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My aim has been to produce a readable, clear translation that reflects the grammar of the original Greek, while following the lineation of the Greek text as closely as normal English word order allows. When enjambment of a word is natural to the English, I have imitated the Greek by preserving it; when not, I have maintained the Greek grammatical structure.

Whenever possible I have used the Greek form of names (e.g., Kronos), unless their English form is so common that it might be confusing not to do so (e.g., Athens, Syracuse, Thebes, Priam, and Helen). In transliterating I have used ch for χ and y for ν, unless the latter occurs in a diphthong. I have preserved the Doric form of names, except when the Ionic forms are very familiar (e.g., Aphrodite, Danaë, Delos, Leto, Pegasos, Persephone, and Semele) and have avoided Aeolic forms (e.g., Moisa and Medoisa).

This edition does not provide the alternate verse numbering of Heyne's edition, whose sole purpose is to facilitate reference to the scholia. It also is very sparing in its citation of secondary literature for two reasons: such references quickly become outdated and students of Pindar are fortunate to have an excellent historical survey of Pindaric scholarship by D. C. Young and annotated bibliographies by D. E. Gerber and others.
PREFACE

I have greatly profited from the generous help of four outstanding Pindarists: Christopher Carey, Douglas Gerber, Sir Hugh Lloyd-Jones, and Andrew Miller, none of whom can be held accountable for my inevitable slips. In addition, Margaretta Fulton, George Goold, Robert Rust, and Jeffrey Rusten have been of great assistance. On points of detail I also wish to thank Bruce Braswell, Adolph Köhnken, Herwig Maehler, Ian Rutherford, and Zeph Stewart. The University Research Council of Vanderbilt assisted with a grant in the summer 1994, and my wife, Diane, aided me throughout with good advice and improvements of style.

INTRODUCTION

"Of the nine Greek lyric poets Pindar is by far the greatest for the magnificence of his inspiration, his precepts, figures of language, lavish abundance of matter and words, and river (so to speak) of eloquence." This assessment by Quintilian in his survey of Greek poets (Inst. Or. 10.1.61) was the standard evaluation of Pindar in antiquity and helps to explain why nearly one fourth of his odes are well preserved in manuscripts, whereas the works of the other lyric poets have survived only in bits and pieces.

The ancient editors divided Pindar's poems into seventeen books (papyrus rolls) by genres: 1 book of hymns to various gods; 1 of paeans (hymns addressed mainly to Apollo); 2 of dithyrambs (hymns addressed mainly to Dionysos); 2 of prosodia (hymns for approaching a god's shrine); 3 of partheneia (hymns sung by maidens); 2 of hyporchemata (dancing hymns); 1 of encomia (songs in praise of men at banquets); 1 of threnoi (songs of lament); and 4 of epinikia (victory songs). Although numerous fragments of his paeans and other poems have survived on papyrus or through quotation by ancient authors, only the four books of epinikia, comprising forty-five odes in celebration of athletic victors, have been preserved almost intact in a continuous manuscript tradition, and it
is upon them that his reputation has largely rested as Greece’s greatest poet of praise.

The victory odes are, however, notoriously difficult to understand. They are complex mixtures of praise (and blame), mythical narratives, prayers and hymns, advice, athletic triumphs (and failures), and even current events, conveyed in a highly artificial language in often very complicated poetic meters, all designed to be sung and danced to the accompaniment of lyres and pipes. They represent the apex of their genre, in much the same way that Bach’s works are a culmination of baroque music. Pindar’s art, like Bach’s, presents a constant tension between the constraints of form and the freedom of innovation; it too exhibits tremendous energy, great variety within its genres, and reveals ever-new depths upon repeated hearings.

Our understanding of Pindar’s odes has been complicated by what Hugh Lloyd-Jones has called a “fatal conjunction of nineteenth-century historicism with nineteenth-century Romanticism.” The former, already employed by ancient commentators, seeks to explain details in the odes as reflections of historical (and all too often pseudo-historical) events. The latter interprets the poems as expressions of the poet’s personal opinions and subjective feelings. There is no doubt that the odes refer to historical persons and events (indeed every ode has an actual victory as its occasion) and that Pindar presents a distinctive personality, but these aspects of the poems are subsidiary to their generic function of praising men within the religious and ethical norms of aristocratic fifth-century Greece. In E. L. Bundy’s formulation, they constitute “an oral, public, epideictic literature dedicated to the single purpose of eulogizing men and communities.”

Pindar’s poetry expresses the conservative, so-called “archaic,” mores of the sixth and early fifth century. His thought is ethically cautionary and contains frequent reminders of man’s limitations, his dependence on the gods and nature, and the brevity of life’s joys. He espouses moderation (μέτρον, καιρός), the aristocratic (“Doric”) values of civic order (εὐνομία) and peaceful concord (ἡσυχία), and reverence for the gods (εὐσεβεία). His gaze is primarily backwards toward the models of the past, as they are exemplified in the legends from Hellenic myth, and it is against these that the victors’ achievements are measured. To help guide the reader, I provide some key terms that point to recurring themes in the epinikia.

**ἀρετή** the realization of human excellence in achievements

**φύσις** one’s inborn nature (also οὐγγενός/οὐγγενήσ)

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4 Often these positive elements are set in contrast to the envy (διώυμαι) of ill-wishers and the darkness (σκότος) and silence (σιγά) that attend failure.
A number of anecdotes preserved in ancient sources, although of little or no historical value, serve to illustrate aspects of Pindar's career and poetic art. Two reported in the *Vita Ambrosiana* point to his poetic precociousness. One, attributed to the early Hellenistic biographer Chamaileon, tells that when Pindar was a boy hunting near Helikon, he fell asleep and a bee built a honeycomb on his mouth. While the honey points to the sweetness of his song (cf. *Ol.* 11.4 and *Pyth.* 3.64), the site of Helikon links Pindar with his Boiotian predecessor Hesiod (c. 750 B.C.), who received his poetic commission while shepherding sheep at the foot of that mountain. The other relates that when his Athenian instructor Apollodoros had to be out of town and turned over the training of a chorus to the young Pindar, he did so well that he became immediately famous. Plutarch informs us that the Boiotian poet Korinna criticized the young Pindar for priding himself on stylistic embellishments rather than on mythical topics. He then composed the hymn that begins, “Shall it be Ismenos, or Melia of the golden spindle, or Kadmos . . . that we shall hymn?” (fr. 29). When he showed it to her, she laughed and said, “One should sow with the hand, not the whole sack.” The story illustrates Pindar’s generous use of mythical catalogs, especially to introduce poems (cf. *Nem.* 10 and *Isth.* 7), and the frequent references to myths and legends throughout his works.

Three anecdotes in the *Vita Ambrosiana* point to Pindar’s close relationship with the gods. We are told that Pan was once heard singing one of Pindar’s paeans between the two Boiotian mountains of Kithairon and Helikon, and that in a dream Demeter blamed him for neglecting her in his hymns, whereupon he composed a poem in her honor. It is also reported that the priest at Apollo’s temple in Delphi announced upon closing each day, “Let the poet Pindar join the god at supper.” The 2nd century A.D. traveler Pausanias claims to have seen the iron chair at Delphi upon which Pindar sat to sing his poems to Apollo (10.24.5). All these anecdotes reflect the deeply religious nature of his poetry and his special devotion to Apollo, who figures so prominently in his works.

Finally, there is the famous story of Pindar’s house being spared when Alexander the Great razed Thebes in 335 B.C., familiar to English readers from Milton’s lines in Sonnet 8: “The great Emathian conquerer bid spare | The house of Pindarus, when temple and tow’r | Went to the ground.” Although some have rightly questioned the historical validity of the story, it serves to illustrate the Panhellenic reputation Pindar enjoyed in the century following his death.

The most important historical event during Pindar’s career was the Persian invasion under Xerxes that culminated in two decisive battles, one at sea near Salamis in 480 and the other on land at Plataia in 479. There are

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8 The story is mentioned in numerous places besides the lives and the *Suda*: Plutarch, *Alexander* 11; Arrian, *History of Alexander* 1.9.10; Pliny, *Natural History* 7.29; and Dio Chrysostom 2.33. Some sources mention a previous sparing by the Lakedaimonians.

three references in the epinikia to these Greek victories. In *Pyth.* 1 Pindar mentions the Athenian and Spartan pride in the battles of Salamis and Plataia, in *Isth.* 5 he praises the Aiginetan sailors for the part they played at Salamis, and in *Isth.* 8 he expresses his relief at being free from the Persian threat, which he calls the “rock of Tantalos, that unbearable labor for Hellas.” His own city of Thebes had unfortunately sided with the invaders and actually fought against the Athenians at the battle of Plataia. We have no way of knowing Pindar’s private reaction to his city’s policy, but he publicly lauded the victors, even going so far as to call Athens the “bulwark of Hellas” (*fr.* 76) for her part in the war effort.\(^\text{10}\) The story in the *Vita Thomana* that tells of his being fined by his own city for praising Athens reflects what must have been a sensitive issue for him, but the evidence of his poetry shows that he remained a Panhellenic poet, consistent with his wish at the end of *Ol.* 1 to be “foremost in wisdom among Hellenes everywhere.”

While the mainland Greeks were confronting the Persians, the Greeks in Sicily were facing a Carthaginian threat. In 480 Gelon of Syracuse (whose younger brother Hieron succeeded him two years later as tyrant of Syracuse) joined forces with Theron of Akragas to defeat a Carthaginian army numbering 100,000 at the battle of Himera, spoils from which greatly enriched both cities. At *Pyth.* 1.75–80 Pindar ranks this battle on the same level as Salamis and Plataia.

\(^{10}\) In *fr.* 77 he also praised the Athenians for their naval action at Artemision earlier in 480, where they “laid the bright foundation of freedom.”
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southern Italy (Syracuse, Akragas, Kamarina, Himera, and Western Lokroi), eleven for victors from the island of Aigina (the most by far for a single city), seven for victors from cities on mainland Greece (Corinth, Opous, Orchomenos, Pelinna, Athens, Acharnai, and Argos), three for victors from Kyrene on the coast of north Africa, and one each for victors from the islands of Rhodes and Tenedos. Victors mentioned in the epinikian fragments are from Rhodes, Aigina, and Megara; paeans are composed for the people of Thebes, Abdera, Keos, Delphi, Naxos, Aigina, and Argos; dithyrambs for Argos, Thebes, and Athens; and encomia for individuals from Akragas, Macedonia, Corinth, Tenedos, and Syracuse.

Other than anecdotal comments in the scholia, we have no details about how contracts were arranged, whether Pindar was present at the athletic contests (although at Ol. 10.100 he says that he saw the victor win at Olympia), or whether he oversaw any of the performances (at Ol. 6.88, however, he addresses one Aineas, identified by the scholia as the chorus trainer). Even when there is a statement in an ode such as “I have come,” it is not always certain that this is meant literally.

The scholia provide two fanciful attempts to explain the opening of an ode in terms of contractual arrangements. Inscr. a to Pyth. 1 reports: “According to the historian Artemon, Pindar begins with ‘golden lyre’ because Hieron had promised him a golden kithara.” Schol. 1a on Nem. 5 recounts: “They say that Pytheas’ relatives approached Pindar to write an epinikion for him, but when he asked for three thousand drachmas, they said that for the same price it was better to have a statue made; later they changed their minds and paid the sum; to chide them he began with ‘I am not a sculptor.’”

For example, Nem. 3 opens as if the poet were present at the celebration, but at line 77 he says, “I am sending” (πέμπω) the song. At Pyth. 2.4–5 the poet says, “I come bearing the song” (φέρων μέλος ἔρχομαι), while at line 68 he says, “the song is being sent” (μέλος πέμπεται).

The dating of most of the Olympian and many Pythian odes is relatively sound, thanks to the discovery of the Oxyrhynchus list of Olympic victors (P. Oxy. 222) and to the fact that Aristotle had compiled a list of Pythian victors upon which the ancient commentators drew. The dates of the Nemeans and Isthmians are another matter. Occasionally there is a clear historical reference in the poem (e.g., the allusion to the battle of Salamis in Isth. 5), but the dates given in the manuscripts are often inaccurate or contradictory.

The Epinikian Genre and Greek Athletics

The brief but brilliant flowering of epinikian poetry spans the careers of three poets. Simonides began the practice of composing elaborate odes in honor of athletic victors in the generation before Pindar, while Bacchylides, Simonides’ nephew, appears to have continued writing epinikia somewhat later. The three poets moved in the same circles and praised the same men. Simonides’
most famous patrons were Thessalian nobility, for one of whose members Pindar composed his first dated ode in 498 (Pyth. 10). Like Pindar, Simonides wrote an ode for Xenokrates of Akragas (fr. 513 Campbell), while Bacchylides composed odes for Hieron (3, 4, 5) and Pytheas of Aigina (13). Although a few victory odes from the later fifth century are mentioned, by 440 the genre seems to have been moribund.

The apex of dozens of athletic contests throughout the Greek world were the four major Panhellenic festivals established at Olympia (776), Delphi (582), the Isthmos (c. 581), and Nemea (c. 573). They were called crown games because the victors received crowns of wild olive, laurel, dry parsley (or pine), and green parsley, respectively. The Olympic and Pythian games (the latter held at Delphi) were celebrated every four years, the Isthmian and Nemean every two, all staggered so as to produce a continuous succession of contests. Thus the 76th Olympiad would have included the following crown games: 476, Olympic (August); 475, Nemean (July); 474, Isthmian (April), Pythian (August); 473, Nemean (July); 472, Isthmian (April). The 77th Olympiad then began in August 472.

During Pindar’s time the non-equestrian events at Olympia consisted of the stadion (200 meter race), diaulos (one-lap 400 meter race), dolichos (4,800 meter race), hoplites dromos (400 meter race in armor), pentathlon (consisting of stadion, discus throw, javelin throw, long jump, and wrestling), wrestling, boxing, pancratium (combination of wrestling and boxing), and boys’ stadion, wrestling, and boxing. The equestrian events were the mule car race (apene), bareback single-horse race (keles), and four-horse chariot race (tethrippon). P. Oxy. 222 lists the following winners for the 76th Olympiad:

- [76th. Skalmandros of Mitylene, stadion
- [Da]ndis of Argos, diaulos
- [ . . . . . . ] of Taras, dolichos
- [ . . . . . . ] of Sparta, dolichos
- [ . . . . . . ] of Ma]roneia, wrestling
- [Euthymos of Lok]roi in Italy, boxing
- [Theagenes of Th]asos, pancratium
- [ . . . . . . ] of Sparta, boys’ stadion
- [Theognetos of Aigi]na, boys’ wrestling
- [Hag]les[i]mos of Lokroi in Italy, boys’ boxing
- [Ast]ylos of Syracuse, hoplites
- [Theron of Akragas, owner, tethrippon
- [Hier]on of Syracuse, owner, keles

The list omits the mule car race, perhaps because it was included in the Olympic program for some fifty years only (c. 500–444) and was of inferior status (cf. Paus. 5.9.1–2). Naturally, great men like Hieron and Theron hired jockeys and drivers to do the actual driving that won them their victories. Only one victor is praised for driving his own chariot, Herodotos of Thebes (Isth. 1). Three drivers are mentioned by name: Phintis, Hagesias’ mule car
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driver (Ol. 6), Nikomachos, Xenokrates’ charioteer (Isth. 2), and Karrhotos, Arkesilas’ charioteer (Pyth. 5). The chariot races consisted of twelve laps around the hippodrome (cf. Ol. 2.50, 3.33, and Pyth. 5.33).

Whereas the Olympic games had only divisions of men and boys in certain events, the Nemean and Isthmian games had a third, intermediate category for youths. Trainers played an important role in the formation of young athletes and four are mentioned in the epinikia: Melesias (Ol. 8, Nem. 4 and 6), Menandros (Nem. 5), Ilas (Ol. 10), and Orseas (Isth. 4). The victory of Alkimedon in the boys’ wrestling at Olympia (Ol. 8) was the thirtieth won by the trainees of Melesias, who had himself been a victorious pancratist at Nemea. Many families and clans were devoted to athletic competitions, and some dominated certain events. Three sons and two grandsons of the boxer Diagoras of Rhodes, celebrated in al. 7, won Olympic crowns. Alkimidas of Aigina won his clan’s twenty-fifth crown victory (Nem. 6), while the clan of Xenophon of Corinth boasted a total of sixty Nemean and Isthmian victories (Ol. 13).

Clear notions of the music, dance, and performance of the victory odes were already lost by the time of the scholeia; what little we know about their performance must be inferred from internal evidence. Pindar speaks of his odes as hymns (ὑμνοι), revels (κώμοι), and songs (ἀοιδαί, μέλη); he mentions accompaniment by lyres (φόρμωγες, λύραι) and pipes (αὐλοί); he occasionally refers to the celebrants as men (ἄνδρες), young men (νεοί), or boys (παιδες). The relationship between the revel and the actual performance of the ode is not clear, and there has been considerable controversy over whether the epinikia were sung by a chorus or by a soloist. The fact that Pindar never refers directly to the performance of his epinikia by a chorus (χορός) has led some scholars to question whether a chorus performed them at all. The evidence for choral or solo performance is not conclusive either way, but given the fact that other Pindaric genres such as paens, dithyrambs, partheneia, and hyporchomata were performed by choruses and that the formal features of the epinikia are similar to those of tragic choruses, it seems probable that at least some of the epinikia were performed by a choir that sang in unison and danced to the accompaniment of lyres or auloi or both combined. Late sources say that choruses danced the strophe ("turn") in one direction, reversed the steps for the antistrophes ("counterturn"), and stood in place for the epode ("after song"), but even that must remain a conjecture.

The location of the performance is often indicated by the deictic article ὧδε “this” and is usually at the hometown of the victor (e.g., "this island" at Nem. 3.68 and 4.66). It is often claimed that shorter epinikia (e.g., Ol. 11 and Pyth. 7) were improvisations performed at the site of the victory and that monostrophic odes (e.g., Pyth. 6 and Nem. 2) were processional, but there is no conclusive evidence for such assumptions.


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Elements of the Epinikia

In generic terms, the epinikia are occasional poems that invoke shared social values to praise victors and offer them immortality in verse. For this task there is no set prescription, and each ode is a unique blend of praise, myth, and argumentation. Certain elements, however, are bound to recur, and a fundamental understanding of any ode must begin with them.

An epigram attributed to Simonides succinctly sets forth the basic facts of an athletic victory (A.P. 16.23):

εἰπον, τίς, τίνος ἐστι, τίνος πατρίδος, τί δ’ ἐνίκης.
Κασμύλος, Εὐαγόρον, Πυθια πῦξ, Ἄρδιος.

Tell your name, your father’s, your city, your victory.
Kasmylos, son of Euagoras, boxing at the Pythia, Rhodes.

These elements, three identifying the victor (name, father, city) and two the victory (games, event), are, with the occasional exception of the patronymic, normally given in each epinikion; they ultimately derive from the herald’s proclamation at the games and were preserved on papyrus and in stone inscriptions.

Pindar shows great ingenuity in incorporating such facts into his grand-style verse. One way is to vary the timing and placement of the information. In Pyth. 9, for example, all the facts of victory (except the father’s name, which comes at 71) are provided in the first sentence, which reserves the name of the city until the last word, thus forming a bridge to the narrative. In Ol. 11 the information comes in the middle of the ode (lines 11–15) and concludes with the city, whose people are then praised in the final lines of the poem. Ol. 13 reserves the event for emphatic last place (at line 30) because Xenophon had achieved an unprecedented double victory in the stadion and pentathlon.

Another means of varying the presentation of the basic information is by allusive references. In Pyth. 9 the victor is called “bronze-shielded” (1), indicating that he won the race in armor. In Ol. 12 only the word “feet” (15) alludes to the fact that the victor was a runner. Pindar uses many circumlocutions for places, especially game sites. References to the Olympic games are made in terms of: Pisa (the town nearest Olympia), Alpheos (the river at Olympia), the hill of Kronos (the adjacent hill), or such phrases as “Zeus’ greatest games.” The Pythian games are signified by the mention of Delphi or Pytho (the site), Krisa or Kirrha (nearby towns), Parnassos (the adjacent mountain), Kastalia (the spring), the “navel of the earth,” or the “games of Apollo.” The “valley of the lion” invokes Nemea (where Herakles slew the Nemean lion), and “the bridge at Corinth” denotes the Isthmos. Alternatively, the mention of the patron god or the type of crown won may indicate the place of victory.

Pindar often refers to his poems as hymns, and there is not a single ode without some reference to divinity. Both

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17 An inscription from the first half of the 4th cent. B.C. from Ioulis on Keos (IG XII 5.608) which lists Keans who won victories at the Panhellenic games is quoted and discussed by H. Maehler, Die Lieder des Bakchylides II (Leiden 1982) 1–3. For a detailed treatment of verse inscriptions for athletes, see J. Ebert, Griechische Epigramme auf Sieger an gymnischen und hippischen Agonen (Berlin 1972).
hymns and prayers underscore the essentially religious nature of the athletic contests and of the celebrations associated with them. Pindar draws upon a long tradition of hymns and masterfully adapts both cultic and rhapsodic elements to his poems.18 Some begin with elaborate hymns to various minor gods: Olympia (Ol. 8), Fortune (Ol. 12), the Graces (Ol. 14), Peace (Pyth. 8), Eleithuia (Nem. 7), Hora (Nem. 8), Theia (Isth. 5), and Thebe (Isth. 7). Although the major Olympian gods are continually mentioned, there is, surprisingly, no opening hymn to any of them.

Prayers abound in the odes, and their function is invariably transitional: they conclude a topic, introduce a new one, or pass from one to another. The poet often prays for continued blessings for the athlete and his city or asks for assistance in his task of praising adequately. Many prayers are expressed negatively, asking that something bad may not happen, especially in the wake of the present success.

Pindar also draws upon the earlier didactic tradition, represented by Hesiod, Theognis, Phokylides, and a collection of the “Sayings of Cheiron.” A hallmark of epinikian style is its frequent use of maxims, which are often among Pindar’s most memorable verses.19 Examples include “great risk does not take hold of a cowardly man” (Ol. 1.81), “wise is he who knows many things by nature” (Ol. 2.86), “trial is the test of mortals” (Ol. 4.18), “about the minds of humans hang numberless errors” (Ol. 7.24–25), “one cannot conceal the character that is inborn” (Ol. 13.13), “even wisdom is enthralled to gain” (Pyth. 3.54), and “the word lives longer than deeds” (Nem. 4.6).

Pindar’s debt to the epic tradition represented by Homer, Hesiod, and the Homeric Hymns is most apparent in his narratives, loosely called “myths,” which are taken from the great store of Hellenic legend. He normally selects an episode from a larger story, which he elaborates with striking details. Often the narratives concern heroes connected with the victor’s city, like those telling of the birth and colonization of Rhodes in Ol. 7, the origins of Opous and its heroes in Ol. 9, and Corinthian heroes in Ol. 13. Sometimes the narrative tells about an ancestor of the victor (Iamos in Ol. 6 and Alexidamos in Pyth. 9). Eight of the eleven odes to Aiginetans relate episodes from the sagas of Aiakos and his descendants, heroes closely associated with that island. Herakles is a frequent subject, especially in his role as founder of the Olympic festival (Ol. 3 and 10) and as exemplar of one who has reached the limits of human success (Nem. 3); his whole life from infancy to apotheosis is briefly sketched in Nem. 1. At times a short narrative makes a specific point: Erginos succeeds in spite of his appearance (Ol. 4); Philoktetes’ situation resembles that of Hieron (Pyth. 1); Antilochos, in dying to save his father, is a model of filial piety (Pyth. 6); and Aias receives posthumous fame after disgrace (Isth. 4). Occasionally narratives depict examples of behavior to be avoided: Tantalos (Ol. 1), Ixion (Pyth. 2), Koronis and Asklepios (Pyth. 3), Klytaimestra (Pyth. 11), and Bellerophon (Isth. 7).
Especially memorable scenes or tableaux in the narratives include Pelops praying to Poseidon for assistance in defeating Oinomaos (Ol. 1), the birth of Iamos in a thicket (Ol. 6), the first Olympic competitors (Ol. 10), Typhos’ eruptions from beneath Mt. Aitna (Pyth. 1), Apollo’s love for Kyrene (Pyth. 9), the festivities of the Hyperboreans (Pyth. 10), the panic of Alkmene when the snakes attack Herakles (Nem. 1), the exploits of youthful Achilles (Nem. 3), Peleus’ resistance to the blandishments of Hippolyta (Nem. 5), the expedition of the Seven against Thebes (Nem. 9), Polydeuces’ decision to share his immortality with Kastor (Nem. 10), Herakles’ visit to Telamon (Isth. 6), and the quarrel of Zeus and Poseidon over marrying Thetis (Isth. 8). By far the most complex and extensive narrative (of almost two hundred verses) is the depiction of Jason’s career in Pyth. 4.

Many myths are demarcated by ring composition, a technique common in epic. By means of a summary statement (κεφάλαιον) or brief allusion (often in relative or temporal clauses) the poet sketches the coming narrative. He then takes up the topics in greater detail, usually in reverse chronological order. After retracing his steps to the initial point, often with echoing vocabulary, he may add an epilogue. For example, in Ol. 1.24–27 Pindar briefly mentions Pelops, Poseidon’s love for him, his being taken from a cauldron, and his ivory shoulder. In lines 37–87 he gives his own version of Tantalos’ feast and relates at greater length Poseidon’s love for Pelops, which culminates in his helping Pelops win Hippodameia. A brief epilogue (88–96) tells of Pelops’ success and glorification at Olympia. The beginning of Pyth. 3 offers a more elaborate example of ring composition. In lines 1–11 the poet makes the following points: he wishes Cheiron were still alive; it was Cheiron who raised Asklepios to be a doctor; Asklepios’ mother Koronis died before he was born. After relating the stories of Koronis’ love affair and death (12–42) and Asklepios’ career as a doctor (43–58), he returns to his wish that Cheiron were still alive (63–67). Other examples include Ol. 3.13–34 (Herakles’ bringing the olive tree to Olympia); Ol. 7.27–80 (history of Rhodes); Ol. 13.63–90 (story of Bellerophon); Pyth. 6.28–42 (Antilochos’ rescue of his father); Pyth. 9.5–69 (story of Kyrene); Pyth. 10.31–48 (Perseus’ visit to the Hyperboreans); Pyth. 11.17–37 (Orestes’ revenge on his father’s murderers); Pyth. 12.6–24 (Athena’s invention of the pipe); and Nem. 10.55–90 (Polydeuces’ decision to share his immortality with his brother Kastor).

