

PINDAR'S ELEVENTH NEMEAN ODE:
A COMMENTARY*¹)

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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 (εἰσιτήρεια), the time of the performance cannot be determined. There will probably have been a banquet, but the view expressed by Dionysius of Phaselis and Didymus 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 Ἄρκεσίλαν), 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: Παῖ 'Ρέας. Cf. Hes. *Th.* 453-4 and West *ad loc.*

1: ἄ 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 TE épique* (Amsterdam 1971), 981ff., who thinks that the relative sentence is digressive and denotes a permanent fact.

1: πρυτανεῖα. Cf. S. G. Miller, *The Prytaneion* (Berkeley-Los Angeles-London 1978). The Prytaneum contained the hearth of the city. For Hestia Prytaneia or Prytanitis cf. *K.P.* II, 1119.31ff.

1: λέλογχας. Properly 'have obtained as your portion', when the parts of the world were distributed among the gods (cf. Hom. *Il.* 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. *Tim.* 23d 7).

2: ὑψίστου. A traditional epithet of Zeus (LSJ 2) based on the Homeric ὕπατος, ἤμενος ὕψι, ὑψιβρεμέτης, ὑψίζυγος, etc. Similarly, *N.* 1, 60, *O.* 4, 1. See further Bowra, *Pindar*, 45, Fogelmark, 49ff., H. Schwabl, *Zeus, R.E.* Suppl. XV (1978), 1275.28ff.

2: ὁμοθρόνου. Although gods are represented as sitting on the same throne (e.g. Hades and Persephone), the element -θρονος 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, *Hymnische 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 δέκεν, *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 πρυτανεῖα), 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: $\delta\acute{\epsilon}\xi\alpha\iota$ obviously refers not only to the installation, but also to the tenure of office, and this was performed in the whole building (cf. schol. $\epsilon\acute{\iota}\varsigma\ \tau\acute{o}\ \pi\rho\upsilon\tau\alpha\nu\epsilon\acute{\iota}\omicron\nu$).

4: $\epsilon\acute{\upsilon}$. The anaphora (similarly 6-7 $\pi\omicron\lambda\lambda\acute{\alpha}$) is characteristic of the hymnic style: cf. Norden, *Agnostos Theos*, 149ff., H. S. Versnel, *Mnemos.* IV 27 (1974), 368ff. Pindar, however, mostly uses it for the sake of emphasis: cf. Bowra, *Pindar*, 206-7. See also D. Fehling, *Die Wiederholungsfiguren und ihr Gebrauch bei den Griechen vor Gorgias* (Berlin 1969), 206-7.

4: $\sigma\acute{\alpha}\pi\tau\omega$. 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 Prytaneum 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: $\gamma\epsilon\rho\acute{\alpha}\iota\rho\nu\tau\epsilon\varsigma$. 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. *Epittr.* 219-20, *Mnemos.* IV 27 (1974), 27. This is well rendered by Lattimore: 'who honor you as they keep Tenedos upright'.

5: $\acute{o}\rho\theta\acute{\alpha}\nu$. 'Upright', hence 'safe', 'prosperous' (LSJ III 1). Cf. *N.* 1, 15 $\Sigma\iota\kappa\epsilon\lambda\acute{\iota}\alpha\nu\ \pi\acute{\iota}\epsilon\iota\rho\alpha\nu\ \acute{o}\rho\theta\acute{\omega}\sigma\epsilon\iota\nu$, I. 6, 65 $\acute{o}\rho\theta\acute{\omega}\sigma\alpha\nu\tau\epsilon\varsigma\ \omicron\dot{\iota}\kappa\omicron\nu$. Lefkowitz (51) wrongly translates 'on a straight path'. Péron (119 n. 1, 283-4) thinks that $\acute{o}\rho\theta\acute{\alpha}\nu$ refers either to the direction or to the position of a ship, because $\varphi\upsilon\lambda\acute{\alpha}\tau\tau\epsilon\iota\nu$ 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 $\pi\acute{o}\lambda\iota\nu\ \dots\ \varphi\acute{\upsilon}\lambda\alpha\chi\omicron\nu\ \kappa\acute{\eta}\delta\epsilon\sigma\alpha\acute{\iota}\ \tau\epsilon$) 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 $\tau\rho\acute{\epsilon}\varphi\omicron\nu\tau\iota\ \delta\acute{\iota}\ \epsilon\acute{\upsilon}\rho\acute{\upsilon}\ \kappa\lambda\acute{\epsilon}\omicron\varsigma$, K.G. I, 276, Bruhn, §9, Schw. II, 181 (who wrongly call this use 'proleptic').

