PINDAR'S FOURTEENTH OLYMPIAN ODE

A Commentary*

BY

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Xάρις and the Charites

In the Homeric epics Aphrodite is not surrounded by Erotes, but by Charites. They have made her robe (Ε 338), they wash, anoint and dress her (Ο 364), and receive her into their dance (σ 194). They bestow beauty on girls (Κ 18) and apparently excel in this quality themselves. Hera bribes Hypnos by offering him one of the Charites to become his wife (Ξ 267 ff.). They are not, however, a mere personification of beauty; their specific gift is to make beauty attractive, especially in an erotic sense. Thus Hypnos says that he has always wanted the girl promised by Hera (Ξ 276) 1). Hesiod explicates the erotic aspect by declaring that from the eyes of the Charites flows the passion of love (Θh. 920). They enhance the charm of Pandora by putting golden necklaces upon her (Οp. 73-4). This passage shows that the activity of the Charites is not confined to erotics but also relates to arts and crafts. The latter aspect appears already in the Ένιοδ, where Charis is the wife of Hephaestus (Ξ 382): she personifies the charm of his metalwork. Similarly, much xάρις is said to radiate from Hera's ear-drops (Ξ 183), a formula applied by Hesiod (Θh. 583) to the diadem made by Hephaestus for Pandora. On this point, too, Hesiod is more explicit than Homer: he mentions the youngest of the Charites, Aglaia ('Splendour') as the wife of Hephaestus (Θh. 945-6), which implies a more emphatic reference to the radiant charm which may emanate from a work of art 2).

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

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

Hesiod gives the Charites one more function: they are living on mount Olympus near the Muses (Th. 64). This obviously means that they lend the appropriate charm to song and dance 3). The connection between the Charites and the Muses is represented in a more concrete form in the Homeric Hymn to Apollo 189 ff., where the Charites are said to dance and the Muses to sing at the cithera-playing by Apollo. The same scene is found on the François vase, and according to Pausanias (IX 35, 3) there was a sixth-century statue of Apollo at Delos, bearing three Charites on his hand 4).

In the same period Theognis (15-7) has the Muses and the Charites sing together: 'Only beautiful things are beloved'. Sappho (103 and 129) invokes the Muses and the Charites in conjunction, and Stesichorus (212) calls his poems 'publications of the Charites'.

Pindar adopted this tradition and gave the idea a more articulate expression. He twice mentions the Charites together with Aphrodite (P. 6, 1, Pae. 6, 4), but he is interested in their aesthetic rather than in their erotic aspects 5). To Pindar, χάρις in the first place means the charm which issues from poetry, and he considers this charm to be a divine power. He feels inspired by the Muses, who as daughters of Mnemosyne determine the factual contents of a poem (cf. Pae. 6, 51-2), and the Charites, who determine the effect on the audience 6). Pindar emphatically embraces the old

3) This idea is foreshadowed in the Odyssey: cf. ο 175 χάρις δύσπερφη 
ο στέφανον, ο 197-8 δεδηγ χαρίςἀρχειν.
4) Wilamowitz (Griech. d. Heil., I, 193 n. 4) doubts the authenticity of the statue, because it is said that the Charites were holding musical instruments (Apollod. fr. 98, 13 Jac., Plut. Mus. 14), whereas in early literature the Charites are only singing and dancing. But the artists may have simply projected the human practice of women playing musical instruments into the three goddesses. Cf. also Callim. fr. 114, discussed by R. Pfeiffer, Ausgewählte Schriften (München 1960), 55-71. Duchemin (80) is certainly wrong in suggesting "que les Charites représentées à Délos avec Apollon soient associées aux puissances de guérison de ce lieu".
6) Cf. Duchemin, 57-8, 93 and Anastase, 213-4, 219-20, who refer to N. 9, 53-5. There is a close connection between the Muses and the Charites, as is pointed out by Gianotti, 69 ff., who compares P. 5. 45 στ 8' φύλοι φέλσον Χάρτες with O. 7, 23 φύλοται δε λυπόλοκουι Μαλαίας, and O. 9, 26 Χάρτεν νόμοις κάτοις, and P. 6, 1-2 ἄρουραι Χάρτων ἀνακόλοξοι with
tradition that songs are to delight (άφησεν) the audience?}. He repeatedly points out that his songs are ‘sweet’, even ‘honey-sweet’, and ‘delightful’8). We shall see that all sweetness and delight are due to the Charites (O. 14, 5-6). The poet finds striking expressions with the help of the Charites (N. 4, 7-8), and Pindar even calls his song ‘the exquisite product of the Charites’ (I. 8, 16) 9). Such phrases should not be regarded as metaphors or mannerisms, for Pindar is sincerely convinced of the divine character of Charis and the Charites: Charis is called αὔξαναι (O. 6, 76) and the Charites are σεμναῖ even among the Olympians (O. 14, 8).

The charm given by the Charites is not always of an aesthetic nature. The word γάρμα properly means ‘enjoyment’ (τὸ γάρμα) 10). Just as άπλος denotes both the act of seeing and the thing seen, γάρμα is the joy felt but also the thing rejoiced at 11). Such a thing

N. 6, 32 Παρτέων δρόμων. But it is misleading to say that the Charites “bestimmen Inhalt und Form der Dichtung, ‘über die Musen hinaus, die sie zunächst nur geben’ ” (Gundert, 45, quoting Jacoby).


8) E.g. I. 7, 20 άπανελ' σὺν ὄμοιο, N. 11, 18 μελοθυμοῦσα διαθείς. O. 8, 105 άφησεμ' τοῖς γάρμαις τοῖς καθαρὰς διαθέμ.

9) In such cases the Charites seem to take over the function of the Muses (compare N. 4, 7-8 6 τί κε σὺν Χαρίσι. τής γάρμος φρένος άφησέν μενισίται of Pox. 7, 11-20 τωρ' γάρ άφησέν. φρένος. ὅταν δέναι τήν Ελισαβέτων μεθερέν ... ἐρμοῦσα σφοδρα χία). But Bowra’s paraphrase (31) of N. 4, 7-8, “the poet relies upon the Graces to help him in drawing the right, apt words from the depths of his being”, is misleading; τής γάρμο does not refer to the appropriate word, but to the effective word, the word that strikes the audience. Similarly, ἰδὼν at I. 8, 16 refers to attractive appearance rather than to inner quality; cf. R. A. Raman, Gl. 53 (1975), 195 ff. Even in such cases as N. 10, 1-2 the Charites cannot be said to replace the Muses, as is maintained by H. Mayer, Hymnisches Stillemente in der frühgriechischen Dichtung (Würzburg 1933), 62.