Most narratives occur in the middle of their odes between initial and concluding treatments of the occasion (ABA structure). No ode opens immediately with a mythical narrative, but in two striking cases (Nem. 1 and 10) the myths begin in the middle and continue to the very end, while Pyth. 9 concludes with an additional narrative about an ancestor of the victor. The transition to the myth is sometimes elaborately executed, but often it is effected, with varying degrees of abruptness, by a relative pronoun or adverb, as in the Homeric Hymns.

Catalogs are common in archaic poetry, whether as lists of epithets or places in hymns, contingents in the Iliad, or women in Hesiod’s Ehoiai. Lists of victories (e.g., Ol. 7.80–87), heroes (e.g., Pyth. 4.171–183), places...
(e.g., *Ol.* 9.67–68), legendary exploits (e.g., *Nem.* 10.4–18), and virtuous attributes (e.g., *Pyth.* 6.45–54) abound in the odes. Pindar skillfully adapts them to his complex meters and varies them by means of circumlocutions, allusive references, metaphors, negative expressions, and digressions.

Another distinctive aspect of Pindar’s composition is the sudden, sometimes startling, curtailment or outright rejection of a topic. Often labeled *Abbruchsformeln* or *recusationes*, such interjections by the poet give a sense of spontaneity, as if allowing us to witness him in the process of deciding which topic to treat or how to treat it. Often he provides justifications for his decision, thus giving such passages an apologetic tone. Examples of break-offs from and rejections of narratives include *Ol.* 1.28–35 (rejection of the popular story of Tantalos’ feast), *Ol.* 9.35–41 (rejection of Herakles’ battles against gods as an unsuitable theme), *Ol.* 13.91–92 (refusal to treat Bellerophon’s death), *Pyth.* 4.247–248 (abridgment of the narrative), *Pyth.* 10.48–54 (curtailment of Perseus’ deeds), *Pyth.* 11.38–40 (turning from the narrative to praise of the victor), *Nem.* 3.26–32 (turning from Herakles to more relevant heroes), *Nem.* 4.69–72 (curtailment of stories about the Aiakidai), and *Nem.* 5.14–21 (refusal to tell why Peleus and Telamon were exiled). A similar technique is used to terminate catalogs, as at *Ol.* 13.40–48, *Nem.* 7.50–53, *Nem.* 10.19–20, and *Isth.* 1.60–63.

Twentieth century scholars have identified and studied a poetic device widespread in Greek and Latin poetry called a priamel.21 The form consists of two parts: foil and climax. The purpose of the foil is to lead up to and highlight the climactic element by adducing other examples, which yield to that element with varying degrees of contrast or analogy. The foil may consist of two or more items, even a full catalog, or it may be summarized by such words as “many” (πολύς) or “various” (ἄλλος / ἄλλοι). Priamels may occur at the beginning of an ode, as in *Ol.* 1, where water and gold (both supreme in their realms) yield to the item of real interest, the Olympic games, supreme among athletic contests, and in *Ol.* 11, where the need for winds or rains is capped by the need for song to celebrate great achievements; but priamels occur throughout the extant works whenever the poet wishes to introduce or emphasize a particular subject. For example, at *Ol.* 9.67–70 a list of places from which foreign settlers have come to Opous culminates in its most distinguished immigrant, Menoitios.

**Meter, Form, Dialect, and Style**

There are three basic meters in the poetry of Pindar. By far the most frequent are dactylo-epitritic and Aeolic; the third, derived from an iambic base, is represented only by *Ol.* 2 and *frr.* 75, 105, and 108. The dactylo-epitritic combines the dactyl (\(-\ \upsilon\ \upsilon\)), often in the larger unit of the hemiepes (\(-\ \upsilon\ -\ -\ -\ -\ -\)), with the epitrite (\(-\ \upsilon\ -\ -\ -\ -\)). It is a stately rhythm (called “Doric” by Pindar), and although used in all the genres, it is especially frequent in those celebrating humans: epinikia, encomia, and

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The dactylo-epitritic epinikia are: Ol. 3, 6, 7, 8, 11, 12, 13; Pyth. 1, 3, 4, 9, 12; Nem. 1, 5, 8, 9, 10, 11; Isth. 1, 2, 3/4, 5, and 6. The major dactylo-epitritic fragments are: Isth. 9; Hymn. 1; Pae. 5; Dith. 2; Thren. 7; frr. 42, 43, 122, 123, 124, 131b, and 133. The Aeolic rhythm permits greater variety and is composed mainly of iambic \((\sim \text{v})\) and choriambic \((\sim \text{v} \sim \text{v})\). It is especially frequent in the paeans. The Aeolic epinikia are: Ol. 1, 4, 5, 9, 10, 13, 14; Pyth. 2, 5, 6, 7, 8, 10, 11; Nem. 2, 3, 4, 6, 7; Isth. 7, and 8. The major Aeolic fragments are: Pae. 1, 2, 4, 6, 8, 9; Parth. 1, 2; and frr. 169a.

The odes are built of stanzas called strophes, antistrophes, and epodes. The first stanza, varying in length from three to twenty lines, is called a strophe. Seven epinikia (Ol. 14; Pyth. 6, 12; Nem. 2, 4, 9; and Isth. 8) and a few fragments (Pae. 5, frr. 122 and 124ab) repeat the metrical pattern of the strophe two to twelve times and are called “monostrophic.” The remaining thirty-eight epinikia, most paeans, Dith. 2, Parth. 1 and 2, frr. 123, 140a, and 169a are “triadic,” in that the strophe is followed by a metrically identical stanza called an antistrophe, which in turn is followed by a metrically distinct stanza called an epode, the three forming a unit called a triad. Each successive triad is metrically identical. Five epinikia consist of one triad (Ol. 4, 11, 12; Pyth. 7; and Isth. 3); most have three to five triads, except for the exceptionally long Pyth. 4, which has thirteen.

Pindar’s dialect is a highly artificial idiom which contains such a complex mixture of epic, Doric, and Aeolic forms that only a very superficial sketch can be given here. Epic vocabulary and forms familiar from Homeric verse are evident throughout (although Pindar avoids forms in \(-\phi\)). The most obvious feature of the Doric dialect is a long \(\alpha\) for Ionic \(\eta\) (e.g., \(\alpha\rho\epsilon\tau\alpha\) for \(\alpha\rho\epsilon\tau\eta\) and \(\kappa\upsilon\rho\alpha\nu\alpha\) for \(\kappa\upsilon\rho\eta\nu\eta\)) and \(-\alpha\nu\) for \(-\omega\nu\) in genitive plurals of the first declension (e.g., \(\tau\alpha\nu\ \alpha\rho\epsilon\tau\alpha\nu\ \pi\sigma\alpha\nu\) for \(\tau\alpha\nu\ \alpha\rho\epsilon\tau\omega\nu\ \pi\sigma\omega\nu\)). Aeolic forms are most apparent in the use of \(\omicron\) instead of \(\omicron\nu\) in some nouns (e.g., \(\mu\omega\iota\sigma\alpha\) for \(\mu\omega\nu\sigma\alpha\)), verbs (e.g., \(\tau\rho\epsilon\phi\omega\omicron\omicron\) for \(\tau\rho\epsilon\phi\phi\nu\omicron\omicron\)), and aorist participles (e.g., \(\iota\delta\omicron\omicron\sigma\alpha\) for \(\iota\delta\bar{\omicron}\nu\sigma\alpha\)).

In his discussion of the austere style (whose practitioners include Aeschylus, Pindar, Antiphon, and Thucydides), Dionysios of Halikarnassos makes many observations applicable to Pindar’s style (de Compositione 22).

[The austere style] is not loath to use frequent harsh and dissonant collocations, like stones put together in building that are not squared or polished, but rough and improvised. It generally likes expansion with big, long words, for it is averse to being constrained to few syllables unless compelled to do so . . . In its clauses it chooses stately and grand rhythms; it does not like clauses of equal length, of similar sound, or slaves to a necessary order, but ones that are noble, brilliant, and free;
it wishes them to resemble nature rather than art and to reflect emotion rather than character ... The austere style is further marked by flexibility of cases, variety of figures, use of few connectives and no articles, and frequent disregard for normal sequence. Far from being polished, it is high-minded, outspoken, blunt—its beauty being the patina of old-fashionedness.

The best known characterization of Pindar's style is by Horace in *Odes* 4.2.5–12: “Like a river rushing down a mountain which rains have swollen above its normal banks, the deep-voiced Pindar seethes and floods far and wide, sure to win Apollo's laurels when he tumbles new words through his daring dithyrambs, and is carried along by rhythms freed from rules.” From these descriptions we can isolate the following general characteristics of Pindar's style: it is abundant, creative of new words and expressions, bold, passionate, old-fashioned, tinged with aristocratic bluntness, disdainful of the ordinary, and displays a rough strength typical of nature rather than of balanced art.

Perhaps the most pervasive aspect of Pindar's style is ποικιλία (variety), a term he himself applies to his poetry (e.g., *Ol.* 6.87 and *Pyth.* 9.77). His verse gives the impression of ever new creativity. In the epinikia, a genre which requires that similar points be repeated, he is especially adept at finding alternate wordings, different metaphors, allusive references, synonyms, circumlocutions, or negative expressions to vary the idiom. For example, on nine occasions he mentions the relationship between someone's performance and his appearance; ten times he states that an individual has reached the limits of human success. Yet by variations of wording, rhythm, and emphasis, he avoids exact repetition and produces strikingly new formulations.26

A major component of Pindar's ποικιλία is what J. E. Sandys called “a constant and habitual use of metaphor.”27 There are hundreds of metaphorical expressions, some so slight as to be barely perceptible, others extremely bold. Pindar is not averse to mixing metaphors and occasionally piles them up at a confusing rate. For example, at *Ol.* 6.90–91 he calls his chorus trainer “a true messenger, a message stick of the Muses, a sweet mixing bowl of songs.” In order to express the exaltation of being celebrated in poetry, he describes the victor as “lifted on the splendid wings of the melodious Pierians” (*Isth.* 1.64–65). This expression contains three perceptual categories—height, brightness, and sound—from which Pindar constantly draws metaphors to designate the joy and celebration of victory, while, conversely, images of depth, darkness, and silence are used to characterize the disappointment of defeat. To describe his poetic art, he draws metaphors from farming, sailing, chariot driving, archery, flying, wrestling, building, sculpture, weaving, javelin throwing, and business. The song can be a crown, mirror, building, storehouse, drink, toast, wave, flame, breeze, doctor, remedy, or charm.

26 For an analysis of these two topics, see “Appendix 3” in W. H. Race, *Style and Rhetoric in Pindar’s Odes* (Atlanta 1990) 187–195.

27 In the previous Loeb edition of *Pindar* (1915) xviii. For many examples, see D. Steiner, *The Crown of Song: Metaphor in Pindar* (Oxford 1986).
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Stated comparisons are frequent in the poems. Gold shines “like fire blazing in the night” (Ol. 1.1-2), mere learners are “like a pair of crows” (Ol. 2.87), the poet is “like a cork” (Pyth. 2.80) or a “wolf” (Pyth. 2.84), and his song “flies like a bee” (Pyth. 10.54). Pindar opens three odes with similes that compare his poetry to a splendid palace (Ol. 6.1-4), to the toast given by a father to his son-in-law (Ol. 7.1-10), and to libations at a symposium (Isth. 6.1-9). At Ol. 10.86-90 he compares his late-arriving poem to a son finally born to an aged man. Often, however, the comparison is left implicit or unstated. For example, at Nem. 6.26 he acts like an archer, but at Ol. 2.83 and Ol. 9.5 he simply appears as one; at Ol. 13.93 he is a javelin thrower, whereas at Pyth. 1.44 the ωρείτ makes the comparison explicit.

Pindar is much more sparing than authors such as Aeschylus or Lucretius in the use of alliteration. One place, however, where he uses it to obvious effect is in the description of the eruption of Mt. Aitna at Pyth. 1.23-24, which ends with ἀλλ' ἐν ὀρφνασιν πέτρας | φούνωσιν κυλινδομένα φλόξ ἐς βαθεῖαιν φέρει πόντων πλάκα σὺν πατάγω (“but in times of darkness a rolling red flame carries rocks into the deep expanse of the sea with a crash”), in which the φ’s and π’s imitate the sound of the crashing rocks (and perhaps the σ’s echo the hissing of the flames). At times there appears to be an intentional correspondence between rhythm and sense, as in Ol. 1, where there is an unusually long string of seven short syllables in the eighth verse of each strophe and antistrophe, in three of which the word “swift” (ταχύς) occurs. μετά το ταχύτατων (66), ἐμε δ' ἐπί ταχυτάτων (77), Πέλοπος ἵνα ταχυτάς (95).

There are a number of puns on names, such as lamos and ἵων (violets) at Ol. 6.55, Aias and αἰθέτων (eagle) at Isth. 6.50, Orion and ὄρεια (mountain) at Nem. 2.11, Hieron and ἱερόν (temples) at fr. 105a2, and perhaps Athens and ἀθληταῖς (athletes) at Nem. 5.49. In Isth. 2 the recurrence of the word ξένος (24, 39, 48) in an ode praising Xenokrates for his lavish hospitality seems deliberate. Pindar sometimes employs riddles or kennings; for example, a honeycomb is “the perforated labor of bees” (Pyth. 6.54) and Panathenaic amphoras are “richly wrought containers of earth baked in fire” (Nem. 10.36).

Certain images, themes, or related words are particularly prevalent in some odes: for example, words related to eating in Ol. 1; an unusual number of pairs in Ol. 6; gold, plants, and weather in Ol. 7; time in Ol. 10; music in Pyth. 1; numerous words pertaining to knowledge and the mind in Pyth. 3; references to medicine in Pyth. 3 and Pyth. 4; and courtship and athletics in Pyth. 9. Nautical imagery occurs throughout the odes. For the imagery of Ol. 7, see D. C. Young, Three Odes of Pindar (Leiden 1968) 69-105; for nautical imagery, see J. Péron, Les images maritimes de Pindar (Paris 1974); in general, see C. M. Bowra, “The Scope of Imagery,” in Pindar (Oxford 1964) 239-277 and M. S. Silk, Interaction in Poetic Imagery (Cambridge 1974) 179-190.

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recurring words is indisputable—Fennell lists over sixty words recurring one or more times in Ol. 1 alone—there is considerable disagreement about the significance of individual cases, and attempts to discover meaning in them often create ingenious but implausible interpretations.

Because of the pliability of Greek as an inflected language and the requirements of intricate metrical patterns, Pindar often places great strains on word order. As a result, many sentences must be pieced together like puzzles (e.g., Isth. 4.18–18a).30 Hyperbaton, a lengthy separation of two grammatically connected words, occurs frequently. Two extreme examples are at Pyth. 4.106–108, where ἀρχαιαν is separated from its noun τιμαν by fifteen words, and at Ol. 12.5–6a, where the article αἱ is separated from its noun ἐλευθέρεις by thirteen words. Often, important words are withheld for climactic effect until the end of a sentence, or are enjambed at the beginning of a line or stanza.31

Enallage (hypallage) or transferred epithet, by which an attribute belonging logically to one thing is grammatically given to another, is very common.32 Some examples are so slight as to be barely noticeable, such as "the tawny herds of cattle" (Pyth. 4.149); others are much bolder, such as your honor of feet" (= "the honor of your feet," Ol. 12.13) and "fearless seed of Herakles" (= "the seed of

fearless Herakles," Nem. 10.17). The so-called schema Pindaricum, in which a singular verb is used with a masculine or feminine plural subject, is infrequent in the epinikia, but particularly noticeable in Dith. 2, where there are three instances in the first thirteen verses. There are also striking examples of zeugma (the use of one verb with differing meanings for two objects) as at Ol. 1.88, where Pelops took (i.e. defeated) Oinomaos and took (i.e. won) Hippodameia as a bride (cf. also Pyth. 1.40).

Other figures include hendiadys, two nouns that express a single thought, (e.g., Pyth. 1.37: στεφάνωι ἵπποις τε, "crows and horses" = "victorious horses"), and various kinds of brachylogy or ellipsis, in which connecting elements have been omitted. A complex example of brachylogy occurs at Ol. 12.13–15: "truly would the honor of [i.e. won by] your feet, like [that of] a fighting cock ... have [like a tree or wreath] dropped its leaves ingloriously." Finally, Pindar scrupulously avoids precise grammatical symmetry of terms in pairs or series. For example, instead of a simple "day and night" we find ἅμερας μὲν ... ἀλλ' ἐν ὀρφανοῖσιν (Pyth. 1.22–23), ἄμαρ ἦ νῦκτος (Pyth. 4. 256), and ἐφαμέριαν ... μετὰ νύκτας (Nem. 6.6).

Pindar's Legacy

Since choral epinikian poetry ceased to be written soon after Pindar's death, his style and subject matter exerted more influence on subsequent Greek and Roman authors than did his genre. In the 4th century Isocrates adapted many Pindaric poetic strategies and topics to his
prose works, particularly those praising individuals (e.g., *Evagoras*) or advising them (e.g., *To Demonikos, To Nikokles, and To Philip*). In the Hellenistic period Callimachus (in his *Hymns*) and Theocritus (in his *Idylls*) exhibit Pindaric influence, especially the latter in his panegyric of Hieron II (Id. 16) and in his portrayal of the infant Herakles' fight with the snakes sent by Hera (Id. 24), an episode treated by Pindar in *Nem.* 1.

The Roman poet most indebted to Pindar was Horace, whose eulogy of Augustus (*Odes* 1.12) opens with a quotation from Pindar's *Ol.* 2: “What man, what hero do you undertake to celebrate on the lyre or shrill pipe, Clio, and what god?” His hymn to Calliope (*Odes* 3.4) is to a considerable extent modeled on *Pyth.* 1. Horace's greatest tribute to Pindar, however, is in *Odes* 4.2, which opens with Pindar's name and describes the dangers of trying to emulate him: “Whoever strives to rival Pindar, Julus, relies on wings waxed by Daedalus' craft and will give his name to a transparent sea.” In the next five stanzas Horace describes Pindar's poetry in terms of its power, range, and grandeur, and compares it to a rushing river.

Soon after Pindar's *epinikia* were published in Europe in the early 16th century, the French poet Ronsard, who aspired to become the “French Pindar,” published a collection of fourteen *Pindaric* odes in praise of contemporaries in 1550. The first important *Pindaric* adaptation in English poetry is Ben Jonson's “To the Immortal Memory and Friendship of that Noble Pair, Sir Lucius Cary and Sir H. Morison” (1630), which imitates Pindar's triadic structure with “Turns,” “Counter-Turns,” and “Stands.” In 1656 Abraham Cowley published his “Pindarique Odes.” He began his preface with the famous statement: “If a man should undertake to translate Pindar word for word, it would be thought that one mad-man had translated another.” Taking as his point of departure Horace's description of Pindar in *Odes* 4.2, Cowley emphasized Pindar's “enthusiastical manner” and produced irregular verse without regard for triadic structure.

After Cowley, “Pindaric” became a label for any poem of irregular form with pretensions of grandeur. Boileau's “Ode sur la Prise de Namur” (1693) and Dryden's “Alexander's Feast” (1697) are examples, as are Gray's “Progress of Poesy” and “The Bard” (1757). The early German Romantics admired Pindar (especially Hölderlin, who translated a number of his *epinikia*), but afterwards his influence began to diminish. Although English Romantic poems such as Wordsworth's “Ode: Intimations of Immortality” (1807) and later poems such as G. M. Hopkins' “The Wreck of the Deutschland” (1875) are sometimes called Pindaric odes, they bear little resemblance in form or content to Pindar's poems.

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History of the Text

The most important early editor of Pindar’s works was Aristophanes of Byzantion, head librarian in Alexandria c. 194–180 B.C., who divided the individual poems into short lines based on metrical cola and the entire corpus into seventeen books. The numerous epinikia were separated into manageable rolls according to the four major games at which the victories were won. Within each roll the odes were ordered by the categories of events, beginning with the equestrian (in the order of chariot race, horse race, mule car race) followed by the gymnastic (in the order of pancratium, wrestling, boxing, pentathlon, and foot races). Since only the wealthy could afford to raise and train horses of the caliber to win at the great games, this arrangement favored Pindar’s powerful patrons and placed more impressive odes at the beginning of each roll. Deviations from this system are instructive. If strict order were followed, Ol. 2 and 3 celebrating Theron’s chariot victory should precede Ol. 1 celebrating Hieron’s single-horse victory, but we are told that Aristophanes placed the latter first because it contained praise of the Olympic games. The eminence of Hieron and the scale of the ode must have been factors in this reversal as well, because Ol. 3 also tells of the establishment of the Olympic games. It is questionable whether Pyth. 2 celebrates a Pythian victory at all, while Pyth. 3, not an epinikion in any strict sense, merely refers in passing to a previous single-horse victory at Pytho. Yet these two poems were placed ahead of Pyth. 4 and 5 that celebrate Arkesilas’ chariot victory, presumably to form a group of odes to Pindar’s greatest patron. Anomalous odes were placed at the end of books. The final Pythian ode, Pyth. 12, celebrates a victory in pipe-playing, and the last three Nemeans were not composed for Nemean victories. Nem. 9 celebrates a chariot victory in the Sikyonian games, Nem. 10 a wrestling victory in the Argive games (although previous victories in the crown games are mentioned), and Nem. 11 celebrates the installation of a former athlete as a magistrate in Tenedos.

Two Pindaric scholars of note who followed Aristophanes of Byzantion were Aristarchos of Samothrace (c. 217–145 B.C.) and Didymos (c. 80–10 B.C.), the latter of whom composed lengthy commentaries, bits of which have come down to us as scholia (marginal notes) in our MSS. In the 3rd century A.D. the other books began to drop out of circulation and only the four books of epinikia continued to be read. About this time they were transferred from papyrus rolls to codices, apparently in the order of the founding of the games: Olympian, Pythian, Isthmian, and Nemean. At some point the last two books were interchanged and some of the final pages of the Isthmian odes were lost.

36 See J. Irigoin, Histoire du texte de Pindare (Paris 1952). Eustathios, Praefatio 34 reports that the epinikia were especially popular because they were more concerned with human affairs (ἀνθρώπικα υστερον), contained fewer myths, and were not as difficult as the other genres.
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In the 4th and 5th century A.D. two recensions of the epinikia took shape: the Ambrosian recension, represented by a single MS in the Ambrosian Library in Milan (end of 13th cent.), and the Vatican recension, best represented by two MSS, one in the Vatican Library (end of 12th cent.) and the other in the Laurentian Library in Florence (early 14th cent.). Although both recensions derive from the same source (probably a 2nd cent. edition), they differ, especially in their scholia. Two lesser recensions are the Parisina, best represented by a MS in Paris (late 13th cent.), and the Gottingensis, by a MS in Göttingen (mid-13th cent.).

The late Byzantine period saw a revival of editorial work on Pindar. Eustathios (d. c. 1194) wrote a commentary, but only the preface has survived. A century later editions were prepared by Thomas Magister (c. 1280-1350), Manuel Moschopoulos (fl. 1300), and Demetrios Triklinios (c. 1280-1340). Modern editors have adopted many of their readings, and many of the more than 180 extant MSS exhibit their editorial work.

The following table provides the sigla for the principal MSS.

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<tr>
<th>Recensio Ambrosiana</th>
<th>Recensio Parisina (= ζ)</th>
<th>Recensio Vaticanana (= v)</th>
<th>Recensio Gottingensis (= γ)</th>
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<tr>
<td>A Ambrosianus C 222 inf. c. 1280 Ol. 1-12</td>
<td>C Parisinus graecus 2774 c. 1300 Pyth. 5.51</td>
<td>B Vaticanus graecus 1312 late 12th cent.</td>
<td>G Gottingensis philologus 29 mid-13th cent. Ol. 1-12</td>
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<td>N Ambrosianus E 103 sup. late 13th cent. Ol. 1-14</td>
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<td>D Laurentianus 32, 52 early 14th cent.</td>
<td>H Vaticanus graecus 41 early 14th cent. Ol. 1-14</td>
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<td>E Laurentianus 32, 37 c. 1300</td>
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<td>F Laurentianus 32, 33 late 13th cent.</td>
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<td>L Vaticanus graecus 902 early 14th cent.</td>
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In addition, α = ζ + ν; β = EFL + γ; Σ = scholion; Π = papyrus; paraphr. = scholiastic paraphrase; Byz. = readings in the Byzantine interpolated MSS. The most important papyri are P. Oxy. 408 (fr. 140a-b), 659 (Parth. 1-2), 841 (Pae. 1-10), 1604 (Dith. 1-3), 1792 (fr. of paens), and 2450 (fr. 169a). Those cited in the critical apparatus of the epinikia are:

- O Leidensis Q 4 B c. 1300 Ol. 1-13
- U Vindobonensis graecus 130 early 14th cent. Ol. 1-10
- V Parisinus graecus 2403 late 13th cent. Ol. 1-10
- Recensio Vaticanana (= v) B Vaticanus graecus 1312 late 12th cent. Ol. 1-12
- D Laurentianus 32, 52 early 14th cent. Ol. 1-10
- E Laurentianus 32, 37 c. 1300 Ol. 1-10
- F Laurentianus 32, 33 late 13th cent. Pyth. 12.25 Ol. 1-10
- L Vaticanus graecus 902 early 14th cent. Pyth. 12.32 Ol. 1-10
- Recensio Gottingensis (= γ) G Gottingensis philologus 29 mid-13th cent. Ol. 1-10
- H Vaticanus graecus 41 early 14th cent. Pyth. 12

37 For a facsimile of the Olympian odes in this MS, see J. Irigoin, Pindare Olympiques (Vatican 1974).
The *editio princeps* is the Aldine (Venice 1513). The first Latin translation is by Lonicerus (Basel 1535). Erasmus Schmid's edition (Wittenberg 1616) is a landmark of Renaissance scholarship on Pindar, notable for its rhetorical schemata of each ode and many sound emendations. It was closely followed by Johannes Benedictus' text (Saumur 1620), the most widely used edition in the 17th century (John Milton owned and annotated a copy). The next edition of note was C. G. Heyne's (Göttingen 1798), soon superseded by the monumental edition of August Boeckh (Leipzig 1811–1821), which first set forth the division of Pindar's verse into periods rather than cola and provided extensive commentaries (those on the Nemeans and Isthmians were written by Ludwig Dissen). Dissen soon followed with his own edition (Gotha 1830). Tycho Mommsen (Berlin 1864) provided the first systematic examination of the Byzantine MSS. Otto Schroeder produced an important critical edition (Leipzig 1900). Alexander Turyn's edition (Cracow 1948; Oxford 1952) is notable for its scrupulous examination of manuscripts and copious testimonia. Although differing in many details and numerous readings adopted, the present text is based primarily on the eighth edition of Snell-Maehler's Epinicia (1987) and H. Maehler's Fragmenta (1989), to which the reader is referred for additional details.