6: $\pi\omicron\lambda\lambda\acute{\alpha}$. Equivalent to $\pi\omicron\lambda\lambda\acute{\alpha}\kappa\iota\varsigma$ (LSJ III 1a).

6: ἀγαζόμενοι. An unusual word, perhaps chosen because it sounds more subdued (or austere) than ἀγαλλόμενοι.

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 ἀγαζόμενοι: cf. schol. ἀπ' αὐτῆς ἤρχοντο and *H. Hom.* 29, 4-6 οὐ γὰρ ἄτερ σοῦ / εἰλαπῖναι θνητοῖσιν ἔν' οὐ πρώτη πυμάτη τε / Ἔστῃ ἀρχόμενος σπένδει μελιηδέα οἶνον (see also Allen *ad loc.*), s. fr. 726 πρῶρα λοιβῆς Ἔστῖα (and Pearson *ad loc.*).

7: κνίσφα. 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 Olympiëse odes* (Leiden 1955), 24-5.

7: σφι. Usually taken to be a dative of interest, but more probably a *dativus auctoris* (βρέμεται being equivalent to 'is played'); cf. *S. Ai.* 970 θεοῖς τέθνηκεν, K.G. I, 423, Bruhn, §47, and my note on Men. *Epittr.* 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 *zeugma*, 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: ξενίου. 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 Ζηνὸς ὀρκίαν Θέμιν, their relationship is not specified, but the genitive certainly has possessive force (as in *Il.* 6, 460 Ἔκτορος ἦδε γυνή) 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 ἀσκεῖται cannot mean 'is worshipped' but only 'is cultivated', 'is practised': cf. *Hdt.* I 96, 2 δικαιοσύνην ἥσκεε, *LSJ* II 2 (Slater's

translation 'honour' is misleading). In that case the word may be translated by 'order' or 'law'. But at *O.* 8, 21-2 Σώτειρα Διὸς ξενίου / πάρεδρος άσκεΐται 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 δ'άμφέποντ' αἰεὶ φρασὶν / δαίμον' άσκήσω, *N.* 7, 4 τεὰν ἀδελφεὰν ἐλάχομεν ἀγλαόγυιον Ἥβαν, Hes. *Op.* 222-4 ἧ (Dike) δ'ἔπεται κλαίουσα πόλιν καὶ ἦθεα λαῶν, / ἥερα ἔσσαμένη, κακὸν ἀνθρώποισι φέρουσα, / οἳ τέ μιν ἐξελάσσωσι καὶ οὐκ ἰθεῖαν ἔνειμαν, 763-4 φήμη δ'οὔ τις πάμπαν ἀπόλλυται, ἦντινα πολλοὶ / λαοὶ φημίξωσι· θεὸς νύ τις ἔστι καὶ αὐτή, *Th.* 231-2 Ὅρκον θ', ὃς δὴ πλεῖστον ἐπιχθονίους ἀνθρώπους / πημαίνει, ὅτε κέν τις ἐκὼν ἐπίορκον ὁμόσση (similarly *Hdt.* VI 86 γ, 2, *Aesch. Ctes.* 233). The law of hospitality, just as δική, 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. Pötscher, "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 ὄπι δίκαιον ξένων ('strict in his consideration of strangers'), *N.* 4, 12 δίκῃ ξεναροεΐ.

8: ἀνάοις. 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 αἰέναςος, (2) that there and in the present passage the word is simply the adjective belonging to αἰεῖ, 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 άσκησις". However, hospitality is not practised *on* the tables, but *at* table. For ἐν denoting an occasion cf. *O.* 2, 43-4 ἐν ἀέθλοισι / ἐν μάχαις τε, *O.* 9, 112 ἐν δαιτί, *Il.* 4, 259 ἐν δαίθ', *Od.* 11, 603 ἐν θαλίης, *A. Suppl.* 174 ἐν λιταῖσιν, *Thuc.* VII 73, 2 ἐν τῇ ἑορτῇ, *LSJ* II 1. For τράπεζα 'meal' cf. *LSJ* I 2.

9: ἀλλά. In wishes and prayers ἀλλά 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: *σὺν δόξᾳ*. Equivalent to an adverb: cf. *P.* 9, 96 *σὺν δίκᾳ*, *s. EL*. 872 *σὺν τάχει*, *LSJ A 6*.

9-10: *τέλος... περᾶσαι*. 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) *περᾶω* 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 περάση* and *E. Andr.* 101-2 *τὴν τελευταίαν... περᾶσας ἡμέραν*). Cf. *schol.* *τὴν πρωτανεΐαν*.

10: *περᾶσαι*. 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 *ἄνδρα* marks the point where the attention is focused on Aristagoras.

