the licence does not occur in a proper name, but in a word put between two proper names.

21: Ἄχοϊ. Not 'sound' (van Groningen, 245) or 'rumour' (LSJ), but 'echo' in the strict sense of the word. On the other hand, it is misleading to say that "von den Klängen der Oberwelt höchstens ein Widerhall in den Hades dringt" (Wilamowitz, 152), for Echo is charged with a very precise report⁵⁴.—Fennell (followed by Gildersleeve and Galiano) thinks that "she is mythically connected with Orchomenos by her passion for Narkissos son of Kephisos", but this story is told by Ovid (*Met.* 3, 339 ff.), and "the connexion with Echo may be his own invention" (Rose, *Handbook of Greek Mythology*, 178 n. 14). There does not seem to have existed a cult of Echo, so that the personification is commonly assumed to be Pindar's invention, just as Aggelia at *O.* 8, 82 (cf. Bowra, 85). Fennell also compares Soph. *El.* 1066-9 ὃ χθονία βροτοῖσι φάμα, κατὰ μοι βόασον οἰκτρὰν ὅπα τοῖς ἔνερθ' Ἀτρείδαις, but there, as Jebb notes, "φάμα rather hovers on the verge of personification than is actually personified", as it is embodied in the voice of the speakers (Kamerbeek). Pindar's personification of Echo and Aggelia verges on mannerism.

21: πατρί . . . ἀγγελίαν. Just as *O.* 8, 77-84, *P.* 5, 96-102, *N.* 4, 85-6, this is a special form of the topos of the tie between father and son (cf. e.g. *O.* 7, 17, *P.* 6, 15, *N.* 4, 13-6, *N.* 7, 91, *N.* 11, 11; see also Gundert, 15) rather than of the theme of world-wide renown (as is held by A. Köhnken, *Gl.* 54, 1976, 67 n. 15)⁵⁵.

54) Osmun's comment (7), "Echo suggests both speed and impermanence. The flow of the rivers carries out this theme", is quite beside the mark.

55) Gervais (456) even thinks: "on devine le grand désir d'immortalité que Pindare peut à peine déguiser". A still more far-fetched interpretation has been proposed by Miller (231 ff.), who suggests that "fortified and consoled by the good things that she [Thalia] dispenses, music and merri-

21: κλυτάν. Not 'loud' (Fennell) or 'clear' (Lattimore; cf. Schéliha, 94: 'mündliche Botschaft'), but 'glorious' with the causative overtone of 'glorifying': cf. *O.* 1, 105 κλυταῖσι ὕμνων πτυχαῖς, *P.* 10, 6 κλυτάν ἔπα, *I.* 2, 2 κλυτᾶ φόρμιγγι, *I.* 7, 19 κλυτῶν ἐπέων, and see above, on 16 ἐρασίμολπε. The assonance κλυτάν . . . Κλεόδαμον may be intentional, as is pointed out by J. H. Barkhuizen, *Etimologiseringen by Pindaros* (Ph. D. diss. Pretoria 1975), 53: the success of the son reflects the meaning of his father's name, viz. 'glory to the city'.

21: φέροισα. Barkhuizen (*op. cit.*, 63) argues that there is a contrast between Φερσεφόνας ('she who brings death') and Echo who brings glorious news. Persephone, however, receives the dead (cf. fr. 133, 2 δέξεται) rather than that she brings death, and Barkhuizen himself admits that *I.* 8, 50 φόνω . . . 55 Φερσεφόνας does not necessarily imply an association.

22: ἰδοῖσα. Not 'when you see him' (most translators), but 'looking at him with favour': cf. above, on 16 ἰδοῖσα.

2. υἶόν . . . οἱ. Del Grande (116-7) suggests that this may be a reminiscence of Hom. λ 540 γηθοσύνη δ' οἱ υἶόν ἔφην ἀριδείκετον εἶναι.

22: νέαν. Cf. J. Th. Kakridis, *W. S. N.F.* 10 (1976), 43: "Das Attribut ist von seinem Substantiv durch acht Wörter getrennt . . . Was Pindar dadurch bezweckte, war, das Beiwort, das sich auf die Jugend des Siegers bezog, durch den ganzen Satz frei schweben zu lassen, bis endlich das Nomen χαίταν erklingt. Denn wenn ein Substantiv und sein Attribut nebeneinander stehen, dann verschmelzen sie zu einem Begriff, während durch das Hyperbaton jedes Wort seine Kraft unvermindert bewahrt".