L. Dissen, *Pindari Carmina quae supersunt* (Gotha 1830).


G. M. Kirkwood, *Selections from Pindar* (Chico, CA 1982).


**Selected Studies**


W. Schadewaldt, *Der Aufbau des pindarischen Epinikion* (Halle 1928).


OΛΥΜΠΙΑΙΟΙ ΟΔΗΓΟΙ

Olympian Odes
OLYMPIAN 1

Olympian 1 celebrates Hieron’s victory in the single-horse race (keles) in 476 (confirmed by P. Oxy. 222). The more prestigious four-horse chariot race (tethrippon) was won by Theron of Akragas and celebrated by Pindar in Olympians 2 and 3. In the normal order established by the Alexandrian editors, it would have followed the odes to Theron, but the Vita Thomana reports (1.7 Dr.) that Aristophanes of Byzantion placed Olympian 1 first in the collection because it “contained praise of the Olympic games and told of Pelops, the first to compete in Elis.”

The ode opens with a priamel, in which water and gold, best in their respective realms, serve as foil for the greatest of games, the Olympics (1–7). Hieron is briefly praised for his wealth, hospitality, political power, achievements celebrated in song (8–17), and in particular for the Olympic victory of his horse Pherenikos (17–23).

The central portion of the poem contains Pindar’s refashioning of the story of Pelops. Little is known about this myth before Pindar, but a former version (cf. 36) seems to have been that Tantalos served his dismembered son Pelops at a banquet for the gods, who, upon discovering this, resurrected him from the cauldron, replaced part of his shoulder (supposedly eaten by Demeter) with ivory, and punished Tantalos in Hades. Pindar attributes the appeal of such a tale to the charm of exaggerated storytelling (28–32) and its details to the gossip of an envious neighbor (46–51). In Pindar’s version, Pelops was born with an ivory shoulder (26–27) and Tantalos gave a most proper feast (38), at which Poseidon fell in love with Pelops and took him to Olympos as Zeus later did with Ganymede (37–45). Tantalos’ punishment resulted from stealing nectar and ambrosia from the gods and sharing them with his human companions (55–64). As a consequence, Pelops was returned to earth (65–66). When he grew to young manhood, he desired to win Hippodameia in the contest contrived by her father Oinomaos, who killed all suitors unable to beat him in a chariot race. He called upon his former lover Poseidon for help and the god gave him a golden chariot and winged horses, with which he defeated Oinomaos, thereby winning Hippodameia, by whom he had six sons (67–89). Pelops’ tomb now stands beside the altar of Zeus at Olympia (90–93).

Pindar mentions the fame and satisfaction belonging to Olympic victors (93–99), praises Hieron as the most knowledgeable and powerful host of his time (100–108), and hopes that he will be able to celebrate a future chariot victory (108–111). In a brief priamel, he declares that kings occupy the apex of greatness, and concludes by praying that Hieron may enjoy his high status for the rest of his life and that he himself may celebrate victors as the foremost Panhellenic poet (111–116).
1. FOR HIERON OF SYRACUSE

WINNER, SINGLE-HORSE RACE, 476 B.C.

Best is water, while gold, like fire blazing
in the night, shines preeminent amid lordly wealth.
But if you wish to sing
of athletic games, my heart,\(^1\)
look no further than the sun
for another star shining more warmly by day
through the empty sky,
nor let us proclaim a contest greater than Olympia.
From there comes the famous hymn that encompasses
the thoughts of wise men, who have come
in celebration of Kronos' son\(^2\) to the rich
and blessed hearth of Hieron,
who wields the rightful scepter\(^3\) in flock-rich
Sicily. He culls the summits of all achievements
and is also glorified
in the finest songs,

\(^1\) Pindar regularly addresses himself or uses the first person
(often an emphatic pronoun) at climactic or transitional points in
an ode (e.g., 17, 36, 52, 100, 111, and 115b). His addresses to
Pelops (36) and Hieron (107, 115) also signal climactic passages.

\(^2\) Zeus, patron god of the Olympic games.

\(^3\) Or scepter of law (cf. Il. 9.99: σκῆπτρον τ' ἧδε θέμαστας).
Since there is no evidence for a specifically Dorian lyre and since the meter of the ode is Aeolic, the reference may apply to the Dorian character of Syracuse (cf. Pyth. 1.61-65) and, perhaps, to the presence of the Doric dialect in Pindar's choral lyric.

The district around Olympia.

Hieron's horse "Victory-Bringer," also victorious at Delphi (cf. Pyth. 3.74).

such as those we men often perform in play about the friendly table. Come, take the Dorian lyre¹ from its peg, if the splendor of Pisa² and of Pherenikos³ has indeed enthralled your mind with sweetest considerations, when he sped beside the Alpheos,⁴ giving his limbs ungoaded in the race, and joined to victorious power his master,

Syracuse's horse-loving king. Fame shines for him in the colony of brave men founded by Lydian Pelops,⁵ with whom mighty Earthholder Poseidon fell in love, after Klotho⁶ pulled him from the pure cauldron, distinguished by his shoulder⁷ gleaming with ivory. Yes, wonders are many, but then too, I think, in men's talk stories are embellished beyond the true account and deceive by means of elaborate lies.

⁴ The river that runs through Olympia.
⁵ Pelops came from Lydia to colonize the Peloponnesos ("Pelops' Island"), later settled by Dorians, renowned for bravery.
⁶ One of the three Fates, associated with births. Pindar here implies that Pelops was not boiled in a cauldron nor was his shoulder replaced with ivory (as in the rejected version of the story), but he was bathed in one (hence "pure") and was born with an ivory shoulder.
⁷ Or furnished with a shoulder.
For Charis, who fashions all things pleasant for mortals, by bestowing honor makes even what is unbelievable often believed; yet days to come are the wisest witnesses.

It is proper for a man to speak well of the gods, for less is the blame. Son of Tantalos, of you I shall say, contrary to my predecessors, that when your father invited the gods to his most orderly feast and to his friendly Sipylos giving them a banquet in return for theirs, then it was that the Lord of the Splendid Trident seized you, his mind overcome by desire, and with golden steeds conveyed you to the highest home of widely honored Zeus, where at a later time Ganymede came as well for the same service to Zeus.

But when you disappeared, and despite much searching no men returned you to your mother, one of the envious neighbors immediately said in secret that into water boiling rapidly on the fire they cut up your limbs with a knife,
τραπέζαισί τ’ ἀμφὶ δεύτετα κρεών
σέθεν διεδάσαντο καὶ φάγον.

ημοὶ δ’ ἀπορα γαστρίμαρ-
γον μακάρων τιν’ εἰπείν ἀφίσταμαν;
ἀκέρδεια λέογχεν θαμιὰ κακαγόρους.
ἐι δὲ ὅ τιν’ ἀνδρὰ θνατὸν Ὄλυμπον σκοποῖ
ἐτίμασαν, ἢν Τάνταλος οὗτος ἀλ-
λὰ γὰρ κατατέψαι
μέγαν ὄλβον οὐκ ἐδυνάσθη, κόρῳ δ’ ἔλευ
ἀταν ὑπέροπλον, ἀν τοι πατήρ ὑπερ

κρέμασε καρτερῶν αὐτῷ λίθον,
τὸν αἰεὶ μενοῦν κεφαλὰς βαλεὶν
ἐνφροσύνας ἀλάται.

Γ’ ἔχει δ’ ἀπάλαμον βίον τοῦτον ἐμπεδόμοχθον
μετὰ τριῶν τέταρτον πόνον, ἄθανάτους οίτι κλέψας
ἀλίκεσιν συμπόταις
νέκταρ ἀμβροσίαν τε
δώκεν, οὕσιν ἀφθιτον
θέν νυν. εἰ δὲ θεόν ἀνήρ τις ἐλπητεί
<τι> λαβέμεν ἐρδών, ἀμαρτάνει.

τούνεκα προῆκαν νιὼν ἄθανατοι οἱ πάλιν
μετὰ τὸ ταχύποτομον αὕτως ἀνέρων ἐθνος.
πρὸς εὐάνθεμον δ’ ὥστε φνάν

50 ἐν τοι Fennell: ἄν οἱ Hermann: τἀν οἱ codd.
64 θεν νυν Mommsen: θέσαν αὐτῶν codd. | <τι> suppl. Byz.
65 οἱ transp. Triclinius: τούνεκα οἱ vett.

and for the final course distributed your flesh
around the tables and ate it.

But for my part, I cannot call any of the blessed gods
a glutton—I stand back:
impovery is often the lot of slanderers.
If in fact the wardens of Olympos honored any mortal
man, Tantalos was that one. He, however,
could not digest
his great good fortune, and because of his greed he won
an overwhelming punishment in the form of a massive
rock which the Father suspended above him;
in his constant eagerness to cast it away from his head
he is banished from joy.3

He has this helpless existence of constant weariness,
the fourth toil along with three others,4 because he stole
from the deathless gods the nectar and ambrosia
with which they had made him immortal,
and gave them to the companions who drank
with him. But if any man hopes to hide any deed
from a god, he is mistaken.
And so, the immortals cast his son back
once again among the shortlived race of men.
And toward the age of youthful bloom,

1 Perhaps a euphemism for cannibal.
2 Zeus.
3 In Homer’s account (Od. 11.582–592) Tantalos stands in the
midst of food and water that elude his grasp.
4 I.e., the punishments of Tityos, Sisyphos, and Ixion, the
other three arch-sinners. Alternatively, the expression may be
proverbial, meaning toil upon toil.
λάχναι νυν μέλαν γένεον ἔρεφον,
ἔτοίμον ἀνεφρόντισεν γάμον

70 Πισάτα παρὰ πατρός εὐδοξὸν Ἱππόδαμείαν
σχεθέμεν. ἐγγὺς ἐλθὼν πολιάς ἀλὸς οἶος ἐν ὄρφνα
ἀπνεύ βαρύκτυπον
Εὐτρίαιαν τὸ ὅ' αὐτῷ
πᾶρ πολὶ σχεδὸν φάνη.

75 τῷ μὲν ἐπεὶ. “Φίλια δῶρα Κυπρίας
ἀγ' εἰ τι. Ποσείδαον, ἐς χάριν
tέλλεται, πέδασον ἐγχος Οἰνομάου χάλκεον,
ἐμεὶ δ' ἐπὶ ταχυτάτων πόρευσον ἀρμάτων
ἐς Ὀλυν, κράτει δὲ πέλασον.
ἐπεὶ τρεῖς τε καὶ δέκ' ἀνδρας ὀλέσαις

80 μυαστήρας ἀναβάλλειται γάμον

θυγατρός. ὁ μέγας δὲ κίν-
δυνος ἀναλκην οὐ φῶτα λαμβάνει.
θανεῖν δ' οἶσιν ἀνάγκα, τὰ κέ τις ἀνώνυμον
γῆρας ἐν σκότῳ καθήμενος ἐψοι μάταιν,
ἀπάντων καλῶν ἀμμορος; ἀλλ' ἐμοὶ
μὲν οὕτως ἄθλος

85 ὑποκείσεται. τῷ δὲ πράξει ἕλαν δίδοι.
ὡς ἐννεπεν. οὐδ' ἀκράντοις ἐφάσαιτο

86b ἐπεστ. τὸν μὲν ἀγάλλων θεός
ἐδωκεν δίφρον τε χρύσεον πτεροῖ-
σίν τ' ἀκάμαντας ὕππους.

71 ἐγγὺς Bergk: ἐγγὺς δ' codd.
He defeated mighty Oinomaos and won the maiden as his wife.
He fathered six sons, leaders eager for achievements.
And now he partakes of splendid blood sacrifices as he reclines by the course of the Alpheos, having his much-attended tomb beside the altar throned by visiting strangers.¹ And far shines that fame of the Olympic festivals gained in the racecourses of Pelops, where competition is held for swiftness of feet and boldly laboring feats of strength.
And for the rest of his life the victor enjoys a honey-sweet calm, so much as games can provide it. But the good that comes each day is greatest for every mortal.² My duty is to crown that man with an equestrian tune in Aeolic song.³
For I am confident that there is no other host both more expert in noble pursuits and more lordly in power alive today to embellish in famous folds of hymns.
A god acting as guardian makes this his concern: to devise means, Hieron, for your

² Although satisfaction for great achievement may last a lifetime, humans must live each day and not rest on laurels.
³ The equestrian tune, also called the Kastor Song (cf. Pyth. 2.69 and Isth. 1.16), was sung to honor horsemen. “Aeolic” may refer to the meter or possibly to the musical mode.

¹ The altar of Zeus.
aspirations, and unless he should suddenly depart, I hope to celebrate an even sweeter success with a speeding chariot, having found a helpful road of words when coming to Kronos’ sunny hill. And now for me the Muse tends the strongest weapon in defense: others are great in various ways, but the summit is crowned by kings. Look no further. May you walk on high for the time that is yours, and may I join victors whenever they win and be foremost in wisdom among Hellenes everywhere.

1 Hieron won the chariot race two Olympiads later (468), but Bacchylides (in Ode 3), not Pindar, celebrated it.
2 The road to Olympia will be helpful to the poet by providing ample material for praise.
3 The hill of Kronos was adjacent to the precinct of Zeus at Olympia.
4 Regardless of whether Hieron furthers his athletic success, he has reached the pinnacle of political power by being king.
OLYMPIAN 2

Olympians 2 and 3 celebrate the victory of Theron of Akragas with the tethrippon in 476. The city of Akragas (modern Agrigento), a colony of Gela, flourished under Theron and his brother Xenokrates (also celebrated in Pyth. 6 and Isth. 2), who belonged to the clan of the Emmenidai and claimed a Theban hero Thersandros as an ancestor. Theron became tyrant of Akragas around 488 and conquered Himera in 482. In 480 he and Gelon of Syracuse defeated the Carthaginians at the battle of Himera, spoils from which helped make Akragas one of the most splendid cities in Western Greece.

The ode opens with a priamel (imitated by Horace, Odes 1.12), which culminates in Theron's Olympic victory (1–6). He is praised for his hospitality to foreigners and for his civic-mindedness, as the most recent in a distinguished family of benefactors who have labored on behalf of Akragas. The poet seals his praise with a prayer to Zeus as god of Olympia that their progeny may inherit the land (6–15).

Gnomic reflections follow: time cannot change what has happened in the past, but good fortune can bring forgetfulness and quell the pain (15–22). Two Theban examples are cited: Semele, who, slain by Zeus' thunderbolt, is beloved on Olympos and Ino, who enjoys immortality in the sea among the Nereids (22–30). Humans, however, do not know when they will die, or if a day will end well, because they are subject to alternations of happiness and suffering (30–34). So it was with Theron's ancestors: Oedipus slew his father Laïos and the Fury of vengeance (Erinyes) caused his sons to kill each other, but Polynéikes' son Thersandros survived to win glory in athletics and war and to continue the line of Adrastos, king of Argos (35–45).

As a descendant of Thersandros, Theron deserves to be celebrated, because he has won an Olympic victory, as his brother has won chariot victories at Delphi and at the Isthmos (46–51). Several gnomic reflections follow on the proper use of wealth for virtuous ends and on the punishment that awaits the spirits of evildoers after death (51–58), in the midst of which Pindar gives an account of the afterlife, the most extensive in his extant poetry, which envisions the transmigration of souls and their reward and punishment. The passage culminates in a description of the Isle of the Blessed, inhabited by those who have lived just lives through three cycles: Peleus, Kadmos, and Achilles (58–83).

Appearing in the guise of an archer, the poet declares that he has many things to say, but declines to do so, further comparing himself to an eagle who is wise by nature in contrast to mere learners who are like crows (83–88). Taking aim with his arrows at Akragas, he declares that no city in a century has produced a man more generous and kind than Theron. He then stops short of enumerating Theron's benefactions because, like grains of sand, they cannot be counted (89–100).
2. ΘΗΡΩΝΙ ΑΚΡΑΓΑΝΤΙΝΩΝ

ΑΡΜΑΤΙ

2. FOR THERON OF AKRAGAS

WINNER, CHARIOT RACE, 476 B.C.

Hymns that rule the lyre,
what god, what hero, and what man shall we celebrate?
Indeed, Pisa belongs to Zeus, while Herakles
established the Olympic festival
as the firstfruits of war,¹
but Theron, because of his victorious four-horse chariot,
must be proclaimed—a man just in his regard for guests,
bulwark of Akragas,
and foremost upholder of his city from a line of famous
ancestors,
who suffered much in their hearts
to win a holy dwelling place on the river,² and they were
the eye³ of Sicily, while their allotted time drew on,
adding wealth and glory
to their native virtues.
O son of Kronos and Rhea,⁴ ruling over your abode on
Olympos,
with the spoils from defeating Augeas, see Ol. 10.24–59.

¹ For an account of Herakles' founding of the Olympic games
² Akragas was located on a river of the same name.
³ I.e. pride, most precious part (cf. Ol. 6.16).
⁴ Zeus.
PINDAR

αέθλων τε κορυφὰν πόρον τ’ Ἀλφεοῦ,
ιανθείς ἀοίδαις
ἐνόφρων ἄροιοιν ἕτει πατρίαν σφίσιν κόμισον

15 λοιπῷ γένει. τῶν δὲ πεπραγμένων
ἐν δίκα τε καὶ παρά δίκαιαν ἀποίητον οὐδ’ ἄν
Χρόνος ὁ πάντων πατὴρ
δύνατο θέμεν ἐργῶν τέλος:
λάθα δὲ πότιμῳ σὺν εύδαιμοι γένοιτ’ ἄν.
ἐσολὼν γὰρ ὑπὸ χαρμάτων πῆμα θνάσκει
παλίγκοτον δαμασθέν,

20 Ὑἄταιν θεοῦ Μοῖρα πέμπη
ἀνεκάς ὀλβὸν ψηλὸν. ἔπεται δὲ λόγος εὐθρόνοις
Κάδμου κόραις, ἐπαθον αὕρ μεγάλα:
pένθος δὲ πίτνει βαρύ
κρεσσόνων πρὸς ἀγαθῶν.

25 ζώοι μὲν ἐν Ὀλυμπίοις ἀποθανοῦσα βρόμῳ
κεραυνοῦ ταννέθερα Σεμέλα, φιλεῖ
δὲ νῦν Πάλλας αἰεί
καὶ Ζεὺς πατὴρ, μάλα φιλεῖ δὲ παῖς ὁ κυσσοφόρος:

λέγοντι δ’ ἐν καὶ θαλάσσα
μετὰ κόραις Νηρῆς ἀλίαις βίοτον ἀφθιτον

26 φιλέοντι δὲ Μοῖσαι post aieí secl. Aristophanes metri causa

OLYMPIAN 2

over the pinnacle of contests, and over Alpheos’ course,
cheered by my songs
graciously preserve their ancestral land

for their children still to come. Once deeds are done,
whether in justice or contrary to it, not even
Time, the father of all,
could undo their outcome.
But with a fortunate destiny forgetfulness may result,
for under the force of noble joys the pain dies
and its malignancy is suppressed,

whenever divine Fate sends
happiness towering upwards. This saying befits
Kadmos’ fair-throned daughters, 1 who suffered greatly;
but grievous sorrow subsides
in the face of greater blessings.
Long-haired Semele lives among the Olympians
after dying in the roar of a thunderbolt;
Pallas loves her ever
and father Zeus; and her ivy-bearing son loves her very

They say, too, that in the sea
Ino has been granted an immortal life

1 Of Kadmos’ four daughters (cf. Pyth. 3.96–99), Pindar here
singles out Semele and Ino. Semele was killed by lightning when
she requested to see her lover Zeus in his full splendor; Zeus res­
cued Dionysos (her “ivy-bearing son,” 27) from the ashes. Ino
leapt into the sea to escape her mad husband Athamas and
became a Nereid, also called Leukothea (cf. Od. 5.333–335).
'Ινοὶ τετάχθαι τὸν ὅλον ἀμφὶ χρόνον.
 ἦτοι βροτῶν γε κέκριται
πεῖρας οὔ τι θανάτου,
οὐδ' ἡσύχιμον ἀμέραν ὑπὸτε παῖδ' ἀελίον
ἀτείρει σὺν ἁγαθῷ τελευτάσομεν
 ῥοϊ δ' ἄλλοι' ἄλλαι
eὐθυμιάν τε μέτα καὶ πόνων ἐς ἀνδρας ἔβαν.

οὕτω δὲ Μοῖρ', ἀ τε πατρῶν
τῶν' ἔχει τὸν εὐφρονα πότμον, θεόρτῳ σὺν ὀλβῷ
ἐπὶ τι καὶ πῆμ' ἀγε,
pαλιντράπελον ἄλλῳ χρόνῳ
ἐξ οὔπερ ἐκτευνε Δάον μόρμιος νίς
συναντόμενος, ἐν δὲ Πυθῶνι χρησθέν

dπαλαίφατοι τέλεσσεν.

Γ' ἰδοίσα δ' ὄξει' Ἑρωύς
ἐπεφνε οἱ σὺν ἀλλασφονία γένος ἁρήγον
λείφθη δὲ Θέρσανδρος ἐρπέντι Πολυ-

νείκει, νεώς ἐν ἀέθλοις
ἐν μάχαις τε πολέμου

tιμώμενος, Ἀδραστίδαν θάλος ἄρωγὸν δόμοις.

οθέν σπέρματος ἔχουτα μίζαν πρέπει
tὸν Αἰνησιδάμου
ἐγκωμίων τε μελέων λυράν τε τυγχανέμεν.

'Ὀλυμπία μὲν γὰρ αὐτὸς

among the sea-dwelling daughters of Nereus for all time.

Truly, in the case of mortals
death's end is not at all determined,
nor when we shall complete the day, the child of the sun,
in peace with our blessings unimpaired.

For various streams bearing
pleasures and pains come at various times upon men.

Thus it is that Fate, who controls the kindly destiny
that is the patrimony of this family, adds to their
heaven-sent happiness some misery as well,
to be reversed at another time—
from that day when his fated son met and killed Laios
and fulfilled the oracle
declared long before at Pytho.

When the sharp-eyed Fury saw it,
she killed his warrior progeny in mutual slaughter;
but Thersandros, who survived the fallen Polyneikes,
gained honor in youthful contests
and in the battles of war,
to be a savior son to the house of Adrastos' line.

It is fitting that the son of Ainesidamos,
whose roots spring from that seed,
should meet with victory songs and lyres.

For at Olympia he himself

1 Oedipus. 2 Eteokles and Polyneikes.
3 He was the son of Polyneikes and of Adrastos' daughter, Argeia. He saved the line because Adrastos' own son was killed in the attack of the Epigonoi against Thebes (cf. Pyth. 8.48–55).
4 Theron.
received the prize, while at Pytho and the Isthmos
Graces shared by both bestowed upon his equally
fortunate brother crowns for his team of four
horses that traverse twelve laps. Winning
releases from anxieties one who engages in competition.
Truly, wealth embellished with virtues
provides fit occasion for various achievements
by supporting a profound and questing ambition;
it is a conspicuous lodestar, the truest
light for a man. If one has it and knows the future,
that the helpless spirits
of those who have died on earth immediately
pay the penalty—and upon sins committed here
in Zeus’ realm, a judge beneath the earth
pronounces sentence with hateful necessity;
but forever having sunshine in equal nights
and in equal days, good men
receive a life of less toil,
for they do not vex the earth

2 If δυσφρονάν is read, the gnome repeats a major theme of
the ode (cf. 18–22). A scholiast read ἀφροσύναν (“from folly”) and
P. Oxy. 2092 gives ἀφροσύναν. The thought can be paralleled
(cf. Ol. 5.16, Solon 13.70, Theogn. 590, and Thuc. 6.16.3), but it
seems less germane here.

3 I.e. wealth used in accordance with ἀρετά in quest of noble
achievements (cf. lines 10–11).

4 Fr. 129 (from a dirge) says that the sun shines in Hades during
nighttime on earth, but this passage seems to envision a con­
tinual equinox.
or the water of the sea with the strength of their hands to earn a paltry living. No, in company with the honored gods, those who joyfully kept their oaths spend a tearless existence, whereas the others endure pain too terrible to behold.

But those with the courage to have lived three times in either realm, 1 while keeping their souls free from all unjust deeds, travel the road of Zeus blow round the Isle of the Blessed, and flowers of gold are ablaze, some from radiant trees on land, while the water nurtures others; with these they weave garlands for their hands and crowns for their heads, in obedience to the just counsels of Rhadamanthys, whom the great father 3 keeps ever seated at his side, the husband of Rhea, she who has the highest throne of all.

Peleus and Kadmos are numbered among them, and Achilles too, whom his mother brought, after she persuaded the heart of Zeus with her entreaties.

He laid low Hektor, Troy's

1 Or in both realms (on earth and in Hades) for a total of six times.

2 The road of Zeus and tower of Kronos are not otherwise known. For other accounts of an afterlife in the Isle(s) of the Blessed, see Od. 4.563–569, Hes. Op. 169–173, and Plato, Gorg. 523AE.

3 Kronos, husband of Rhea.
invincible pillar of strength, and gave to death Kyknos and Dawn's Ethiopian son. 1 I have many swift arrows under my arm in their quiver that speak to those who understand, but for the whole subject, 2 they need interpreters. Wise is he who knows many things by nature, whereas learners who are boisterous and long-winded are like a pair of crows 3 that cry in vain against the divine bird of Zeus. 4 Now aim the bow at the mark, come, my heart. At whom do we shoot, and this time launch from a kindly spirit our arrows of fame? Yes, bending the bow at Akragas, I will proclaim a statement on oath with a truthful mind, that no city within a century has produced a man more beneficent to his friends in spirit and more generous of hand than Theron. But enough: upon praise comes tedious excess, 5 might appreciate them), in order to provide a categorical evaluation of Theron's generosity.

3 The scholia claim that the two crows (or ravens) represent Bacchylides and Simonides, but the dual may reflect traditional stories of pairs of crows.

