PINDAR'S ELEVENTH NEMEAN ODE: A COMMENTARY

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Performance

The ode was intended to be performed at the inauguration of Aristagoras as prytanis (cf. K.P. IV, 1206.44ff.) at Tenedos. As we do not know the programme of such inaugurations (εἰσιτήρια), the time of the performance cannot be determined. There will probably have been a banquet, but the view expressed by Dionysius of Phaselis and Didynus that the song belonged to the genre of paroinia (similarly Bury, 217) seems to be a mere deduction from vv. 6-10 (cf. Puech, 141-2). That it was performed in the Prytaneum appears from the beginning of the poem.

Date

It is by no means certain that N.11 is a work of Pindar's old age, as is commonly assumed. A connection with fr. 123 cannot be established (see the commentary on 11 Ἀρχεσιλαοῦ), and even if Aristagoras was a brother of Theoxenus, no chronological conclusion can be drawn from fr. 123: cf. Farnell, II, 325, B. A. van Groningen, Pindare au banquet (Leiden 1960), 79, de Vries, 153-4. Similarities between N.11 and other odes do not prove anything: H. A. Pohlsander, "The Dating of Pindaric Odes by Comparison", GRBS 4 (1963), 131-40, has pointed out that "Pindaric odes widely separated by time can show considerable similarities of thought or diction. Thus we must reject the comparison of parallels within Pindar not only as a means of dating N.3 and N.11 but as an approach to Pindaric chronology generally" (139; cf. also Fogelmark, 84-5).
Metre

The metre (dactyloepitrite) does not present special difficulties. It may be noted that at 5 etc. choriambi appear between epitrites, a fact which supports the view of those who accept the correspondence of these metres.

Commentary

1: Παι 'Ρέας. Cf. Hes. Th. 453-4 and West ad loc.

1: ά ΤΕ. For survivals of epic ΤΕ cf. Denn., 523-4; not all his examples of a use "in general statements" in Pindar are equally convincing: here (and e.g. at O.2, 35, O.14, 2) the function is more likely to be emphatic with a slightly causal nuance (Denn., ibid.). See also C. J. Ruijgh, *Autour de TΕ épique* (Amsterdam 1971), 981ff., who thinks that the relative sentence is digressive and denotes a permanent fact.


1: λέλογχας. Properly 'have obtained as your portion', when the parts of the world were distributed among the gods (cf. Hom. II. 15, 190, Hes. Th. 393-6, Pind. O. 7, 55-9, A. Pr. 229-31), but the perfect often means 'to have under one's care' and is especially used of tutelary deities (e.g. O. 9, 15, H.Hom. 19, 6, Hdt. VII 53, 2, Pl. Tím. 23d 7).


2: δομοδόνου. Although gods are represented as sitting on the same throne (e.g. Hades and Persephone), the element -δονος refers to rulership rather than to a concrete seat: cf. A. Ag. 43, 109, Cho. 975, S. O.R. 237, O.C. 425.

3: εὔ. Equivalent to εὐνόως (cf. LSJ I 2).

3: δέξαι. H. Meyer, *Hymnishe Stilelemente in der frühgriechischen Dichtung* (Würzburg 1933), 64, points out that this forms the connection between the hymnic beginning and the theme of the song, just as O. 5, 3 δεκεν, O. 13, 29 δέξαι, P. 8, 5 δέκευ.

3: θάλαμον. Not necessarily a shrine within the Prytaneum: at O. 6, 1 θάλαμος is the whole house (cf. LSJ I 3 and the similar use of μέγαρον O. 6, 2, P. 3, 134). Miller, *op. cit.* (above on 1 πρυτανεία), 36, writes: "One should expect with some probability a prytaneion to have two
main rooms (the dining room and the room of the hearth)". Farnell is more explicit: "we do not hear of separate chapels within the Town-Hall, though there may have been a barrier round the sacred fire; if so, this spot would be in a special sense her 'thalamos'". I doubt this last conclusion: δέ-ξαν obviously refers not only to the installation, but also to the tenure of office, and this was performed in the whole building (cf. schol. εἰς τὸ πρωτανεῖον).


4: σκάπτω. Not of Aristagoras (Fränkel, 572), but of Hestia. Farnell suggests that this is an imaginary picture, because statues of Hestia were comparatively rare. Cf. Wilamowitz, Glaube d.Hell., I, 156: "ein Bild der Göttin neben den Herd zu stellen, der sie ist, würde widersinnig sein". But Pausanias (I 18, 3) mentions a statue of Hestia in the Prytanenum at Athens, and if we assume the performance of the song to have taken place in the town-hall, as the invocation of Hestia seems to imply, a reference to an invisible sceptre would have been rather confusing.

5: γεραίροντες. The force of the participle (their rule is accompanied by their worship) is lost in such translations as 'They honour you and keep Tenedos upright' (Bowra), 'who guard the glory of Tenedos and often honor you' (Nisetich). In a Greek sentence the main idea is often expressed by the participle: cf. K.G. II, 98-9, Schw. II, 389, and my note on Men. Epitr. 219-20, Mnemos. IV 27 (1974), 27. This is well rendered by Lattimore: 'who honor you as they keep Tenedos upright'.

5: ὁρθάν. 'Upright', hence 'safe', 'prosperous' (LSJ III 1). Cf. N. 1, 15 Σωκηλίαν πειραμάτων ὁρθώσειν, I. 6, 65 ὁρθώσαντες οἶκον. Lefkowitz (51) wrongly translates 'on a straight path'. Péron (119 n. 1, 283-4) thinks that ὁρθάν refers either to the direction or to the position of a ship, because φυλαττειν is sometimes used of a steersman (116 n. 7). But in connection with a town the verb most probably means 'to guard' (cf. e.g. A. Sept. 135-6 πολιν... φύλαξον κήδεσαί τε) and in connection with a predicate 'to maintain', 'to preserve' (cf. LSJ B 3). The predicate is used in a resultative sense: cf. O. 10, 95 τρέφοντι δ᾿ εὖρού κλέος, K.G. I, 276, Bruhn, §9, Schw. II, 181 (who wrongly call this use 'proleptic').

6: πολλά. Equivalent to πολλᾶς (LSJ III 1a).
6: ἄγαξόμενοι. An unusual word, perhaps chosen because it sounds more subdued (or austere) than ἄγαλλόμενοι.

6: πρώταν. Not 'the first of the gods' (Bury) or 'the first of goddesses' (Bowra), but 'before the other gods' and to be connected with ἄγαξόμενοι: cf. schol. ἀπ’ αὐτῆς ἦρχοντο and H. Hom. 29, 4-6 οὖ γὰρ ἄτερο σοῦ / έιλαπίναι θυντοχίν ἵν’ οὖ πρώτη πυμάτη τε έ/Εστίη ἄρχομενοι σπένδει μελιπέδα οἴνον (see also Allen ad loc.), S. fr. 726 πρῶρα λοιβῆς ’Εστία (and Pearson ad loc.).

7: κνίσα. Lefkowitz (51) suggests that men who worship a deity with burnt offerings are 'celebrating death and the gods' gift to them of life', but her references to Vernant (Mythe et pensée, 142) and Burkert (Homo necans, 158-9) do not prove anything.

7: λύρα. Musicality is a topos in the praise of cities and rulers: cf. O. 1, 17, O. 11, 18-9, G. van N. Viljoen, Pindaros se tiende en elfde Olympiese odes (Leiden 1955), 24-5.

7: σφί. Usually taken to be a dative of interest, but more probably a dativus auctoris (βρέμεται being equivalent to 'is played'): cf. S. Ai. 970 θεοίς τέθυμεν, K.G. I, 423, Bruhn, 547, and my note on Men. Epitr. 534, Mnemos. IV 27 (1974), 37. A possessive dative seems to me less likely in this connection, and is to be generally suspected (although it is assumed by Schw. II, 189: but see K.G. I, 429-30).

7: βρέμεται. This verb seems to be more appropriate to the sound of a stringed instrument (cf. N. 9, 8 βρομίαν φόρμιγγα) and the aulos (cf. Cat. 64, 264 stridebat tibia) than to songs. De Vries (152) speaks of a σευμα, but the word could apparently refer to resounding voices (cf. 'to peal'). Slater's translation 'murmur' is correct at P. 11, 30, but absurd in the present passage.

8: Ξένιου. Hospitality is a topos in the praise of cities and rulers: cf. O. 1, 16, O. 2, 6 and 93-4, O. 3, 40, N. 5, 8, I. 2, 39, Viljoen, op. cit. (above on 7 λύρα), 23 n. 31.