10) Some examples: Π. 8, 85-6 γάρμας γλυκίς ἀφήσε άφησεν γάρμαν. I. 6, 50 ἐνδού μεν ἐνδόταν γάρμας. Cf. also γάρμας εἰδέναι, where enjoyment of a favour finds expression in gratitude, and γάρμας φέρειν vni ‘confer a favour on one’, but properly ‘bring enjoyment to’; ‘make one enjoy’.

11) This analysis, based on the fact that in early Greek thought no sharp distinction is drawn between subject and object, seems to me more natural than the explanation proposed by J. Latacz, Zum Wortfeld ‘Freude’ in der Sprache Homers (Heidelberg 1966), 83, who starts from the idea of ‘Lustbereitung’ and via ‘Begehren-verwöhnung’ arrives at ‘Anziehung, Reiz’. It should be observed (1) that γάρμα has a wider meaning than ‘Lust', and
may be a favour or a friendly turn, an attractive human figure, a
fine work of art, a song of praise, but also a success, especially a
victory in a contest 12). The Charites make such a victory extra
enjoyable by determining its celebration and the resulting fame 13).
Pindar further believes that fame becomes permanent and a victory
fully real only by being fixed in a song. Such a song, too, is a χαρίς 14),
so that ultimately the χαρίς of victory coincides with the
χαρίς of poetry. This coincidence is symbolized by the fact that the
celebration of the victor, and especially the performance of the song of
praise, falls under the patronage of the Charites (O. 4, 9, O. 14, 15-20).

A special occasion to exercise this patronage arose when the
celebration of a victor took place at Orchomenus, where the Charites
were worshipped, probably as powers of fertility 15). Pindar,
however, touches on this aspect only to give it an artistic turn 16). It
is true that the central theme of O. 14 is the celebration of the victor,
but the mention of Apollo (11) and the epithets φιλήσυμωλπε (14)
and ἐρσῆμολπε (16) suggest that the poet attached more impor-
tance to the χαρίς of his own composition than to that of the vic-
tory. It is significant that the name of the victor is not mentioned
before v. 17 and that the name of the contest (foot-race) is passed
over in silence. The poem is a hymn to the Charites combined with
a victory ode, but in spite of its beauty the balance of the com-
position is disturbed by the dominance of the first element 17).

(2) that it seems questionable to posit a causative sense as the original one
(as is also done by C. Moussey, Graecia et sa famille, Paris 1966, 411-2: "La
signification première de χαρίς est donc ‘ce qui provoqué de la joie’, ‘ce qui
procure du plaisir’ ").

12) Cf. O. 6, 76, O. 7, 93, O. 8, 57, P. 5, 102. That in such cases χαρίς
is virtually equivalent to χάρις appears from P. 8, 64, where a victory is
called μέγανον χαριστέων. Cf. also N. 3, 76-9 χαρις, φίλος ἔγνυ τὸ τὸ πλήθος...
pοτ οἱ δούλους, where χαρίς has a more active meaning than ‘greeting’ (Bowra).
—G. van N. Vlijmen, Pindaros de tiende en elfde Olympische odes (Leiden 1953),
47, wrongly speaks of "die sierlijkheid [gracefulness] van die prestatie".

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

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

15) See below, on 4 ἓπειρασμος.
16) See below, on 15 θαλά.
17) Cf. Meyer, Ἰμμυνικῆς Στίλεμεντε (above, n. 9), 63.
Date

There is almost general agreement about 488 as being the most probable date of composition: cf. Wilamowitz, 150 n.1; Puech, Notice, 150; Bowra, 497; Wüst, 89-90; Fogelmark, 90.

Metre

I propose the following analysis:

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

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

Problems of metrical correspondence will be discussed in the commentary.

Commentary

1: Kαρνισσών. Fennell suggests that the temple of the Charites at Orchomenus was on the banks of the Cepheus, but the Charites were connected with the spring Acidalia (fr. 244 and Wilamowitz, 154 n. 1), not with the Cepheus. The river is mentioned first, because it determines the site of the city: cf. O. 2, 10, O. 13, 67, P. 12, 3, Thgn. 785, Eur. Med. 846.
1: ἰδιάτων. A partitive gen. with λαχώσια: cf. I. 8, 64, Pat. 4, 53, fr. 75, 6. Mezger, Fennell, Bowra, Galiano, Wüst (91) take the gen. with ἐξαιρον, but C. J. Ruijgh, *Antwurz de 'TE épique'* (Amsterdam 1971), § 801, rightly points out that a comma should be put before αὐ τὸν. — Lines 1-3 are a good example of the 'Gesetz der wachsenden Glieder': cf. Kambylis, 177-9.


2: ναίτε. The town protected by a god is his favourite dwelling-place: cf. P. 12, 2 (Sicily is) Φιλωσεφὸνας ἐδος.


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

3: ἀσέβημος. 'Much sung of', 'famous', like Delphi (P. 8, 59) and Athens (fr. 76). The epithet is purely conventional and cannot be assumed to prepare 5 καθίστα, as is suggested by Schwenn, 160. Mezger, Bowra, Lattimore, Wüst (89, 91) take ἀσέβημος βασίλεια to mean 'queens of song' (similarly Radt, *Pindars zweiter u. sechster Paian*, 107-8), but this is open to the following objections: (1) 'Queens of Orchomenus' is more natural than 'Charites of Orchomenus' (88). (2) I do not know of βασίλεια or βασίλειας used in the sense of 'patron'. (3) Even if ἀσέβημος at N. 3, 79 and Pat. 6, 6 has the active meaning of 'rich in songs', this does not constitute a

88) Although Orchomenus is called 'the town of the Charites' (P. 12, 26). Lattimore's 'queens of song and queens of shining Orchomenos' is obviously impossible.
parallel for the translation "of song" [19]. We might translate ἀοιδόμου by "rich in song" (so Scheliba, 93), but the Charites are invoked here as goddesses of Orchomenus, not as goddesses of song; only at 5 ff. their function as patrons of song comes into play.

3: βασιλείαι. Not "royal" (Scheliba, 93), but "tutelary goddesses": cf. Hdt. IV 127, 4 Τιτάνιον τῆς Συκυδέων βασιλείαν, IV 33, 5 ἔπειτα θύσαι "Ἀρτέμιδα βασιλείαν". Gianotti (74) may be right in suggesting that βασιλείαι was a cultic epithet.

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

4: παλατίων. Sounds more solemn than παλαιών.