4 The eagle. For a similar contrast (with jackdaws), see Nem. 3.80-82.

5 Kόρος is excess in praise that becomes tedious to the audience and obstructs a just assessment of achievements (cf. Pyth. 1.82, 8.32, and Nem. 10.20).
PINDAR

οὐ δίκα συναντόμενος, ἀλλὰ μάργιν ὑπ' ἄνδρῶν,
tὸ λαλαγῆσαι θέλων
κρυφών τε θέμεν ἐσλῶν καλοῖς
ἔργοις· ἐπεὶ ψάμμος ἀριθμὸν περιπέθευγεν,
καὶ κεῖνος ὥσα χάρματ' ἄλλοις ἔθηκεν,
tίς ἀν φράσαι δύνατο;


OLYMPIAN 2

which does not keep to just limits, but at the instigation of greedy men is eager to prattle on and obscure noble men's good deeds; for grains of sand escape counting, and all the joys which that man has wrought for others, who could declare them?
This ode celebrates the same victory as *Ol. 2*. The scholia report that it was performed for the Theoxenia (feast of welcome for gods) honoring the children of Tyndareos, but the evidence for this theory is derived from the poem itself and has no compelling authority. The centerpiece of the poem is the etiological narrative, structured in ring composition, that tells how Herakles brought the olive tree from the land of the Hyperboreans to grace the Olympic festival that he had just founded.

The poet hopes to please the Tyndaridai and their sister Helen as he honors Akragas in celebration of Theron’s Olympic victory (1–4). The Muse has assisted him in his endeavor to compose this new ode in Doric meter for a victor crowned by the Olympic judges with a wreath of olive, which Herakles brought from the region of the Danube (4–15). The narrative relates how, after arranging the games, Herakles realized that the precinct lacked trees to provide either shade or victory crowns. During a previous trip to the Hyperboreans in search of Artemis’ golden-horned doe, he had admired their olive trees, and upon returning there, he obtained their permission to take some to plant at Olympia (16–34). After his apotheosis on Olympos, Herakles entrusted supervision of the games to the Tyndaridai, and it is because of Theron’s and his family’s devoted entertainment of these heroes that they have won such honor in the games (34–41). He concludes the poem with a priamel that echoes the opening of *Ol. 1*, declaring that Theron has reached the limits of human achievement, the Pillars of Herakles, beyond which only fools would attempt to travel (42–45).
I pray that I may please the hospitable Tyndaridai and Helen of the beautiful locks, as I honor famous Akragas, when, for Theron, I raise up an Olympic victory hymn, the finest reward for horses with untiring feet. And for that reason, I believe, the Muse stood beside me as I found a newly shining way to join to Dorian measure a voice of splendid celebration, because crowns bound upon his hair exact from me this divinely inspired debt to mix in due measure the varied strains of the lyre, the sound of pipes, and the setting of words for Ainesidamos' son; and Pisa too bids me lift up my voice, for from there come divinely allotted songs to men, whenever for one of them, in fulfillment of Herakles' Kastor and Polydeukes (Latinized as Castor and Pollux); Helen is their sister. Perhaps a reference to the ode's Doric meter, dactylo-epitritic.  

1 Kastor and Polydeuces (Latinized as Castor and Pollux); Helen is their sister. 2 Perhaps a reference to the ode's Doric meter, dactylo-epitritic. 3 Theron.
ancient mandates, the strict Aitolian judge\(^1\) places above his brows
about his hair
the gray-colored adornment of olive, which once
Amphitryon's son\(^2\) brought
from the shady springs of Ister\(^3\)
to be the fairest memorial of the contests at Olympia,

after he persuaded the Hyperborean people,
Apollo's servants, with his speech;
with trustworthy intention he requested for Zeus' all-welcoming precinct\(^4\) a plant to provide shade
for men to share and a crown for deeds of excellence.
Already the altars had been dedicated to his father,\(^5\)
and the Moon in her golden chariot at mid-month
had shown back to him her full eye at evening,\(^6\)

and he had established the holy judging of the great
games together with their four-year festival
on the sacred banks of the Alpheos.
But as yet the land of Pelops in the vales of Kronos' hill
was not flourishing with beautiful trees.
Without them, the enclosure seemed naked to him
and subject to the piercing rays of the sun.

\(^1\) The Hellanodikai, who claimed descent from Aitolians, were the judges of the Olympic games, famous for their strictness.

\(^2\) Herakles.

\(^3\) The upper Danube, region of the fabled Hyperboreans (“those beyond the North Wind”).

\(^4\) The Altis, the sacred precinct at Olympia, was a Panhellenic (“all-welcoming”) site.

\(^5\) Zeus.

\(^6\) The Olympic festival was held after the second or third full moon following the summer solstice.
Then it was that his heart urged him to go to the Istrian land, where Leto’s horse-driving daughter had welcomed him on his arrival from Arcadia’s ridges and much-winding valleys, when through the commands of Eurystheus his father’s compulsion impelled him to bring back the golden-horned doe, which formerly Taygeta had inscribed as a holy offering to Orthosia.

In pursuit of her he saw, among other places, that land beyond the blasts of the cold North Wind, where he stood and wondered at the trees. A sweet desire seized him to plant some of them around the twelve-lap turn of the hippodrome. And now he gladly attends that festival with the godlike twins, the sons of deep-girdled Leda, for to them, as he went to Olympos, he entrusted supervision of the splendid contest involving the excellence of men and the driving of swift chariots. And so, I believe, my heart bids me affirm that to the Emmenidai

3 Artemis. When Taygeta, one of the Pleiades, was pursued by Zeus, Artemis helped her escape by changing her into a doe; on returning to her human form, she consecrated a doe to the goddess. This is the only account to associate this episode with the land of the Hyperboreans. 4 The Olympic festival. 5 Kastor and Polydeukes. 6 This supervision of the Olympic games is mentioned only here. 7 Theron’s clan.
ΡΙΝΔΑΡ

ΘΗΡΩΝ ἴ ἐλθεῖν κύδος εὐππων διδών-
tων Τυνδαριδᾶν, ὃι πλείσταις βροτών
40 ξενίαις αὐτοὺς ἐποίχονται τραπέζαις.

εὐσεβεῖ γνώμα φιλάσσοντες μακάρων τελετᾶς.
εἰ δὲ ἄριστευει μὲν ὦδωρ, κτεάνων δὲ
χρυσῶς αἰδοιέστατος,
νῦν δὲ πρὸς ἐσχατιὰν
ΘΗΡΩΝ ἄρεταὶσιν ἱκάνων ἀπτεται
οὐκοθεν Ἡρακλέως
σταλάν. τὸ πόρσω δ’ ἐστὶ σοφῶις ἅβατον
κασώφοις. οὐ νῦν διώξω κεινὸς εἶ ἦν.

42 αἰδοιέστατος Α: αἰδοιέστατον Cv
43 δὲ A(schol. B): γε α
45 νῦν ζ: μν β: μὴν AB | κενεῖς Schroeder

ΟΛΥΜΠΙΑΝ 3

and Theron glory has come as a gift
from Tyndareos' horsemen sons, because of all mortals
they attend them with the most numerous feasts of
welcome

as with pious minds they preserve the rites of the blessed
gods.
If water is best, while gold is
the most revered of possessions,
then truly has Theron now reached the furthest point
with his achievements and
from his home¹ grasps the pillars
of Herakles. What lies beyond neither wise men
nor fools can tread. I will not pursue it; I would be foolish.

¹ I.e. through his native virtues (schol.).
OLYMPIAN 4

Olympians 4 and 5 celebrate victories of Psaumis of Kamarina, a city on the south shore of Sicily between Akragas and Syracuse. The scholia give the occasion of Ol. 4 as a chariot victory in the 82nd Olympiad (452 B.C.), confirmed by the entry in P. Oxy. 222: σαμιον καμ[αριανον τεθριππον, where σαμιον is undoubtedly a mistake for Ψαμμ(δ)ος, and by P. Oxy. 2438. The words Ἔλατηρ (1), ὀχέων (11), and ἵππων (14) point to a victory with the tethrippon, but some argue that the ode celebrates a different victory entirely—that for the mule car commemorated in Ol. 5.

What we know of Psaumis must be inferred from these two odes. He appears to have been a wealthy private citizen who helped rebuild Kamarina in 461/460 after its destruction by Gelon of Syracuse in the 480's.

The poem opens with an invocation of Zeus as charioteer of the storm cloud, occasioned because his daughters the Horai (Seasons) have sent the poet as a witness of the greatest games (1–3). After a gnomic reflection on the joy occasioned by news of a friend's success, Pindar reinvokes Zeus as subduer of Typhos and lord of Mt. Aitna, and requests that he receive favorably this Olympic victory ode for Psaumis, who comes in his chariot, crowned with an olive wreath (4–12). The victor is praised for his horse-breeding, his hospitality to many guests, and for his devotion to Hesychia (Peace, Concord) in his city (14–16).

The poet claims that his praise is truthful and justifies it by citing the example of Erginos, one of the Argonauts, who, in spite of appearing too old, won the race in armor during the games held by Hypsipyle on Lemnos (17–27).
4. ΨΑΤΜΙΔΙ ΚΑΜΑΡΙΝΑΙΩΙ

ΑΡΜΑΤΙ

’Ελατήρ υπέρτατε βροντᾶς ἀκαμαντόποδος
Ζεῦ τει γὰρ Ὡραι
ὑπὸ πακιλοφόρμιογγος αἰδᾶς ἐλισσόμεναι μ’ ἐπεμφαν
ὑψηλοτάτων μάρτυρι ἀέθλων
ξείνων δ’ εὖ πρασσόντων
5 ἔσσαναν αὐτίκ’ ἀγγελίαν ποτὶ γλυκείαν ἐσολο’ ἀλλὰ Κρόνου παι, ὁς Αἰτναν ἔχεις
ἐπον ἀνεμόεσσαν ἐκατογκεφάλα Τυφώνος ὀβρίμου,
Οὐλυμπιονίκαν
δέξαι Χαρίτων θ’ ἐκατ’ τόνδε κῶμον,

χρονώτατον φάος εὐρυσθενέων ἀρετᾶν.
Ψαίμοος γὰρ ἴκει
ὀχέων, ὁς ἐλαία στεφάνωθεὶς Πισάτιδι κῦδος ὀρσαι σπεύδει Καμαρίνα. θεὸς εὐφρων
6 ἀλλ’ ὁ: ἀλλὰ rell.
7 ἔπον BE: ἔπον Α mouseClicked.
10 ἴκει Α: ἴκει rell.

4. FOR PSAUMIS OF KAMARINA

WINNER, CHARIOT RACE, 452 B.C.

Driver most high of thunder with untiring feet,
Zeus; on you I call because your Horai in their circling round have sent me, accompanied by
song with the lyre’s varied tones,
as a witness of the loftiest games;
and when guest-friends are successful,
good men are immediately cheered at the sweet news.
5 But, son of Kronos, you who rule Mt. Aitna,
windy burden for hundred-headed Typhos the mighty, receive an Olympic victor,
and, with the aid of the Graces, this celebratory revel,
longest-lasting light for achievements of great strength.

For it comes in honor of the chariot of Psaumis,
who, crowned with Pisan olive, is eager to arouse
11 glory for Kamarina. May the god look favorably

1 The Horai were the goddesses of seasons and of civic order (cf. Hes. Th. 901–903 and Ol. 13.17).
2 Typhos (elsewhere called Typhoeus or Typhon) was pinned
under Mt. Aitna (cf. Pyth. 1.15–28).
3 The revel (κῶμος).
4 Either Zeus or the gods in general. Pindar often uses θεὸς
or δαίμων without a specific reference.
PINDAR

εἰθ λοιπαὶς εὐχαῖς:
ἐπεῖ νῦν ἀιών, μάλα μὲν τροφαῖς ἐτοῦμον ἔπτων,
χαίροντα τε ξενίας πανδόκους,
καὶ πρὸς Ἡσυχίαν φιλόπολιν καθαρὰ γνώμα
τετραμμένον.
οὐ γεύδει τέγξω
λόγον· διάπειρα τοι βροτῶν ἔλεγχος·

ἄπερ Κλυμένου παῖδα

Λαμνιάδων γυναικῶν
ἐλυσεν εὖ ἀτιμίας.
χαλκεόσι δὲ ἐν ἐντεσι νικῶν δρόμον
ἐξειπέν Ἡψιπυλεία μετὰ στέφανον ἰῶν·
"οὔτος ἐγὼ ταχυτάτω·

χεῖρες δὲ καὶ ἦτορ ἵσον, φύσει δὲ καὶ νέοις
ἐν ἀνδράσιν πολιαὶ
θαμάκι παρὰ τὸν ἀλικίας ἐοικότα χρόνον·"

27 θαμάκι Α: θαμά καὶ α

OLYMPIAN 4

on his future prayers,
for I praise him, a most zealous raiser of horses,
delighting in acts of all-welcoming hospitality,
and devoted to city-loving Hesychia with a sincere mind.
I will not taint my account
with a lie; trial is truly the test of mortals,

and this very thing rescued Klymenos' son

from the scorn
of the Lemnian women.

When he won the race in bronze armor,
he said to Hypsipyle as he stepped forward for his crown,
"Such am I for speed;
my hands and heart are just as good. Even on young men
gray hairs often grow
before the fitting time of their life."

1 The personification of civic Peace and daughter of Dike, one of the Horai (cf. Pyth. 8.1–18).
2 Erginos, one of the Argonauts, won the race in armor at the games held on Lemnos during their sojourn there (cf. Pyth. 4.252–254).
This is the only victory ode in our MSS whose Pindaric authorship has been questioned. A heading in the Ambrosian MS (1.138.21 Dr.) states, “this poem was not among the texts, but in the commentaries of Didymos [1st cent. B.C.] it was said to be Pindar’s.” Although this information has occasioned much discussion of the poem’s status, no compelling arguments for its exclusion from Pindar’s works have been advanced. It celebrates Psaimis’ victory in the mule car (apene), at some time between the resettlement of the city of Kamarina in 461/460 and the elimination of the event from the Olympic games in 444. The most probable date is 448.

Each of its three triads (the shortest in the victory odes) addresses a different deity. In the first, Kamarina is asked to welcome Psaimis, who exalted the city that bears her name at the Olympic games by providing feasts of oxen and furnishing entries in the races with chariots, mules, and single horses. His victory has brought glory to his newly built city and to his father Akron (1–8).

Upon his return from Olympia, Psaimis sings the praises of Pallas Athena, the Oanos River, the lake of Kamarina, and the Hipparis River, which sustains the citizens through its canals. Psaimis apparently aided his people by building houses for them (9–14). Hard work and expenses are required to compete for a victory whose achievement is risky and uncertain, but when a man succeeds, even his townsmen credit him with wisdom (15–16).

Finally, the poet invokes Zeus the Savior to grant the city more deeds of valor and wishes Psaimis a happy old age with his sons at his side (17–23). He concludes with the observation that a man who possesses adequate wealth and uses it to acquire fame has reached a mortal’s limits (23–24).
5. ΨΑΤΜΙΔΙ ΚΑΜΑΡΙΝΑΙΩΙ

ΑΠΗΝΗΙ

Α' Ῥεπηλάν ἀρετὰν καὶ στεφάνων ἀστων γυνικῶν
tῶν Ὀυλιμπίας, Ὄκεανοῦ θύγατερ, καρδίας γελανεὶ
ἀκαμαντόπωδος τ' ἀπήνας δέκεν Ψαῦμιός τε δῶρα:

ὅς τὰν σὰν πόλιν αὐξῶν, Καμάρινα, λαοτρόφον,
5 βωμοὺς ἔξι διδύμους ἐγέραρεν ἐορταῖς θεῶν
μεγίσταις
ὑπὸ βουθυσίαις ἄεθλων τε πεμπαμέρους ἀμίλλαις,

ἵπποις ἰμιόνοις τε μοναμπυκίας τε, τὸν δὲ κύδος
ἀβρών
νυκάσας ἀνέθηκε, καὶ ὅν πατέρ' Ἀ-
κρων' ἐκάρυζε καὶ τὰν νέοκον ἐδραν.

6 πεμπαμέρους Π39, Triclinius: πεμπταμέρως Δα

1 Kamarina, nymph of the nearby lake for which the city was named.
2 According to Herodoros (quoted by the schol.), Herakles dedicated six double altars to Zeus-Poseidon, Hera-Athena,

5. FOR PSAUMIS OF KAMARINA

WINNER, MULE RACE, 448 B.C.

Daughter of Ocean,1 with a glad heart receive this finest
sweet reward for lofty deeds and crowns won at Olympia,
gifts of the tirelessly running mule car and of Psaumis,

who, exalting your people-nourishing city, Kamarina,
honored the six double altars2 at the gods' greatest
festival
with sacrifices of oxen and in the five days3 of athletic
contests

with chariots, mules, and single-horse racing. By

winning,4

he has dedicated luxurious glory to you and proclaimed
his father Akron and your5 newly founded home.

Hermes-Apollo, Charites-Dionysos, Artemis-Alpheos, and Kro-

3 The reading πεμπταμέρως “on the fifth day” in most MSS
does not make sense because the equestrian events were held
early in the Olympic program (Paus. 5.9.3). Evidently Psaumis
was conspicuous throughout the festival for his large sacrifices.

4 Presumably only in the mule race (cf. ἀπήνας, 3).

5 Or hs. The herald at the games announced the victor's
father and city.
Coming from the lovely abodes of Oinomaos and Pelops,\(^1\) 
O city-guarding Pallas, he sings of your holy sanctuary, the river Oanos and the lake nearby,\(^2\)

and the sacred canals, through which the Hipparis waters the people, 
and he\(^3\) quickly welds a towering grove of sturdy dwellings, 
bringing this community of townsmen from helplessness to light.

Always do toil and expense strive for achievements toward 
an accomplishment hidden in danger, but those who succeed are considered wise even by their fellow citizens.

Savior Zeus in the clouds on high, you who inhabit Kronos' hill, 
and honor the broad-flowing Alpheos and the sacred cave of Ida,\(^4\) 
as your suppliant I come, calling to the sound of Lydian pipes, 
to ask that you embellish this city with famous feats of courage, 
and that you, Olympic victor, while delighting in Poseidon's horses 

\(^1\) Olympia; the names recall the equestrian events (cf. Ol. 1.86–96).  
\(^2\) Kamarina.  
\(^3\) Or it, the Hipparis River, implying that wood for building was transported on its canals. 
\(^4\) The scholia report a cave of Ida near Olympia, but the most famous was on Mt. Ida in Crete.
Olympian 5

may carry to the end a cheerful old age,

Psaimis, with your sons about you. If a man fosters a sound prosperity by having sufficient possessions and adding praise thereto, let him not seek to become a god.
Hagesias, son of Sostratos, was apparently a close associate of Hieron and a prominent Syracusan, but his family lived in Stymphalos in Arcadia, and it was evidently there that this ode was first performed. From his father's side Hagesias inherited the prophetic gifts of the family of the Iamidai and the position of custodial priest of the prophetic altar of Zeus at Olympia. In one of his most celebrated narratives, Pindar tells of the birth of the family's founder, Iamos, whose father was Apollo. From his mother's side, Hagesias inherited Arcadian martial and athletic prowess. Pindar hopes that Hagesias will enjoy a warm welcome from Hieron (who is highly praised) when he arrives in Syracuse. The most probable dates for the victory are 472 or 468, during the latter years of Hieron's reign. Unfortunately, P. Oxy. 222 provides no confirmation since it does not list victors in the mule race.

Pindar opens by comparing his poem to a splendid palace and his introduction to a porch with golden columns (1-4). He sketches Hagesias' achievements: Olympic victor, steward of Zeus' altar at Olympia, and a founder of Syracuse (4-9). The gnomic observation that only deeds achieved through risk and toil are memorable leads to Adrastos' praise of the dead Amphiaraoas as a good seer and fighter (9-21).

Pindar orders Phintis (presumably Hagesias' driver) to yoke the victorious mules to his chariot of song so that they can drive to Laconian Pitana to celebrate Hagesias' ancestry (22-28). The nymph Pitana secretly bore Poseidon's child Euadne and sent her to Aipytos of Elis to raise. When she was grown, Euadne had intercourse with Apollo, and while the angry Aipytos was in Delphi inquiring about her pregnancy, she bore a boy in a thicket, where he was fed by snakes (29-47). After Aipytos' return, the boy remained hidden in the wilds among violets (τα), for which his mother named him Iamos (48-57).

When Iamos became a young man, he went at night into the Alpheos River and prayed to his grandfather Poseidon and father Apollo that he might gain honor as a leader (57-61). Apollo's voice led him to Olympia, where he granted him the gift of prophecy and made his family (the Iamidai) custodians of Zeus' altar there. Since that time they have been celebrated throughout Hellas (61-74). After stating that victory in equestrian competitions is especially subject to envy (74-76), the poet observes that Hagesias' athletic success stems from the men in Arcadia on his mother's side, who have gained the favor of Hermes and Zeus through their piety (77-81).

Pindar claims personal ties with the city of Stymphalos, since Metope, the mother of Thebe (the eponymous nymph of Thebes), came from there (82-87). He orders Aineas, probably the chorus trainer, to celebrate Hera and to show how sophisticated they are (in spite of being Boiotians) by praising Syracuse and its king Hieron. Pindar prays that Hieron's happiness may continue and that he may welcome this celebratory revel when it arrives from Arcadia (87-100). A concluding prayer expresses the hope that both Stymphalians and Syracusans may enjoy a glorious destiny and that Poseidon will provide a safe voyage for the poem (101-105).
Let us set up golden columns to support the strong-walled porch of our abode and construct, as it were, a splendid palace; for when a work is begun, it is necessary to make its front shine from afar. If someone should be an Olympic victor, and steward of the prophetic altar of Zeus at Pisa, and fellow-founder of famous Syracuse, what hymn of praise could he escape, a man such as that, if he finds his townsmen ungrudging in the midst of delightful songs?

Let the son of Sostratos be assured that he has his blessed foot in such a sandal. Achievements without risk win no honor among men or on hollow ships, but many remember if a noble deed is accomplished with toil.

Hagesias, the praise stands ready for you

1 “Fellow-founder” is a poetic exaggeration. According to the scholia Hagesias’ Iamid ancestors settled Syracuse with Archias (cf. Thuc. 6.3.2).  
2 Hagesias.
that Adrastos once justly proclaimed aloud
about the seer Amphiarao, son of Oikles,
when the earth had swallowed up the man himself
and his shining steeds.

Afterwards, when the corpses of the seven funeral pyres
had been consumed,¹ Talaos' son² spoke a word such as this at Thebes:
"I dearly miss the eye of my army,
good both as a seer and at fighting
with the spear." This is true as well
for the man from Syracuse who is master of the revel.
Though not quarrelsome nor one too fond of victory, yet
I shall swear a great oath and bear clear witness for him
that this at least is so; and the honey-voiced Muses will assist.

O Phintis,³ come yoke at once
the strong mules for me,
as quickly as possible, so that we may drive our chariot
on a clear path and I may come to his family's
very lineage, because those mules beyond all others
know how to lead the way
on that road, for they won crowns
at Olympia. Therefore we must throw open
for them the gates of song,
for today it is necessary to go to Pitana
by the course of the Eurotas in good time;

¹ These are apparently pyres for each of the seven contingents led by Adrastos against Thebes.
² Adrastos. ³ The driver of the mule team (schol.).
PIN DAR

α τοι Ποσειδάων μυ-  
χθείσα Κρονίω λέγεται

30 παίδα ἱπποκον Εὐάδναν τεκέμεν.
κρύψε δὲ παρθείαν ὀδίνα κόλποις'
κυρίω δὲ ἐν μυρίν πέμποισ'
ἀμφιπόλους ἐκέλευσεν

ήρω πορσαίνειν δόμεν Εἰλατίδα βρέφος,
δός ἀνδρῶν Ἀρκάδων ἀνάσσε Φαισά-
να, λάχε τ' Ἀλφεών οἰκεῖν

35 ἐνθα τραφεῖσ' ὑπ' Ἀπόλλω-

νι γλυκείας πρῶτον ἔσαν' Ἀφροδίτας.

οὐδ' ἔλαθ' Αἰπυτον ἐν παν-

τί χρόνῳ κλέπτουσα θεοῦ γόνων.
ἀλλ' ὁ μὲν Πυθῶνάδ', ἐν θυμῷ πίεσατι
χόλον οὐ φατόν ὀδεία μελέτα,
ψυχε' ἰόν μαντευσόμενος ταύ-

τας περ' ἀτλάτον πᾶθας.
ἀ δὲ φωνικόκροκον ζῶναν καταθηκαμένα

40 κάλπιδα τ' ἀργυρέαν λόχμας ὑπὸ κυναέας
τίκτε θεόφρονα κούρον. τὰ μὲν ὁ χρυσοκόμας
πραψιτίν τ' Ἐλεύθιαν παρέστασέν τε Μοίρας'

Γ' ἦλθεν δ' ὑπὸ σπλάγχνων ὑπ' ὀ-

δίνός τ' ἐρατᾶς ἵαμος

42 παρέστασέν codd.: παρέστασ' ἐν Peek
43 ὀδίνός τ' ἐρατᾶς (τ' om. A) codd.: ὀδίνεσσ' ἐραταις

Wilamowitz

OLYMPIAN 6

she,¹ they say,
lay with Kronos' son Poseidon
and bore a daughter, Euadne of the violet hair.
But she hid her maidenly birth pain in the folds of her robe,
and, when the appointed month came, sent her servants with instructions
to give the child to the care of the hero, Elatos' son,²
who ruled over the men of Arcadia at Phaisana
and had his allotted home on the Alpheos.
She was brought up there and in submission to Apollo
first experienced sweet Aphrodite.

She could not conceal from Aipytos forever
that she was hiding the god's offspring.
But he went to Pytho, suppressing the unspeakable anger
in his heart with stern discipline,
to obtain an oracle concerning
that unbearable calamity.
She, though, laid down her crimson girdle
and silver pitcher under a dark thicket and began to bear
a divinely inspired boy. To aid her, the golden-haired god³ sent gentle-counseling Eleithuia⁴ and the Fates,

and from her womb amid the welcome
birth pains Iamos

¹ Pitana, the city's eponymous nymph.
² Aipytos.
³ Apollo.
⁴ The goddess of childbirth (cf. Nem. 7.1–6).
came immediately into the light. In her distress she had to leave him on the ground, but two gray-eyed serpents tended him through the gods’ designs and nourished him with the blameless venom of bees.¹ But when the king arrived after driving from rocky Pytho, he questioned everyone in the house about the child whom Euadne bore, for Phoebus, he said, was his father, and he would become foremost of mortals as a seer for mankind, and his lineage would never fail.