8: Διός. Themis is a wife of Zeus (fr. 30, 5, Hes. Th. 901) and his paredros (O. 8, 22). In the present passage, just as at E. Med. 208 τὰν ζηνός ὠρχιάν θέμιν, their relationship is not specified, but the genitive certainly has possessive force (as in Il. 6, 460 Ἐκτορος ἥδε γυνῆ) and should not be connected with τραπέζαις (as is done by Sandys, who refers to Athen. IV 143f., and Bowra).

8: Θέμις. Most editors do not print this word with a capital, because ἄσκειται cannot mean 'is worshipped' but only 'is cultivated', 'is practised': cf. Hdt. I 96, 2 ὡμοιοσύνην ἄσκειε, LSJ II 2 (Slater's
Illinois Classical Studies, VII.1

translation 'honour' is misleading). In that case the word may be translated by 'order' or 'law'. But at O. 8, 21-2 Σώτειρα Διός Εξενίου / πάρεδρος ἀσκεῖται θέμις she is both a personal deity and an abstraction. This is considered by Farnell to be "one of the signs of a hurried composition", but he has overlooked the fact that a similar ambiguity is to be found at P. 3, 108-9 τὸν ὅ́μωφέποντι αἰεὶ φρασίν /παλίμον' ἄσκησις, N. 7, 4 τειν ἀδελφείαν ἐλάχιστον ἀγλάδυμον Ἦμπαν, Hes. Op. 222-4 ἡ (Dike) δὲ ἐπεται κλαίουσα πόλιν καὶ ἥθεα λαόν, / ἡ ἐρα ἐσομένη, κακὸν ἀνθρώποις φέρουσα, / οὐ τινες ενείμαι, 763-4 φήμη δ’οὺ τις πάμπαν ἀπόλλυτια, ἢν- τινα πολλοί / λαοί φημίξωσι. θεός νῦ tíς ἐστιν καὶ αὐτή, Ἦ. 231-2 Ὄρκον θ’, δὲ δὴ πλείστον ἐπιχθενίους ἀνθρώπους / πημαίνειν, διε κεν τις ἐκών ἐπίστροφον ὁμόσση (similarly Hdt. VI 86 γ, 2, Aesch. Ctes. 233). The law of hospitality, just as ὑκή, is a principle, but this principle is so fundamental that it is considered to be a divine power, and as soon as a divine power becomes operative in a striking way it is imagined as a divine person. Cf. Wilamowitz, 202: "Was lebt und wirkt, wird als persönlich gefühlt: darum ist es pervers, von Personifikation zu reden'. See also F. Dornseiff, Pindars Stil (Berlin 1921), 50ff., Farnell, II, 467ff., Duchemin, 125ff., W. Fötischer, "Das Person-Bereichdenken in der frühgriechischen Periode", WS 72 (1959), 5-25. For the association of hospitality with righteousness (i.e. giving others their due) cf. O. 2, 6 διί δίκαιον ἐξέσων ('strict in his consideration of strangers'), N. 4, 12 δίκαι ἐξαρκεῖ. 8: ἄσενθος. In my commentary on O. 14, 12, Mnemos. IV 32 (1979), 24, I have argued (1) that it is wrong to restore the Doric form αἰέναος, (2) that there and in the present passage the word is simply the adjective belonging to αἰεί, so that we should not look for some association with 'flowing' (Bury 'never running dry', Farnell 'tables of ever-flowing cheer'). 9: ἐν τραπέζαις. Bury writes: "Mr Fennell takes ἐν here in the sense of with, but I agree with Rumpel that it has the more literal meaning of place. The tables are not only the instrument, they are also the place of the ἀσκησις". However, hospitality is not practised on the tables, but at table. For ἐν denoting an occasion cf. O. 2, 43-4 ἐν ἀέθλοις / ἐν μάχαις τε, O. 9, 112 ἐν δαιτί, IV. 4, 259 ἐν δαιδ' Od. 11, 603 ἐν δαλίης, A. SuppL 174 ἐν λιταιον, Thuc. VII 73, 2 ἐν τῇ ἑορτῇ, LSJ II 1. For τράπεζα 'meal' cf. LSJ I 2. 9: ἄλλα. In wishes and prayers ἄλλα usually means either the transition from the present to the (unknown) future, or from introductory
arguments to the wish proper (Denn., 15-6). In the present case these conditions do not apply, but 9-10 forms the continuation of the wish expressed at 3-4. For progressive ἀλλά cf. Denn., 21-2.


9-10: τέλος... περάσαι. The translation 'reach the end' (de Vries, 151, Nisetich) is misleading, because (1) τέλος properly means 'fulfilment', hence 'performance of a task', 'office' (LSJ I 3), and (2) περάσω properly means 'to traverse' and so refers to the whole term of office (LSJ I 3) seem to me wrong in classing the present passage with S. O.R. 1530 τέρμα τοῦ βίου περάσῃ and E. 'Andr. 101-2 τὴν τελευτά'αν... περάσαις ἥμεραν). Cf. schol. τὴν πρωτανείαν.

10: περάσαι. For infinitives in prayers cf. P. 1, 68, K.G. II, 22-3. Some editors read περάσαι (opt.), but the subject is more likely to be the whole Council: 11 ἀνδρα marks the point where the attention is focussed on Aristogoras.

10: σῦν. Not to be altered into νῦν, for (1) the subject αὐτοῦς is easily supplied from the preceding lines, and (2) repetition of words is avoided by Pindar only in the case of proper names and important apellatives (Schmid, Gesch.d.gr.Lit., I, 610 and n. 5): cf. P. 9, 112-4 γάμον... γάμον, N. 3, 28-30 φέρειν... φέρειν, N. 8, 41-2 ἀνδρόν... ἀνδρόν, Schroeder, Prolegomena, 43-4. For the resultative use of σῦν cf. Hes. Op. 119 σῦν ἐσθλοῖσιν, Theogn. 50 κέρδεα δημοσίω σῦν κακῷ ἐρχόμενα, S. Ant. 172 ὠλοντο σῦν μιᾶσματι, LSJ A 6.

10: ἀτρώτῳ. 'Without annoy' (Fennell; similarly Puech 'dans la paix du coeur') is too weak: τιτρώσκω originally means 'to damage' (LSJ 2, e.g. Hdt. VIII 18 οἱ ἠμίσσεαι τῶν νεῶν τετρωμέναι ἤσαν), and here the meaning is 'not injured by misfortunes or sharp criticisms': cf. I. 3, 18 αἱ κυλινδομέναις ἀμέρας ἄλλᾶ ἀλλοτ' ἔξαλλαξεν· ἀτρωτοὶ γε μὰν παῖδες θεῶν (I doubt whether Bowra, Pindar, 116, is right in concluding that "the truly noble", just as Aristogoras, "do not take injuries to heart"). It is not correct to say that ἀτρώτῳ repeats the idea of σῦν δόξα in a negative form (Mezger, followed by Fennell and Bury).

11: ἀνδρα. Equivalent to αὐτόν: cf. P. 1, 69, P. 2, 29, and my note on Pl. Prot. 309a 3 in Studia Platonica: Festschrift H. Gundert (Amsterdam 1974), 41. The word must refer to Aristogoras, as appears from the identity of 12 δέιμας and 13 μνημα. The accusative is not an acc. of respect ('As for the man...'), for we can hardly supply 'as contrasted
with the goddess' (as is suggested by Mezger, who is followed by Bury and Pränkel, 572-3), but we have to assume a σχῆμα καθ’ διόν καὶ μέρος (cf. K.G. II, 289-90, Schw. II, 81; rightly explained as a form of 'para-
thesis' by B. A. van Groningen, Mnemos. III 9, 1941, 275; Lefkowitz, 52 n.
19, wrongly calls πατέρα, δέμας, and ἄτρεμιαν accusatives of respect).
For the father as μέρος cf. Wilamowitz, 431 n. 1: 'der Vatersname ist
kurz für die Abstammung gesetzt, die sozusagen ein Teil des Mannes ist'.
For μακαρίζω with double accusative Ar. Vesp. 588 is the only exact par-
allel (if Reiske's emendation is accepted; Bury wrongly thinks that τοῦτοι is a cognate object equivalent to τοῦτον τὸν μακαρισμὸν). But at 301-1
μέμωμαι (which is the reverse of μακαρίζω) has the same construction.
Lefkowitz (loc. cit.) compares A. Fr. 340 τὰ μὲν σ’ ἐπαινῶ, but there
τὰ μὲν is adverbial ('on the one hand'). S. Al. 1381 πάντ’ ἔχω σ’
ἐπαινέσαι and Pl. Symp. 222a 7 ἀ ἐγὼ ἑκράτη ἐπαινῶ are no convincing
parallels either, for πάντα and ἀ are more obviously accusatives of re-
spect.