4: Μινώτα. The ancient inhabitants of the area round Orchomenus: cf. Hom. B 511, "Ορχόμενον Μινώτα." 4: ἐπίσκοποι. "Tutelary gods": cf. Sol. 3 D. = 4 W., 3-4 ἐπίσκοποι Πάλλας "Ἀθηνᾶς and LSJ I. For the cult of the Charites in Orchomenus cf. Fauth, 1136.7 ff., G. J. te Riele, Charitonia, in: Miscellanea tragica in honorem J. C. Kamerbeek (Amsterdam 1976), 285-91, espec. 287. Scheliba (95) wrongly thinks that the Charites, who originally were goddesses of fertility (see below, n. 47), changed their character when Orchomenus had become a prosperous city, and became patrons of arts and crafts: "schon in der Ilias ist daher Charis die Gattin des Hephaist... Charis bedeutet nun... die Freude, die von einem schönen Gegenstand ausgeht". We have seen above (pp. 14-5) that χάρες is such a wide notion that its various aspects may have coexisted during the centuries. See further Farnell, Cults of the Greek States, V, 427-31; F. W. Hamdorf, Griechische Kultpersonifikationen der vorhellenischen Zeit (Mainz 1964), 45-6.

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

[19] Swanson's "sovereign-singing" is too vague to be discussable.
5: *σὺν. That the first person refers to the poet, not to the chorus, has been shown by M. Leistikow, HSCP 67 (1963), 195 ff., espec. 202-3. What the poet is praying for has to be deduced from the next sentence, where γάρ motivates the contents of the prayer: the poet asks the Charites to make the performance of his song *τερπνόν καὶ γλυκόν* to the audience, i.e. successful.

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

5: τὰ τε. Bowra does not add τε and omits ἐν at 17. But (1) C has *τερπνά τε καὶ*, and (2) τρόπω does not simply mean ‘manner’, but refers to a musical mode, and in that case the addition of a preposition seems to be more appropriate: cf. O. 10, 77 ἐν *ἐμφώμον ἀμφι τρόπον*, N. 4, 45 Ἀνδρισ σὲν ἄρμονια. B. A. van Groningen, Mnemos. Π ι (1942), 223, proposes to read ‘Ἀσώπας’ ἐν, but (1) an absolute use of ἄριδον after a vocative seems to me unlikely, and (2) when Pindar connects ἔκτασις with persons these are always gods (e.g. O. 4, 9 *χαρίΤον ἔκτασις*; cf. Wüst, 92).

5: τερπνά. Cf. O. 9, 27 *κεῖσα* (the Charites) γάρ ὀπλασαν τὰ τερπνά. Canon-Ross (189) wrongly thinks that this word is “supposed to refer primarily to athletic victory”. It may equally refer to the pleasant effect of song (e.g. Hor. I 186, 189, θά 347, θά 45, θά 330, Sappho 160, O. 9, 28 quoted above, I. 4, 73 τερπνάν ἐμποτῆς χάριν), and generally to any pleasant effect. Gildersleeve suggests that “τὸ τερπνόν is the transient diversion, and τὸ γλυκόν the immanent sweetness”. This idea has been elaborated by Osmun (7): “There is in the poem a kind of paradox—the suggestion that the prizes of the Graces are transient, whereas, on the other hand, true *arēta* endures beyond the grave”. But (1) P. 10, 19-21 τῶν δ’ ἐν Ἐλλάδι τερπνον λαχοντεσ ὀδὸν ἄλυγον δόσαι, μὴ φθονεραίς ἐν θεῶν μετατροπῆς ἐπικόροσιν shows that τερπνός in itself does not imply the idea of transience (cf. also O. 13, 115 ζεῦ τέλει, αλτὸ δίδω καὶ τόχον τερπνόν γλυκεῖαν). (2) According to Pindar, the function of poetry is to make the glory of victory permanent (e.g. O. 4, 10,
N. 4, 6-8, N. 7, 12-6, L. 7, 16-9), and O. 9, 25-7 implies that the Charites help to make such a glory a permanent joy.

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

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

6: γίνεται. Gildersleeve, Wilamowitz (Gr. Versch., 374). Puech, Bowra, Snell, Galiano, Duchemin (77, who calls it a "restitution certaine") unnecessarily read γλυκῆ ἔνεται: for the resolved choriambus cf. e.g. P. 11, 9 θέρεν ἔσπειρ.

7: s. Schwenn (1971) writes: "Nicht etwa dass die Chariten selber die 'Sophos' schaffen, wie die Scholion (7.8a) und Neuere annehmen—sie helfen nur dem 'Sophos' zum 'erfreuenden' und 'süssen' Gelingen" (similarly Bowra, 30 and D. Ebener, Griechische Lyrik, Berlin-Weimar 1976, 200: 'falls ein Sterblicher weise nur ist').

But σοφός, καλός, ἔγκλαμες are pleasant qualities in themselves, and Pindar does not draw a sharp distinction between a success as such and the charm which emanates from it; he therefore can say that 'Charis produces all delightful things' (O. 1, 30) and can call his song 'the exquisite product of the Charites' (L. 8, 16) 80. Gianotti (71 n. 111) rightly observes that the Charites are never explicitly said to grant the victory as such (as is maintained by Duchemin, 56), but only to make it glorious. On the other hand, Pindar uses χάρις for 'victory' at O. 8, 57.

7: σοφός. Not 'wise', but 'skilled' 21. Pindar primarily thinks of poets and singers, just as at O. 1, 9 and 116, O. 2, 86, P. 1, 12, P. 4, 248, P. 10, 22, P. 6, 49, N. 7, 23. Pindar does not refrain from professing his wisdom, but his self-consciousness seems to concentrate on his artistic skill. This appears e.g. from P. 1, 12 ἵλεγεν σοφός, N. 4, 2-3 οἷς σοφαὶ Μοισὴν δούκατος δούλαι θέλεις νῦν, P. 3, 113-4 ἐπάτων καλαδενῶν, τέκτωνες ὁ τά σοφοὶ ἄρρησαν, fr. 194. 2-3

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

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7: τις. Used ἀπὸ κοινοῦ: cf. my note on Semon. 7, 95, Mnemos. IV 21 (1968), 152. Translators take τις (or τις ἄνθρωπος) to be the subject of the sentence, but we may equally well, and perhaps more probably, take ἄνθρωπος as the subject and τις as reinforcing the three adjectives: cf. O. 10, 22 ποιήσας τις, N. 3, 32 γλυκοῦ τι, Ημ. ρ 449 τις βραχελάσεως, Η. Αρ. 67 τοῦ . . . ἄνθρωπον, K.G.I, 663-4, Schw. II, 275, LSJ Α ΠΙ, 8, and my note on Pl. Phæ. 109 b 2 συντρωταί τιν, Mnemos. IV 31 (1978), 95.