Such did he declare to them, but they vowed not to have seen or heard of him, although it was the fifth day since his birth. But in fact, he had been hidden in a bed of reeds within a vast thicket, while his tender body was bathed by the golden and purple rays of violets. That was why his mother declared that for all time he would be called by that immortal name.² And when he had plucked the fruit of delightful golden-crowned Hebe,³ he went down into the middle of the Alpheos and called upon widely ruling Poseidon,

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¹ A kenning for “honey” (cf. Pyth. 6.54).
² A play on ἰα (violets) and ἴαμος. The word ἴος (47) “venom” also plays on the name Iamos.
³ Hebe is “Youth”; i.e. when he grew into a young man.
his grandfather, and upon the bow-wielding watcher over god-built Delos, and under the nighttime sky asked for himself some office that would serve his people. The clear-speaking voice of his father responded and sought him out: “Arise, my son, and follow my voice here to a land shared by all.”

And so they came to the steep rock of Kronos’ lofty hill, where he gave him a twofold treasury of prophecy, first to hear the voice that knows no falsehood, and later, when bold and resourceful Herakles, the honored offspring of the Alkaídai, should come to found for his father a festival thronged by people and the greatest institution of games, then it was that he ordered him to establish his oracle on the summit of Zeus’ altar.

Since then has the race of the Iamidai been much renowned among Hellenes. Prosperity attended them, and by esteeming virtuous deeds they travel along a conspicuous road; everything they do confirms this. But blame coming from others who are envious hangs over those who ever drive first around the twelve-lap course.

1 Amphitryon, Herakles’ titular father, was the son of Alkaíos.  
2 Zeus.  
3 Cf. Ol. 2.53–56 for wealth adorned with virtues as a light for man.
and on whom revered Charis sheds
a glorious appearance.
If truly the men on your mother's side, Hagesias,
who dwell beneath Mt. Kyllene, have regaled the herald of the gods
with prayerful sacrifices
again and again in pious fashion, Hermes,
who has charge of contests and the awarding of prizes
and who honors Arcadia's land of brave men,
he it is, O son of Sostratos, who
with his loudly thundering father fulfills your success.
Upon my tongue I have the sensation of a clear-sounding
whetstone,
which I welcome as it comes over me with lovely streams
of breath.
My grandmother was Stymphalian, blooming Metope,
who bore horse-driving Thebe,
first to celebrate
Hera the Maiden,¹
and then to know if by our truthful words
we escape the age-old taunt of "Boiotian pig,"²
for you are a true messenger,
a message stick³ of the fair-haired Muses,
a sweet mixing bowl of loudly ringing songs.

Tell them to remember Syracuse
and Ortygia,⁴
which Hieron administers with an unsullied scepter,
as he devises fitting counsels, and is devoted to
red-footed Demeter and the festival
of her daughter with the white horses,⁵
and to powerful Zeus of Aitna.⁶ Sweetly speaking
lyres and songs know him. May approaching time
not disrupt his happiness,
but with acts of loving friendship
may he welcome Hagesias' revel band
as it proceeds from one home to another,
leaving the walls of Stymphalos,
with a duplicate stick could the strip be correctly wound to reveal
the message.
⁴ Ortygia, a small island off the mainland, was the first part of
Syracuse to be settled and remained its oldest quarter.
⁵ The worship of Demeter and Kore (Persephone) was
prominent in Syracuse. It is not known why Demeter should be
said to have a red foot; Hekate has the same epithet at Pae. 2.77, while at Pyth. 9.9 Aphrodite is silver-footed.
⁶ Worship of Aitnaian Zeus was especially significant for
Hieron because he had established the city of Aitna in 476/5. See
Pyth. 1, Introduction.
100 ματέρ’ εὐμήλου λείποντ’ Ἀρκαδίας.
ἀγαθαὶ δὲ πέλοντ’ ἐν χειμερίᾳ
νυκτὶ θοᾶς ἐκ ναὸς ἀπεσκίμ-
φθαὶ δὺ ἄγκυραι, θεὸς
tῶν δε ἔνων τε κλυτὰν ἀἰσαὶ παρέχοι φιλέων.
δεσποτα ποντόμεδον, εὐθὺν δὲ πλόον καμάτων
ἐκτὸς ἐόντα δίδοι, χρυσαλακάτου πόσις
105 Ἀμφιτρίτας, ἐμῶν δ’ ὑμῶν ἄξι’ εὐτερπές ἀνθος.

OLYMPIAN 6

100 the mother city of flock-rich Arcadia.
On a stormy night it is good
for two anchors to have been cast
from a swift ship. May the god
lovingly grant a glorious destiny for these and for them. 1
Lordly ruler of the sea, vouchsafe a direct voyage
that is free from hardship, and, husband of golden-
spindled
Amphitrite, cause my hymns’ pleasing flower to burgeon. 105

1 Stymphalians and Syracusans.
Diagoras of Rhodes was probably the most famous boxer in antiquity. He himself was a periodonikês (winner at all four major games), while three of his sons and two of his grandsons were Olympic victors. Their statues stood in Olympia (Paus. 6.7.1–2). Pindar provides extensive praise of the Rhodian traditions in a narrative triptych in ring composition that proceeds in reverse chronological order, beginning with the colonization by Tlapolemos, moving back to the institution of a fireless sacrifice to honor the newly born Athena, and concluding with the birth of the island itself from the depths of the sea as the favored land of Helios, the Sun god. These three episodes are linked by the fact that in each case a mistake resulted in benefits for the island and its people.

In an elaborate simile, Pindar compares his epinikian poetry to the wine in a golden bowl with which a father toasts his new son-in-law (1–10). After observing that Charis (Grace, Charm) favors many men with celebratory song, Pindar announces that he has come to praise Rhodes (the island’s eponymous nymph), Diagoras for his Olympic and Pythian boxing victories, and his father Damagetos (11–19), and states that he will give a true account of the Rhodians’ ancestry from Herakles and Amyntor (20–24).

The poet introduces the narrative panels with a gnome: the minds of men are beset by countless mistakes and one cannot know what will turn out best in the end (24–26). Tlapolemos slew his great-uncle Likymnios in anger and was told by Apollo to sail to the island of Rhodes where Zeus had sent down a snow of gold when Athena was born from his head (27–38). Helios enjoined his children to set up a ritual sacrifice to win the new goddess’ favor, but they forgot to bring fire with them and so had to make a fireless sacrifice. As a result of their devotion, however, Zeus rained gold upon them, and Athena gave them unsurpassed artistic skill to produce lifelike sculptures (39–53).

Ancient tales relate that before Rhodes had appeared from the sea, Helios was absent while the gods were being allotted their lands and thus received no portion. Zeus proposed recasting the lots, but Helios requested Rhodes for his own when it should rise from the sea (54–69). When it did, Helios lay with the nymph Rhodes and fathered seven wise sons, one of whom begot three sons bearing the names of prominent Rhodian cities, Kamiros, Ialysos, and Lindos (69–76).

The Rhodians continue to celebrate their founder Tlapolemos with festivities and athletic contests, in which Diagoras was twice victorious (77–81). An impressive catalog of his victories follows, culminating in the present one at Olympia (81–90). The poet praises the victor for his upright conduct, and mentions his clan, the Eratidai, and an ancestor Kallianax (90–94). The poem concludes with a gnomic reminder of life’s vicissitudes (94–95).
7. ΔΙΑΓΟΡΑΙ ΡΟΔΙΩΙ
ΠΙΚΤΗΙ

Α’ Φιάλαν ώς ε’ τις ἄφνειας ἀπὸ χειρὸς ἐλών ἔνδον ἀμπέλου καχλάζοισαι δρόσῳ δωρήσεται νεαια γαμβρῷ προπίνων οἴκοθεν οἶκαδέ, πάγχρυσον, κορυφὰν κτεάνων, συμποσίον τε χάριν καδός τε τιμάσαις ἐόν, ἐν δὲ φίλων παρεόντων θήκε νῦν ζαλωτῶν ὀμόφρονοι εὖνᾶς: καὶ ἐγὼ νέκταρ χυτόν, Μοισὰν δόσων, ἄεβλοφόρους ἄνδρασιν πέμπων, γλυκῶν καρπῶν φρενός, ἱλάσκομαι, Ὀλυμπία Πυθοὶ τε νικῶντεσσιν ὁ δ’ ὀλβίος, ὄν φᾶμαι κατέχοντ’ ἀγαθαί ἀλλοτε δ’ ἄλλον ἐποπτεύει Ἐχάρις ζωθάλμος ἀδύμελει.

5 ἐόν codd.: νέον Bergk 10 κατέχοντ’ Π22

7. FOR DIAGORAS OF RHODES
WINNER, BOXING, 464 B.C.

As when a man takes from his rich hand a bowl foaming inside with dew of the vine and presents it to his young son-in-law with a toast from one home to another—an all-golden bowl, crown of possessions—as he honors the joy of the symposium and his own alliance, and thereby with his friends present makes him envied for his harmonious marriage, so I too, by sending the poured nectar, gift of the Muses and sweet fruit of the mind, to men who win prizes, gain the favor of victors at Olympia and Pytho.

Fortunate is the man who is held in good repute. Charis, who makes life blossom, looks with favor now upon one man, now another, often with sweetly

1 A phiale was a shallow bowl used for drinking and for pouring libations.
singing lyre and pipes, instruments of every voice.

And now, to the accompaniment of both, 

I have disembarked with Diagoras, singing a hymn 
to Rhodes of the sea, the child of Aphrodite 
and bride of Helios, 
so that I may praise, in recompense for his boxing, 

that straight-fighting man of prodigious power, 
who won a crown by the Alpheos 
and at Kastalia, 1 and may praise his father, 

Damagetos, who is favored by Justice; 
they dwell on the island with its three cities near 
to the jutting coast of broad Asia among Argive spearmen.

I intend, in proclaiming my message, to set forth truly 
for them from its origin, beginning with Tlapolemos, 
the history they share as members of Herakles’ 
mighty race, for they claim descent from Zeus 
on their father’s side, while on their mother’s 
they are Amyntor’s descendants through Astydameia. 2 

But about the minds of humans hang 
numberless errors, and it is impossible to discover 

what now and also in the end is best to happen to a man. 

Thus it is that the founder of this land 3 

once struck

1 The spring at Delphi.
2 They trace their lineage to the marriage of Tlapolemos 
(Herakles’ son and Zeus’ grandson) and Astydameia (Amyntor’s 
doctor). See genealogy of Tlapolemos in Appendix.
3 Tlapolemos (cf. Il. 2.653–670).
σκληρᾶς ἐλαίας ἐκτανευ Τί-
ρυθει Λικύμνιοι ἑλθόντ’ ἐκ θαλάμων Μιδέας
tᾶσδὲ ποτε χθονὸς οἰκ-
στήρ χολοθείς. οἱ δὲ φρενῶν παραχαί
παρέπλαγζαν καὶ σοφόν. μαντεύσατο δ’ ἐς θεόν
ἐλθών.

τῷ μὲν ὁ χρυσοκόμας εὐ-
ώδεος ἐξ ἀδύτου ναῶν πλόον
eἶπε Λερναίας ἀπ’ ἀκτᾶς
eὐθὺν ἐς ἀμφιθάλασσον νομόν,
ἐνθα ποτὲ βρέχε θεῶν βασιλεὺς ὁ μέγας
χρυσάεως νυφάδεσι πόλιν,

ἀνίχ’ Ἀφαίστου τέχναισιν
χαλκελάτω πελέκει πα-
τέρος Ἀθαναία κορυφάν κατ’ άκραν
ἀνορούσαο’ ἀλάλαξεν ὑπερμάκει βοᾶ.
Οὐρανὸς δ’ ἐφρύζε νυν καὶ Γαῖα μάτηρ.

Γ’ τότε καὶ φανσίμβροτος δαίμων ἹΠεριονίδας
μέλλων ἐντειλευ φυλάξασθαι χρέος
παισών φίλοις;

30 εὐθὺν Ep. 2, Boeckh: εὐθὺν’ ACE: εὐθὺν’ B: εὐθὺν et εὐθὺν (ai) vel εὐθὺν (e) schol.

1 Son of Alkmene's father Elektryon and his concubine Midea (from a town in Argos of the same name). See Appendix.

33 εὐθὺν E78, Boeckh: εὐθὺν’ ACE: εὐθὺν’ B: εὐθὺν et εὐθὺν (ai) vel εὐθὺν (e) schol.

1 Son of Alkmene's father Elektryon and his concubine Midea (from a town in Argos of the same name). See Appendix.

OLYMPIAN 7

Alkmene's bastard brother Likynnios
with a staff of hard olive in Tiryns
when he came from Midea's chambers and killed him
in a fit of anger. Disturbances of the mind
lead astray even a wise man. He went to the god
for an oracle,

and from the fragrant inner sanctum of his temple
the golden-haired god
told him to sail from the shore of Lerna
straight to the seagirt pasture,
where once the great king of the gods showered
the city with snows of gold,
when, by the skills of Hephaistos
with the stroke of a bronze-forged axe,

Athena sprang forth on the top of her father's head
and shouted a prodigious battle cry,
and Heaven shuddered at her, and mother Earth.

At that time Hyperion's son, divine bringer of light
to mortals, charged his dear children
to observe the obligation that was to come,

2 Either Likynnios' mother or the city near Tiryns, where Elektryon was king (cf. Ol. 10.66). Homer (Il. 2.661–663) gives no reason for the killing; Diod. Sic. 4.58.7 reports that they were quarreling; Apollod. 2.8.2 says that it was an accident.

3 Apollo.

4 Zeus.

5 To allow Athena to emerge, Hephaistos struck Zeus' head with an axe.

6 Helios.

7 The Heliadai, his children on Rhodes (cf. 71–76).
that they might be the first to build for the goddess an altar in full view, and by making a sacred sacrifice might cheer the hearts of the father and his daughter of the thundering spear. Reverence for one who has foresight plants excellence and its joys in humans,

but without warning some cloud of forgetfulness comes upon them and wrests the straight path of affairs from their minds. Thus it was that they made their ascent without taking the seed of blazing flame, and with fireless sacrifices they made a sanctuary on the acropolis. He brought a yellow cloud and upon them rained gold in abundance; but the Gray-eyed Goddess herself gave them every kind of skill to surpass mortals with their superlative handiwork. Their streets bore works of art in the likeness of beings that lived and moved, and great was their fame. When one is expert, even native talent becomes greater.

I interpret this controversial sentence to mean that Athena added skill (τέχνας, 50) to their native talent, so that they combined natural wisdom (σοφία ἄδολος) and expertise (δαέντι). Others translate it as “to the expert even greater skill is free from guile” and see here a defense of the Telchines, mythical inhabitants of Rhodes skilled in metal working (cf. Diod. Sic. 5.55 and Strabo 14.2.7), against charges of wizardry.

Some editors personify the terms: Reverence, daughter of Foresight.
The ancient reports of men
tell that when Zeus and the immortals
were apportioning the earth,
Rhodes had not yet appeared in the expanse of the sea,
but the island lay hidden in the salty depths.

Since he was absent, no one designated a lot for Helios,
and thus they left him with no portion of land,
although he was a holy god.

And when he spoke of it, Zeus was about to recast
the lots for him, but he would not allow it, because
he said that he himself could see a land
rising from the floor of the gray sea
that would be bountiful for men and favorable for flocks.

He immediately ordered Lachesis of the golden
headband
to raise her hands and not to forswear
the mighty oath of the gods,
but to consent with Kronos’ son
that once it had arisen into the bright air
it would henceforth remain a possession of honor
for himself. The essential points of these words
fell in with truth and were fulfilled. The island grew
from the watery sea and belongs to the father
who engenders the piercing sunbeams,
the master of the fire-breathing horses.

There at a later time he lay with Rhodes and fathered seven sons who inherited the wisest thoughts among men of old, one of whom sired Kamiros, and Ialysos the eldest, and Lindos. They divided their inherited land into three parts and separately held their allotment of cities, places that still bear their names.  

There, in sweet recompense for the lamentable mishap, is established for Tlapolemos, the Tirynthians' colony-founder, as if for a god, a procession of rich sacrificial flocks and the judging of athletic contests, with whose flowers Diagoras has twice crowned himself. Four times did he succeed at the famous Isthmos, and time after time at Nemea and in rocky Athens.

The bronze\(^2\) in Argos came to know him, as did the works of art\(^3\) in Arcadia and Thebes, and the duly ordered games of the Boiotians and Pellana; and Aigina knew him victorious six times, while in Megara the record in stone

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1 The three main cities on Rhodes (cf. \(\tau \rho \iota \pi \omicron \omicron \omicron \omicron \)l, 18).
2 A shield given as prize.
3 Probably tripods.
PINDAR

ψάφος ἔχει λόγον. ἀλλ' ὁ
Zeũ πάτερ, νώτοισιν Ἀταβυρίου
μεδέων, τίμα μὲν ὕμνον τεθμὸν Ὀλυμπιονίκαν,

ἀνδρα τε ποὺς ἀρετὰν εὐ-
ρώτα, δίδοι τε οἱ αἰδοίαν χάριν
καὶ ποτ' ἀστῶν καὶ ποτὶ ξεί-
νων ἐπεὶ ὑβρίσσει ἐχθρὰν ὁδὸν
eὐθυπορεῖ, σάφα δαεῖς ἂ τε οἱ πατέρων
ὀρθαὶ φρένες ἐξ ἀγαθῶν
ἐχρεον. μὴ κρύπτε κοινὸν
σπέρμι ἀπὸ Καλλιάνακτος.

Ἐρατιδᾶν τοι σὺν χαρίτεσσιν ἔχει
θαλίας καὶ πόλις· ἐν δὲ μιὰ μοῦρα χρόνον
ἀλλοτ' ἀλλοίας διαβιθύσοσιν αὐταῖ.

92 ἐχρεον Α: ἐχραον α

OLYMPIAN 7

tells no other tale. But, O
father Zeus, you who rule Atabyrion's slopes, honor the hymn ordained for an Olympic victory

and the man who has won success at boxing,
and grant him respectful favor
from both townsmen and foreigners,

for he travels straight down a road
that abhors insolence, having clearly learned

what an upright mind inherited from noble forebears
declared to him. Keep not in obscurity the lineage
they share from the time of Kallianax, 2

for at the celebrations of the Eratidai
the city too holds festivals. But in a single portion of time
the winds shift rapidly now here, now there.

1 The highest mountain on Rhodes, on which was a temple of Zeus (cf. Strabo 10.454 and 14.655).
2 A forebear of Diagoras (schol.).
This is the one Olympian ode to a victor from Aigina, the island city for which Pindar composed more odes than for any other place. Alkimedon, a member of the Blepsiad clan, won the boys' wrestling, probably in 460. Aigina boasted a rich mythological tradition associated with Aiakos and his sons (see genealogy of Aiakos in Appendix), four generations of whom were involved with Troy. Aiakos helped build its wall, Telamon was the first to sack it, Achilles and Aias (Ajax) attacked it a second time, and Neoptolemos ultimately destroyed it. Pindar perhaps intends us to see a similar pattern in Alkimedon's family that culminates in his Olympic victory.

Zeus, the patron god of the clan, figures prominently in the ode (3, 16, 21, 43, and 83). Because of the invocation of Olympia, many commentators have supposed that the ode was composed immediately after the victory and performed at Olympia, but the words “this island” (25) and “here” (51) indicate that it was performed on Aigina. The praise of Melesias is the most extensive tribute to a trainer in the odes.

Pindar invokes Olympia as the site of divination for aspiring athletes and requests that she welcome the present victory celebration (1–11). A summary priamel sketches the variety of human successes and singles out Timosthenes (presumably the victor's brother) for his victory at Nemea and Alkimedon for his Olympic victory (12–20). Aigina is then praised for its worship of Zeus Xenios, its fair dealing, and its hospitality to foreigners since the time of Aiakos (21–30). Poseidon and Apollo summoned Aiakos to help build Troy's wall because the city was destined to fall at the place where a mortal had constructed the defense. When the wall was finished, two snakes failed to scale it, but a third succeeded. Apollo interpreted the omen to mean that Troy would be taken by the first and fourth generations of Aiakos' children (31–46). Thereupon, Apollo went to the land of the Hyperboreans and Poseidon brought Aiakos to Aigina on his way to his Corinthian festival (46–52).

After observing that no one thing can please everyone, Pindar nonetheless expects that his forthcoming praise of Melesias will give no offense, because the trainer himself had won a Nemean victory as a boy and another as a man in the pancratium (53–59). He praises Melesias for his experience and skill as a teacher and declares that Alkimedon has gained for him his thirtieth victory in the major games; moreover, Alkimedon won the hard way, having to defeat four successive opponents (59–69). In so doing, he has cheered his aged grandfather and brought the Blepsiadai their sixth major victory (70–76). The boy's achievement also brings joy to his dead father, Iphion, who, although in Hades, hears his name proclaimed and informs his relative Kallimachos (77–84). The poem ends with prayers for Zeus to continue his bounty to the family and their city (84–88).
8. FOR ALKIMEDON OF AIGINA

WINNER, BOYS’ WRESTLING, 460 B.C.

O mother of the golden-crowned games, Olympia,
mistress of truth, where men who are seers
examine burnt offerings and test
Zeus of the bright thunderbolt,
to see if he has any word concerning mortals
who are striving in their hearts
to gain a great success
and respite from their toils;

but men’s prayers are fulfilled in return for piety.
O sanctuary of Pisa with beautiful trees on the Alpheos,
receive this revel band and its wearing of crowns;
for great fame is always his
whom your illustrious prize attends.

To different men come different
blessings, and many are the paths
to god-given success.

Timosthenes, \(^1\) destiny allotted your family

\(^1\) Alkimedon’s brother (schol.). Zeus is patron of both the
Olympic and Nemean games.
PINDAR

Ζηρί γενεθλίως ὃς σὲ μὲν Νεμέα πρόφατον,
'Αλκιμέδοντα δὲ πάρ Κρόνον λόφῳ
θῆκεν Ὄλυμπιονικάν.

ἡν δὲ ἐσοράν καλός, ἔργῳ τ᾿ ὦ κατὰ εἴδος ἐλέγχων
ἐξένεπε κρατέων

πάλα δολιχήρετμον Ἀἴγιναν πάτραν
ἐνθὰ σώτειρα Δίὸς ἔξειόν
πάρεδρος ἀσκεῖται Θέμις

ΟLYMPIAN 8

to Zeus, its progenitor, who made you famous at Nemea, but by the hill of Kronos made Alkimedon an Olympic victor.

He was beautiful to behold, in action he did not discredit his looks, and by winning in the wrestling match he proclaimed long-oared Aigina as his fatherland, where Themis, the saving goddess enthroned beside Zeus, respecter of strangers, is venerated

most among men, for when much hangs in the balance with many ways to go,
deciding with correct judgment while avoiding impropriety is a difficult problem to wrestle with. But some ordinance of the immortal gods has set up this seagirt land for foreigners from all places as a divine pillar—and may time to come not tire of accomplishing this—

a land governed by Dorian people from the time of Aiakos, whom Leto’s son and wide-ruling Poseidon,

1 Themis. the goddess of universal right and mother of the Horai, is honored so highly because as a great commercial state Aigina must rely on fair dealing with many foreigners (παντοδα-ποίησιν ἔξειον, 26; cf. Δίὸς ἔξειον, 21).
2 The word δυσπαλέως puns on the victor’s event (πάλα, 20); cf. also ἀντίπαλον at 71.
3 Or held in trust for. 
4 Apollo.
as they were preparing to crown Ilion with battlements, summoned to help build the wall, because the city was destined at the outbreak of wars in city-sacking battles to breathe forth ravening smoke.

And when the wall was freshly built, three blue-gray snakes tried to jump upon the rampart: two fell down and, stricken by terror, gave up their lives on the spot, but one leapt in with a shout of triumph. Apollo considered the adverse omen and immediately said:

“Pergamos is to be captured, hero, at the site of your handiwork—thus does the vision sent by the son of Kronos, loudly thundering Zeus, inform me—

not without your children; but it will begin with the first ones and also with the fourth.”

1 Upon speaking these clear words, the god sped his team to Xanthos, to the Amazons of the fine horses, and to the Ister. But the Wielder of the Trident drove his swift chariot

1 Aiakos’ son Telamon took Troy in the first generation (after Aiakos), while Neoptolemos and Epeios (who devised the Trojan horse) destroyed it in the fourth (now counting Aiakos as the first). Cf. Isth. 5.35–38. Ahrens’ emendation to τετράτοις (“third”) has no support from the scholia.
to the Isthmos on the sea, as he escorted Aiakos here with his golden horses

on his way to visit the ridge of Corinth famed for festivals. Nothing will be equally pleasing among men. But if I have recounted in my hymn Melesias’ glory gained from beardless youths, let no ill will cast a rough stone at me, because I will likewise declare a glory of this sort § at Nemea too, and the one gained thereafter in the men’s bouts of the pancratium. Truly teaching is easier for one who knows, and it is foolish not to have learned in advance, for less weighty are the minds of men without experience. But he, beyond all others, could tell of such feats and what maneuver will advance a man who from the sacred games is bent upon winning the fame he most desires. At this point his prize is Alkimedon, who has won for him his thirtieth victory—

who, with divine favor, but also by not failing his manhood, put away from himself onto four boys’ bodies

¹ Like that of Alkimedon in boys’ wrestling.
a most hateful homecoming, words less respectful, and a hidden path, but into his father's father he breathed courage to wrestle against old age. Truly, a man forgets about Hades when he has done fitting things.

But I must awaken memory to announce the foremost victories won by the hands of the Blepsiadai, whose sixth garland now wreathes them, won from the games that award crowns of leaves. And for those who have died there is also some share in ritual observances, nor does the dust bury the cherished glory of kinsmen.

When Iphion hears the report from Hermes' daughter Angelia, he could tell Kallimachos of the shining adornment at Olympia that Zeus granted to their family. May he willingly provide success upon success and ward off painful diseases. I pray that in their allotment of blessings he not make the apportionment dubious, but rather grant them a lifetime free from pain, and exalt them and their city.

opponents with similar details of the losers' inglorious return home, see Pyth. 8.81-87. The four crown games.

3 Iphion is probably the father, Kallimachos the uncle, of Alkimedon (most schol.).

4 The personification of Report. Hermes is the god of heralds and messengers.

5 Zeus.

6 The scholia interpret νέμεσιν διχόβουλον to mean "hostile resentment"; many editors capitalize: "Nemesis of divided mind."