10: *σὺν*. Not to be altered into *νιν*, for (1) the subject *αὐτούς* 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 appellatives (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 *ἀνδρῶν... ἀνδρῶν*, Schroeder, *Prolegomena*, 43-4. For the resultative use of *σὺν* cf. *Hes. Op.* 119 *σὺν ἐσθλοῖσιν*, *Theogn.* 50 *κέρδεα δημοσίῳ σὺν κακῇ ἐρχόμενα*, *s. Ant.* 172 *ᾤλοντο σὺν μιάσματι*, *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 *αἱ ἡμίσεαι τῶν νεῶν τετρωμέναι ἦσαν*), and here the meaning is 'not injured by misfortunes or sharp criticisms': cf. *I.* 3, 18 *αἰὼν δὲ κυλινδομέναις ἀμέραις ἄλλ' ἄλλοτ' ἐξάλλαξεν· ἄτρωτοί γε μὰν παῖδες θεῶν* (I doubt whether Bowra, *Pindar*, 116, is right in concluding that "the truly noble", just as Aristagoras, "do not take injuries to heart"). It is not correct to say that *ἀτρώτῳ* repeats the idea of *σὺν δόξᾳ* in a negative form (Mezger, followed by Fennell and Bury).

11: *ἄνδρα*. Equivalent to *αὐτόν*: cf. *P.* 1, 69, *P.* 2, 29, and my note on *Pl. Prot.* 309 a 3 in *Studia Platonica: Festschrift H. Gundert* (Amsterdam 1974), 41. The word must refer to Aristagoras, as appears from the identity of 12 *δέμας* and 13 *μορφᾷ*. 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 Fränkel, 572-3), but we have to assume a σχῆμα καθ' ὅλον καὶ μέρος (cf. K.G. II, 289-90, Schw. II, 81; rightly explained as a form of 'parathesis' by B. A. van Groningen, *Mnemos.* III 9, 1941, 275; Lefkowitz, 52 n. 19, wrongly calls πατέρα, δέμας, and ἀτρεμίαν 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 parallel (if Reiske's emendation is accepted; Bury wrongly thinks that τοῦτί is a cognate object equivalent to τοῦτον τὸν μακαρισμόν). But at 30-1 μέμφομαι (which is the reverse of μακαρίζω) has the same construction. Lefkowitz (*loc. cit.*) compares A. *Pr.* 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 ἄ ἐγὼ Σωκράτη ἐπαινῶ are no convincing parallels either, for πάντα and ἄ are more obviously accusatives of respect.

Fennell 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 - εὐδαίμων - ὄλβιος - εὐτυχής* (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 concludes that the verb may be connected with μακάριος, a word which is less heavily loaded, as appears from *P.* 5, 46.

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

11: Ἀρκεσίλαν. Some editors read Ἀγησίλαν (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 sentimental romanticism (a handsome boy son of a handsome father, and 48 ἐρώ-των as a personal confession: cf. Fränkel, 575: "Obwohl allgemein formuliert, 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 accusativo ἀρκεσίλαν legatur, dubium non est, quin v. 11 Ἀρκεσίλαν (non

'Αγεσίλαν) sit legendum".

12: θαητόν. 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): παῖδα... κάλλιστον μὲν ἰδεῖν, ἀθλεῖν δ' οὐ χεῖρονα 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 ἔωυτοῦ 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: ἀτρεμίαν. 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: δέ. Lefkowitz (51) wrongly translates 'If then...': δέ has adversative (restrictive) force and answers 11 μὲν.

13: ὄλβον. 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 πλοῦτος in Pindaro", *Studi in onore di A. Ardigizzone*, II (Rome 1978), 737-45.

13: μορφᾶ. Dative of limitation rather than of instrument: cf. K.G. I, 317, 437-8, 440, and my note on Men. *Epittr.* 590, *Mnemos.* IV 27 (1974), 39. See also F. Egermann on Thuc. I 22, 2 ἀκριβεία, *Hist.* 21 (1972), 594-5. The difference between the two kinds of dative (confused by K.G.) clearly appears from *N.* 5, 39 σθένει (instrum.) γυίων ἐρίζοντι θρασεῖ (limit.).

13: παραμεύσεται. Doric for παραμείβομαι (cf. *B.* 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 ἐπίδειξεν (*Analecta Pindarica*, Vratislava 1880, 26-7; similarly B. L. Gildersleeve, *AJP* 3, 1882, 440-1) is unnecessary.