7: ἄνθρωπος. Not on account of corporeal beauty (Carne-Ross, 137-8, van Groningen, who thinks that festivity is included 23), and Miller, 228 n. 14), but as a victor. For ἄνθρωπος ‘victory’ cf. O. 13, 14, P. 6, 46, P. 10, 28, N. 1, 13, I. 2, 18.—Wüst (93) rightly observes that the Charites establish a special tie between the victor and the poet 24. This means that the ἄνθρωπος has been added

22) Gundert (47) thinks that Pindar’s ἄνθρωπος includes worldly wisdom. Similarly van Groningen, 244. Maehler, Dichterhafte (above, n. 7), 94, observes that Pindar calls his song the product of his ἄνθρωπος (O. 2, 90, O. 7, 8, O. 10, 2) and that he speaks of his ἄνθρωπος (N. 10, 22) and his ἄνθρωπος πρακτικός (O. 11, 10). He concludes that Pindar’s ἄνθρωπος has a “Bezug auf geistige Fähigkeit, Klugheit”. But this intellectual capacity is identical with his technical skill. See further Gladigow, op. cit., 30 ff., Maier, op. cit., 73 ff., Gianotti, 85 ff., 98 ff., who rightly observes that the context of O. 1, 116 ἄνθρωπος refers to the technique of composition.

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

24) For this point of view see further Gundert, 44-5. D. Bremer, Licht und Dunkel in der feldgerichtischen Dichtung (Bonn 1976), 202, goes too far when he writes: "Sie [the Charites] sind der Ursprung des Glanzes dieses Glanzenden, sofern es als Erfreuliches im Licht des Ruhmesliebes versammelt
for the sake of completeness, unless Asopichus was a conspicuously beautiful boy, about which we are ignorant.

8: oδε. Turyn keeps oτε of the MSS., but this cannot be construed. We might think of the fact that a first oτε is sometimes omitted [25], but in the present case γάρ shows that a whole clause has to be understood: 'not only in the human world all enjoyable things are given by the Charites'. For the confusion of δέ and τέ in MSS. cf. Schroeder, *Prologomena*, 9-10.

8: συμφων. Used as an epithet of the Charites also at fr. 95, 4 (and probably at *Pae*. 3, 2), Eur. *Hek*. 1341. Fauth (1136.17 ff.) suggests that it has a chthonic implication, but the fact that it is also used of Thetis (N. 5, 25) shows that it may have a purely conventional meaning. This does not imply that it is otiose: just as Charis is called ξίδαξ at O. 6, 76, the Charites are respected by men and gods [26].—Gildersleeve reads ἄγνων "to save the metre", but for the synizesis of θεός and the resolved first syllable of the glyconic see below, on 20 μελαντεία.

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


9: χωρέωντες. 'Arrange': cf. Hom. in 207 χωρέων δίπλα στρατόν, and Dutch 'beheren'.

9: χερσός. For the omission of the first oτε cf. n. 25.

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

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


26) Galindo wrongly assumes a contrast between συμφων and χερσός (and between διότερον and χερσό)!.
9: πάντων. Schwenn (162) points out that this extension of their power has been prepared by Hesiod, Th. 907 ff., where they are said to be born after the Horai and the Moiraí, and by H. Aphr. 95-6, where they are said to ‘accompany all the gods’. Scholiast (101-2) observes that this elevation corresponds to Pindar’s conviction that the gods cannot be wild or rude.

9: ταμίας. Cf. O. 13, 7 Δίκαι καὶ δικτύωρος Ἐλφίνε, τάμιαν ἄνδρας πλούτον, I. 6, 57-8 ταμίας κόμων.

10: ἔργων. Not ‘things’ (Puech, Werner) or ‘works’ (Dornseiff, Slater, Gianotti, 72 n1), but ‘practical activities’: cf. P. 5, 119 έστ’ ἐργάσων ἄμφι ἐπεβολωτίς, Hom. Π 120 ἔργα θεῶν.

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

Gervais (453-4) combats the view of L. Laurand, Manuel des études grecques et latines, II (Paris 1940), 137, that Pindar’s style “est d’une extraordinaire richesse de coloris”, by observing that this poem contains only two colour terms (the present χρυσότοξον and 20 μελαντευκές), and that in Pindar’s poetry lines are more important than colours: “quelques couleurs largement distribuées sur des surfaces aux contours très précis, très nets”. This is true 27): cf. Dornseiff, P.S., 43, E. des Places, Pindare et Platon (Paris 1949), ch. VI: ‘Lignes et couleurs’, espec. 77 (where he is wrong, however, in maintaining: “Pindare n’a fait que suivre l’exemple de l’art de son temps”), Duchemin, 193 ff., Fogelmark, 193 ff., who rightly observes (29-30) that the force of μελαντευκές is metaphorical (suggesting gloom 28) rather than visual (the same, of course, applies to χρυσότοξον). It should be added, however, that Laurand continues: “Il fait passer devant nos yeux une suite d’images aussi vives, aussi éblouissantes que possible”. This is correct, and it is

27) Cf. Gervais, 458: “travaux: cela apparaît bien aux hommes; Pindare l’applique à l’Olympe”. Even worse are ‘rites’ (Conway) and ‘dispensations’ (Swanson).


29) Cf. already Hom. Β 283 μέλας κόμως, Β 283 μέλανε κέφ.
only misleading to call variety and vividness of imagery "richesse de colors".

10: πάρσα. They are his πάρσοσ, just as Themis is the πάρσοσ of Zeus (O. 8, 21-2) and Eleithia the πάρσοσ of the Moirai (N. 7, 1). For the connection between the Charites and Apollo cf. Farnell ad loc., Gianotti, 55-7. Apollo is obviously mentioned as the god of song, not as "god of male beauty" (Osmond, 7). See further Schwenn, 59 ff., 78, Fogelmark, 61 ff., Anastase, 213 ff., and above, p. 13-11: Πανθεόν. Apart from O. 6, 59, P. 9, 10, Pae. 5, 1, Pindar does not pay attention to the Delian Apollo.

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

12: ἀδειον. Since a "hommage silencieux" (Puech; cf. Wüst, 89):

30) West seems to me wrong in reading ἀδειον and ἀδειον at Hes. Op. 505 and 737. See further H. Seiler in LEX. FHÜHR. Ep., 177, who refers to Pind. P. 9, 86 ἅδατων ἄδειον ἀνέμυναι.

31) W. Ayl, Rh. M. 66 (1913), 58-60 (= E. Heitsch, Hesssd, Darmstadt 1966, 89-91) seems to me wrong in taking this use as a metaphor.