1 For another example of a wrestler defeating four successive
OLYMPIAN 9

Opous was a city of the Eastern Lokrians, located north of Boiotia, whose early history Pindar briefly sketches in the poem. By winning this Olympic victory in 468 (confirmed by P. Oxy. 222), Epharmostos became a periodonikēs (victor in all four crown games).

The ode opens with a contrast between the spontaneous chant of Archilochos (a sort of “Hail to the Conquering Hero”), sung by Epharmostos’ friends at Olympia, and the more studied composition of the present ode, inspired by the Muses, with its extensive praise of the victor and of his city Opous for its orderly life and its athletic successes at Delphi and Olympia (1–20). The poet hopes to proclaim the Opuntians’ achievement with the aid of the Graces (20–27). The maxim that bravery and wisdom are divinely granted is illustrated by the example of Herakles, who held his own while fighting against three gods (28–35). But suddenly the poet rejects that story as boastfully disparaging of the gods and proposes as his theme the city of Protogeneia (Opous), first settled by Pyrrha and Deukalion, who came down from Mt. Parnassos and created a race of people from stones (35–46).

Implying that he is treating an old theme in a new song (47–49), Pindar begins with an account of the great flood and the establishment of a dynasty of native kings, which continued until Zeus impregnated the daughter of Opous of Elis and gave her as a bride to Lokros, the childless king of the Lokrian city (49–62), who named his adopted son Opous for the child’s maternal grandfather and handed the city over to him. His outstanding qualities attracted many immigrants, foremost of whom was Menoítios, whose son, Patroklos, stood by Achilles against the onslaught of Telephos (63–79).

After a brief prayer for inspiration (80–83), Pindar catalogs Epharmostos’ earlier victories, singling out his remarkable triumph in the games at Marathon, when he was taken from the class for youths (“beardless”) and made to compete against grown men. To the delight of the crowd, he won without losing a fall (83–99). Pindar concludes that natural abilities are better and more praiseworthy than learned ones that lack a divine component (100–107). Accordingly, he rejects the long and arduous ways of art in favor of a simple vaunt, declaring that Epharmostos has been favored by divine help and natural talent. The poem ends with an address to Aias (Ajax), son of Ileus, a local hero, on whose altar the victor is placing his crown (107–112).
The song of Archilochos
resounding at Olympia,
that triumphal hymn swelling with three refrains,\(^1\)
sufficed for Epharmostos to lead the way by Kronos' hill
as he celebrated with his close companions,
but now, from the far-shooting bows of the Muses
shoot a volley of arrows such as these
at Zeus of the red lightning
and at the sacred hilltop of Elis,\(^2\)
which Pelops, the Lydian hero, once won
as the fairest dowry of Hippodameia;\(^3\)

and cast a sweet winged
arrow at Pytho.\(^4\)

You will surely take up no words that fall to the ground,
while making the lyre vibrate in honor of the wrestling

tated the sound of a lyre string. The song continued with χαίρε
ἀναξ Ἡράκλεις, ἂν ἄντος τε καίολαος, αἰχμητά δύο, "Hail, lord
Heraldes, you and Iolaos, a pair of warriors."

\(^1\) The victory chant attributed to Archilochos (fr. 324 West)
contained a refrain addressed to the victor, probably repeated
three times, of τήνελα καλλίνικε, in which the first word imi-

\(^2\) The hill of Kronos at Olympia in the district of Elis.

\(^3\) Cf. Ol. 1.67–88.

\(^4\) This indicates that Epharmostos had
previously won at the Pythian games in Delphi, where the
Kastalian spring was located.
of a man from famous Opous. Praise the son¹ and his city, which Themis and her glorious daughter, saving Order,² have as their allotment. It flourishes with achievements by your stream, Kastalia, and that of Alpheos; the choicest of crowns won there exalt the Lokrians' famous mother city with its splendid trees. 20

But as for me, while I light up that dear city with my blazing songs, more swiftly than either a high-spirited horse or a winged ship I shall send this announcement everywhere, if with the help of some skill granted by destiny I cultivate the choice garden of the Graces, for it is they who bestow what is delightful. But men become brave and wise as divinity determines: for how else could Herakles have brandished his club in his hands against the trident, when Poseidion stood before Pylos and pressed him hard³ and Phoebus pressed him while battling with his silver bow, nor did Hades keep still his staff, with which he leads down to his hollow abode the mortal bodies

¹ Epharmostos. ² Eunomia, one of the Horai, the daughters of Themis (cf. Ol. 13.6–8). ³ According to the scholia Herakles fought Poseidon at Pylos because Poseidon's son Neleus would not purge him of blood guilt; he fought against Apollo after stealing a tripod from Delphi. The third encounter appears to be based on Il. 5.395–397, which alludes to Herakles' wounding of Hades with an arrow at Pylos.
of those who die? But cast that story away from me, my mouth!
for reviling the gods is a hateful skill, and boasting inappropriately
sounds a note of madness.
Stop babbling of such things now!
Keep war and all fighting clear of the immortals; apply your speech to Protogeneia's city,\(^1\) where, by decree of Zeus of the bright thunderbolt, Pyrrha and Deukalion came down from Parnassos and first established their home, and, without coupling, founded one folk, an offspring of stone:
and they were called people.\(^2\)
Awaken for them a clear-sounding path of words; praise wine that is old, but the blooms of hymns that are newer. Indeed they tell that mighty waters had flooded over the dark earth, but, through Zeus' contriving, an ebb tide suddenly drained the floodwater. From them\(^3\) came your ancestors of the bronze shields in the beginning, sons from the daughters of Iapetos' race\(^4\) and from the mightiest sons of Kronos, being always a native line of kings,

\(^1\) Opous. \(^2\) A play on λάσσε (stones) and λαοί (people); cf. Hes. fr. 234 M-W. After the flood, Pyrrha and Deukalion brought a new race into being by throwing stones behind them. 
\(^3\) Pyrrha and Deukalion; perhaps also the Lokrian ancestors. 
\(^4\) Iapetos the Titan was Deukalion's grandfather. See genealogy of Protogeneia.
until the lord of Olympos
carried off the daughter of Opous
from the land of the Epeians¹ and quietly
lay with her in the Mainalian glens,² and brought her
to Lokros, lest time destroy him and impose a destiny
with no children. But his spouse was bearing the greatest
seed, and the hero rejoiced to see his adopted son;
he called him by the same name
as the mother’s father,³
and he became a man beyond description for his beauty
and deeds. And he gave him his city and people to govern.

Foreigners came to him
from Argos and from Thebes;
others were Arcadians and still others Pisans;
but of the settlers he honored most the son of Aktor
and Aigina, Menoitios, whose child⁴ went with the
Atreidai
to the plain of Teuthras⁵ and stood by Achilles
all alone, when Telephos routed the valiant Danaans
and attacked their seaworthy sterns,
so as to show a man of understanding how to discern
Patroklos’ mighty spirit.

From then on the offspring of Thetis⁶ exhorted
him never to post himself
in deadly combat far

¹ The original inhabitants of Elis (cf. Od. 13.275).
² In Arcadia. ³ Opous. ⁴ Patroklos.
⁵ King of Mysia, whose successor Telephos, a son of Herakles, opposed the Greeks when they landed in his country on
their way to Troy. ⁶ Achilles.
from his man-subduing spear.  
May I find the right words and fittingly 
drive forward in the chariot of the Muses, 
and may boldness and ample power 
attend me. Because of guest friendship and achievement 
I have come to honor the Isthmian fillets 
of Lampronomas, \( ^2 \) when both \( ^3 \) won 
their victories in one day. 
There were two more occasions for joy afterwards 
at the gates of Corinth, \( ^4 \) 
and others for Epharmostos in the valley of Nemea; 
at Argos he won glory among men and as a boy at Athens. 
And what a contest he endured at Marathon against older 
men for the silver cups, when wrested from the beardless class: 
with deftly shifting feints 
he subdued the men without falling once, 
and passed through the ring of spectators to such great 
shouting, 
being young and fair and performing the fairest deeds. 

Then too he made a marvelous appearance 
among the Parrhasian host 
at the festival of Lykaian Zeus, \( ^5 \) 
and at Pellana, when he carried off the warming remedy 

\( ^1 \) Achilles’ spear of Pelian ash, which only he could wield (cf. \( II. \) 16.140–144); it figured prominently in this episode, for it both wounded and healed Telephos. 
\( ^2 \) A relative of Epharmostos (schol). Ribbons of wool were tied around the victors’ heads and limbs. 
\( ^3 \) He and Epharmostos. 
\( ^4 \) At the Isthmian games. 
\( ^5 \) In Arcadia.
for chill winds. Witnesses to his splendid successes are Iolaos' tomb and Eleusis by the sea. What comes by nature is altogether best. Many men strive to win fame with abilities that are taught, but when god takes no part, each deed is no worse for being left in silence; for some paths are longer than others, and no single training will develop us all. The ways of wisdom are steep, but when you present this prize boldly shout straight out that with divine help this man was born with quick hands, nimble legs, determination in his look; and at your feast, Aias, son of Ileus, the victor has placed a crown upon your altar.

1 In Achaia; the prize was a woolen cloak.
2 At the Iolaia at Thebes.
3 Known as the “lesser Aias,” his father’s name is usually spelled Oileus (cf. II. 2.527–535).
Western (or Epizephyrian) Lokroi was located on the toe of Italy. The poet opens by asserting that he has forgotten his agreement to compose the ode. Since the victory (confirmed by P. Oxy. 222) was in 476, the same year that Ol. 1, 2, and 3 were composed for Hieron and Theron, it is likely that the more imposing commissions took precedence over this one for a boy victor. Pindar, however, promises interest (τόκος) on his overdue debt and atones with an especially rich ode that tells in loving detail of Herakles' founding of the Olympic games, the first contests held there, and the celebrations that followed. Indeed, its lateness makes it all the more appreciated for the immortality it confers on the victor.

Acknowledging that the ode is late, the poet invokes the Muse and Truth to help absolve him from blame (1–6). In recompense, he will pay interest on his debt by praising the Western Lokrians, who appreciate strict dealing, poetry, and martial prowess (7–15). After a reference to Herakles' difficulties in defeating Kyknos, he advises Hagesidamos to be grateful to his trainer Ilas, who sharpened his natural talents (15–21). Yet effort is also required for victory (22–23).

The poet is inspired by the ordinances of Zeus (probably those governing the festival in his honor) to tell of the founding of the Olympic games by Herakles, established with the spoils he had taken when he destroyed the city of Augeas, who refused to pay Herakles for cleansing his stables (24–51). He recounts that the Fates and Time attended the initial festival, catalogs the winners of the six events, and concludes with the festivities and victory songs that followed in the evening (52–77). Accordingly, the poet offers the present ode, which, although late, is all the more welcome—like a son finally born to an old man with no heirs (78–93). Pindar assures Hagesidamos that this ode will preserve his fame, reiterates his praise of the Western Lokrians, and implies that through his verses Hagesidamos, like another Ganymede, will become immortal (93–105).
10. ΑΓΗΣΙΔΑΜΩΙ ΛΟΚΡΩΙ ΕΠΙΖΕΦΤΡΙΩI
ΠΑΙΔΙ ΠΤΚΤΗΙ

10. FOR HAGESIDAMOS OF WESTERN LOKROI
WINNER, BOYS’ BOXING, 476 B.C.

Read me the name of the Olympic victor,
the son of Archestratos, where it is written
in my mind, for I owe1 him a sweet song
and have forgotten. O Muse, but you and Zeus’
daughter,
Truth, with a correcting hand
ward off from me the charge of harming a guest friend
with broken promises.

For what was then the future has approached from afar
and shamed my deep indebtedness.
Nevertheless, interest on a debt can absolve one from
a bitter reproach. Let him see2 now:
just as a flowing wave washes over a rolling pebble,
so shall we pay back a theme of general concern
as a friendly favor.

1 The opening strophe and antistrophe use the language of
business (record-keeping, debts, interest, repayment) to discuss
the lateness of this ode.

2 I have accepted Fennell’s emendation for the MSS’s
unmetrical θνατῶν (“mortals”); “him” is Hagesidamos.
For Strictness¹ rules the city of the Western Lokrians, and dear to them are Kalliope and brazen Ares. The battle with Kyknos turned back even mighty Herakles,² and as a victorious boxer at the Olympic games, let Hagesidamos offer gratitude to Ilas³ as Patroklos did to Achilles. By honing⁴ someone born for excellence a man may, with divine help, urge him on to prodigious fame; and few have won without effort that joy which is a light for life above all deeds. But the ordinances of Zeus have prompted me to sing of the choice contest, which Herakles founded with its six altars⁵ by the ancient tomb of Pelops, after he killed the son of Poseidon, goodly Kteatos, whose referred to is not known, nor is the following one about Patroklos and Achilles, which probably derives from the cyclic tradition.

¹ Strictness (Ἀτρέκεια) may refer to the severe early lawcode of Zaleukos (schol.), but it also refers to the Lokrians' accuracy in business dealings.
² The scholia say that Pindar is following the account in Stesichoros' Kyknos (fr. 207 Campbell), which must have differed from the version at [Hes.] Scutum 57–423. The particular inci-
³ Hagesidamos' trainer (schol.).
⁴ The image is one of a whetstone. In lines 20–22 Pindar adumbrates four elements required for success: natural ability, training, divine assistance, and effort.
⁵ I have printed βωμῶν (AE↑) against the meter; the reference is to the six double altars dedicated to the twelve gods worshiped at Olympia (cf. 49 and Ol. 5.5). Some read Christ's πόνων “with six toils” as a reference to the six events listed in 64–72.
and killed Eurytos, so that he might exact the wage for his menial service from mighty Augeas, who was unwilling to give it. Hiding in a thicket below Kleonai, Herakles overcame them in turn on the road, because before that the overbearing Moliones had destroyed his army of Tirynthians when it was encamped in the valleys of Elis. And indeed, not long afterwards, the guest-cheating king of the Epeians saw his wealthy homeland sink into the deep trench of ruin beneath a ruthless fire and strokes of iron— even his own city.

Strife with those more powerful one cannot put aside. So that man, through lack of counsel, at last met with capture and did not escape sheer death.

Thereupon, Zeus' valiant son gathered the entire army and all the booty at Pisa, and measured out a sacred precinct for his father most mighty. He fenced in the Altis and set it apart in the open, and he made the surrounding plain a resting place for banqueting, and honored the stream of Alpheos

1 Herakles cleaned his stables by diverting the Alpheos river. 
2 Kteatos and Eurytos (cf. Il. 11.750–752, Paus. 5.2.1, and Diod. Sic. 4.33.3–4). 
3 Augeas; the Epeians are the inhabitants of Elis (cf. Ol. 9.58). 
4 The precinct of Zeus.
along with 1 the twelve ruling gods. And he gave the hill of Kronos its name, because before that it had none, when, during Oinomaos' reign, it was drenched with much snow. And at that founding ceremony the Fates stood near at hand, as did the sole assayer of genuine truth,

Time, which in its onward march clearly revealed how Herakles divided up that gift of war 2 and offered up its best portion, and how he then founded the quadrennial festival with the first Olympiad and its victories.

Who then won the new crown with hands or feet or with chariot, after fixing in his thoughts a triumph in the contest and achieving it in deed?

The winner of the stadion, as he ran the straight stretch with his feet, was Likymnios' son, Oionos, who came at the head of his army from Midea.

In the wrestling Echemos gained glory for Tegea.

Doryklos won the prize in boxing, who lived in the city of Tiryns,

1 Or among. One of the six double altars was dedicated to Alpheos and Artemis (cf. Ol. 5.5).

2 The booty he had taken from destroying Augeas' city (44).
and in the four-horse chariot race

it was Samos of Mantinea, son of Halithrothios. Phrastor hit the mark with the javelin, while with a swing of his hand Nikeus cast the stone\(^1\) a distance beyond all others, and his fellow soldiers let fly a great cheer. Then the lovely light of the moon’s beautiful face lit up the evening.\(^2\)

and all the sanctuary rang with singing amid festive joy in the fashion of victory celebration. And faithful to those ancient beginnings, now too we shall sing a song of glory named for proud victory\(^3\) to celebrate the thunder and fire-flung weapon of thunder-rousing Zeus, the blazing lightning that befits every triumph, and the swelling strains of song shall answer to the pipe’s reed, songs that have at last appeared by famous Dirke.\(^4\)

But as a son, born from his wife, is longed for

\(^1\) The early discuses were made of stone, and accuracy rather than distance was required in the javelin throw. Eventually these two events were incorporated into the pentathlon (cf. Isthm. 1.24–27).
\(^2\) For the full moon at the time of the Olympic festival, see Ol. 3.19–20.
\(^3\) I.e. \(\epsilonινικος\) (“victory hymn”).
\(^4\) The spring near Pindar’s Thebes.
PINDAR

ποθενός ἵκοντι νεότατος τὸ πάλιν ἦδη,
μάλα δὲ οἱ θερμαίνει φιλότατι νόον
ἐπεὶ πλοῦτος ὁ λαξὼν ποιμένα
ἐπακτὸν ἀλλότριον

90 θυάσκοντι στυγερώτατος:

καὶ ὅταν καλὰ ἐρξαῖς ἀοιδᾶς ἄτερ,
᾽Αγησίδαμ’, εἰς Ἀίδα σταθμὸν
ἀνήρ ἵκηται, κενεά πνεύματι ἐπορε μόχθῳ
βραχύ τι τερπνόν. τίν δ’ ἀδυνητίς τε λύρα
γλυκὺς τ’ αὐλὸς ἀναπάσσει χάριν

95 τρέφοντι δ’ εὐρύ κλέος
κόραι Πιερίδες Διὸς.

ἐγὼ δὲ συνεφαπτόμενος σπουδᾶ, κλυτὸν ἔθνος
Λοκρῶν ἀμφέπεσον, μέλιτι
εὐανόρα πόλιν καταβρέχων
παῖδ’ ἐρατὸν <δ’> Ἀρχεστράτον

100 αὐνήσα, τὸν εἶδον κρατέοντα χερῶς ἀλκᾶ
βωμῶν παρ’ Ὡλυμπίων
κεῖνον κατὰ χρόνον
ἰδέα τε καλὸν
ὁρᾷ τε κεκραμένον, ἀ ποτε

105 ἀναιδέα Γανυμήδει μόρον ἅ-
λαλκὲ σὺν Κυπρογενεῖ.

by a father already come to the opposite of youth
and warms his mind with great love
(since wealth that falls to the care
of a stranger from elsewhere
is most hateful to a dying man),

so, when a man who has performed noble deeds,
Hagesidamos, goes without song to Hades' dwelling, in vain has he striven and gained for his toil
but brief delight. Upon you, however, the sweetly speaking lyre and melodious pipe are shedding glory,
and the Pierian daughters of Zeus are fostering your widespread fame.

And I have earnestly joined in and embraced
the famous race of the Lokrians, drenching with honey
their city of brave men.

I have praised the lovely son of Aristeas,
whom I saw winning with the strength of his hand
by the Olympic altar
at that time,
beautiful of form
and imbued with the youthfulness that once averted
ruthless death from Ganymede,

1 The Muses were born in Pieria, north of Mt. Olympos (cf. Hes. Th. 53).
2 Aphrodite.
This poem commemorates the same event as the previous one, and their relationship has long been debated. The scholia claim that *Ol.* 11 was written to pay the interest on the debt mentioned in *Ol.* 10, while many modern editors (e.g., Dissen, Gildersleeve, Fennell, and Farnell) have followed Boeckh in reversing the order of the two odes on the supposition that *Ol.* 11 was performed immediately at Olympia and that it promises the longer ode (*Ol.* 10). The latter view gains some support from the poet's statement at *Ol.* 10.100 that he saw Hagesidamos win at Olympia, but neither poem makes an explicit reference to the other.

The poem opens with a priamel in which the needs of sailors for winds and of farmers for rain are capped by the need of victors for commemorative songs (1–6). In a brief *praeteritio* (recognized as such by E. L. Bundy), the poet asserts that much can be said in praise of Olympic victors, and that he is eager to praise at length, but declines to do so by saying that with divine help and poetic skill he can succeed just as effectively with a succinct account (7–10). He briefly states Hagesidamos’ achievement and offers to grace his Olympic crown by honoring the people of Western Lokroi (11–15). The poet dispatches the Muses to the celebration there (i.e. in Western Lokroi) and praises the Lokrians for their hospitality, good taste, intelligence, and martial prowess (16–19). He assures the Muses that they will find the Lokrians as he has described them, for no more than foxes or lions could they change their nature (19–20).
There is a time when it is for winds that men have greatest need; there is a time when it is for heavenly waters, the drenching children of the cloud; but if through toil someone should succeed, honey-sounding hymns are a beginning for later words of renown, and the faithful pledge of great achievements.

Without stint is that praise dedicated to Olympic victors. My tongue is eager to shepherd those praises, but with help from a god a man flourishes with a wise mind just as well.¹

Be assured now, son of Archestratos,² that because of your boxing, Hagesidamos,

¹ Others, following a scholion (10c), interpret this very difficult sentence to mean that a poet needs a god’s help to succeed just as (ὁμοίωσ) the victor does.
² Hagesidamos.
PINDAR

κόσμου ἐπὶ στεφάνῳ χρυσέας ἐλαιας
ἄδυμελή κελαδήσω,
15 Ζεφυρίων Λοκρῶν γενεὰν ἀλέγων.
ἐνθα συγκωμάξατʹ ἐγγυνάσομαι
μὴ μν, ὁ Μοίσαι, φυγὸξεινον στρατόν
μὴ ἄπειρατον καλῶν
ἀκρόσοφον τε καὶ αἰχματὰν ἀφίξεθαι.
τὸ γὰρ ἐμφένες οὐτʼ αἴθων ἀλώπηξ
20 οὐτʼ ἐρίβρομοι λέοντες διαλλάξαιντο ἢθος.

15 Ζεφυρίων Boehmer: τῶν ἐπιζεφυρίων (ἐπι- om. A) codd.
17 μὴ μν codd.: ὃ μν Jongh e paraphr.: μὴ μὲν Hartung:
μὴ τιν Θiersch
18 μὴ δ' codd.: μὴ' Bergk
20 διαλλάξαιντο codd.: διαλλάξαιντ' ἂν C*: μεταλλάξαιντο
Choricius: διαλλάξαιντο Lehrs: διαλλάξαιατ' Wackernagel

OLYMPIAN 11

I shall adorn your crown of golden olive
with my sweet song of celebration,
as I pay respect to the race of the Epizephyrian Lokrians.
There join the celebration: I shall promise,
O Muses, that you will come to no people who shun a guest
or are inexperienced in beautiful things;
they are supremely wise\(^1\) and spearmen as well.

Take my word: neither ruddy fox
nor roaring lions could change their inborn character.\(^2\)

\(^1\) As with “wise” in line 10, the reference is primarily to poetic skill and appreciation.

\(^2\) The fox (cleverness) and the lions (prowess) point to the native qualities of intellect (ἀκρόσοφον) and courage (αἰχμα-τάν) in the Western Lokrians (cf. Ol. 10.14–15). For the same qualities in a pancratiast, see Isth. 4.45–47.
Exiled from Knossos by political unrest, Ergoteles settled in Himera on the north coast of Sicily and went on to become a double periodonikēs in the dolichos (Paus. 6.4.11). The bronze inscription for his statue was discovered at Olympia in 1953, and is dated to 464 or later (Ebert, #20). When this ode was composed (most likely in 466), he was in mid-career and had not yet won his second Olympic victory. The city of Himera had recently been freed from the control of Akragas by Hieron, perhaps occasioning the epithet of Deliverer for Zeus (1).

The poet invokes Tyche (Fortune) as a savior goddess, daughter of Zeus the Deliverer, and asks her to protect Himera (1–2). After describing her powers over sailing, war, and assemblies, he states that men’s hopes are often fulfilled, but at other times prove vain (3–6a). No human can know with certainty what the gods have in store for the future (7–9), and many things turn out contrary to men’s best judgment: sometimes they are unpleasant, but at other times distress can turn to great happiness (10–12a).

The career of Ergoteles exemplifies adversity proving to be a blessing, for if he had not been exiled from Knossos, he would not have become a celebrated Panhellenic runner (13–16). Now a victor at Olympia, Delphi, and the Isthmos, he glorifies his new home (17–19).
12. FOR ERGOTELES OF HIMERA
WINNER, DOLICHOS, 466 B.C.

I entreat you, child of Zeus the Deliverer,
preserve the might of Himera, Savior Fortune.
For it is you who on the sea guide swift ships, and on land rapid battles
and assemblies that render counsel. As for men’s hopes, they often rise, while at other times they roll down
as they voyage across vain falsehoods.

No human has yet found a sure sign
from the gods regarding an impending action;
their plans for future events lie hidden from view.2
Many things happen to men counter to their judgment—
at times to the reverse of their delight, but then some
who have encountered grievous storms
exchange their pain for great good in a short space of
time.

Son of Philanor, truly would the honor of your feet,
Ep. 222), but this ode was probably written after his Pythian victory in 466.

2 Others, following the scholiastic gloss of γνώσεις for φραδάι and comparing Pae. 7B.18 (τυφλαί γάρ ἀνδρῶν φρένες), translate, “[men’s] perceptions of future events are blind.”
like a local fighting cock by its native hearth, have dropped its leaves ingloriously, had not hostile faction deprived you of your homeland, Knossos. But now, having won a crown at Olympia, and twice from Pytho and at the Isthmos, Ergoteles, you exalt\textsuperscript{1} the Nymphs' warm baths, living by lands that are your own.

\textsuperscript{1} Or \textit{take in your hands} (i.e. bathe in). For the hot springs of Himera, see Diod. Sic. 5.3.4.
The ode opens with Τρισολυμπιονίκαν ("thrice victorious at Olympia"), an imposing compound coined for the occasion that fills the first verse. It is warranted because Thessalos, the father of the victor, had won the stadion at Olympia, while Xenophon achieved the singular feat of winning both the stadion and the pentathlon in the same Olympiad. His unique achievement reflects the inventiveness of his city, Corinth, for it is credited with the discovery of the dithyramb, the bridle and bit, and temple decorations. Pindar illustrates Corinthian ingenuity with the examples of Sisyphos and Medea, but chooses as his central narrative the discovery of the bridle and bit by Bellerophon. The athletic success of Xenophon and his clan, the Oligaithidai, is extraordinary: Pindar credits them with sixty victories at Nemea and the Isthmos alone. Pindar also wrote a skolon for Xenophon, twenty lines of which are preserved as fr. 122. This family with three Olympic victories that is both kind to citizens and hospitable to foreigners reflects the qualities of its city, Corinth, where the three Horai (Order, Justice, and Peace) dwell (1–10). The poet says that he will boldly proclaim his praise of the Corinthians, including their athletic triumphs, inventiveness, and love of the Muse and Ares (11–23). He prays that Olympian Zeus continue to bless them with good fortune and receive this celebration of Xenophon’s unprecedented double victory at Olympia (24–31). There follows an impressive catalog of Xenophon’s and his family’s athletic achievements, concluded by the poet’s statement that he cannot enumerate all their victories at Delphi and Nemea, since moderation should be observed (32–48).