13: ἄλλων. Not to be altered into ἄλλους or ἄλλον: the genitive

is used on the analogy of διαφέρεσθαι τινος. Similarly υπερβάλλειν and κáινυσθαι 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: θνατά. 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 δέ (omitted in Lefkowitz's quotation of the Greek text!). The force of δέ 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 μεμνάσθω and 17 λόγοις, 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 (*I.*, 76) translates μεμνάσθω 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 ζωθάλιμος 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 δέ cf. Denn., 170, and my notes on *O.* 12, 10, *Zetesis: Album Amicorum E. de Strycker* (Antwerp-Utrecht 1973), 337, and Men. *Epit.* 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: περιστέλλων. In spite of Emp. B 126 σαρκῶν ἀλλογνῶτι περιστέλλουσα (sc. τὰς ψυχὰς) χιτῶνι, the phrase περιστέλλων μέλη cannot mean 'sterblicher Glieder Umhüllung tragend' (Werner; similarly Nisetich '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 περιστέλλω "can denote decking 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, *Al.* 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 γὰρ 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 δ' ἔργων ἄποινα χρῆ μὲν ὑμῆσαι τὸν ἔσλόν. Lefkowitz (52) creates a structural phantom by assuming a connection between 9 τέλος and 16 τελευτάν.

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

17: ἐν. Quasi-instrumental, "indem das Mittel als der Gegenstand aufgefasst wird, in dessen Bereich eine Handlung oder ein Zustand fällt" (K.G. I, 464). Similarly *O.* 1, 15 ἀγλαΐζεσθαι μουσικᾶς ἐν ᾧτφ, *O.* 5, 19, *P.* 5, 98, *I.* 5, 27. See further K.G. I, 465-6, LSJ A III.

17: ἀγαθοῦς. No enallage (Mezger and Bury with schol. ὑπὸ τῶν ἀστῶν τῶν ἀγαθῶν), but 'favourable': cf. *O.* 7, 10 φᾶμαι ἀγαθαί, *I.* 1, 46 ἔπος ἀγαθόν, *I.* 3, 3 ἄξιος εὐλογίαις ἀστῶν μεμῦχθαι. 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 ἀριστεύων to be another allusion to the name).

17: μιν. This or νιν (Puech) is a plausible emendation of μέν (defended by Bury as emphatic): δαιδαλθέντα sc. μέλη (suggested by

LSJ) cannot serve as the object of μελιζέμεν. 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: ἐπαινεῖσθαι. A certain emendation of αἰνεῖσθαι: 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 δοῦπος, 'thud', 'roar', 'clash' is widened into 'booming sound' (see above on 7 βρέμεται). Cf. *Dith.* 2, 12 ἐρίγδουποι στοναχαί. Pindar likes to characterize the beauty of songs as 'sweet': cf. μελίγαρυς, μελίκομπος, μελίφθογγος and the frequent use of γλυκύς. See also M. Kaimio, *Characterization of Sound in Early Greek Literature* (Helsinki 1977), 158.

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

18: μελιζέμεν. Not to be altered into μελίζεν or μέλειν ἐν (Bury, Lefkowitz, 52): for the synzesis in αἰδαῖς cf. I. 3, 17 τετραοριᾶν, Schroeder, *Proleg.*, 25-6, 39. There is a pun in the juxtaposition of μελιγδούποισι and μελιζέμεν: cf. P. 1, 12 κῆλα... θέλγει 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 ἐξ ἀέθλων νίκας ἐκόμιξαν). Fennell wrongly connects the phrase with ἐστεφάνωσαν and translates 'on the authority of'.

19: δέ. Has explanatory (motivating) force: cf. Denn., 169.

20: πάτραν. 'Clan' or (more probably) 'native land': cf. O. 8, 20 ἐξένεπε κρατέων πάλα δολιχῆρετμον Αἴγιαναν 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 Πεισάνδρου, 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 θαλάιαις, 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 μέγαλαυχος 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 αὐχνημα has a favourable sense.

22: ἐλπίδες. The original meaning of ἐλπίς is 'supposition' (cf. ἔλπομαι 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, *Elpis* (Tübingen 1965), 3ff.

22: ὀκνηρότεραι. '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, III 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 Geltung 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 aufzureissen 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 σχήσω σε πηδᾶν, K.G. II, 214-5, Schw. II, 598 (who compares Thuc. VII 33, 3 ἐπέσχον τὸ εὐθέως τοῖς Ἀθηναίοις ἐπιχειρεῖν).

24: γάρ. Explains ὀκνηρότεραι (Bury) or (rather) the unexpressed idea of 'wrongly' (Fennell '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 ἦ (Denn., 284); in the present passage ναὶ μά may be considered equivalent to ἦ.