Pennell writes: "I cannot see the point of congratulating the son
upon his father, who kept him from winning the Olympian and Pythian games
(v. 22)" (similarly de Vries, 152). But praise of the father is a topos in the victory ode: cf. e.g. O. 7, 17, P. 11, 43, N. 4, 13, I. 1, 34; see
further Thummer, I, 49ff. Besides the father's hesitation with regard to
his son's athletic chances hardly detracts from his general laudability.

11: μακαρίζω. C. de Heer, Μάκαρ - εὐδαιμών - δλβος - εὐ-
tυχής (Amsterdam 1968), 31-2, points out that μάκαρ usually implies
the idea of divinity or at least of a status resembling that of the gods,
and that such a suggestion is ruled out by vv. 13-6. He therefore con-
cludes that the verb may be connected with μακάριος, a word which is
less heavily loaded, as appears from P. 5, 46.

11: μέν. Not to be connected with 12 καὶ... τε (Mezger), but with
13 δέ.

11: Ἀρκεσίλαν. Some editors read Ἀγνοίλαν (B) or (for metrical
reasons) Ἀγεσίλαν, but the fact that Pindar's beloved Theoxenus of Te-
nedos was a son of Hagesilas (fr. 123, 15) has been used to satisfy senti-
mental romanticism (a handsome boy son of a handsome father, and 48 ἔρώ-
tων as a personal confession: cf. Fränkel, 575: "Obwohl allgemein formu-
liert, klingt die Schlusswendung wie ein Ausbruch persönlichen Gefühls")
rather than to build up a solid argument. Turyn rightly observes: "cum
in scholiis p. 187, 8 et 187, 9 bis nomen in utroque codice BD casu accu-
sativo Ἀρκεσίλαν legatur, dubium non est, quin v. 11 Ἀρκεσίλαν (non
'Ἀγεσίλαοι) sit legendum'.

12: θαντόν. Bury (216) writes: "The island of Tenedos, noted for the beauty of its women (Athen. XIII, 609e), was perhaps a land of handsome men also" (similarly Mezger, 481). But cases of individual beauty were thought worth mentioning, and not only by Pindar (e.g. O. 8, 19, O. 9, 65): cf. the epigram from the first half of the 5th cent. quoted by Lefkowitz (52 n. 19): παίδα... κάλλιστον μὲν ἰδεῖν, ἀδήλειν δ' οὗ χείρονα μορφῆς. The Greek admiration for physical beauty is strikingly illustrated by an extreme case mentioned by Herodotus (V 47, 2): a citizen from Croton was worshipped as a hero after his death at Segesta διὰ ἑωυτοῦ κάλλος. See further my note on Tyrt. 6-7 D., 9, Mnemos. IV 22 (1969), 342-3. Physical beauty was considered important for a magistrate: cf. Xen. Symp. 8, 40.

12: ἀπεμιάν. Usually translated by 'fearlessness', but 'calmness', 'composure' is more correct and better suits his function.

12: σύγγονον. For the value attached by Pindar to inherited capacities (cf. P. 10, 12, N. 6, 8 τὸ συγγενές) see below on 33 πάλαι.

13: ὑπα. Lefkowitz (51) wrongly translates 'If then...': ὑπα has adversative (restrictive) force and answers 11 μὲν.

13: ὀλβον. Pindar often emphasizes the importance of wealth, but adds that it should be used to realize ἀρετή: cf. Gundert, 14, 28, 86-7, P. R. Colace, "Considerazioni sul concetto di πλουτός in Pindaro", Studi in onore di A. Ardissoni, II (Rome 1978), 737-45.


13: παραμεύσεται. Doric for παραμείσωμαι (cf. R 1, 45 and fr. 23). Not a gnomic future (cf. K.G. I, 171-2), but rather a subjunctive of the aorist: cf. O. 6, 11, O. 7, 3, P. 4, 266 and 274, K.G. II, 474. The shift to the indicative ἐπέδειξεν cannot be explained by the assumption that the poet lost sight of the relative beginning of his sentence (as at O. 7, 6 and P. 4, 268), but may imply that v. 14 indicates a more firmly established fact than v. 13. B. Breyer's emendation ἐπιδειξη (Analecta Pindarica, Vratislava 1880, 26-7; similarly B. L. Gildersleeve, AdP 3, 1882, 440-1) is unnecessary.

13: ἀλλων. Not to be altered into ἄλλους or ἄλλων: the genitive
is used on the analogy of διαφέροσθαί τινος. Similarly ὑπερβάλλειν and καίνυσθαι with genitive (K.G. I, 393).

14: βίαν. Used in a favourable sense ('strength'). The original meaning is 'natural or vital power': cf. LSJ I 1 and F. Stoessl, Die Sprache 6 (1959), 67-74.

15: ὑνατά. Pindar points out man's mortality at P. 3, 59, I. 3, 23, I. 5, 16, etc., and it cannot be maintained that the emphasis is stronger here than elsewhere. Lefkowitz (52) argues that the tone of the famous beginning of N. 6 is more optimistic than that of N. 11, 13-6, but the two passages are hardly comparable: (1) N. 6, 6-7 does not refer to death, but to the unpredictability of the outcome of any human undertaking (as has been pointed out by Fränkel, Wege u. Formen, 30 n. 2), and (2) the point of N. 11, 15-6 is closely connected with 17-8, as appears from 17 ὤκε (omitted in Lefkowitz's quotation of the Greek text!). The force of ὤκε has been either neglected (e.g. by Fränkel, 574, who calls 15-6 "einen harten Umschlag" and simply remarks: "Die neue Triade hebt von frischem mit Festesklängen an") or taken to be (a) adversative, (b) explanatory (motivating), (c) consecutive. (a) Mezger assumes a contrast between 15 μεμνά-σω and 17 λόγους, which is inept. Nisetich translates 'yet', which he explains (287) by "But death is no reason not to celebrate when the opportunity arises" (similarly de Vries, 151, 155). This idea seems to me too flat and trivial for Pindar. (b) Thummer (1, 76) translates μεμνά-σω by 'der mag sich getrost vor Augen halten', but the intention of the Greek cannot be to ease our mind. (c) is considered by Thummer in n. 53, but he again overstates his case (the importance of praise in a poem of celebration) by suggesting that the sadness of death is outshined by the joy of future fame. The train of thought seems to me to be as follows: 'Man's physical being is doomed to perish, and therefore his achievements have to be recorded', (so that he may still obtain some degree of immortality). The idea that immortality is to be secured by fame, and most effectively by a laudatory poem, is a topos in Pindar: cf. O. 7, 11 (where ζωόδλιμος has a causative sense), O. 10, 91-6, N. 6, 30, N. 7, 12, N. 8, 40, Duchemin, 283-4. For the consecutive force of ὤκε cf. Denn., 170, and my notes on O. 12, 10, Zetesis: Album Amicorum E. de Stryoker (Antwerp-Utrecht 1973), 337, and Men. Epitr. 332, Mnemos. IV 27 (1974), 31. Bowra (Pindar, 319) points out that in most poems the metrical division "corresponds neither with the grammatical structure of sentences nor with the flow of the sense" (though he is wrong in taking N. 11 to be an exception).
15: περιστελλόντων. In spite of Emp. B 126 σαρκών ἀλλογνωτί περιστελλόουσα (sc. τάς ψυχάς) χιτώνι, the phrase περιστελλόντων μέλη cannot mean 'sterblicher Glieder Umhüllung tragend' (Werner; similarly Nisetic 'that he wears a mortal set of limbs'). The word probably refers to his robes of office worn at the installation (Mezger) and need not imply that Aristagoras was a 'glass of fashion' as well as a 'mould of form', somewhat of an 'exquisite' perhaps in personal adornment, or studious at least to compose the folds of his tunic and mantle for displaying most becomingly the graces of his limbs" (Bury, 217). The fact that περιστελλό· "can denote deck ing out a corpse" (Lefkowitz, 52) is irrelevant in this connection, for there is no evidence for the assumption that the word was especially used in this sense (Lefkowitz refers to Od. 24, 293 and S. Ant. 903, Aι. 821, 1170, but the passages from Sophocles do not, or not exclusively, refer to dressing).