23: κόλποις. 'Valley' (LSJ III 3).

23: παρὰ. One expects ἐν, but κόλποις may include, and especially refer to, the basin of the river: cf. *O.* 1, 20 παρ' Ἀλφειῶ, *O.* 7, 15 παρ' Ἀλφειῶ.

23: εὐδόξοις. Osmun (8) rightly observes that this "points up the importance of Asopichus' victory", but wrongly concludes that

ment, food and wine, Asopichos and his family and friends may come to face the unalterable reality of death with stronger hearts and calmer spirits" (234). It seems to me superfluous to analyse the muddled argument which leads up to this conclusion.

"both places [Orchomenus and Olympia] have gained fame from Asopichus' feat".

24: ἐστεφάνωσε. Not sc. Thalia (Dornseiff, Puech, Werner, and others), but 'has his hair crowned'. Gildersleeve thinks that the active is used instead of the middle (for which cf. my note on *O.* 7, 15, Meded., 12), as χαίταν is equivalent to ἐ αὐτόν, but (1) Pindar sometimes uses the active instead of the middle without special reason (cf. Schroeder, *Prolegomena*, 43), and (2) the active in itself may express the idea of having something done: cf. *Pl. Prot.* 324 d 4 τοὺς αὐτῶν ὑεῖς διδάσκουσιν ἃ διδασκάλων ἔχεται, K.G.I, 99-100. Fennell (followed by Osmun, 8) is certainly wrong in suggesting that "the active is justified by it being said to be in his father's honour that he crowns his locks", for the victor cannot be assumed to crown himself ⁵⁶).

24: κυδίμων. Cf. above, on 23 εὐδόξοις, and see next note. For a possibly causative overtone cf. above, on 16 ἐρασίμολπε. A similar ambiguity may be present in *I.* 3, 1 εὐδόξοις ἀέθλοισ.

24: ἀέθλων. 'Games' rather than 'prizes': cf. *O.* 3, 21 μεγάλων ἀέθλων, *O.* 4, 4 ὑψηλοτάτων ἀέθλων, *P.* 5, 53 ἀγλαῶν ἀέθλων, *N.* 6, 12 ἐρατῶν ἀέθλων.

24: πτεροῖσι. Cf. *P.* 9, 125 πτερὰ νικᾶν and Schroeder *ad loc.*: "An flatternde Binden zu denken verbietet sich seit Wolfg. Passow, *Stud.z.Parth.* (Philol.Unters. XVII 1902), 1 ff. . . . Man hat nicht an bewegte Fittiche zu denken, sondern an das πτέρωμα des Pfeiles (Aesch. fr. 139), des Pfluges (Tsetz. Lycophr. 1396), des Tempels. Alle diese πτερὰ sind starr, nicht anders als die 'gefiederten' Blätter eines Akazienzweiges, so benannt nach dem Bau jeder einzelnen Feder. Und nicht anders zeichnen den Kranz die griechischen Vasenmaler. Also 'das stolze Siegesgefieder' flocht der Hellanodike dem jungen Asopichos ins Haar" ⁵⁷). There may be a secondary reference to the idea that homage 'raises up' the victor and his

56) Wüst (92) writes: "Der Sieger wird in der typischen Haltung des ἀναδοόμενος vorgestellt, wie er aus der bildenden Kunst bekannt ist", but this attitude seems to be an artistic compromise.

57) Wilamowitz (267 n. 2) thinks that the victors "die einzelnen Reiser, στέφανοι, aufrecht ins Haar stecken", but this could hardly be called στέφανος. For Pindar's use of kennings cf. I. Waern, *Γῆς ὀστέα* (Uppsala 1951), 84-5, 123-5.

city (as is suggested by Gildersleeve): cf. *O.* 9, 19-20 στεφάνων ἄωτοι κλυτὰν Λοκρῶν ἐπαίροντι ματέρα, *I.* 1, 64-5 εὐφώνων πτερύγεσσιν ἀερθέεντ' ἀγλααῖς Πιερίδων⁵⁸). I do not believe that the representation of Nike as a winged figure has anything to do with our passage (as is assumed by Farnell, Conway, Osmun, 7), for her wings symbolize the quickness of her arrival and departure⁵⁹).

