OLYMPIA XIV.

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

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

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

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

Στρ. α'—1. Καψιστόν: On this Kephisos, see Strabo 405, 407. It was a common river-name, and is found in Attika, Salamis, Sikyon, Skyros, Argolis.—λαχοίσαι αἱτή: Bergk writes ταῖτε, for αἱτή of the MSS., which Mommsen defends, -ai in λαχοίσαι being shortened, as often in dactylic poetry. The Pindaric passages cited by Mommsen (P. 5, 72, and 8, 96) have been emended, the latter with good warrant. Böckh reads λαχοίσαν. On the lot (Ἀχος), comp. O. 7, 58.—καλλίπωλον: On account of the pasture. Comp. the praise of the Attic Kephisos in Sophokles,
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name, an Okeanid, the mother, acc. to Hesiod (Theog. 907).—
15. ἐπακούειν ὑνίν: So Bergk and Mommsen (for ἐπάκουειν ὑνίν of
the MSS.) from a supposed ἐπακούον, not an attractive formation.
Other conjectures are: ἐπάκουειν ταῦτα, Herm., Dissen; but we
must have imperative or optative: ἐπάκουειν γενέθυ, Herm., Böckh,
Schneidewin. — 17. κοῦφα βιβώντα: So Hom. Π. 13, 158: κοῦφα
ποτα προβεβάς. — Ἀσώπιχος: Diminutive from Ἀσώπος. — Δυάδη
... ἐν τρόπῳ: Mommsen recognizes a kind of ἐν διὰ δυνό, to
which figure P., indeed, comes nearer than does any other Greek
poet, but τρόπῳ is "the tune," and μελέταις is the verse. "With
Lydian tune and meditated lays." ἐν, of the flute, Ο. 5, 19; 7,
12; Ν. 3, 79; of the cithern, Π. 2, 69; 1. 4 (5), 27.—18. ἔρμον :
See Ο. 7, 13: κατέβαλν. — 19. Μυνεία: Aeolic accentuation, as in
Κύκνεια, Ο. 10 (11), 17. Orchemenos is so called to distinguish it
from the Arkadian city of the same name.—20. σεῦ ἕκατι: Thaleia,
not because she is κορυφαία generally, but because this is the κώ-
μος, of which she has special charge.—21. ἐλθε, Φαξίς: Ahrens
writes ἔλθθ, metri causs. With the passage comp. Ο. 8, 81,
where Ἀγγελία, a daughter of Hermes, is supposed to discharge
the same office. Echo belongs to the Orchemenian sphere,
by reason of her passion for Narkissos, son of Kephisos. — 22.
Κλεάδαμος: Father of Asopichos.— δφρ' ίδοιο(α): η lost.—ὑνόν ...
δη: Prolepsis for ὑνό...ὑνό. Comp. Ο. 9, 121.—20. κόλποι παρ'
ἐκδέξοις: So Bergk for ἐκδέξοια. On παρά, see Ο. 1, 21.—24. ἱστε-
φάσοις: The middle (Ο. 7, 15), though natural, is not necessary.
χαίτων represents ἐ αὐτών. So Ο. 10, 40: κόμας ἀναθήματες.—
περιστε: Cf. Ο. 9, 125: πολλα δη πρόσθεν παρ' ἰδέα δέξασι Νικας.
Wreaths are wings, because they bear the champion aloft, ἐπαει-
ροτίη (Ο. 9, 20).