16: τελευτάν. Usually explained as quasi-adverbial, but more naturally to be taken as an apposition to γὰν. Pindar may have had Xenophanes B 27 ἐκ γαίης γάρ πάντα καὶ εἰς γῆν πάντα τελευτᾷ in mind. For reminiscences of the Presocratics in his poetry cf. Gundert, 55-7, Strohm, 20-3. The apposition is put at the beginning of the sentence for the sake of emphasis: cf. I. 3, 7 εὐκλέων ὅ' ἔργον ἀποινα χρὴ μὲν ὑμνῆσαι τὸν ἔσων. Lefkowitz (52) creates a structural phantom by assuming a connection between 9 τέλος and 16 τελευτάν.

16: ἐπιεσσόμενος. The metaphor is based on II. 3, 57 λάϊνον ἔσος χιτῶνα and is first found in Alcaeus 129, 17. See further I. Waern, Γῆς ὀστέα: The Kenning in Pre-Christian Greek Poetry (Upsala 1951), 19-22.


17: ἄγαθος·. No enallage (Mezger and Bury with schol. ὑπὸ τῶν ἀστῶν τῶν ἄγαθῶν), but 'favourable': cf. O. 7, 10 φάμαι ἄγαθαί, I. 1, 46 ἐπος ἄγαθων, I. 3, 3 ἀξίως εὐλογίας ἀστῶν μεμίχθαι. Pindar probably suggests that the name Aristagoras may be understood as 'very well spoken about'. This seems to me more likely than the etymology 'mächtig im Rath' (Pape-Benseler) adopted by Barkhuizen, 86 (who may be right, however, in taking 14 ἄριστεύων to be another allusion to the name).

17: μέν. This or νῦν (Puech) is a plausible emendation of μέν (defended by Bury as emphatic): δαίδαλθεντα sc. μέλη (suggested by
It is true that the object has sometimes to be supplied from the context (cf. K.G. II, 561-2), but this is easier if a related word (in this case the same word, but as a subject) precedes.

17: ἐπανεἰσόθαι. A certain emendation of αἰνεῖσοθαι: at P. 5, 107 the MSS. have the same mistake.

17: χρεών. Contains an ambiguity: fame is necessary to obtain immortality (see above on 15 θνατά), but it is also due to the victor: cf. O. 1, 103, O. 3, 7, O. 8, 74, P. 8, 33, P. 9, 104, I. 1, 43, I. 3, 8, Gundert, 43.

18: μελιγδούποισι. The original meaning of δούπος, 'thud', 'roar', 'clash' is widened into 'booming sound' (see above on 7 βρέμεται). Cf. Dith. 2, 12 έριγδούποι στοναχαί. Pindar likes to characterize the beauty of songs as 'sweet': cf. μελίγαρυς, μελίκομπος, μελίρθογγος and the frequent use of γλυκύς. See also M. Kaimio, Characterization of Sound in Early Greek Literature (Helsinki 1977), 158.

18: δαίδαλδέντα. 'Glorified': similarly O. 1, 105, O. 5, 21 Parth. 2, 32. The word does not imply 'skilfully' (Frankel, 572 'mit kunstvollem Gesang').

18: μελιζέμεν. Not to be altered into μελίζεν or μέλειν ἐν (Bury, Lefkowitz, 52): for the synizesis in ἀοιδαῖς cf. I. 3, 17 τετραοριάν, Schroeder, Proleg., 25-6, 39. There is a pun in the juxtaposition of μελιγδούποισι and μελιζέμεν: cf. P. 1, 12 ἡλα... θέλειν and Barkhuizen, 104ff.

19: ἐκ περικτιόνων. A brachylogy for 'gained from places inhabited by π.' or 'from games organized by π.' (cf. N. 2, 19 έξ αέθλων νίκας ἐκόμιζαν). Fennell wrongly connects the phrase with ἐστεφάνωσαν and translates 'on the authority of'.


20: πάτραν. 'Clan' or (more probably) 'native land': cf. O. 8, 20 έξένεπε κρατέων πάλα δολιχήρετων Αἰγίναν πάτραν, P. 1, 32, P. 9, 73, N. 9, 12, I. 3, 12. See further W. Keuffel, Der Vaterlandsbegriff in der frühgriechischen Dichtung (Würzburg 1942), 32ff.

20: εὐώνυμον. Probably a resultative predicate (see above on 5 ὀρθάν), for Tenedos could hardly be considered famous in itself like Athens (N. 4, 19) and Aegina (N. 7, 85). Bury and Barkhuizen (89) take the word to allude to 33 πεισοάνδρου, which name forms a good omen for Aristagoras' function as prytanis, but apart from the question whether πάτραν refers to the clan, Pindar now concentrates on Aristagoras'
athletic, not his magisterial, qualities.

21: πάλα. 'On the occasion of...'. For this use of the dative cf. O. 1, 50 τραπέζαισι. O. 10, 76 δαλιαῖς, P. 1, 47 μάχαις, K.G. I, 445 (who do not clearly distinguish this use from the dative denoting attendant circumstances).

21: μεγαυχεῖ. 'Glorious' (similarly A. Pers. 642). At P. 8, 15 μεγάλαυχος means 'vainglorious': αὐχέω often means 'to boast', but the original meaning is 'to declare proudly or confidently' (whether or not rightly), so that at S. O.C. 713 αὖχημα has a favourable sense.

22: ἐλπίδες. The original meaning of ἐλπίς is 'supposition' (cf. ἐλπομαι at Il. 9, 40; 16, 281; 18, 194), of which 'expectation' is a specialization (Plato, Leg. 644c 9 defines it as δόξα μελλόντων). See further O. Lachnit, Ἐλπίς (Tübingen 1965), 3ff.

22: ὀνυπορότερα. 'Too hesitant': for this use of the comparative cf. K.G. II, 305, Schw. II, 184-5. Lefkowitz (53) observes that "this apology for non-accomplishment of deeds never attempted is unique", but does not explain why Pindar included it. A possible answer has been suggested by Gundert, 111 n. 40: "Fragt man, warum Pindar den Fall, der zumindest für die Eltern peinlich war, überhaupt erwähnt und so weit führt, so ist ein Hauptmotiv die Aufgabe des Dichters, verkannte Areta zur Gel tung zu bringen". This is a more plausible explanation than that given in Mnemosynon (5-6), where he maintains that 'fast zwei Drittel des Festlieds gelten dem Versäumnis der Eltern" and suggests that "es ist, als ob er [Pindar] den Anlass, dass er keine grösseren Siege hatte, geradezu gesucht hätte, um den Abgrund aufzureissiren zwischen der lichten Welt des Adels und der Gottverlassenheit der Menschen". E. L. Bundy, Studia Pindarica (Berkeley-Los Angeles 1962), 48ff., has rightly pointed out that past misfortunes in the family are used as dark foils for present glory (although his view that the victory ode "is dedicated to the single purpose of eulogizing men and communities", 35, is untenable).

22: βίαν. See above on 14 βίαν.

23: πειρᾶσθαι. One might expect the addition of μή, but this may be omitted if the infinitive is felt as an object: cf. E. Or. 263 σχῆσω σε πηδάν, K.G. II, 214-5, Schw. II, 598 (who compares Thuc. VII 33, 3 ἐπέσχον τὸ εὔθεώς τοῖς Ἀθηναῖοις ἐπιλεξείρειν).

24: γάρ. Explains ὀνυπορότερα (Bury) or (rather) the unexpressed idea of 'wrongly' (Pennell 'for else'): cf. Denn., 62-3, Bruhn, §114. Another possibility is to take γάρ as emphatic (γε + ἄρα): as such it often introduces emotional questions (Denn., 82-5) and it also occurs in
exclamations, usually preceded by Ἡ (Denn., 284); in the present passage
ναὶ μᾶ may be considered equivalent to Ἡ.

Hdt. VI 86, 2, and above on Θέμις.

thinks that "these are accusatives of 'extent, range, sphere', like
tὸ ἐμὸν μέρος", Bury and K.G. I, 317, call the accusative 'adverbial',
Farnell calls it 'absolute', Sch. II, 86, suggests that it originated from
a 'prosthetic' nominative. These explanations are unsatisfactory. I am
inclined to take the phrase as an apposition to the unexpressed internal
object of the sentence: cf. O. 7, 17 αἰνέως πολυμάξ ἄποινα, K.G. I,
757 ἀνασιν.