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ABBREVIATIONS

Anastase	= S. Anastase, <i>Apollon dans Pindare</i> (Athens 1975).
Bowra	= C. M. Bowra, <i>Pindar</i> (Oxford 1964).
Carne-Ross	= D. S. Carne-Ross, <i>Three Preludes for Pindar</i> , <i>Arion</i> 2 (1975), 160-92.
Deichgräber	= K. Deichgräber, <i>Charis und Chariten—Grazie und Grazien</i> (München 1971).
Dornseiff, P.S.	= F. Dornseiff, <i>Pindars Stil</i> (Berlin 1921).
Duchemin	= J. Duchemin, <i>Pindare, poète et prophète</i> (Paris 1955).
Fauth	= W. Fauth, <i>Charites</i> , in <i>Der Kleine Pauly</i> , I (Stuttgart 1964), 1135-7.
Fogelmark	= S. Fogelmark, <i>Studies in Pindar</i> (Lund 1972).
Gervais	= J. Gervais, <i>La quatorzième olympique de Pindare</i> , <i>L'enseignement secondaire au Canada</i> 19 (1940), 448-59.
Gianotti	= G. F. Gianotti, <i>Per una poetica pindarica</i> (Torino 1975).
del Grande	= C. del Grande, <i>Filologia minore</i> (Milano-Napoli 1956), 115-20.

58) Carne-Ross (192) compares *P.* 8, 34 ἐμᾶ ποτανὸν ἀμφι μαχανᾶ and *N.* 7, 22 ποτανᾶ μαχανᾶ, but there the reference is to the poet's power to spread fame.

59) Cf. W. Pötscher, *Kl. Pauly*, IV, 101.2 ff.—Del Grande (116) writes: "in πτεροῖσι vedo qualcosa di prossimo agli ἔπεα πτερόεντα . . . il κῦδος, 'la gloria' che la vittoria apporta, passa di bocca in bocca, diffondendosi d'un subito, come in un volo". But ἔπεα πτερόεντα never refer to spreading fame. He further suggests (117) that Echo had to fly to Hades and that "piena l'anima di questa immagine, naturale poté venire al poeta il πτεροῖσι dell'ultimo verso". But did the poet imagine the victor to crown himself with Echo's feathers?—Osmun (7-8) here, too, gives his imagination free play: "psychologically wings also signify something transitory and evanescent" (in n. 6 he refers to *I.* 5, 63 πτερόεντα ὕμνον, as if Pindar would have regarded his song as something evanescent!) . . . "Just as the ribbons are interwoven into Asopichus' garland, so the words of the metaphor are entwined in a complicated structure" . . . "Perhaps it is not too forced to maintain that the words 'crowned' and 'feathers' also suggest the jagged, fir-trimmed shore-line of the Pisatan coast". These are nice examples of "das wuchernde Geranke, das die Hyperexegese getrieben" (Jurenka, quoted in *Meded.*, 3)

- van Groningen = B. A. van Groningen, *Een ode van Pindarus*, De Gids 105 (1942), 77-83 = *Over Hellas en Hellenen* (Amsterdam 1964), 239-46.
- Gundert = H. Gundert, *Pindar und sein Dichterberuf* (Frankfurt 1935, repr. Utrecht 1978).
- Kambylis = A. Kambylis, *Anredeformen bei Pindar*, in *Χάρης Κ.Ι. Βουρβέρη* (Athens 1964), 95-199.
- K.G. = R. Kühner—B. Gerth, *Ausführliche Grammatik der griechischen Sprache. Satzlehre* (Hannover-Leipzig 1898-1904, repr. Darmstadt 1966).
- Mezger = F. Mezger, *Pindars Siegeslieder* (Leipzig 1880).
- Miller = A. M. Miller, *Thalia erasimolpos: Consolation in Pindar's Fourteenth Olympian*, T.A.P.A. 107 (1977), 225-34.
- Osmun = G. F. Osmun, *Pindar: Olympian XIV*, CW 61 (1967), 6-8.
- Scheliha = R. von Scheliha, *Interpretation der XIV. Olympischen Ode von Pindar*, in *Freiheit und Freundschaft in Hellas* (Amsterdam 1968), 93-105.
- Schwenn = F. Schwenn, *Der junge Pindar* (Greifswald 1940).
- Schw. = E. Schwyzer, *Griechische Grammatik* (München 1939-50).
- Slater = W. J. Slater, *Lexicon to Pindar* (Berlin 1969).
- Wilamowitz = U. von Wilamowitz, *Pindaros* (Berlin 1922, repr. 1966).
- Wüst = E. Wüst, *Pindar als geschichtschreibender Dichter* (Tübingen 1967).