24: Ὀρκον. Conceived as a divine power: cf. Hes. *Th.* 231, *Op.* 219, *Hdt.* VI 86, 2, and above on 8 Θέμις.

24: ἐμάν δόξαν. Cf. Ar. *Vesp.* 983, *Pax* 232 γνώμην ἐμήν. Fennell thinks that "these are accusatives of 'extent, range, sphere', like τὸ ἐμόν 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 αἰνέσω πυγμαῖς ἄποινα, K.G. I, 284-5, Bruhn, §11, Wilamowitz on E. *H.F.* 59 ἔλεγχον, Barrett on E. *Hipp.* 757 ὄνασιν.

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

25: εὐδένδρφ. Cf. *O.* 3, 18, 23, 32-4.

25: μολών. Sc. 'tither': cf. *N.* 5, 45 ἄλικας δ' ἐλθόντας οἴκοι τ' ἐκράτει, S. *Ai.* 854 νῦν μ' ἐπίσκεψαι μολών, K.G. II, 87.

26: δηριώντων. 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 function "nicht mehr nur als Folie, sondern zugleich als Beispiel für die κενεόφρονες αὔχαι der Sterblichen", as is suggested by H. Schmitz, *Hypsos und Bios* (Bern 1970), 49.

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

27: Ἡρακλέος. A *genitivus auctoris*: cf. *O.* 12, 15 τιμὰ ποδῶν, K.G. I, 332-3, Schw. II, 119, and my note on E. *Ba.* 8, *Mnemos.* IV 33 (1980), 2. For Heracles as founder of the Olympian games cf. *O.* 3, 11ff. For Pindar's special regard for him cf. Bowra, *Pindar*, 45ff.

27: τέθμιον. 'Established', 'organized according to fixed rules' (cf. *O.* 6, 69 τεθμός ἀέθλων), hence 'solemn'. The translation 'nach der Satzung des Herakles' (Mezger), 'founded by Herakles' (Bowra; similarly Lattimore, Nisetich) is misleading.

28: ἀνδησάμενος κόμαν. 'Having his hair wreathed': similarly *I.* 1, 28 ἀνδησάμενοι, *I.* 2, 16, *O.* 7, 15 στεφανωσάμενον, *O.* 12, 17, *N.* 6, 21. For this use of the middle cf. διδάσκεισθαι 'to have oneself instructed', K.G. I, 113, 116, Schw. II, 232 (who in *I.*, 757 wrongly assumes a passive sense in στεφανωσάμενος), and my notes on Men. *Epitr.*

44 and 205, *Mnemos.* IV 27 (1974), 20 and 26. The force of ἀνα- may be explained from the fact that a wreath or a head-band (*Il.* 22, 469 ἀναδέσμη) makes the hair enclosed by it appear partly to rise above it.

28: ἐν. Bury rightly observes: "The expression loses its strength if we take ἐν as merely instrumental; the victor's locks are conceived as actually *in* the wreath of olive leaves". Cf. *Il.* 5, 386 δῆσαν κρατεροῦ ἐνὶ δεσμῷ, and above on 17 ἐν.

28: πορφυρέοις. Not 'bound by purple fillets' (Slater, Lefkowitz, 53, following P. von der Mühl, *Kl. Schriften*, 194-6), but 'glittering', 'brilliant': cf. H. Gipper, *Gl.* 42 (1964), 39ff., O. J. Schrier, *Mnemos.* IV 32 (1979), 316ff. Similarly P. 2, 6 τηλαυγέσιν... στεφάνοις. Duchemin (198ff.) rightly points out that φοινικοπέζα said of Demeter and Hecate (*O.* 6, 94, *Pae.* 2, 77) does not refer to colour but to brilliance (cf. Homeric ἀργυρόπεζα). For the Greek tendency to subordinate colour to shine cf. Fogelmark, 17ff., who is wrong, however, in concluding (23) that πορφύρεος "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 ἴων ξανθαῖσι καὶ παμπορφύροισι ἀκτῖσι, but the addition of ἀκτῖσι 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 ὑγίειαν ἄγων χρυσεάν, 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: κενεόφρονες. Cf. *Il.* 8, 230 κενεαυχέες.

29: αὔχαι. See above on 21 μεγαυχεῖ. 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 θυμός ἄτολμος 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: ἐξ ἀγαθῶν ἔβαλον. Cf. S. *Ai.* 808 χάριτος ἐκβεβλημένη, *El.* 648-9 με πλούτου... ἐκβαλεῖν, Xen. *An.* VII 5, 6 μὴ ἐκ τῆς Σεύθου φιλίας ἐκβληθείη. The translation 'cast down from' (Fennell and others) is perhaps too strong, for βάλλω may also mean 'to place' (LSJ A I 6).