24: παρὰ Κασταλία. The phrase 'if he had participated in the con-
tests' has to be supplied from the context: cf. K.G. II, 565, Bruhn, §199.


25: μολὼν. Sc. 'tither': cf. N. 5, 45 ἀλίκας δ' ἐλθόντας οἷ-
κοι τ' ἐκράτει, S. A.ί. 854 νῦν μ' ἐπίσκεψαι μολὼν, K.G. II, 87.

26: ἔντυλοντος. The active form is not to be found elsewhere in the
classical period. The participle may have concessive force: cf. Schw. II,
389. It is certainly wrong to assume that the vanquished adversaries func-
tion "nicht mehr nur als Folie, sondern zugleich als Beispiel für die κε-
νεύφωνες άνδρας der Sterblichen", as is suggested by H. Schmitz, Hypsoc
und Bios (Bern 1970), 49.

27: ἔορτάν. Apposition to the internal object of κωμάσατις (see
above on 24 ἐμάν δόξαν).

27: Ἡρακλέος. A genitivus auctoris: cf. O. 12, 15 τιμὰ ποδῶν,
2. For Heracles as founder of the Olympian games cf. O. 3, 11ff. For Pin-
dar's special regard for him cf. Bowra, Pindar, 45ff.

27: τέθυμον. 'Established', 'organized according to fixed rules'
(cf. O. 6, 69 τεθύμος ἀδήλων), hence 'solemn'. The translation 'nach
der Satzung des Herakles' (Mezger), 'founded by Herakles' (Bowra; similarly
Lattimore, Nisetic) is misleading.

28: ἀνδροσάμενος κόμαν. 'Having his hair wreathed': similarly I.
1, 28 ἀνδροσάμενοι, I. 2, 16, O. 7, 15 στεφανωσάμενον, O. 12, 17, N.
6, 21. For this use of the middle cf. διδάσκεσθαι 'to have oneself
instructed', K.G. I, 113, 116, Schw. II, 232 (who in I, 757 wrongly as-
sumes a passive sense in στεφανωσάμενος), and my notes on Men. Epitr.
28: έν. Bury rightly observes: "The expression loses its strength if we take έν as merely instrumental; the victor's locks are conceived as actually in the wreath of olive leaves". Cf. Il. 5, 386 δήσαιν κρατε-ρός ένί δεσμήν, and above on 17 έν.

28: πορφυρόεις. Not 'bound by purple fillets' (Slater, Lefkowitz, 53, following P. von der Mühll, Kl. Schriften, 194-6), but 'glittering', 'brilliant': cf. H. Gipper, Gll. 42 (1964), 39ff., O. J. Schrier, Mnemos. IV 32 (1979), 316ff. Similarly P. 2, 6 τηλαυγέσιν... στεφάνοις. Duchemin (198ff.) rightly points out that φωνινιοπέξα said of Demeter and Hecate (O. 6, 94, Pae. 2, 77) does not refer to colour but to brilliance (cf. Homeric ἄργυρόπεξα). For the Greek tendency to subordinate colour to shine cf. Fogelmark, 17ff., who is wrong, however, in concluding (23) that πορφυρέως "denotes colour in Pindar but not in Homer". His interpretation of the present passage as giving "an impression of beautiful colour" (26) is rather arbitrary. It is true that we find at O. 6, 55 ένω εξανθαίνα και παμπορφυρόεις ἀκτίοι, but the addition of ἀκτίοι is significant. Olive and laurel are called χρύσεος (O. 8, 1, O. 11, 13, P. 10, 40, N. 1, 17), but this refers to their value rather than to their visual appearance: cf. P. 3, 73 ύγίειαν ἄγων χρυσέαν, LSJ III 1 (Duchemin, 226, thinks that "il s'agit d'un feuillage divin aux reflets lumineux, aux promesses d'immortalité"). Mezger suggests that πορφυρέοις, too, is intended "um seinen hohen Wert zu bezeichnen" (similarly Bury: "Regal 'purple' might be considered the queen of colours and used as a metaphor for supreme excellence", and Bowra, Pindar, 245-6), but there is no parallel for such a figurative use.

29: ἀλλά. Lefkowitz (53) thinks that "the reference to binding... leads into a statement of human limitations" (!). The function of ἀλλά obviously is to explain why the possibility indicated in the preceding lines was not realized: it is equivalent to ἀλλά γάρ marking the non-fulfilment of a condition (Denn., 104).


29: αὐχαί. See above on 21 μεγαύχετ. Wilamowitz (432) writes: "ihm wird in einem Atem gesagt, dass er ihn [the victory] hätte erreichen können, und angedeutet, es wäre wohl eher Selbstüberhebung gewesen". Similarly Lefkowitz, 53: "the contest is in the athlete's mind... the opponents are emotions, 'empty-minded boasts'... and an 'unadventurous heart'".
But 32 ἰσμός ἀτολμος obviously refers to his parents' hesitations, and the first part of the sentence (τὸν μὲν...) serves as a foil to the second part (Gundert, 24 and 117 n. 95). It is well-known that the Greeks often use antithetical expressions to emphasize only one idea; cf. Fehling, Wiederholungsfiguren, 84-6, 274-9, and my notes on Semon. 7, 9, Mnemos. IV 21 (1968), 135-6, and A. Pr. 106, Miscellanea Kamerbeek (Amsterdam 1976), 453-4.

30: ΕΣ ἄγαθὸν ἔβαλον. Cf. S. Α. 808 χάριτος ἐκβεβλημένη, Ελ. 648-9 με πλούτου... ἐκβάλειν, Xen. Αν. VII 5, 6 μὴ ἕκ τῆς Σεύθου φιλίας ἐκβληθεὶν. The translation 'cast down from' (Fennell and others) is perhaps too strong, for βάλω may also mean 'to place' (LSJ A I 6).

30: καταμεμφόεντα. The parallelism of the two parts of the sentence suggests that the sense is active (like Ἥδτ. I 77, 1 μεμφείς, etc.). There seems to lie a difficulty in the fact that ἰσμός refers to the parents and ἰσχύν to the son, but the parents may have regarded their son's abilities as part of their own: cf. P. 8, 44-5 ψυ... ἐν πατέρων, Gundert, 15ff.

31: ἰσχύν. For the accusative see above on 11 ἄνδρα.

31: οὔκελων. 'Within his reach' (Fennell). For the topos of τὸ παρειμένου (N. 3, 75) cf. Strohm, 72-5.

31: παρέσφαλεν. 32 ὅπισθος shows that παρέσφαλεν cannot mean 'lässt vorbeistraucheln' (Frankel, 573). The local force of παρα- ('to the side') has apparently been widened to the idea of 'missing' and 'falling'. For the genitive cf. LSJ οὐκάλῳ III 2.

32: ἀτολμος. Another topos: one has to take risks (0. 6, 9-11 ἀ-κίνδυνοι δ' ἀρεταὶ οὖ... τίμιαι, P. 4, 185-7), but τόλμα should be combined with σύνεσις (N. 7, 59, I. 3-4, 63-5, fr. 231).

33: συμβαλεῖν. 'To conjecture' (cf. LSJ III 3), sc. the presence of ... in their son.

33: μάν. Denn. (330, 337) hesitates between an emphatic and a progressive sense, but the meaning is more likely to be adversative (Denn., 334-5, Slater, 311).

33: πάλαι. Not to be connected with ἀπὸ ἐπάρτας (Fennell, Parnell, Puech), but with ἀίμα: cf. I. 2, 1 οἱ πάλαι φώτες, LSJ I 2. B. A. van Groningen, In the Grip of the Past (Leiden 1953), 50, rightly observes: "The quality of the primogenitor determines the quality of the whole lineage and every member of it shines with the reflected light of his ancestral glory". Cf. also 12, 52, 54, and Gundert, 15, Bowra, Πίνδαρ, 101-2,
171-2.

34: Αμύκλαος. "Because in Pindar's opinion Amyklai had been the place where king Agamemnon was murdered on his return home from Troy... Not until Orestes had killed his mother did he set the Aeolians on their way towards Tenedos" (G. Huxley, Pindar's Vision of the Past, Belfast 1975, 34). I doubt whether Pindar alludes to the capture of Amyclae mentioned at P. 1, 65, as is suggested by Lefkowitz, 54.

35: ἀνάγων. 'Leading over sea': cf. II. 9, 338 λαὸν ἀνήγαγεν ἐνθάδε, LSJ I 2. Orestes as a leader of Aeolian colonists is also mentioned by Hellanicus (PGM 4, p. 32).