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

33) Conway seems to take ἀδειον ημῶν as an internal object, but neglects the genitive μασικός: 'who with everlasting honour worship the Father'.
'scheuen', Osnun, 7: 'standing in awe only of Zeus' might') seems unlikely, we have to assume (with Schwenn, 163) that they follow the example of the Muses by celebrating Zeus in song (cf. Hes. Th. 40, 47, 71-5). This does not imply, however, that they praise Zeus "in dankender Liebe" (Deichgräber, 33), nor that music is a "Konstituente von Zeus' Herrschaft" (Wüst, 97, who refers to P. 1, 13-4, but that passage says only that the Olympian gods like music), nor that "die Chariten nur dort weilen können, wo Gesung herrscht [because their mother is Eurynome]. Als den Begründer dieser Gesitung feiern sie Zeus" (Schellha, 192) 34). 12: 'Ολυμπία. I do not believe that this implies an indirect homage to Zeus as the god of the Olympic games, as is suggested by Wüst, 94 n. 2. 34 Mezger (314) rightly remarks: "Was von ihrem Walten im Olymp gesagt ist, vertritt gewissermassen die Stelle des Mythus". 13: Ὑ. Kambylis (154) observes: "Wir wissen, dass er als erster—und unter den lyrischen Dichtern auch als einziger!—die Partikel ὡ vor den Vokativ Μοῖσα setzt, was in diesem Fall Vertrautheit zeigt" (cf. n. 3: "In den Anrufungen an Götter fehlt ὡ im Epos ganz"). See further 185 ff., espec. 187, where he concludes "dass ὡ ursprünglich auch in der literarischen Anrede nichts anderes bedeutete als Betonung, Nachdruck, also Intensivierung, Verstärkung des Inhalts des Anredeworts". 13: πότνια. Fauth (1136.18) assumes a "Verwandtschaft mit den eleusinischen Πότνια", but N. 3, 1 ὡ πότνια Μοῖσα and Pae. 9, 10 ὡ πότνια (ἀκτίς ἄλοι) show that the meaning is general (cf. Kambylis, 155-6). See also above, on 8 σεμνά. 13: 'Αγλαία. Pindar adopts the names of the Charites from Hesiod, Th. 909. Bremer, Licht und Dunkel (above, n. 24), 293, writes: "Das im Namen Aglaia genannte Moment des Glanzes
bezeichnet einen Wesenszug der Huldgötterin. This is misleading, because splendour is but one of the situations in which the Charites manifest themselves.

Many commentators assume a correspondence between ἐυφροσύνη and the names of the Charites. In that case Thalia must refer to corporeal beauty, but we shall see below (on 15) that her name has a much wider sense. There is a greater difficulty, however, in connecting Euphrosyne with ἐυφροσύνη always refers to merriment and festivity, never to wisdom or skill 35).

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

A. Platt, CR 23 (1910), 105-6, discusses the rule that "the rule appears to have been too subtle for the Boeotian wit" (cf. also P. 11, τ' ἰῶ τε πασθέναι), but the rule is violated by Homer (e.g. τ 406), and it hardly seems to be a rule at all: cf. Schw. II, 63, Kambylis, 135 ff.

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

35) Wilamowitz (152) admits that this involves a “etwas gewaltsame Deutung der φόβες”. Deichgräber (33) states: “Euphrosynes Name ist für den Dichter auch mit φόβες, Vorstand, verbunden”, but does not explain the connection between joy and intellect. Schelilha (100) displays some philosophical juggling: “Euphrosyne heisst die Fähigkeit des εὖ φοβεῖν, des richtigen Denkens und Empfindens, und daher auch Heiterkeit, nämlich jene innere Heiterkeit, die es nur bei geistigen Menschen gibt”. Del Grande (117) even more arbitrarily thinks that Aglaia gives wisdom, Euphrosyne beauty, and Thalia fame.
Herm. 481-2, Theogn. 776-9, Xenoph. 1, 4. Pindar may think especially of festive songs, just as at N. 4, 1-3 [36].

15: ἐπακοουέτε. The common emendation ἐπακοουέτε (for which there is no convincing parallel: cf. Schw. I, 458) does not seem necessary: the ὅ may be taken as a semi-vowel, just as at P. 8, 35 ἔγενεν (cf. also P. 4, 225 γενέων, and Schroeder, Prolegomena, 27).

R. J. Shackel, CR 34 (1920), 85, proposed ἐπάκουστ' τε, which is supported by the scholia, noticing that a verb such as γενέων is missing [37]. But the original corruption may have been based on the idea that a third person singular was needed to be connected with Θάλεια.

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


15: Θάλεια τε. For the ‘tnesis’ in the construction (wrongly called συγγίγασε Ἀριστοκράτων by Schwenn: cf. Schw. II, 612) cf. Kambylis, 176. It seems to lend special emphasis to Thalia. She is not invoked primarily with reference to the flower of youth of Asopichus (Wilamowitz, 151-2 and many others [38]) or of the chorus (van Groningen, Mnemos. III 10, 1942, 223), but because she “presided especially over feasts” (Gildersleeve; see further Müller, 227-9). It appears from 20 σὺ εἴκαστι that the victory was due to Thalia, and this may allude to the fact that the victor ‘flourishes’

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

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

38) Chelidina (100, 103) even concludes from 20 σὺ εἴκαστι that only beautiful boys were admitted to the games.
(N. 4, 88 θάλησε, I. 4, 17 θάλλωσι' ἀρετάν) and makes his city 'flourish' (O. 9, 16 θάλσει δ' ἀρετάδιν, N. 10, 42 θάλσαν). But it does not follow that the ceremony is a simple thanksgiving (as is suggested by Schwenk, 159). There is a prayer (5) and a request to which the Charites are asked to give ear (15), and we have seen that this must refer to the successful performance of the song. It is especially Thalia who will be able to make the song a truly festive song, because she is the personification of festivity (θαλία) 40. The joy of the victory is not only followed by the joy of a feast, but the two are so closely connected (cf. O. 7, 94 σὺν χαράτσασθον ἐχει θαλίας, and my note ad loc., Meded., 32) that the same divine power is behind them. This power is the spirit of flourishing in the widest possible sense, ranging from agricultural fertility 41 through erotic charm to literary fame 42. It is a favourite idea in Pindar that the fame of the victor is like a plant which is made ever-flourishing by the song of praise: cf. O. 10, 95-6 τρέφοντι δ' ὕψος κλάδους κάρπον: Περιδής Αἰδ., O. 12, 15 ὁλεθρίῳ τιμῇ κατευθυνομένῳ ποδίν (9), N. 8, 40-1 αύξεται δ' ἀρετά, χαλκοφαρία ἐρωσίασι δι' ὅτε δένδρων ἡσπερί, ἐν πυροσ αὐξώμεν ἄρετες, I. 4, 21 ὕμετρας ἄρετας δρύμο διώκειν: αὕτη Κλασιμίδα θάλλοντες αὖθις 43.

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


40) That the Charites were especially associated with feasts appears from: Hom. Th. 64-5 (for the construction cf. my note in Mnemos. IV 25, 1975, 247-8). Cf. also O. 10, 76-7 αὔξεται δ' ὕψος τῷ τέμνων πυρπαθός θαλίας τῆς ἐνεργείας αὑτῆς τινός ἀμφί πρόσωπου.

41) Cf. Deichgräber, 14 ff., Fourth, 1153-43 ff. The importance of the vegetative aspect is exaggerated by Duchemin, 75 ff., e.g. 76: "les divinités qui font naître et vivre".

42) Cf. O. 9, 27 Χαρίτων συνέκατον κάτων and Anastasio, 214: "elles donnent la vie à l’homme comme elles la donnent à la fleur".