30: καταμεμφθέντα. The parallelism of the two parts of the sentence suggests that the sense is active (like Hdt. I 77, 1 μεμφθείς, etc.). There seems to lie a difficulty in the fact that θυμός 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 φυᾶ... ἐκ πατέρων, Gundert, 15ff.

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

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

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

32: ἄτολμος. Another *topos*: one has to take risks (*O.* 6, 9-11 ἀκίνδουνοι δ' ἄρεται οὐ... τίμιαί, 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 Σπάρτας (Fennell, Farnell, Puech), but with αἴμα: cf. *I.* 2, 1 οἱ πάλαι φῶτες, 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, *Pindar*, 101-2,

171-2.

34: **Αμύκλαθεν**. "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. *Il.* 9, 338 **λαὸν ἀνήγαγεν ἐνθάδε**, LSJ I 2. Orestes as a leader of Aeolian colonists is also mentioned by Hellanicus (*FGH* 4, F. 32).

36: **ῥοᾶν**. Puech reads **ῥοάν** with MSS. and scholia, but Pindar always uses the plural **ῥοαί**, and **παρά ῥοᾶν** is obviously parallel to **ἀπὸ Σπάρτας**, so that we have mentally to supply **τὸ αἷμα** (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 **κεκραμένον**. Sc. with the blood on the father's side.

37 **Μελανίπποιο**. 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: **ἀμφέροντι**. Mezger translates 'sie bringen mit sich', but this is **φέρωμαι** (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. **ἀναδίδωμι** (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 **θάλλοισ' 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 **φέρειν** and LSJ A V.

38: **ἀλλασσόμεναι**. Schol.: **τοῦ μεταξὺ γένους ἡμαυρωμένου**.

38: **γενεαῖς**. A dative of interest ('in the case of ...'): cf. *K.G.* I, 429, Schw. II, 189.

38: **ἀνδρῶν**. Not to be connected with **σθένος** (Sandys, Werner, Lefkowitz, 54), but with **γενεαῖς**: cf. *Il.* 6, 149 **ὧς ἀνδρῶν γενεῆ ἡ**

μὲν φύει, ἢ δ' ἀπολήγει. I do not believe that the assonance Πεισ-
άνδρου (33)-άνδρων is intentional, as is suggested by Barkhuizen 147.

38: σθένοϛ. May imply the idea of profusion: cf. *O.* 9, 51 σ. ὕδατοϛ,
I. 3, 2 σ. πλοῦτοϛ, *Pae.* 9, 14 σ. νιφετοῦ, LSJ II 2.

39: ἔνσχερώ. 'Without interruption'. Most editors read ἐν σχερῶ,
but Turyn rightly prints ἔνσχερώ: the MSS. do not have a iota here nor
at *N.* 1, 69 and *I.* 6, 21. Cf. *Ap. Rh.* I 912 ἔνσχερώ, Homeric ἐπισχερώ
(cf. Schw. II, 469 and n. 1), and Hsch. ἰσχερώ· ἐξῆϛ. Fränkel's transla-
tion 'auf der Erdenfeste' (573) is unintelligible.

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

39: ὦν. Cf. Denn., 419-20: "οὖν emphasizes the duality, or plurali-
ty, of the ideas negatived". Similarly εἴτ' οὖν (*Den.*, 418-9).

39: μέλαιναι. Bury thinks that this word "is chosen with the pur-
pose of pointing the illustration by a play on Μελάνιπποϛ" (similarly
Barkhuizen, 147), but μέλαινα is a conventional epithet of γῆ and χθών
(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 μέλαιναι
ἄρουραι implies the idea of fertility: Fogelmark (30) observes that at
O. 9, 50 μέλαινα χθών "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 dif-
ferences between the two passages suggested by Lefkowitz (54-5) seem to me
fanciful.

40: δένδρεα. Lefkowitz (54) maintains that a "natural connection is
drawn between the crowning of the victor (... ἔρνεσιν, rather than στε-
φάνοιϛ, 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. Fennell 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 κατὰ ἔτος.

41: πλούτῳ. For the limitative force of the dative see above on 13 μορφῶν. 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 πλοῦτον ἄνθει ἴσον. For πλοῦτος 'abundance' cf. LSJ I 2.

41: ἴσον. Mommsen's τ' ἴσον is unnecessary, for ἴσον is construed as a predicate.

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. *Il.* 6, 339 νίκη δ' ἐπαμείβεται ἄνδρας), but ἐν- more strongly suggests alternation. For the plural after ἐθέλει cf. *Il.* 2, 135 δοῦρα σέσηπε νεῶν 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: ἔθνος. A certain emendation: cf. *O.* 1, 66 ἀνέρων ἔθνος, *N.* 3, 74 βρότεον ἔθνος.