After announcing that he will embark on a public theme, Pindar praises Corinth for its heroes of the intellect, Sisyphos and Medea, before passing on to the Trojan war, in which Corinthians fought on both sides, and finally singling out Glaukos the Lykian, whose ancestor was Bellerophon (49–62). An extensive narrative tells of Bellerophon’s discovery of the bridle and bit through the help of Athena, his exploits with Pegasos, and his ultimate fate, details of which the poet will not provide (63–92).

The poet aims his javelins of praise at the victor’s clan, the Oligaithidai, and provides a catalog of their athletic victories that includes so many items he must swim away as if out of a sea (93–114). The poem ends with a prayer to Zeus to grant them esteem and success (114–115).
In praising a house with three Olympic victories, one that is gentle to townsmen and for foreigners an assiduous host, I shall come to know prosperous Corinth, portal of Isthmian Poseidon and city of glorious children. For there dwells Order with her sister Justice, firm foundation for cities, and Peace, steward of wealth for men, who was raised with them—the golden daughters of wise-counseling Themis.  

They resolutely ward off Hybris, the bold-tongued mother of Excess.  

I have noble things to tell and straightforward confidence urges my tongue to speak;  

Hybris is lawless, abusive behavior (the suitors in the Odyssey provide good examples); Koros is satiety or excessiveness that becomes cloying. In the normal pairing of hybris and koros, the relationship is reversed, where excess leads to abusiveness (cf. Theogn. 153).
and one cannot conceal the character that is inborn.  
Sons of Aletes,\(^2\) upon you have the Horai rich in flowers 
often bestowed the splendor of victory, 
when you prevailed with loftiest achievements 
in the sacred games, 
and often have they put into the hearts of your men 

inventions of long ago.

All credit belongs to the discoverer. 
Whence did the delights of Dionysos appear 
with the ox-driving dithyramb?
Who then added the restrainer to the horse’s gear 
or the twin kings of birds to the temples 
of the gods?\(^3\) There flourishes the sweet-voiced Muse; 
there thrives Ares 
with the young men’s deadly spears;

Most exalted, wide-ruling lord 
of Olympia, may you not begrudge my words 
for all time to come, father Zeus, 
and, as you guide this people free from harm, 
direct the wind of Xenophon’s fortune, 
and receive from him as tribute for his crowns this rite 
of celebration, which he brings from the plains of Pisa, 
dithyramb and taught it in Corinth. It is called ox-driving 
because oxen served as prizes and were sacrificed during the 
festival. The Corinthians initiated the placement of eagles as 
finials at the apex of each end of the Doric temple (a schol. 
claims, however, that Pindar is referring to the pediments, \(\hat{\alpha}\varepsilon\tau\omega\-\mu\alpha\tau\alpha,\) so-called because they supposedly resemble an eagle’s outstretched wings). The discovery of the bridle and bit will be the 
subject of the forthcoming narrative.

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\(^1\) The gnome applies both to Pindar’s forthright character and 
to the natural ability of the Corinthians, about to be praised.
\(^2\) Aletes was an early Dorian king of Corinth.
\(^3\) According to Hdt. 1.23, Arion of Methymna invented the
by winning in both the pentathlon
and the stadion race. He has attained
what no mortal man ever did before.

Two wreaths of wild parsley crowned him
when he appeared at the Isthmian
festivals, and Nemea offers no opposition. ¹
The foot-racing glory of his father Thessalos
is dedicated by the streams of the Alpheos,
and at Pytho he holds the honor of the stadion and
diaulos won within one sun’s course, while in the same
month in rocky Athens one swift-footed day
placed three fairest
prizes around his hair,

and the Hellotian games² did so seven times.

But in Poseidon’s festivals between the seas
it will take longer songs to keep up with Ptoiodoros,
his father, and Terpsias and Eritimos.³
And when it comes to all your family’s victories at Delphi
and in the lion’s fields, ⁴ I stand opposed to many⁵
concerning the multitude of successes, for truly
I would not know how to state a clear number
for the pebbles of the sea.

¹ Litotes. Nemea tells the same story.
² Games held at Corinth in honor of Athena Hellotis.
³ The schol. claim that Ptoiodoros and Terpsias were brothers
(and hence father and uncle of Thessalos), while Eritimos was
the son (or grandson) of Terpsias.
⁴ Nemea, where Herakles slew the lion.
⁵ I.e. many other eulogists of the family. In lines 98–100 he
gives his count of their Nemean and Isthmian victories.
In each matter there comes due measure, and it is best to recognize what is fitting. But I, as a private individual embarked upon a public mission,

proclaiming their ancestors' intelligence and warfare amidst heroic achievements, shall tell no lies about Corinth in citing Sisyphos, most shrewd in cleverness like a god, and Medea, who in opposition to her father made her own marriage, to become the savior of the ship Argo and its crew;

and then in former times as well, in their might before the walls of Dardanos, they gained the reputation on both sides for determining the outcome of battles, both those endeavoring with the dear offspring of Atreus to recover Helen, and those who at every turn were trying to prevent them: for the Danaans trembled before Glaukos who came from Lykia. And to them he boasted that in the city of Peirene were the kingship and rich inheritance and the palace of his father,

who once suffered much indeed in his yearning to yoke Pegasos, the snaky Gorgon's son, beside the spring.

1 I.e. Agamemnon and Menelaos. The Corinthians were under the command of Agamemnon (cf. ll. 2.569–577).

2 Corinth, where the fountain of Peirene is located.

3 This account of Bellerophon is based loosely on the speech of Glaukos at ll. 6.153–211, where the descent is Bellerophon–Hippolochos–Glaukos. Pindar seems to omit Hippolochos.

4 Peirene.
65 πρίν γέ οἱ χρυσάμπυκα κοῦρα χαλινον
Παλλάς ἤνεγκ', ἐξ ὀνείρου δ' αὐτικά
 resil ξυπαρ, φώνασε δ'. "Εὐδεις Αἰολίδα βασιλεύ;
ἀγε φίλτρον τὸ ἦπειον δέκεν,
καὶ Δαμαίῳ νῦν θύων
ταῦτον ἄργαντα πατρὶ δεῖξον."

69 Δ' κνάναιγις ἐν ὀρφυρᾳ
71 κνώσσοντι οἱ παρθένοι τόσα εἴπειν
ἐδοξεν ἀνὰ δ' ἐπαλτ' ὀρθῷ ποδί.
pαρκείμενοι δὲ συλλαβῶν τέρας,
ἐπιχώριον μάντιν ἀσμενος εὐρεν,
δεῖξεν τε Κοιρανίδα πᾶσαν τελευ-
tὰν πράγματος, ὡς τ' ἀνὰ βωμῷ θέας
κοιτάξατο νύκτ' ἀπὸ κεῖ-
νον χρήσιος, ὡς τε οἱ αὐτὰ
Ζηνὸς ἐγχεικεραύνον παῖς ἐπορευ

dαμασίφρωνα χρυσόν.
ἐνυπνίω δ' ἡ τάχιστα πιθέσθαι
75 κελήσατόν νυν, ὅταν δ' εὑρισθενεὶ
cαρταίποδ' ἀναρύῃ Γαίαοχξ,
θέμεν Ἱππία βωμὸν εὐθὺς Ἄθανα.
tελεῖ δὲ θεῶν δύναμις καὶ τὰν παρ' ὀρ-
κον καὶ παρὰ ἐλπίδα κούφαν κτίσιν.
79 δ' ἁ Kayser: δ' ἁ E: δαὶ ζ: δη F: δε' By: δ' ὡς Byz.
83 κτίσιν Moschopulus: κτήσιν vett.

until, that is, the maiden Pallas brought him the bridle with the golden bands, when his dream suddenly became reality and she spoke, “Are you asleep, prince of Aiolos’ race?  
Come, take this horse charm, and, sacrificing a white bull, show it to your father, the Horsetamer.”  

So much did the maiden of the dark aegis seem to say to him as he slept in the darkness, and he leapt to his feet. He took the marvel that lay beside him and gladly sought out the local seer, the son of Koiranos, to whom he revealed the entire outcome of the affair, how he slept the night on the goddess’ altar at the bidding of that seer’s oracle, and how the very daughter of Zeus whose spear is the thunderbolt gave him the spirit-taming gold. 
The seer commanded him to heed the dream as quickly as possible, and, upon sacrificing a strong-footed victim to the mighty Earthholder, to erect at once an altar to Athena Hippia.  
The gods’ power easily brings into being even what one would swear impossible and beyond hope. 

1 Aiolos was Bellerophon’s great grandfather. 
2 Poseidon; not strictly Bellerophon’s father, but ancestor. 
3 Polyidos (cf. Il. 13.663). 
4 Sleeping in a temple (incubatio) was a means of communication with gods. 
5 I.e. the bull mentioned in 69. 
6 Athena, goddess of horses, who had a cult at Corinth.
PINDAR

ητοι καὶ ὁ καρτερὸς ὁρ- 
μαίνον ἔλε Βελλεροφόντας,
85 φάρμακον πραῦ τεῖν ἀμφὶ γέννιν,

ἰππὸν πτερόεντ’· ἀναβαίς δ’
εὐθὺς ἐνόπλια χαλκωθεῖς ἔπαιζεν.
οὖν δὲ κείνῳ καὶ ποτ’ Ἀμαζονίδων
αἰθέρος ψυχρῶν ἀπὸ κόλπων ἐρήμου 
τοξόται βάλλων γυναικεῖον στρατὸν
καὶ Χέμαιραν πῦρ πνέουσαν καὶ Σολύμονς ἔπεφειν.
διασωπάσομαι οἱ μόρον ἐγὼν
tὸν δ’ ἐν Οὐλύμπῳ φάτναι
Ζηνὸς ἀρχαία δέκονται.

Ε’ ἐμὲ δ’ εὐθὺν ἀκόντων
ἴειντα ρόμβουν παρὰ σκοπὸν οὐ χρή
tά πολλὰ βέλεα καρτύνεω χερῶν.
Μούσαις γὰρ ἀγλαοθρόνοις ἐκὼν
’Ολυγαιθίδαισίν τ’ ἔβαν ἐπίκουρος.
’Ἰο-θμοὶ τά τ’ ἐν Νεμέα παύρῳ ἔπει
θήσω φανέρ’ ἀθρό’, ἀλαθής τέ μοι
ἐξορκοὺς ἐπέστηται ἐξηκοντάκι δὴ ἀμφιτέρωθειν
100 ἀδύγλωσσος βοά κάρυκος ἐσλοῦ.

88 ψυχρῶν Schroeder: ψυχρᾶς codd.
96 ἐκῶν Moschopulus: εἰκῶν vett.
98 παύρῳ ἔπει θύρω Mommsen: παύρῳ δ’ ἔπει θύρω (δ’
ἐπιθῆσιν) Bcd Ccd N1 Oac) codd.

OLYMPIAN 13

And indeed powerful Bellerophon,
eagerly stretching
the soothing remedy around its jaws, captured
the winged horse. He mounted him, and clad in his armor
of bronze immediately began to make sport in warfare.
And with that horse thereafter, firing
from the cold recesses of the empty air, he slew
the army of female archers, the Amazons,
and the fire-breathing Chimaira and the Solymoi. 1
I shall be silent about his own doom,
but as for the other, Zeus’ ancient stalls
on Olympos still accommodate him. 2

But I, in casting whirling javelins
on their straight path, must not hurl
those many shafts from my hands beside the mark.
For I have come as a willing helper for the Muses
on their splendid thrones, and for the Oligaithidai. 3
As for their victories at the Isthmos and Nemea, in a brief
word I shall reveal their sum, and my true witness
under oath shall be the noble herald’s sweet-tongued
shout heard full sixty times from both those places.

1 For these exploits, see ll. 6.179–186.
2 Bellerophon tried to ride Pegasos to Olympos (Isth.
7.44–47) and ended up wandering over the Aleian plain (ll.
6.200–202); for Pegasos’ reception on Olympos, see Hes. Th.
285: ἦτ’ ἐστὶ δὴ ἀθανάτους Ζηνὸς δ’ ἐν δώμασι ναίει.
3 The family of Xenophon.
Their Olympic victories to date have, it seems, already been reported; and those to come I would declare clearly when they occur.

At this point I am hopeful, but with the god is the outcome. But if their family fortune should continue, we will leave it to Zeus and Enyalios to accomplish. Their victories beneath Parnassos' brow number six; and all those at Argos and in Thebes, and all those whose witness will be the Lykaian god's royal altar that rules over the Arcadians,

and Pellana and Sikyon and Megara and the well-walled precinct of the Aiakidai, and Eleusis and shining Marathon and the splendidly rich cities under Aitna's lofty crest and Euboia—and if you search throughout all Hellas, you will find more than the eye can see. Come, swim out with nimble feet. Zeus accomplisher, grant them respect and sweet attainment of success.

1 The three Olympic victories announced by the first word of the poem, two won by Xenophon (30) and one by Thessalos (35–36).
2 Ares.
3 Zeus'.
4 In Aigina.
5 Aitna and Syracuse.
This is the only ode to a victor from Orchomenos (Erchomenos in Boiotian spelling) and consists mainly of a hymn to the Graces (Χάριτες), associated with the city from ancient times (Paus. 9.35.1–7). Since the date of 476 given by the scholia is not confirmed by P. Oxy. 222, the poem is usually ascribed to 488, the date most likely to have been altered by a scribal error (cf. Gaspar 50). According to the scholia the event (not indicated in the poem) was the stadion in the boys' category. It is the only ode to consist of just two strophes.

The poet invokes the Graces as guardians of Orchomenos and providers of all pleasure for mortals (1–7). They are also present at the gods' festivals and seated beside Apollo (8–12). In the second strophe the poet re-invokes them by name as Aglaia (Splendor), Euphrosyne (Good Cheer), and Thalia (Festivity) and, because she helped bring it about, asks the last of these to look kindly upon the present celebration of Asopichos' Olympic victory (13–20). The sudden appearance of the word μέλαντειχέα ("black-walled") casts a shadow over the so-far joyful ode, as the poet asks Echo to convey the news of the young man's victory to his dead father in Hades (20–24).
Καφσιών ἱδάτων

λαχοίσας αἴτε νάετε καταλήπωλον ἔδραν,
ὡ λυπαράς ἀοίδιμοι βασίλειαι
Χάριτες Ἐρχομενοῦ, παλαιῶν Μινυâν ἐπίσκοποι,
κλῦτ', ἐπεὶ εὐχόμασ' σὺν γὰρ ὑμῖν τά <τε> τερπνά καὶ

τά γλυκέ' ἀνεται πάντα βροτοίς,
εἰ σοφός, εἰ καλός, εἰ τις ἄγλαος ἀνήρ.
οὐδέ γὰρ θεοὶ σεμνάν Χαρίτων ἀτερ
κοιρανεύοντι χοροῦς
οὔτε δαίτας: ἀλλὰ πάντων ταμίαι

Εργων εν οὐρανῷ, χρυσότοξον θέμεναι πάρα
Πύθιον Ἀπόλλωνα θρόνους,
αιέναν σέβοντι πατρὸς Ὀλυμπίου τιμάν.

Οὐδέ γὰρ θεοὶ σεμνάν Χαρίτων ἀτερ
κοιρανεύοντι χοροῦς
οὔτε δαίτας: ἀλλὰ πάντων ταμίαι

Οι αἰνείοι Αγλαίαι,
φιλησίμολπε πτή Εὐφροσύνα, θεῶν κρατίστον


14. FOR ASOPICHOS OF ORCHOMENOS

You to whom the waters of Kephisos
belong, and who dwell in a land of fine horses,
O Graces, much sung queens
of shining Orchomenos and guardians of the ancient
Minyai, hear my prayer. For with your help all things pleasant
and sweet come about for mortals,
whether a man be wise, handsome, or illustrious.
Yes, not even the gods arrange
choruses or feasts
without the august Graces; but as stewards of all
works in heaven, they have their thrones beside
Pythian Apollo of the golden bow,
and worship the Olympian father's ever flowing majesty.

O queenly Aglaia,
and song-loving Euphrosyne, children of the mightiest

1 The ancient inhabitants of Orchomenos.

2 Zeus', either as the "father of gods and men" or as the Graces' father (cf. Hes. Th. 907−909, where their names are given in the same order as in this poem).
of the gods, hear me now—and may you, Thalia, lover of song, look with favor upon this revel band, stepping lightly in celebration of kindly fortune. For I have come, singing of Asopichos in Lydian mode¹ as I practice my art, since the land of the Minyai is victorious at Olympia because of you. To the black-walled house of Persephone go now,

Echo, carrying the glorious news to his father, so that when you see Kleodamos you can say that his son has crowned his youthful hair in the famous valley of Pisa with winged wreaths from the games that bring renown.²

ⁱ For the Lydian mode (or harmony), see Nem. 4.45; Aristotle, Pol. 1342b30–33; and Plato, Rep. 398E.
² For other examples of dead relatives receiving word of the victory, see Ol. 8.77–84 and Pyth. 5.98–103.
PYTHIAN ODES
Upon winning the chariot race at the Pythian games in 470, Hieron, ruler of Syracuse, was announced as a citizen of Aitna, thereby publicizing his founding of that city in 476/5 with 5,000 settlers from Syracuse and 5,000 from the Peloponnesos (Diod. Sic. 11.49). The ode celebrates that founding in a broader context of harmonious peace, achieved in the polis by good governance, maintained against foreign aggression by resolute warfare, and, on a cosmic scale, gained and held against the forces of disorder by Zeus’ power, exemplified by Typhos’ confinement under Mt. Aitna.

There has been much discussion concerning the campaign alluded to in lines 50–55, where Hieron is compared to Philoktetes. One scholion (99a) says that it is Hieron’s intervention on behalf of Western Lokroi against Anaxilas of Rhegion in 477 (cf. Pyth. 2.18–20), while many modern scholars have argued that it is Hieron’s defeat of Thasydaios of Akragas in 472. Most likely it is his victory at Kyme in 474, treated in lines 72–75.

The poem opens with a hymn to the Lyre, which has the power to pacify Zeus’ thunderbolt and eagle and calm the spirits of Ares and the other gods (1–12). The effect of the Muses’ song on Zeus’ enemies is one of terror, especially on Typhos, who, pinned down under Kyme (near Mt. Vesuvius) and Aitna, sends up eruptions of lava in his	
tormented frustration (13–28). In the first of several prayers articulating the poem (cf. 39, 46, 58, 63, 68, and 71), the poet asks for Zeus’ favor and tells of Hieron’s victory in the Pythian chariot race, which he considers a promising sign of the city’s future success (29–38).

Using an analogy from javelin throwing, the poet expresses a hope that he will outdistance his rivals in praising Hieron (41–45), whose family has gained unsurpassed glory in warfare (46–50), while he himself, like Philoktetes, was summoned to campaign although ill (50–55).

An address to the Muse turns attention to Hieron’s son, Deinomenes, the titular king of Aitna (58–60). The city was founded in the political tradition established by the Dorian conquest of Greece (61–66); Zeus is asked to assist its rulers in maintaining peace (67–70).

The poet prays that the Carthaginians and Etruscans will remain peaceful (71–72), now that the latter have suffered defeat by Hieron at Kyme (72–75). A brief priamel cites the Athenian victory at Salamis and the Spartan victory at Plataia, and concludes with the Deinomenid victory at Himera against the Carthaginians (75–80).

The final triad turns to Hieron’s civic governance, prefaced by a concern that lengthy praise can cause tedium or resentment (81–84). Citing the proverb “envy (for success) is better than pity (for failure),” the poet couches his praise in a series of exhortations to Hieron recommending justice, truthfulness, accountability, and generosity (85–94). Two rulers from the previous century are cited as positive and negative examples: Croesus is well remembered for his generosity, whereas Phalaris’ cruelty is abominated (94–98). Best of all is success combined with fame (99–100).
1. FOR HIERON OF AITNA
WINNER, CHARIOT RACE, 470 B.C.

Golden Lyre, rightful possession \(^1\) of Apollo and the violet-haired Muses, to you the footstep listens as it begins the splendid celebration, and the singers heed your signals, whenever with your vibrations you strike up the chorus-leading preludes.

You quench even the warring thunderbolt of ever flowing fire; and the eagle sleeps on the scepter of Zeus, having relaxed his swift wings on either side, the king of birds, for you have poured over his curved head a black-hooded cloud, sweet seal for his eyelids. And as he slumbers, he ripples his supple back, held in check by your volley of notes. For even powerful Ares puts aside his sharp-pointed spears and delights his heart in sleep; and your shafts enchant

\(^1\) Or possession that speaks on their behalf. The normal meaning of σύνδικος is "advocate" (cf. Ol. 9.98).
the minds of the deities as well, through the skill of Leto's son and of the deep-breasted Muses.

But those creatures for whom Zeus has no love are terrified
when they hear the song of the Pierians, those on land
and in the overpowering sea,
and the one who lies in dread Tartaros, enemy of the gods,
Typhos the hundred-headed, whom
the famous Cilician cave once reared; now, however,
the sea-fencing cliffs above Kyme
as well as Sicily weigh upon his shaggy chest,
and a skyward column constrains him,
snowy Aitna, nurse of biting snow all year round,

from whose depths belch forth holiest springs
of unapproachable fire; during the days rivers of lava
pour forth a blazing stream
of smoke, but in times of darkness
a rolling red flame carries rocks into the deep expanse of the sea with a crash. 3
That monster sends up most terrible springs
of Hephaistos' fire—a portent wondrous to behold,
a wonder even to hear of from those present—
such a one is confined within Aitna's dark and leafy peaks

1 Apollo; the echo of line 1 reinforces the closure of this part of the hymn. 2 Typhos (also called Typhoeus and Typhon) was the last enemy of Zeus' reign (cf. Hes. Th. 820–880).
3 The alliteration of π’s and φ’s in the Greek is striking.
PINDAR

καὶ πέδω, στρωμαντὶ δὲ χαράσσομαι ἀπαν νῦν τὸν ποτικελμένον κεντεῖ.

εἴη, Ζεῦ, τίν εἴη ἄνδανεν,

30 ὃς τοῦτ’ ἐφέπεις ὄρος, εὐκάρποι γαῖ-ας μετώποι, τοῦ μὲν ἐπωνυμίαν κλεινὸς οἰκιστήρ ἐκύδανεν πόλιν γείτονα, Πιθιάδος δ’ ἐν δρόμῳ κά-ρυξ ἀνέειπε νῦν ἀγγέλ-λων Ἀέρωνος ὑπὲρ καλλικόνον

ἀρμασί. νασυφορήτως δ’ ἄνδράσι πρώτα χάρις ἐς πλόων ἀρχομένως πομπαίων ἐλθεῖν οὖρον ἐοικότα γάρ

35 καὶ τελευτὰ φερτέρων νόστου τυχεῖν. ὁ δὲ λόγος ταῦτας ἐπὶ συντυχίας δόξαν φέρει λουπὸν ἐσσεσθαι στεφάνωσι <ν> ἵππωις τε κλυτάν καὶ σὺν εὐφώνως θαλίαις ὀνυμαστάν.

Δύκιε καὶ Δάλοι’ ἀνάσσων

Φοῖβε Παρνασσοῦ τε κράναν Κασταλιάν φιλέων, 40 ἐθελήσαις ταῦτα νῦν τιθέμεν εἰανδρόν τε χώραν.

Γ’ ἐκ θεῶν γὰρ μαχαναὶ πᾶσα βροτείας ἁρεταῖς, καὶ σοφοὶ καὶ χερσὶ βιαται περίγλωσ-σοὶ τ’ ἠφιν. ἄνδρα δ’ ἐγὼ κεῖνον

34 ἐρχομένως C(schol. Nem. 1.49)
37 <ν> suppl. Heyne

PYTHIAN 1

and the plain; and a jagged bed goads the entire length of his back that lies against it.

Grant, O Zeus, grant that I may please you, you who rule that mountain, the brow of a fruitful land, whose neighboring city1 that bears its name was honored by its illustrious founder, when at the racecourse of the Pythian festival the herald proclaimed it in announcing Hieron’s splendid victory with the chariot. For seafaring men the first blessing as they set out on a voyage is the coming of a favorable wind, since it is likely that they will attain a more successful return at the end as well. And this saying, given the present success, inspires the expectation that hereafter the city will be renowned for crowns and horses and its name honored amid tuneful festivities.

Lord of Lykia, O Phoebus, you who rule over Delos and who love Parnassos’ Kastalian spring,2 willingly take those things to heart and make this a land of brave men.

For from the gods come all the means for human achievements, and men are born wise, or strong of hand and eloquent.

In my eagerness to praise

1 Hieron refounded Katane as Aitna (modern Catania) at the base of Mt. Aitna in 476/5.
2 Lykia, Delos, and Delphi (at Mt. Parnassos) are cult centers of Apollo.
that man, I hope
I may not, as it were, throw outside the lists
the bronze-cheeked javelin I brandish in my hand,
but cast it far and surpass my competitors.

May all time to come keep on course, as heretofore,
his happiness and the gift of riches,
and provide him with forgetfulness of his hardships:
surely time would remind him in what battles in the course
of wars he stood his ground with steadfast soul,
when with divine help he and his family were winning
such honor as no other Hellene enjoys
as a proud crown for wealth. Just now, indeed,
after the fashion of Philoktetes, he has gone on campaign, and even one who was proud
found it necessary to fawn upon him as a friend.
They tell that the godlike heroes came to fetch him
from Lemnos, wasting from his wound,

Poias' archer son,
who destroyed Priam's city and ended
the Danaans' toils;

3 Philoktetes, son of Poias, was bitten on the foot by a snake
at the beginning of the expedition against Troy. The Greek commanders could not stand his suffering and abandoned him on Lemnos. When all efforts to take the city proved futile, they were forced to retrieve him, for Troy was destined to fall to him with his bow. Like Philoktetes, Hieron, although ill, is summoned from an island to bring salvation to his fellow Greeks. Two scholia (89ab) report that Hieron suffered from kidney stones (or cystitis) and was carried into battle on a litter. The "proud" person cannot be identified.
he walked with flesh infirm, but it was the work of destiny. In like fashion may the god uphold Hieron in the time that comes, and give him due measure of his desires.