Wiederholungsfiguren, 151, compares Hom. K 431 Φίλιππες ἱππόμαχοι καὶ Μήδειες ἱπποκρεοταῖοι and Hes. Th. 273 Πειρηγηθέντα τα ἐστιν ἔννοι τε κρυμμένον, and concludes: “Das ist an sich natürlich nur Gleichgültigkeit, aber immerhin von Pindar Ol.14, 14 (φιλησι-μολπε-ἔφσιμαλπε) unverkennbar gewollt nachgeahmt”. The only parallel in Pindar, however, is P. 4, 136 Τυρώς ἔμαθεν πλούσιον, so that I prefer to translate ‘performing lovely songs and dances’ (cf. Hes. Th. 65-6, where it is said of the Muses: οὐκέτι ἔννοι ἄκος ἔσται μέλλωντα, and 909, where Thalia is called θρι-τεονὶ), or even ‘making songs and dances lovely’ 45).

16: ἱδώσα. Not ‘who sees’ (Puech, Schadewaldt, Anastase, 218) or ‘when you see’ (Dornseiff, Werner, Lattimore), but ‘by looking with favour at’ (Wüst, 91, Deichgräber, 33) 46. For this pregnant use of ὑσκλε cf. I. 2, 18 ἱδώ (schol. οὐκενεῖς ὑδάτες), fr. 78, 8, Bacch. 11, 22. Similarly δέξομαι (P. 3, 85) and ἐπιπτώσει (O. 7, 11: see my note ad loc., Meded., 9). See also below, on 22 ἱδώσα.

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

16: ἱδώ. Not ‘after’ (Bowra) or ‘with’ (Werner, Lattimore), but ‘on account of’ (Dornseiff, Galiano). The words ἐκ οὐκενεῖς τόγγς should not be connected with ἱδώσα (Farnell), but with κόμον … βεβλημένε. Puech’s ‘dans la joie du triomph’ is too vague, just as Conway’s ‘to grace this happy hour’. Swanson does not translate the phrase at all.

45) For Pindar’s predilection for the use of adjectives in a causative sense cf. my note on O. 7, 11 οἰκείωσας, Meded., 9. See also below, on 21 οἰκείωσα.
46) Goural-Ross (191) wrongly explains: “Thalia is told to look—as we are told to look—at this procession”.
47) P. 1, 2 βεβλημένε does not refer to the entrance of the chorus (Sitzler, Schroeder), but to the dance-steps: cf. Ar. Thesm. 968 εὐκράτος κορεῖς βάσον, LSJ 1 2.
16: εὐμενεῖ. Properly said of gods (P. 2, 25, P. 8, 18) or men, here because success is the manifestation of a divine power: cf. H. Strohm, Tyche (Stuttgart 1944), 45. The religious background may still be present at Pl. Leg. 813 a 6 μετὰ τούχης εὐμενεῖς.

17: κοφρα. ‘Lightly’, in the sense of ‘easily’, ‘smoothly’ rather than quickly. T. B. L. Webster, The Greek Chorus (London 1970), 87, writes: “One would expect that ‘moving lightly’ implied dance tempo rather than walking tempo, but the syllable count is against this: two lines of 18, one of 16, two of 15, and only three under 12’. This argument seems to be based on two misunderstandings, (1) the idea that κοφρα refers to tempo, and (2) the idea that lines consisting of many syllables are unsuited to dancing. There is a third misunderstanding in Webster’s suggestion that κοφρα may have something to do with “the very smooth movement of the first four lines”: the smoothness of the dance is based on the ability of the dancers: cf. O. 13, 114 κοφρασιν ἐκείνης ποσίν, P. 9, Π. ἐφαπτομένα χρῆ κοφρά, N. 8, 19 έσταικα δῆ ποσί κοφρας, Hom. N 158 κοφά σωτι προβαζάς (rightly explained by Leaf: “κοφρα seems to indicate the trained hero who can move with ease even beneath his ponderous shield”), Ar. Thesm. 954 χόρει κοφρα ποσίν, Lys. 1304 κοφρα πάλαιν ᾧ.

17: βιβδόνα. Refers to the fact that the dancers are striding rather than jumping. Similarly Pl. Leg. 670 b το βαίνειν ἐν ρυθμῷ.

17: Λυδός. Similarly Ν. 4 (equally for a boy), 45 Λυδός σῷν ἄρμῳ. According to Aristotle (Pol. 1342 b 30-33), the Lydian harmony is most suited to the age of boyhood διὰ τὸ δώνασθαι κόσμου τὰ ἔργα ἄμα καὶ παιδίαν. W. D. Anderson, Ethos and Education in Greek Music (Cambridge, Mass. 1966), 49, 144-5, argues that this passage comes from the hand of an interpolator, but he does not pay sufficient attention to the two Pindaric passages. According to Plato (Rep. 398 e 10), the Lydian harmony is considered to be ‘slack’ (χαλασμένος). The meaning of this term is not easy to determine 49, but it hardly leaves room for the assumption that

48) Osman (7) produces the following ‘structural’ fancy: “The expression ‘stepping lightly’ recalls the adjective kallipolos (2) and the whole metaphor is reminiscent of the description of Paris in Itiad 6.506-514”.

49) Adam does not seem to me right in connecting τοῖς with λεόντα καὶ λοστοῦν and translating ‘there are also varieties of Lydian and Ionian’
its main characteristic was softness (Mezger, Gildersleeve) or grace (Puech, Werner) or both (Schelha, 103). Gildersleeve writes that the Lydian mode "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". But the close of the poem is far from being a plaint. See further Anderson, op. cit., 48-9, 72-3.

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

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

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

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

50) Cf. 220 n. 4: "Better than any single term in English for Tropos is the German Melodienwendung". He compares the traditional music of India, which "keeps its development within the bounds of the particular raga (rhythmic-melodic pattern) which has been chosen". This seems to support my interpretation of ἕως, and I do not understand why Anderson thinks that his explanation is in accordance with Laloy's comment that Αὔδη τὸν τρόπον must mean 'à la mode de Lydie', not 'dans le mode lydien'.
18: ἐν μελέταις. This does not refer to the training of the chorus (Fennell), but to the careful composition: cf. N. 6, 54 ἔχων μελέταν, I. 5, 28-9 μελέταν δὲ σοφιστάς (poets) Διός ἔκατε πρόσβαλον σεβίζομένων. The meaning of ἐν is ‘in the field of’, ‘according to’, so that ἐν μελέταις is equivalent to an adverb (Fennell): cf. O. 2, 16 ἐν δίκε, O. 7, 69 ἐν διάθεσι (and my note ad loc., Meded., 26), P. 1, 62 ἐν νόμιμοις, I. 2, 38 ἐν Πανελάχιον νόμῳ, LSJ ΑΠΙ 3. 51.