42: ἄγει. Bury thinks that this means "'drive', like wind". One might compare A. *Pers.* 602 τὸν αὐτὸν αἰεὶ δαίμον' οὐριεῦν 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 (σαφές τέκμαρ being the predicate). This is better than to connect τό with τέκμαρ (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 δωδεκάμηνον) implies that these topics are not especially relevant to the occasion.

43: σαφές. 'Reliable' rather than 'clear': cf. *O.* 6, 20, *O.* 7, 91, *O.* 10, 55, *Il.* 5, 177, *S. O.R.* 390, *Thuc.* I 22, 4, and W. Luther, *Wahrheit und Lüge im ältesten Griechentum* (Borna-Leipzig 1935), 61ff. See also my notes on *Men. Epitir.* 25 *Mnemos.* IV 27 (1974), 19, Pl. *Phdr.* 275c 6, *Mnemos.* IV 28 (1975), 79, and A. *Pr.* 641, *Miscellanea Kamerbeek*, 465.

43: ἔπεται. 'Falls to': cf. *P.* 10, 17 ἔποιτο μοῦρα, *Il.* 4, 415 τούτῳ κῦδος ἄμ' ἔπεται, *LSJ* II 2.

44: τέκμαρ. Cf. *P.* 10, 63 τὰ δ' εἰς ἐνιαυτὸν 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 βροτοῖσι, but even E. *Hec.* 1273 κυνὸς ταλαίνης σῆμα, 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 νόσ μετ' ἀθανάτοισι μέγιστον / τέκμαρ.

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

44: ἐμβαίνομεν. For the nautical metaphor cf. *N.* 3, 20 quoted above, Pl. *Phdr.* 252e 5, and Péron, 39ff.

45: τε. Mezger wrongly reads ἔργ' ἄτε (Mommsen). For τε introducing a participial clause Denn. (502) quotes two examples, *Lys.* 13, 40 ἀφικνεῖται, μέλαν τε ἱμάτιον ἡμφιεσμένη and *Pind.* *P.* 6, 45-6 πατρώαν μάλιστα πρὸς στάθμαν ἔβα, / πάτρῳ τ' ἐπερχόμενος ἀγλαΐαν ἄπασαν. 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 ἡμφιεσμένη, ἐπερχόμενος supplies an additional information closely connected with the first part of the sentence. Similarly *P.* 1, 70 υἱῶ τ' ἐπιτελλόμενος, *N.* 8, 19 ἀμπνέων 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 $\tau\epsilon$ 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: $\delta\acute{\epsilon}\delta\epsilon\tau\alpha\iota$. 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 $\delta\acute{\epsilon}\delta\epsilon\tau\alpha\iota \acute{\epsilon}\lambda\pi\acute{\iota}\delta\iota \gamma\upsilon\tau\alpha$: 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 $\kappa\acute{\epsilon}\rho\delta\epsilon\iota \kappa\alpha\acute{\iota} \sigma\omicron\phi\acute{\iota}\alpha \delta\acute{\epsilon}\delta\epsilon\tau\alpha\iota$, P. 4, 71 $\kappa\acute{\iota}\nu\delta\upsilon\text{-}\nu\omicron\varsigma\ldots \delta\eta\sigma\epsilon\nu$, and the phrase 'to be bound to'. Lefkowitz (55) thinks that the metaphor has been prepared by 15 περιστελέλειν , 16 ἐπιεσσόμενος , 23 ἔσχον , 28 ἀνδησόμενος , 39-40 $\text{οὐτ' ἔδωκαν}\ldots \text{οὐκ ἐθέλει}$, 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: $\acute{\alpha}\nu\alpha\iota\delta\epsilon\acute{\iota}$. Not 'unconscionable' (Fennell). 'importunate' (Bury), 'insolent' (Farnell), 'wanton' (Bowra), 'shameless' (Gundert, 144 n. 393, Lattimore, Nisetich, Lefkowitz, 55), 'frech' (Werner, Fränkel, 573), 'effrontée' (Puech), 'insensée' (Péron, 256), but 'knowing no $\acute{\alpha}\iota\delta\acute{\omega}\varsigma$ ', i.e. 'shrinking from nothing': cf. O. 10, 105 $\acute{\alpha}\nu\alpha\iota\delta\epsilon\acute{\alpha} \theta\acute{\alpha}\nu\alpha\tau\omicron\nu$, *Il.* 4, 521 $\lambda\acute{\alpha}\sigma\alpha\varsigma \acute{\alpha}\nu\alpha\iota\delta\acute{\eta}\varsigma$, 5, 593 Κυδοιμὸν ἀναιδέα , E. H.F. 165-6, where $\acute{\alpha}\nu\alpha\iota\delta\epsilon\iota\alpha$ is contrasted with $\epsilon\acute{\upsilon}\lambda\acute{\alpha}\beta\epsilon\iota\alpha$, and the $\lambda\acute{\iota}\theta\omicron\varsigma \acute{\alpha}\nu\alpha\iota\delta\epsilon\iota\alpha\varsigma$ in the Areopagus. In such contexts $\acute{\alpha}\iota\delta\acute{\omega}\varsigma$ 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 F. J. Nisetich, *TAPA* 107 (1977), 246-7, who more rightly, however, explains $\acute{\alpha}\nu\alpha\iota\delta\acute{\eta}\varsigma$ 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: ἀναιδεῦ)". I have already pointed out that ἀναιδεῦ 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 ὀκνηρότεραι), 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, *Elpis*, Groningen 1965, 60), but he observed its failures (for its connection with τύχα cf. Nisetich, *op. cit.* [above on 45 ἀναιδεῦ], 247ff.) and preached moderation (47). It can only be said that man's ignorance of the future, already signaled 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 αἴγλα διόσδοτος (*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 vers-tossen" (similarly Fränkel, 575). But 47 χρῆ 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'impuissance". That the term 'pessimism' is equally inappropriate has been pointed out by de Vries, 156-7 and *Mnemos.* IV 10 (1957), 8-15, who rightly observes 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 induce us to underestimate Pindar's faith in man's power to crown his life with lasting values.