36: ὁδόν. Puech reads ὁδόν with MSS. and scholia, but Pindar always uses the plural ὁδαί, and παρὰ ὁδόν is obviously parallel to ἀπὸ Ἑπάρτας, so that we have mentally to supply τὸ ἄλμα (as is rightly observed by Bury, who spoils the construction, however, by translating 'mingled near the stream of Ismenus with the blood of...'; similarly Werner 'an Ismenos' Fluten beigemischt').

36 ἐκκραμένον. Sc. with the blood on the father's side.

37 Μελανίτπολο. Famous opponent of the Seven against Thebes: cf. K.P. III, 1164.16ff.

37: δέ. Has explanatory (motivating) force: see above on 19 δέ.

38: ἀμφέρονταί. Mezger translates 'sie bringen mit sich', but this is φέρομαι (e.g. P. 7, 21). Fennell translates 'return' (similarly Farnell 'revive', 'renew'; cf. schol. ἀποφέρονται), but the comparison with cornfields shows that the meaning is 'raise up', 'give forth': cf. ἀναδίομι (LSJ II 1), and A. Cho. 447-8 ἀνέφερον... γόνον. The capacities (ἀρεταί) inherent in the γένος are like the fertile soil from which shoot up the achievements (ἀρεταί) of the individual members as flourishing plants (I. 5, 17 ἄλλοισ' ἀρετά; cf. O. 9, 16, N. 4, 88, N. 10, 42), which may be kept alive by the water of the victory ode (N. 8, 40-1). See further my note on O. 14, 15 θαλία, Mnemos. IV 32 (1979), 27-8. Although the middle ἀμφέρονται is defended by Fennell by comparing P. 7, 21 φέρεσθαι, the active seems to be preferable because it is the regular form of φέρω when said of the earth or of trees: cf. 41 φέρεται and LSJ A V. 38: ἀλλασσόμεναι. Schol.: τοῦ μεταξύ γένους ἡμαυρωμένου.


38: ἀνδρῶν. Not to be connected with σθένος (Sandys, Werner, Lefkowitz, 54), but with γενεαῖς: cf. II. 6, 149 ὡς ἀνδρῶν γενεὴ ἢ
μέν φοιεῖ, ἢ δ' ἄπολήγει. I do not believe that the assonance Πεισ-άνδρον (33)-άνδρων is intentional, as is suggested by Barkhuizen 147.

38: οὖνος. May imply the idea of profusion; cf. O. 9, 51 σ. ὑδάτος, I. 3, 2 σ. πλούτου, Pae. 9, 14 σ. νυφετός, LSJ II 2.


39: δέ. Has explanatory (motivating) force: see above on 19 δέ.

39: ὄν. Cf. Denn., 419-20: "όν emphasizes the duality, or plurality, of the ideas negativated". Similarly εἰτ' ὄν (Den., 418-9).

39: μέλαινα. Bury thinks that this word "is chosen with the purpose of pointing the illustration by a play on Μελάνυππος" (similarly Barkhuizen, 147), but μέλαινα is a conventional epithet of γῆ and χθὸν (e.g. Il. 2, 699, Hes. Th. 69, Alcm. 58, 3, Archil. 58 D. = 130 W., 2 Sa. 1, 10). I also doubt whether A. Kober, The Use of Colour Terms in the Greek Poets (New York 1932), 32-3, is right in suggesting that μέλαινα ἄρουραι implies the idea of fertility: Fogelmark (30) observes that at O. 9, 50 μέλαινα χθὸν "any thought of black fertile soil is out of the question, as it is merely a variation on a conventional phrase bequeathed by epic poetry".

39: ἄρουραι. The same comparison is found at N. 6, 8-11. The differences between the two passages suggested by Lefkowitz (54-5) seem to me fanciful.

40: δένδρα. Lefkowitz (54) maintains that a "natural connection is drawn between the crowning of the victor (... ἔρνεσιν, rather than στε-φάνοις, 29) and the flowering of the trees". I fail to see where the connection is drawn except in the reader's imagination. For ἔρνεσιν cf. N. 6, 18, I. 1, 29 and 66.

40: οὐκ ἐθέλει. Pennell rightly translates 'are not wont': cf. O. 11, 9, P. 1, 62, N. 7, 10, LSJ II 2, and my note on Pl. Meno 95b 1, Mnemos. IV 10 (1957), 297. There may be an implication of 'are unable': cf. Il. 21, 366, Od. 3, 121, Sol. 3, 27. Lefkowitz (54) thinks that "there is a special emphasis on intention" in the simile; she admits (n. 29) that ἐ-θέλω "can denote customary behaviour", but argues that "English 'tend' does not adequately convey the verb's sense of volition". But the point is that in such cases the verb has lost its sense of volition. Nisetich (62) argues that the poem contains "repeated instances of negative volition"
and that therefore "the literal connotation, secondary from the point of view of the immediate context, is primary from the point of view of the ode as a whole". But the only evident instances of negative volition are 22-3 and 31-2, both referring to the same fact.

40: περόδοις. One may think of the fact that the trees are in flower at different times during the year, but Pindar probably wished only to avoid such prosaic expressions as κατά ἔτος.

41: πλούτῳ. For the limitative force of the dative see above on 13 μορφά. Wilamowitz (431) wrongly takes πλούτῳ to refer to the fruits ("nicht jedes Jahr entspricht die Ernte der Blütenpracht"): Schroeder points out that in that case the text would have πλούτον άνθει ἵππον. For πλούτος 'abundance' cf. LSJ I 2.

41: ἵππον. Mommsen's τ' ἵππον is unnecessary, for ἵππον is construed as a predicative.

42: ἐναμείβοντι. Some editors read ἐν ἀμείβοντι (cf. ἐναλλάξ), but the verb (which further occurs at Lyd. Mag. 3, 39) seems to have been modelled after ἐναλλάττω. Pindar might have written ἐπαμείβοντι (cf. I. 6, 339 νῦν δ' ἐπαμείβεται ἄνδρας), but ἐν- more strongly suggests alternation. For the plural after ἐθέλει cf. II. 2, 135 δοῦρα σέβητε νεών καὶ σπάρτα λέλυνται and K.G. I, 65-6. For a plural verb after a plural neutre in Pindar cf. O. 8, 12, O. 10, 85, P. 1, 13.


42: ἀγει. Bury thinks that this means 'drive', like wind'. One might compare A. Pers. 602 τὸν αὐτόν αἰεί δαιμόνι οὐριεῖτο τύχης, but Moira is a more stable power than Tyche: cf. Strohm, 51ff., especially 52: "Sie stellt den ein für allemal festgelegten Grundriss dar". Accordingly, the meaning is 'guides', 'governs' (cf. LSJ A II 2-3, Slater, 8).

43: τὸ δέ. Usually connected with ἐκ Διός ('that which comes from Zeus'), either as an accusative of respect or as the subject of the sentence (σαρές τέχμαρ being the predicate). This is better than to connect τὸ with τέχμαρ (Mezger), but it seems to me more natural to take τὸ δέ as 'on the other hand': cf. O. 9, 95, I. 3, 11, K.G. I, 584. Anyhow it is important not to neglect the adversative force of δέ (as is done by most translators): the course of life of human generations, just as that of fields and trees, has been fixed by Destiny, but man is unable to foresee the future. This is a topos (cf. e.g. O. 12, 7-8, N. 6, 6-7, I. 8, 14-5) and as such does not need a special motivation, such as is suggested by Lefkowitz, 56: "the temporary nature of the occasion itself, election to
a political office, gives special emphasis to the topics of the limits of achievement, ignorance of the future, mortality, and change". On the contrary, the comparatively short duration of the office (10 διδακάσμενον) implies that these topics are not especially relevant to the occasion.


43: Ἐπεταί. 'Falls to': cf. P. 10, 17 ἔποιητο μοῖρα, Il. 4, 415 τούτῳ κόσμῳ ἤμ.' Ἐπεται, LSJ II 2.

44: τέκμαρ. Cf. P. 10, 63 τὰ δ᾽ εἰς ἔνιαυτὸν ἀτέκμαρτον προνοῆσαι. This parallel shows that Pindar's outlook upon the limits of human power did not change very much in the course of his life. Cf. also O. 2, 30-3, O. 12, 8, Strohm, 64ff. For Pindar's view of the future see also C. G. Starr, Essays on Ancient History (Leiden 1979), 177-8. Bury (followed by Péron, 42 and n. 1) thinks that τέκμαρ "suggests a guiding star". He compares H. Hom. 32, 13, where the moon is called τέκμαρ βροτοῖς, but even E. Hec. 1273 κυνὸς ταλαίνης οἴμα, ναυτίλοις τέκμαρ does not warrant such a conclusion. Pindar is more likely to have had Il. I, 525-6 in mind, where Zeus calls his nod μετ’ ἀδανάτοις μέ-γιστον /τέκμαρ.