18: ζεῦλον. Wilamowitz (151) thinks that Pindar travelled to Orchomenus, but the poet likes to describe the completion of a composition as his arrival at the place where it will be performed: cf. e.g. O. 1, 11 ἐδώρ, O. 7, 23 κατέβαν (and my note ad loc., Meded., 11), P. 3, 73 κατέβαν. N. 4, 74 έθεσεν, I. 5, 21 σὺν Χάραιν 8 έργον, I. 6, 57 έχλοιν. Accordingly, ζεῦλον does not have desiderative force (Werner: ‘zu feiern’, Conway: ‘to praise’).

19: Μνώσεως. Probably not an official name for Orchomenus, but a reminiscence of Hom. B 511, λ 284 Ὀρχομενώς Μνώσεως. For the ellipse of πάλι Ι do not know an exact parallel; ἕτοιμα and ἕ ψυλα (cf. χώρα) seem to come nearest. Bowra’s ‘the Minyan race’ and Conway’s ‘the Minyan house’ are less obvious. Pindar chooses this phrase, not to distinguish the town from the Arcadian city of the same name (Gildersleeve), but to recall its glorious past (see above, on 4 Μνώσεως). Cf. Mezger, 315: “Vom Schutz, den die Charioten der Minyerstadt von je her angedeihen liessen, war das Lied ausgegangen, zu dem neuesten Gnadenbeweis, den sie der Minyerstadt verliehen, kehrte es zurück”.

20: σεῖ. Fennell remarks: “we might expect the victory to be attributed to Aglaia. But ... the special functions of the sisters ... were confused in Pindar’s times”. Similarly Wüst, 92: “Der Singular steht um der variatio willen. ἢκκουεῖς ... ἢσσει wechselte

51) Wilamowitz (151 n. 1) maintains: “eigentlich nur δι' ἐν τίς μελέταϊ”, but the primary sense of μελέτας is ‘care’, ‘practice’. At I. 3, 29 the word does not mean ‘a theory of song’ (Fennell; similarly Bowra, Lattimore), but ‘the task of preparing [a song]’.

52) Puech’s ‘en mes vers savants’ is not correct, nor Schelhaas’s (93) ‘in kunstreicher Sprache’, Conway’s ‘harvested from the rich fruits of mind’, Slater’s ‘among my (poetic) preoccupations’, Gianotti’s (72) ‘armonía e modulationi’.

53) For the chronological implications cf. Fogelmark, 74-6.
schon zu ihm über, obwohl alle drei gemeint sind”. But we have seen above (on 15 Θάλα) that Thalía is selected for special mention, because she makes the victor ‘flourish’ in his victory as well as the poet in the successful performance of his song. This double reference can be best expressed by putting a comma after Μοῦσα.

20: μελάντιστα. Turn adopts Maas’ emendation μελαντίστα, but if we assume a synizesis in 8 θεοί (Schroeder, Prolegomena, 29), the correspondence of the metre is set straight. Wilamowitz (Gr. Versk., 314 n. 2) takes the line to be an ascelpiadeus and thinks the correspondence of θεοί σεμι with τι μελαντί is so difficult that he concludes: “An solche Stellen gehört das antike Zeichen der Ratlosigkeit, die Alogos”. But if we take these words to form the beginning of a glyconic, there is no difficulty in assuming the first syllable to be resolved at 20: cf. e.g. the beginnings of P. 5, 23, 62, 93, 124, and of N. 6, 21, 43 (if νοεῖν is accepted), 65. Werner takes the line to consist of two dochmiacs, which is perhaps an easier solution.—For the walls of Hadès cf. Hes. Th., 726, 733, and J. Rollack, REG 71 (1958), 22 ff. Carne-Ross (193) writes: “the shadow is needed in order to accent (without any hint of pathos) the brightness of the world of the living”. But the epithet is purely conventional: cf. Hom. Θ 13 Ταρταρόν ήφολεντα, Hes. Op. 153 εύρεσιν δόμον κρωφον ‘Αδών, Aesch. Prom. 219-20 Ταρταρόν μελανθής κυμάων, Soph. O.R. 29-30 μέλας “Αδών, Eur. Hírr. 1388-9 “Αδών μελάνα νύκταρος γ’ ἀνάραι, Hel. 318-9 μελανθής ἐξῆς. See also above, on το χρυσότοξον.

21: Ψευστέρων. Gervais (452-3) sees a parallel between the end of the strophe and that of the antistrophe: “la première strophe se clôt sur une vision de l’Olympe et de son éternité; la deuxième nous ouvre les portes de l’Hadès et de l’avenir humain. Dans l’un et l’autre cas, la vue s’étend à l’infini dans le temps et dans l’espace. Voilà précisément ce qui confère à l’ode son unité lyrique”. But (1) the idea of temporal infinity is expressed only at 12 δέναν, and (2) spatial infinity is found neither in the strophe nor in the antistrophe: on the contrary, both Olympus and Hades are described as enclosures. Gervais’ suggestion (453) that there is another parallel between the “gravité sententieuse” of lines 8-10 and “le ton mélancolique” of 21 is no less arbitrary.
21: ἔδω. Maas (Kleine Schriften, München 1973, 18-9) observes that there is no parallel for ἔδω — instead of ἔδω — and proposes to read ἔδωρ (cf. P. 10, 32 δῶμαι ἐκδοθὼν). Bowra, Galiano and Turyn read ἔδω, Fennell, Gildersleeve and Wilamowitz (Gr. Versh., 314) read ἔδωκε and ξορροότατον at 9 (for the hiatus before a proper name cf. Schroeder, Prolegomena, 14). But it is well-known that Pindar takes some liberties with regard to metrical correspondence when proper names are concerned (e.g. O. 10, 103 and 110). This excuse applies to our passage, where the licence does not occur in a proper name, but in a word put between two proper names.

21: Ἄχοι. Not ‘sound’ (van Groningen, 245) or ‘rumour’ (LSJ), but ‘echo’ in the strict sense of the word. On the other hand, it is misleading to say that “von den Klängen der Oberwelt höchstens ein Widerhall in den Hades dringt” (Wilamowitz, 752), for Echo is charged with a very precise report 84).—Fennell (followed by Gildersleeve and Galiano) thinks that “she is mythically connected with Orchomenos by her passion for Narkissos son of Kepheus”, but this story is told by Ovid (Met. 3, 339 ff.), and “the connexion with Echo may be his own invention” (Rose, Handbook of Greek Mythology, 175 n. 14). There does not seem to have existed a cult of Echo, so that the personification is commonly assumed to be Pindar’s invention, just as Aggelia at O. 8, 82 (cf. Bowra, 85). Fennell also compares Soph. El. 166-9 ὄν γάλεια ἔποιησεν φάμα, κατά μον ἔξοχον ἐκ τῆς ἔρημῆς Ἀχαϊάκων, but there, as Jebb notes, “φάμα rather hovers on the verge of Personification than is actually personified”, as it is embodied in the voice of the speakers (Kamerbeek). Pindar’s personification of Echo and Aggelia verges on mannerism.