46: γυῖα. Nisetich, *op. cit.* (above on 45 ἀναιδεῖ), 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 αἰδώς ('restraint': see above on 45 ἀναιδεῖ) 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. Schrijen, *op. cit.* (above on 46 ἐλπίδι), 56, wrongly explains the connection as adversative: "hope is shameless, but one should try to avoid shamelessness 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 ὁ πονήσας δὲ νόφ καὶ προμάθειαν φέρει.

46: ῥοαί. 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 foreknowledge is not immediately clear. Fennell's observation that "no doubt the mariners of Tenedos were familiar with and often grateful to the strong Hellespontine 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 expectations 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

(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 (κερδέων is a specification of μενοινῶντες and ἐλπίδι), have to keep within bounds, for else they lead nowhere (48 ἀπροσίκτων).

47: μέτρον. Cf. *O.* 13, 47-8 ἔπεται δ' ἐν ἐκάστῳ / μέτρον, *P.* 2, 34 χρῆ δὲ κατ' αὐτὸν αἰεὶ παντὸς ὄραν μέτρον. Pindar more often uses καιρός: Gundert, 63, 66ff., Strohm, 67-8, M. Riem-schneider, *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".

47: θηρεύμεν. To be contrasted with *P.* 3, 23 μεταμόνια θηρεύων ἀκράντοις ἐλπίσιν. On Pindar's use of metaphors of hunting cf. C. J. Classen, *Untersuchungen zu Platons Jagdbildern* (Berlin 1960), 6-7.

48: ἀπροσίκτων. Not 'ad quem accedere non licet, inexpugnabilis' (Rumpel with schol.; cf. ἄπλωτος), nor 'unattainable' (Bury, LSJ, who wrongly take ἐρώτων to be 'objects of desire', Slater), nor depending on ἐρώτων (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: ἐρώτων. Used in its general sense of 'desires', but especially 'desires of gain' (cf. 47 κερδέων). 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 χρῆ 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 laisse aller à des ambitions irréalisables s'expose à une démente 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 ὀξύτεροι as 'extra sharp', which he takes to be equivalent to 'smarting', but although ὀξύς may be said of pains (e.g. *N.* 1, 53 ὀξεῖαις ἀνύλαισι, *Il.* 11, 268 ὀξεῖαι ὀδύνας), I do not know instances of ὀξύς 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 ὄξ, 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 ὀξύτεροι in the sense of 'too violent' (see above on 22 ὀκνηρότεροι), and ἐρώτων as a partitive 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 καυχᾶσθαι παρὰ καιρὸν / μανίασιν ὑποκρέκει. For the genitive express-

ing the idea of 'belonging to' cf. e.g. Pl. *Euthyd.* 277c5 τῶν λαμβανόντων ἄρ' εἰσὶν οἱ μανθάνοντες, ἀλλ' οὐ τῶν ἔχόντων; see further K.G. I, 372, Schw. II, 122-3. For δέ having explanatory (motivating) force see above on 19 δέ.

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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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