44: μεγαλανορίας. 'Self-confident ambitions': cf. P. 8, 90-1 ἐξ ἐλπίδος πέταται /ὑποπέτροις ἀνορέας, N. 3, 20 ἀνορέας ὑπερτάταις ἐπέβα. The translation 'hochmütiq' (Werner) is misleading, and Strohm's paraphrase "verblendetes Menschentum" (78) is certainly wrong.


45: τε. Mezger wrongly reads έργα τε (Mommsen). For τε introducing a participial clause Denn. (502) quotes two examples, Lys. 13, 40 ἁφικυνεῖται, μέλαιν τε ἱμάτιον ἡμωρεσμένη and Pind. P. 6, 45-6 πατροῖκα μάλλα πρὸς στάθμαν ἔβα, /πάτρω τ᾽ ἐπερχόμενος ἀγα-λάν ἀπάσαν. He rightly explains the first τε as equivalent to καὶ ταῦτα, but wrongly thinks that from ἔβα we have to supply βαίνων (similarly Fennell and Bury): just as ἡμωρεσμένη, ἐπερχόμενος supplies an additional information closely connected with the first part of the sentence. Similarly P. 1, 70 υἷ ὧ τ᾽ ἐπιτελλόμενος, N. 8, 19 ἀμπυκεῦων τε (cf. Slater, 489: "almost καὶ ταῦτα"). Schroeder (on P. 1, 75-80) wrongly equates these cases with O. 7, 81 and I. 2, 38, where the parti-
ciple is used instead of a finite verb ("Variation des Ausdrucks"; cf. Bowra, Pindar, 207). In the present passage the additional information has an explanatory (specifying) character: for this use of τε cf. Denn., 502 (e), and my notes on Men. Epitr. 338, Mnemos. IV 27 (1974), 31-2, A. Pr. 152, Miscellanea Kamerbeek, 455, and E. Ba. 54, Mnemos. IV 33 (1980), 13-4.

45: δέδεται. According to Fennell, "perhaps a metaphor from a slave chained to the oar", a view adopted by Bury, but rightly rejected as anachronistic by Péron, 41-2 n. 5. Strohm (78) wrongly sees a paradox in the phrase δέδεται ἐλπίδι γυνα: the verb does not imply paralysis, as is assumed by Strohm, but only inescapable compulsion, and it may refer to a holding as well as to a moving force (as is observed by Fränkel, 575 n. 22): cf. P. 3, 54 κέρδει καὶ σοφία δέδεται, P. 4, 71 κινδυνον... δῆσεν, and the phrase 'to be bound to'. Lefkowitz (55) thinks that the metaphor has been prepared by 15 περιστέλλεται, 16 ἐπιεσόμενος, 23 ἐσχόν, 28 ἀνθρώπινον, 39-40 οὔτ' ἐδωκαν... οὐκ ἐ-θέλει, and concludes that "Pindar has elaborated the traditional connotation of binding, which in Homer regularly describes the effect of death and delusion, into a characterization of mental action". Such a hunt for hidden meanings and implicit connections seems to me a serious danger to a sound development of Pindaric scholarship.

45: ἀναιδεία. Not 'unconscionable' (Fennell), 'importunate' (Bury), 'insolent' (Farnell), 'wanton' (Bowra), 'shameless' (Gundert, 144 n. 393, Lattimore, Nisetich, Lefkowitz, 55), 'french' (Werner, Fränkel, 573), 'ef-fracée' (Puech), 'insensée' (Péron, 256), but 'knowing no αἴδως', i.e. 'shrinking from nothing': cf. O. 10, 105 ἀναιδεία ἄνατον, Il. 4, 521 λάς ἀναιδής, 5, 593 Κυδοιμόν ἀναιδεία, E. H.P. 165-6, where ἄναιδεία is contrasted with εὐλάβεια, and the λίθος ἀναιδείας in the Areopagus. In such contexts αἴδως has its original meaning of keeping oneself at a respectful distance (cf. my remarks in Mnemos. III 12, 1944, 48ff. and Lampas 5, 1972, 114) and does not have a specifically moral connotation, as is suggested by Mezger ("schamlos - weil das gebührende Mass überschreitend") and is assumed by Lefkowitz (55), who defines it as "the ability to respect one's own person or another's rights". She refers to P. J. Nisetich, TAPA 107 (1977), 246-7, who more rightly, however, explains ἀναιδής at O. 10, 105 by: "What is shameless about death is that it makes no distinctions; it overtakes mortals without exception, when it pleases, with no regard to their wishes", and N. 11, 45 by: "Here it is men who are 'shameless', because their hopes will countenance anything".
It appears from these definitions that 'shameless' is not a happy translation.

46: ἐλπίδι. See above on 22 ἐλπίδες. Strohm (78) maintains that ἐλπίς is depreciated ("abgewertet") here and at P. 8, 90 more than elsewhere (P. 3, 23, N. 1, 33, N. 8, 45, I. 2, 43), and that a positive appreciation is to be found at O. 13, 103, P. 3, 111, I. 8, 15, fr. 214. Similarly Péron, 42: "l'homme, laissé par les dieux dans une ignorance complète de ce qui l'attend (v. 43), contribue aussi à son propre aveuglement, en se laissant entraîner par l'espérance, puissance d'illusion et d'égarement, à poursuivre des ambitions démesurées, sans rapport avec sa nature, par essence limitée; ἐλπίς a donc une valeur purement 'négative' (v. 46: ἀναιδεῖ)). I have already pointed out that ἀναιδεῖ does not imply criticism: Pindar does not blame man for cherishing far-reaching expectations, but he states the objective fact that ἐλπίς does not have a natural limit, because man does not know the future. The result is that in some cases ἐλπίς is too weak (22 ὀνυψηρότερα), in other cases too strong (cf. Bury, 218: "undue diffidence and undue confidence"). The question whether there occurred a change in Pindar's appreciation of ἐλπίς is wrongly put: Pindar did not evaluate ἐλπίς as such (as is rightly observed by J. J. A. Schrijen, Eλπίς, Groningen 1965, 60), but he observed its failures (for its connection with τόχος cf. Nietsch, op. cit. [above on 45 ἀναιδεῖ], 247ff.) and preached moderation (47). It can only be said that man's ignorance of the future, already signalized in his earliest work (see above on 44 τέκμαρ) is more strongly emphasized in P. 8 (93-5) and N. 11 (43-4, 46). The difference, however, is not very great: cf. B. L. Gildersleeve, Selections from the Brief Mention (Baltimore-London-Oxford 1930), 59: "For my part, I have not been able to recognize the symptoms of aging in Pindar, which Leopold Schmidt has dwelt upon in such detail. P. VIII is bitter, or, if you choose, austere, but the melancholy of the latest piece is matched by the melancholy of the earliest". Gundert (Mnemosynon, 5) and Lefkowitz (52, 56) make much of the fact that αἵγλα διόδοτος (P. 8, 96) does not appear in N. 11, and that there is no trace of a similarity between men and gods (N. 6, 3), but faith in divine help is implicitly expressed at 5 and 8.

I doubt whether Pindar's view of human weakness should be called 'tragic', as is done by Strohm (79): "Der Mensch kann ja wesensgemäß gar nicht anders als gegen das ebenso wesensgemäße Gesetz seiner Bedingtheit versessen" (similarly Fränkel, 575). But 47 χρη implies that man can try to observe this law by aiming at moderation (as is implicitly admitted
by Strohm, *ibid.*). Foreknowledge is difficult, but possible to some extent: see below on 46 ἀπόκεινται. Consequently, Péron (130 and 257) is wrong in thinking that *N.* 11 is concluded by "un véritable aveu d'impuis-

sance". That the term 'pessimism' is equally inappropriate has been point-
ed out by de Vries, 156-7 and *Memos.* IV 10 (1957), 8-15, who rightly ob-

serves that *I.* 7, 37 is counterbalanced by 38, and *P.* 95 by 96-7. Even the phrase 'resigned pessimism' (Bury, 218) is misleading, for it may in-
duce us to underestimate Pindar's faith in man's power to crown his life with lasting values.