21: πατρί ... ἀγαθῶν. Just as O. 8, 77-84, P. 5, 96-102, N. 4, 85-6, this is a special form of the topos of the tie between father and son (cf. e.g. O. 7, 17, P. 6, 15, N. 4, 13-6, N. 7, 91, N. 11, 11; see also Gundert, 15) rather than of the theme of world-wide renown (as is held by A. Köhneken, Gl. 54, 1976, 67 n. 15) 88).

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

55) Gervais (456) even thinks: “on devine le grand désir d’immortalité que Pindare peut à peine déguiser”. A still more far-fetched interpretation has been proposed by Miller (221 ff.), who suggests that “fortified and consoled by the good things that she [Thalia] dispenses, music and merri-
21: κλοτάν. Not 'loud' (Fennell) or 'clear' (Lattimore; cf. Schellha, 94: 'mündliche Botschaft'), but 'glorious' with the causative overtone of 'glorifying': cf. O. 1, 105 κλοουάιαν ἐπλοχόν πτωχείς, P. 10, 6 κλοτάν ἐπα, I. 2, 2 κλοτά φάρμαγγη, I. 7, 19 κλοτόν ἐπέων, and see above, on 16 ἐρασίμοις. The assonance κλοτάν ... Κλεόδραμον may be intentional, as is pointed out by J. H. Barkhuizen, Etimologi-zerigen by Pindaros (Ph. D. diss. Pretoria 1975), 53: the success of the son reflects the meaning of his father's name, viz. 'glory to the city'.

21: φέροντα. Barkhuizen (op. cit., 63) argues that there is a con- trast between Φερεσφόνας ('she who brings death') and Echo who brings glorious news. Persephone, however, receives the dead (cf. fr. 133, 2 διόκται) rather than that she brings death, and Barkhuizen himself admits that I. 8, 50 φόνῳ ... 55 Φερεσφόνας does not necessarily imply an association.

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

2. ὡς ... cf. Del Grande (116-7) suggests that this may be a re- miniscence of Ἰομ. λ 540 γῆδον ὡς ὁ θεὸς ἐφην ἂριδείκτον εἰναί. 22: νέων. Cf. J. Th. Kakridis, W. S. N.F. 10 (1976), 43: "Das Attribut ist von seinem Substantiv durch acht Wörter getrennt ... Was Pindar dadurch bezweckte, war, das Beiwort, das sich auf die Jugend des Siegers bezog, durch den ganzen Satz frei schweben zu lassen, bis endlich das Nomen χήραν erklingt. Denn wenn ein Substantiv und sein Attribut nebeneinander stehen, dann verschmelzen sie zu einem Begriff, während durch das Hyperbaton jedes Wort seine Kraft unvermindert bewahrt".

23: κάλπος. 'Valley' (LSJ III 3).

23: παρά. One expects ἄν, but κάλποις may include, and especially refer to, the basin of the river: cf. O. 1, 20 παρ' Ἀλφεῖος, O. 7, 15 παρ' Ἀλφεῖος.

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

iment, food and wine, Asopichos and his family and friends may come to face the unalterable reality of death with stronger hearts and calmer spirits" (334). It seems to me superfluous to analyse the muddled argument which leads up to this conclusion.
"both places [Orchomenus and Olympia] have gained fame from Asopichus' feat".

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

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

24: δέθηκεν. 'Games' rather than 'prizes': cf. O. 3, 21 μεγάλων δέθηκεν, O. 4, 4 διφθολάτων δέθηκεν, P. 5, 53 ἄγιακων δέθηκεν, N. 6, 12 ἐκτὸς δέθηκεν.

24: πτεροίς. Cf. P. 9, 125 πτερὰ νυκτὸν and Schroeder ad loc.: "An flatternde Binden zu denken verbietet sich seit Wolfg. Passow, Stud. 2. Parth. (Philol. Unters. XVII 1902), 1 ff. . . . Man hat nicht an bewegte Fittiche zu denken, sondern an das πτερῶμα des Pfeiles (Aesch. fr. 139), des Pfluges (Tsetz. Lycoth. 1396), des Tempels. Alle diese πτερά sind starr, nicht anders als die 'gefiederten' Blätter eines Akazienzweiges, so benannt nach dem Bau jeder einzelnen Feder. Und nicht anders zeichnen den Kranz die griechischen Vasenmaler. Also 'das stolze Siegesflötchen der Hellanodike dem jungen Asopichos ins Haar' 57). There may be a secondary reference to the idea that homage 'raises up' the victor and his

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

57) Wilamowitz (267 n. 2) thinks that the victors "die einzelnen Reiser, πτερά, aufrecht ins Haar stecken", but this could hardly be called πτεράνως. For Pindar's use of kennings cf. I. Waern, Γας ὄντες (Uppsala 1951), 84-5, 123-5.
city (as is suggested by Gildersleeve): cf. O. 9, 19-20 στερέων ἄθωται κυλάντι Λοφοῦν ἐπαυξόμενα ματέρα, I. 1, 64-5 εὐφόρων περίφρασις· ἄφθιναν ἀγάλαξας Περίθων. I do not believe that the representation of Nike as a winged figure has anything to do with our passage (as is assumed by Farnell, Conway, Osmun, 7), for her wings symbolize the quickness of her arrival and departure.

ZEIST, Homeruslaan 53

ABBREVIATIONS

Dornsciff, P.S. = F. Dornsciff, Pindars Stil (Berlin 1921).
Fauth = W. Fauth, Charites, in Der Kleine Pauly, I (Stuttgart 1964), 1135-7.
Fogelmark = S. Fogelmark, Studies in Pindar (Lund 1972).
Gervais = J. Gervais, La quatorzième olympique de Pindare, L’enseignement secondaire au Canada 19 (1940), 448-59.
Gianotti = G. P. Gianotti, Per una poetica pindarica (Torino 1975).

58) Carne-Ross (192) compares P. 8, 34 καὶ ποταμὸν ἀμφὶ μοχανῷ and N. 7, 22 ποταμῷ μοχινῇ, but there the reference is to the poet’s power to spread fame.

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

van Groningen

Gundert

Kambylis

K.G.

Mezger
- F. Mezger, Pindaros Stagelieder (Leipzig 1880).

Miller

Osmun

Scheilha

Schwenn
- F. Schwenn, Der junge Pindar (Greifswald 1940).

Schw.
- E. Schwyzter, Griechische Grammatik (München 1939-50).

Slater
- W. J. Slater, Lexicon to Pindar (Berlin 1959).

Wilamowitz

Wüst
- E. Wüst, Pindar als geschichtsschreibender Dichter (Tübingen 1967).