46: γυνα. Nisetich, *op. cit.* (above on 45 ἀναιδεῖτι), 247, suggests that this implies the idea of mortality, but elsewhere in Pindar the word more often refers to athletics than to death. In the present passage it seems to continue the image of 44 ἐμβαίνομεν.

46: προμαθείας. Not 'precaution' (Werner 'Vorsicht', Fränkel, 574 'sorglicher Voraussicht'), but 'foreknowledge'. Cf. *O.* 7, 44, where αἴ-

δώς ('restraint': see above on 45 ἀναιδεῖτι) is said to be characteristic of the προμαθής.

46: δέ. Has explanatory (motivating) force (see above on 19 δέ): ἐλπίς does not know limits, because it does not know the future. Schri-

jen, *op. cit.* (above on 46 ἐλπίδι), 56, wrongly explains the connection as adversative: "hope is shameless, but one should try to avoid shameless-

ness by bearing in mind that the human power of foresight is very weak".

46: ἀπόκεινται. Not 'sind verborgen' (Mezger) or 'are beyond our reach' (Puech: 'se dérobent à nous'; Péron, 257: 'être à l'écart'), but 'are far away', 'are difficult to reach'. A small degree of foreknowledge is not denied to man: cf. *I.* 1, 40 δ' πονησαίς δέ νῷμ φαί προμαθεῖαν

φέρει.

46: δοχα. Not 'the tides of events lie beyond our foresight' (LSJ I), but to be connected with προμαθείας. The image of streams or waves is often used of destiny (cf. Péron, 251ff.), but its connection with fore-

knowledge is not immediately clear. Pennell's observation that "no doubt the mariners of Tenedos were familiar with and often grateful to the strong Hellesponte current" seems to me irrelevant. Péron (256-7), who rightly rejects the translation 'sources' (Werner, Fränkel, 574), argues that the phrase "ne constitue en effet que le dernier élément d'un tableau dominé par la présence de la mer"; he compares *O.* 12, 5-6, but there human expect-

ations are compared with ships, not with waves. If we translate the word by 'rivers' (Bury, Romagnoli, Wolde), we may compare *I.* 2, 41-2, where the Phasis and the Nile are mentioned as symbols for remote parts of the world
Illinois Classical Studies, VII.1

(cf. Péron, 85-7).

47: κερδέων. 'Desires of gain': cf. P. 3, 54 κέρδει καὶ σοφία δέδεται, N. 9, 33 αἰδώς γὰρ ὑπὸ κρύφα κέρδει κλέπτεται, LSJ I, 2. Warning against κέρδος is a topos in Pindar: cf. P. 1, 92, P. 2, 78, P. 4, 139-40, and Péron, 210-1.

47: δέ. Strongly adversative (neglected in almost all translations): human aspirations and expectations tend to overstep all limits, but all the same they (κερδεών is a specification of μενοινωντες and ἐλπίδοι), have to keep within bounds, for else they lead nowhere (48 ἀπροσίκτων).

47: μέτρον. Cf. O. 13, 47-8 ἐπεται δ' ἐν ἐκάστῳ / μέτρον, P. 2, 34 χρὴ δὲ κατ' αὐτὸν αἰεὶ παντὸς ὅραν μέτρον. Pindar more often uses καίρος: Gundert, 63, 66ff., Strohm, 67-8, M. Riemenschneider, Ztschr.f.Ästh. u.allg. Kunstw. 36 (1942), 105-9. These parallels show that the end of the poem is a topos, and it is wrong to assume that this must have a special application, as is done by Farnell (234), who supposes "that the kinsmen of Aristagoras being aware of his weaknesses had suggested to Pindar to convey this to him", and by Mezger, who thinks that the warning is addressed to "den Teil der Bürgerschaft, der überstürzenden Neuerungen zugethan ist", and that the praise of Aristagoras serves the purpose "die Warnung an die Unruhestifter recht eindringlich zu machen".


48: ἀπροσίκτων. Not 'ad quem accedere non licet, inexpugnabilis' (Rumpel with schol.; cf. ἀπλατος), nor 'unattainable' (Bury, LSJ, who wrongly take ἑρῶτον to be 'objects of desire', Slater), nor depending on ἑρῶτον (Christ), but 'not reaching their end', 'achieving nothing'. For the verbal adjective used with active force cf. Kühner-Blass, II, 289, Bruhn, §101, Wackernagel, Vorl. Ü. Synt. I, 136, 288, Pearson on S. fr. 534, 4, Barrett on E. Hipp. 678.

48: ἑρῶτων. Used in its general sense of 'desires', but especially 'desires of gain' (cf. 47 κερδεών). The genitive has been explained in various ways, none of which seems to me convincing: (1) gen. of object: 'aber die Gier nach unerfüllbaren Wünschen brennt allzuheiss' (Wilamowitz, 431). But (a) according to LSJ μανία with objective genitive does not occur before Hermesianax; (b) 'allzu' apparently means that μανία always prevents the attainment of μέτρον, a conclusion which makes χρὴ a sarcastic paradox and which attributes to Pindar an unparalleled negativism.
The suggestion put forward by Gundert (Mnemosynon, 5), that the poet was "in innerem Kampf", does not solve this difficulty. (2) gen. of subject: 'schlimm ist das wahnsinnige Begehren unerreichbarer Wünsche' (Mezger), 'Unerreichbares Sehnen ist der schneidenste Wahn' (Dornseiff), 'vom unerreichbaren Begehren aber ist heftiger der Wahnsinn' (Gundert, Mnemosynon, 4), 'Unerschöpflich Begehren heisst mir der bitterste Wahn', 'Doch unerfüllbares Begehren tobt in umso heftigerem Wahn' (Fränkel, 574, explained, 575, by "Wir sollen uns bescheiden, und doch brennt kein Sehnen so heiss wie der Wahnwunsch nach dem Unerreichbaren"), 'Too sharp is the madness of unattainable desires' (Nisetich; similarly Lefkowitz, 56), 'qui se lais-se aller à des ambitions irréalisables s'expose à une démence éperdue' (Puech), 'Immers, de razernij van het verlangen naar het onbereikbare schrijnt fel' (de Vries, 156). But (a) some of these translations suggest that the μέτρον is never attained (cf. Gundert's explanation, Mnemosynon, 5: "Die kurze Mahnung zum Mass geht unter in dem Schluss"): see above on lb; (b) others (such as 'schlimm', 'der bitterste', 'too sharp', 'éperdue') may imply a condemnation of μανία and a causal connection with the preceding sentence. De Vries explicitly defends this view: he explains δεμπετηραί as 'extra sharp', which he takes to be equivalent to 'smarting', but although δεμπετηραί may be said of pains (e.g. Ν. 1, 53 δεμπετηραί άνίασι, Ι. 11, 268 δεμπετηρά άδύναι), I do not know instances of δεμπετηραί in itself meaning 'painful'. (3) gen. of origin: 'Sharp are the fits of madness wrought by unattainable longings' (Bury), 'From longings unachievable cometh madness passing fell' (Fennell), 'Too bitter are the pangs of madness after loves that are past attainment' (Lattimore), 'Loves beyond reach sting too sharply to madness' (Bowra), 'Unerfüllbare Gier ruft heftigeren Wahn nur hervor' (Werner). But (a) these translations, like most of the ones classed under 2, neglect δέ, so that they leave us in the dark about the question whether the connection is adversative or explanatory. If it is adversative, see on lb, if explanatory (motivating), it may be doubted whether the prospect of increasing insanity would be a sufficient incentive to aim at moderation; (b) for Lattimore's 'too bitter' see above on 2b.

The above difficulties may be avoided by taking δεμπετηραί in the sense of 'too violent' (see above on 22 όνημπτεταί), and ἐρώτων as a participle genitive: 'For mad passions whose violence exceeds the measure (advocated in the preceding sentence) belong to the domain of unrealizable desires'. For μανία as disregarding measure cf. O. 9, 38-9 τὸ καυχά-σθαι παρὰ καιρὸν / μανίασιν ὑποκρέτει. For the genitive express-
ing the idea of 'belonging to' cf. e.g. Pl. Euthyd. 277 c 5 τῶν λαμβανόν-
tων ἄρ’ εἰς ὦι μανθάνοντες, ἀλλ’ ό τῶν ἑχόντων; see further K.G. I, 372, Schw. II, 122-3. For ἐξ having explanatory (motivating) force see above on 19 ἐξ.

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NOTES

*) Editions of the text, commentaries and translations will be referred to by author's name only.

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