Muse, at the side of Deinomenes too I bid you sing the reward for the four-horse chariot, for a father’s victory is no alien joy. Come then, let us compose a loving hymn for Aitna’s king, for whom Hieron founded that city with divinely fashioned freedom under the laws of Hyllos’ rule, because the descendants of Pamphylos and indeed of Herakles’ sons, whodwell under the slopes of Taygetos, are determined to remain forever in the institutions of Aigimios as Dorians. Blessed with prosperity, they came down from Pindos and took Amyklai, to become much acclaimed neighbors of the Tyndaridai with white horses, and the fame of their spears flourished.

Zeus Accomplisher, determine such good fortune as this always for the citizens and their kings by Amenas’ water to be the true report of men.

Dymas, the sons of Aigimios. Mt. Taygetos overlooks Sparta.

Pindar sketches the Doric conquest of Greece from the north (the Pindos range) to Amyklai (near Sparta). The Tyndaridai (Kastor and Polydeukes) are patrons of Sparta. Aitna is on the Amenas River.

Or may the true report of men always assign such good fortune as this.
For with your help a man who is ruler 
and instructs his son can in honoring his people 
turn them to harmonious peace.

I beseech you, son of Kronos, grant that the war cry 
of the Phoenicians\(^1\) and Etruscans may remain quietly 
at home, now that they have seen their aggression 
bring woe to their fleet before Kyme,

such things did they suffer when overcome by the leader 
of the Syracusans, who cast their youth 
from their swiftly sailing ships into the sea 
and delivered Hellas from grievous slavery. I shall earn 
from Salamis\(^2\) the Athenians' gratitude 
as my reward, and at Sparta I shall tell of the battle 
before Kithairon,\(^3\) 
in which conflicts the curve-bowed Medes suffered 
defeat;

but by the well-watered bank of the Himeras I shall pay 
to Deinomenes' sons\(^4\) the tribute of my hymn, 
which they won through valor, when their enemies were 
defeated.

If you should speak to the point by combining the strands 
of many things in brief, less criticism follows from men, 
for cloying excess 
dulls eager expectations,

\(^1\) I.e. Carthaginians.
\(^2\) The Athenians took credit for the Greek victory over the Persian navy at the battle of Salamis in 480.
\(^3\) At the battle of Plataia near Mt. Kithairon, the Spartans defeated the Persian army in 479.
\(^4\) This Deinomenes is the father of Gelon and Hieron.
and townsmen are grieved in their secret hearts especially when they hear of others' successes. But nevertheless, since envy is better than pity, do not pass over any noble things. Guide your people with a rudder of justice; on an anvil of truth forge your tongue.

Even some slight thing, you know, becomes important if it flies out from you. You are the steward of many things; many are the sure witnesses for deeds of both kinds. Abide in flourishing high spirits, and if indeed you love always to hear pleasant things said about you, do not grow too tired of spending, but let out the sail, like a helmsman, to the wind. Do not be deceived, O my friend, by shameful gains, for the posthumous acclaim of fame alone reveals the life of men who are dead and gone to both chroniclers and poets. The kindly excellence of Croesus does not perish, but universal execration overwhelms Phalaris, that man of pitiless spirit who burned men in his bronze bull,

1 A euphemism for good and evil deeds.
2 Croesus, king of Lydia c. 550, was fabulously wealthy and a great benefactor of Greeks, especially of Apollo's shrine at Delphi (cf. Bacch. 3.23–62).
3 Croesus, king of Lydia c. 550, was fabulously wealthy and a great benefactor of Greeks, especially of Apollo's shrine at Delphi (cf. Bacch. 3.23–62).
4 Phalaris, tyrant of Akragas c. 550, was exceptionally cruel. He roasted his victims in a bronze bull, so constructed that their screams sounded like the bellowing of the beast.

Cf. Hdt. 3.52.5.
and no lyres in banquet halls welcome him
in gentle fellowship with boys’ voices.
Success is the first of prizes;
and renown the second portion; but the man who
meets with both and gains them has won the highest
crown.
PYTHIAN 2

Pythian 2 is one of the most difficult Pindaric odes to interpret. The venue of the chariot victory is not specified, and none of the possibilities proposed by the scholia (Delphi, Nemea, Athens, and Olympia) or by modern scholars (Thebes and Syracuse) is compelling. Furthermore, if the poem's one historical allusion in 18–20 refers (as the scholia claim) to Hieron's protection of Western Lokroi against Anaxilas of Rhegion in 477, then it merely provides a terminus post quem for the poem's composition. Another difficulty is that the extensive narrative of Ixion's ingratitude and punishment seems excessively negative for a celebratory ode; in contrast, in Ol. 1 Tantalos' malfeasance is counter-balanced by Pelops' heroic achievement. The meaning of the allusions to this poem as "Phoenician merchandise" (67) and a "Kastor song" (69) remains unclear. Finally, the unparalleled concluding section beginning at 69 warns against the dangers posed by slanderers, flatterers, and envious men in a series of rapidly shifting images that contain many obscure details.

The poet says that he comes from Thebes to Syracuse, bringing news of Hieron's chariot victory, in which he was assisted by Artemis, Hermes, and Poseidon (1–12). In a summary priamel Pindar notes that many kings have been praised for their achievements and gives two examples: Kinyras of Cyprus and Hieron (13–20).

Ixion, as he turns on his wheel, advises mortals to repay benefactors (21–24), a lesson he learned when, despite his happy life with the immortals, he tried to rape Hera. Zeus deceived him by fashioning a cloud that looked like Hera, and for his punishment bound him to a four-spoke wheel (25–41). Meanwhile, the cloud bore Kentauros, who mated with Magnesian mares and sired the Centaurs (42–48). The narrative concludes with the observation that the gods fulfill all their designs (49–52).

The poet states that he must avoid being a censurer like Archilochos; instead, he takes god-given wealth as his theme (52–56). Hieron provides him a clear example, whom no Greek has ever surpassed in wealth or honor (57–61). He is extolled for his glorious military campaigns and for his mature wisdom (62–67).

After bidding Hieron farewell in the style of hymns, the poet compares his poem thus far to Phoenician merchandise (perhaps because it is of high quality and was paid for) and asks Hieron to look favorably upon the forthcoming Kastor song (67–71). He urges Hieron to imitate Rhadamanthys and not be deceived by slanderers (72–78). The poet declares himself above such behavior (79–80), and abjures deceitful flattery, being instead a straightforward friend or foe of a sort that excels under every form of government (81–88). Envious men are not satisfied with god-given success and injure themselves by their own schemes (88–92). We must accept the constraints of our situation, for resisting is futile; the poet hopes to enjoy the company of good men (93–96).
2. ΙΕΡΩΝΙ ΣΤΡΑΓΚΟΣΙΩΙ

ΑΡΜΑΤΙ

Α' Μεγαλοπόλεις ὁ Συράκοσαι, βαθυπολέμου τέμενος Ἀρεος, ἀνδρῶν ἵππων τε σιδαροχαρ-μάν δαίμονια τροφοί,

ἔμμων τόδε τὰν λυπαρὰν ἀπὸ Θηβαῖν φέρων μέλος ἐρχομαι ἀγγελίαν τετραορίας ἐλελίθουνος,

εὐάρματος Ἰέρων ἐν ὧν κρατέων τηλανγέσιν ἀνέδησεν Ὀρτυγίαν στεφάνωις, ποταμίας ἔδος Ἀρτέμιδος, ὃς οὔκ ἄτερ κείναις ἀγαναίσιν ἐν χερσὶ ποικιλα-νίους ἐδάμασσε πώλους.

ἐπὶ γὰρ ισχείρα παρθένος χερὶ διδύμα

5 ὁ τ' ἐναγώνιος Ἑρμᾶς αἰγλάβεντα τίθησι κόσ-μον, ἔστο τὸν διφρόν ἐν θ' ἄρματα πεισίγκλινα καταζευγνύῃ σθένος ἵππων, ὄρσοτριαναν εὐρύβιαν καλέων θεόν.

2. FOR HIERON OF SYRACUSE

WINNER, CHARIOT RACE

O great city of Syracuse, sanctuary of Ares mighty in war, divine nourisher of men and horses delighting in steel, to you I come from shining Thebes bearing this song and its news of the four-horse chariot that shakes the earth, in which Hieron, possessor of fine chariots, prevailed and with far-shining garlands crowned Ortygia, 1 abode of the river goddess Artemis, with whose help he mastered in his gentle hands those fillies with their embroidered reins, 2

because with both hands the virgin archeress 3 and Hermes, lord of the games, place on them the shining harness, whenever he yokes the strong horses to the polished car and to the chariot that controls the bit, and calls upon the wide-ruling god who wields the trident. 4

vised the training of the team, not that he himself drove it; rich men retained their own charioteers (cf. Pyth. 5.26–53). The only mention of a victor driving his own chariot is at Isth. 1.15.

1 An island just off Syracuse, sacred to Artemis (cf. Nem. 1.1–4).
2 The language perhaps indicates that Hieron closely super-

3 Artemis. 4 Poseidon, a patron god of horses.
Various men pay the tribute of a resounding hymn to various kings as recompense for their excellence. The voices of the Cyprians often celebrate Kinyras, whom golden-haired Apollo heartily befriended, the priestly favorite of Aphrodite, for reverent gratitude goes forth in one way or another in return for someone’s friendly deeds. But you, O son of Deinomenes, the maiden of Western Lokroi invokes in front of her house, for after desperate toils of war she has a look of security in her eyes thanks to your power. They say that by the gods’ commands Ixion speaks these words to mortals as he turns in every direction on his winged wheel: go and repay your benefactor with deeds of gentle recompense.

He learned this clearly, for having won a pleasant existence among Kronos’ beneficent children, he could not sustain his happiness for long, when in his maddened mind he fell in love with Hera, who belonged to Zeus for joyous acts of love. But insolence drove him to arrogant delusion, and quickly suffering what was fitting, the man

1 A mythical king of Cyprus, the island sacred to Aphrodite.
2 According to the scholia, when Anaxilas of Rhegion threatened Lokroi with war (in 477), Hieron sent Chromios to tell him to stop or Hieron would attack him.
won an extraordinary torment. His two offenses bring this pain: the one, because that hero was the very first to bring upon mortals the stain of kindred blood, not without guile; 1 the other, because once in the great depths of her chambers he made an attempt on Zeus' wife. One must always measure everything by one's own station. Aberrant acts of love cast one into the thick of trouble; they came upon him too, because he lay with a cloud, an ignorant man in pursuit of a sweet lie, for it resembled in looks the foremost heavenly goddess, Kronos' daughter. Zeus' wiles set it as a snare for him, a beautiful affliction. The man made that binding to the four spokes his own destruction. 2 After falling into inescapable fetters, he received that message meant for everyone. Without the Graces' blessing, that unique mother 3 bore a unique son, who was overbearing and respected neither among men nor in the ways of the gods. She who reared him called him Kentauros. He mated

1 To avoid paying the price for his bride, Ixion contrived to have his father-in-law Deioneus fall into a pit of burning charcoal.

2 Ixion's punishment mimics the iynx, a love charm consisting of a wryneck bound to a wheel with four spokes (cf. Pyth. 4.213–219).

3 The cloud.
with Magnesian mares in the foothills of Pelion,
and from them issued a wondrous
herd of offspring
similar to both parents,
with the mother’s features below, the father’s above.

The god accomplishes every purpose just as he wishes,
the god, who overtakes the winged eagle
and surpasses the seagoing
dolphin, and bows down many a haughty mortal,
while to others he grants ageless glory. But I must
flee the persistent bite of censure,
for standing at a far remove I have seen
Archilochos\(^1\) the blamer often in straits as he fed on
dire words of hatred. And possessing wealth that is
granted by destiny is the best object of wisdom.

You clearly have it to display with a liberal spirit,
lord and master of many streets with their fine
battlements and of a host of men. If anyone
at this time claims that in point of wealth and honor
any other man in Hellas from the past is your superior,
with an empty mind he wrestles in vain.
I shall embark upon a garlanded ship\(^2\) to celebrate
your excellence. Courage is a help to youth
in fearsome wars, and from them I proclaim that you
have won that boundless fame of yours,

\(^1\) Archilochos (fl. c. 650 B.C.) was notorious for his bitter
invective. \(^2\) Pindar compares his singing Hieron’s praise to
sailing on a festive ship. He later uses the analogy of a Phoenician
merchant ship (67).
while campaigning both among horse-driving cavalrymen
and among infantrymen. And your counsels, mature
beyond your years, permit me to give you words of praise
without any risk up to the full account. Farewell.

This song\(^1\) is being sent like Phoenician
merchandise over the gray sea,
but as for the Kastor song in Aeolic strains, may you
gladly
look with favor upon it, the glory of\(^2\) the seven-stringed
lyre, as you greet it.

Become such as you are, having learned what that is.

Pretty is an ape in the eyes of children, always

prettier, but Rhadamanthys has fared well\(^3\) because
he was allotted the blameless fruit of good judgment
and within his heart takes no delight in deceptions,
such as ever attend a mortal through whisperers' wiles.

But what profit really results from that cunning?

None, for just as when the rest of the tackle labors
in the depths of the sea, like a cork I shall go undipped

over the surface of the brine.\(^5\)

\(^1\) "This song" apparently refers to the preceding part of the
ode, whereas the \textit{Kastoreion}, a song in celebration of an equestrian victory (cf. \textit{Isth.} 1.16), presumably refers to the remainder of the poem. One implication may be that the first part is "contractual," the second sent "gratis."  \(^2\) Or \textit{in honor of}.  
\(^3\) Cf. \textit{Ol.} 2.75–76. According to Plato, \textit{Gorgias} \textit{523E}, he became one of the judges in Hades along with Aiakos and Minos.  
\(^4\) I.e. to those whom they slander and to those who believe them.  
\(^5\) The image is that of a cork floating on the surface while the weights and nets sink into the sea.
The deceitful citizen cannot utter an effective word among good men, but nonetheless he fawns on all and weaves his utter ruin.

I have no part in his impudence. Let me befriend a friend, but against an enemy, I shall, as his enemy, run him down as a wolf does, stalking now here, now there, on twisting paths.

And under every regime the straight-talking man excels: in a tyranny, when the boisterous people rule, or when the wise watch over the city.

One must not contend with a god, who at one time raises these men’s fortunes, then at other times gives great glory to others. But not even that soothes the mind of envious men; by pulling, as it were, a measuring line too far, they fix a painful wound in their own hearts, before they gain all that they contrive in their thoughts.

It helps to bear lightly the yoke one has taken upon one’s neck, and kicking against the goad, you know, becomes a slippery path. May it be mine to find favor with the good and keep their company.

1 “The measuring-line has two sharp pegs. The measurer fastens one into the ground and pulls the cord tight, in order to stretch it over more space than it ought to cover (περισσόσας). In so doing he runs the peg into his own heart” (Gildersleeve). Others see here the image of a plumbline.
The occasion of this ode is not a recent victory, but Hieron's illness. The poem was probably classed among the epinikia by the Alexandrian editors because of the passing mention of a former Pythian victory won by Hieron's horse Pherenikos (73–74). It was composed sometime between 476, when Hieron founded Aitna (cf. 69), and 467, when he died.

The first 79 lines comprise an elaborate sequence in ring form that begins with the poet's impossible wish that Cheiron were still alive and ends with his stated intention to pray to the Mother Goddess, presumably for Hieron's health. In between, he tells the stories of Koronis, mother of Asklepios, and of Asklepios himself, narratives that show the dire consequences of discontent with one's lot and motivate some of Pindar's best known verses: "Do not, my soul, strive for the life of the immortals . . ." (61–62). The last part of the ode (80–115) offers consolation to Hieron.

The poet wishes that Cheiron the Centaur still lived on Pelion, as when he raised the healer Asklepios (1–7). Koronis was killed by Artemis before giving birth to Asklepios, Apollo's son, because she slept with Ischys the Arcadian after becoming pregnant with the god's child—she was like many who foolishly despise what is nearby and seek what is distant and futile (8–23). When Apollo learned of her perfidy, he sent Artemis to cause a plague that killed her and many others, but rescued his son from her body as it lay on the burning pyre and gave him to Cheiron to instruct in medicine (24–46). Asklepios was a very successful healer, but when he fell prey to the allure of gold and brought a man back to life, Zeus destroyed patient and physician with a thunderbolt (47–58).

Mortals should know their limits, and the poet urges his soul to be content with what is in its power (59–62). If, however, Cheiron were alive, and if Pindar could have charmed him with his songs to provide another Asklepios, he would have come to Syracuse, bringing Hieron health and a victory celebration as in the past (63–76). But as it is, he will offer his prayers to the Mother Goddess (77–79).

Pindar reminds Hieron of what former poets (i.e. Homer) have taught: that the gods grant two evils for each good. Fools find this hard to bear, but good men make the best of their good fortune (80–83). As a ruler, Hieron has had a great portion of happiness (84–86). Not even Peleus and Kadmos, whose weddings were attended by the gods, experienced unlimited good; they suffered through the misfortunes of their offspring (86–103). A man must make do with what the gods give him, for nothing remains constant (103–106). In a series of first person statements of general import, the poet declares that he shall be small or great, depending on fortune, but hopes to use what wealth he has to gain fame (107–111). The names of Nestor and Sarpedon endure through epic poetry; few are those whose excellence is preserved in song (112–115).
I wish that Cheiron—
if it is right for my tongue to utter
that common prayer—
were still living, the departed son of Philyra
and wide-ruling offspring of Ouranos' son Kronos,
and still reigned in Pelion's glades, that wild creature
who had a mind friendly to men. I would have him be
as he was when he once reared the gentle craftsman
of body-strengthening relief from pain, Asklepios,
the hero and protector from diseases of all sorts.

Before the daughter¹ of the horseman Phlegyas
could bring him to term with the help of Eleithuia,
goddess of childbirth, she was overcome
by the golden arrows of Artemis
in her chamber and went down to the house of Hades
through Apollo's designs. The anger of Zeus' children
is no vain thing. Yet she made light of it
in the folly of her mind and
unknown to her father consented to another union,

¹ His mother, Koronis (cf. Hes. frr. 59–60 and h. Hom. 16).
although she had previously lain with long-haired Phoebus and was carrying the god's pure seed.

But she could not wait for the marriage feast to come or for the sound of full-voiced nuptial hymns with such endearments as unmarried companions are wont to utter in evening songs. No, she was in love with things remote—such longings as many others have suffered, for there is among mankind a very foolish kind of person, who scorns what is at hand and peers at things far away, chasing the impossible with hopes unfulfilled.

Indeed, headstrong Koronis of the beautiful robes fell victim to that great delusion, for she slept in the bed of a stranger, who came from Arcadia.

But she did not elude the watching god, for although he was in flock-receiving Pytho as lord of his temple, Loxias perceived it, convinced by the surest confidant, his all-knowing mind. 1

He does not deal in falsehoods, and neither god nor mortal deceives him by deeds or designs.

And at this time, when he knew of her sleeping with the

1 According to Hes. fr. 60, a raven told Apollo; Pindar's Apollo is omniscient.
stranger Ischys, son of Elatos, and her impious deceit, he sent his sister raging with irresistible force to Lakereia, for the maiden was living by the banks of Lake Boibias. An adverse fortune turned her to ruin and overcame her; and many neighbors shared her fate and perished with her.

Fire that springs from one spark onto a mountain can destroy a great forest.

But when her relatives had placed the girl within the pyre’s wooden wall and the fierce blaze of Hephaistos ran around it, then Apollo said: “No longer shall I endure in my soul to destroy my own offspring by a most pitiful death along with his mother’s heavy suffering.”

Thus he spoke, and with his first stride came and snatched the child from the corpse, while the burning flame parted for him. He took him and gave him to the Magnesian Centaur for instruction in healing the diseases that plague men.

Now all who came to him afflicted with natural sores or with limbs wounded by gray bronze or by a far-flung stone, or with bodies wracked by summer fever or winter chill, he relieved of their various ills and

1 In southeastern Thessaly, near Magnesia, where Cheiron lived.
restored them; some he tended with calming incantations, while others drank soothing potions, or he applied remedies to all parts of their bodies; still others he raised up with surgery.

But even wisdom is enthralled to gain.

Gold appearing in his hands with its lordly wage prompted even him to bring back from death a man already carried off. But then, with a cast from his hands, Kronos' son took the breath from both men's breasts in an instant; the flash of lightning hurled down doom. It is necessary to seek what is proper from the gods with our mortal minds, by knowing what lies at our feet and what kind of destiny is ours.

Do not, my soul, strive for the life of the immortals, but exhaust the practical means at your disposal. Yet if wise Cheiron were still living in his cave, and if my honey-sounding hymns could put a charm in his heart, I would surely have persuaded him to provide a healer now as well to cure the feverish illnesses of good men, someone called a son of Apollo or of Zeus. And I would have come, cleaving the Ionian sea in a ship, to the fountain of Arethusa and to my Aitnaian host, who rules as king over Syracuse,
gentle to townsmen, not begrudging to good men, and to guests a wondrous father. And if I had landed, bringing with me two blessings, golden health and a victory revel to add luster to the crowns from the Pythian games which Pherenikos once won when victorious at Kirrha, I swear that I would have come for that man as a saving light outshining any heavenly star, upon crossing the deep sea.

But for my part, I wish to pray to the Mother, to whom, along with Pan, the maidens often sing before my door at night, for she is a venerable goddess. But, Hieron, if you can understand the true point of sayings, you know the lesson of former poets: the immortals apportion to humans a pair of evils for every good. Now fools cannot bear them gracefully, but good men can, by turning the noble portion outward.

Your share of happiness attends you,

1 Probably in 478 (cf. Bacch. 5.37–41). Pherenikos' Olympic victory is celebrated in Ol. 1 and Bacch. 5. 2 It is not clear why Pindar prays to the Mother of the gods, Magna Mater (Rhea, Kybele, or perhaps Demeter), or what his relationship to her was. The scholiasts, biographers, and Pausanias (9.25.3) all claim that Pindar had a shrine to her and Pan by his house.

3 Cf. Il. 24.527–528: δωρι γάρ τε πίθους κατακείμενας ἐν Δίως οὐδὲι | δώρων οὐδ' ἔδωκεν κακῶς, ἔτερος δὲ ἕαυς. Pindar interprets the text to mean that there were two urns of evil gifts and one of good. Most scholars follow Plato's interpretation, according to which only two urns are at issue (Rep. 379D).

4 That is, by letting people see only the good (cf. fr. 42).
Pythian 3

85 for truly if great destiny looks with favor upon any man, it is upon a people-guiding ruler. But an untroubled life did not abide with Aiakos' son Peleus or with godlike Kadmos; yet they are said to have attained the highest happiness of any men, for they even heard the golden-crowned Muses singing on the mountain and in seven-gated Thebes, when one married ox-eyed Harmonia, the other Thetis, wise-counseling Nereus' famous daughter;¹

90 the gods feasted with both of them, and they beheld the regal children of Kronos on their golden thrones and received their wedding gifts.² By the grace of Zeus, they recovered from their earlier hardships and they raised up their hearts. But then in time, the bitter suffering of his three daughters³ deprived the one of a part of his joy, although father Zeus did come to the longed-for bed of white-armed Thyone.⁴

But the other's son,⁵ the only child immortal Thetis bore him in Phthia, lost his life to an arrow in war, Agaue, and Semele. Pindar here refers to the first three. Ino's husband Athamas slew one of their sons, Learchos, and Ino flung herself into the sea with the other, Melikertes. Autonoë's son Aktaion was killed by his own hunting dogs. Agaue killed her son Pentheus in a bacchic frenzy. ⁴ Usually called Semele, mother by Zeus of Dionysos (cf. Ol. 2.22–30). ⁵ Achilles.

Pindar

85 λαγέταν γάρ τοι τύραννον δέρκεται, εἰ τιν’ ἀνθρώπων, ὁ μέγας πότμος. αἰῶν δ’ ἁσφαλῆς οὐκ ἔγεντ’ οὖτ’ Αἰακίδα παρ’ Πηλεῖ οὕτε παρ’ ἀντιθεῷ Κάδμῳ’ λέγονται μᾶν βροτῶν ὄλβον ὑπέρτατον οἱ σχεῖν, οὕτε καὶ χρυσαμιπύκων μελπομενάν ἐν ὀρεί Μοισᾶν καὶ ἐν ἐπταπύλωι Αἰών Θῆβαις, ὅπόθ’ Ἀρμονίαν γάμεν βωμῶν, ὦ δ’ Νηρέως εὐβούλου Θέτων παίδα κλυτάν,

90 Ε’ καὶ θεοὶ δαίσαντο παρ’ ἀμφώτεροις, καὶ Κρόνου παίδας βασιλῆς ἵδον χρυσέαις ἐν ἔδραις, ἔδνα τε δέξαντο· Διὸς δὲ χάρων ἐκ προτέρων μεταμεμφάμενοι καμάτων ἐστασαν ὀρθὰν καρδίαν. ἐν δ’ αὔτε χρόνῳ τῶν μὲν ὀξείασι θύγατρες ἐρήμωσαν πάθαις εὐφροσύνας μέρος αἱ τρεῖς· ἀτὰρ λευκωλένῳ γε Ζεὺς πατήρ ἠλθεν ἐς λέχος ἰμερτῶν Θυώνα.

100 τοῦ δὲ παῖς, ὄνπερ μόνον ἀθανάτα, τίκτεν ἐν Φθίᾳ Θέτις, ἐν πολέμῳ τόξοις ἀπὸ ψυχαν λιπὼν

88 μὰν Byz.: γε μὰν vett.

¹ Peleus and Thetis were married on Mt. Pelion, Kadmos and Harmonia in Thebes.
² Cf. Nem. 4.65–68.
³ Kadmos and Harmonia had four daughters: Ino, Autonoë,
and as he was consumed by the fire, he raised a lament from the Danaans. If any mortal understands the way of truth, he must be happy with what good the blessed gods allot him. Now here, now there blow the gusts of the high-flying winds.

Men’s happiness does not come for long unimpaired, when it accompanies them, descending with full weight.

I shall be small in small times, great in great ones; I shall honor with my mind whatever fortune attends me, by serving it with the means at my disposal. And if a god should grant me luxurious wealth, I hope that I may win lofty fame hereafter.

We know of Nestor and Lykian Sarpedon, still the talk of men, from such echoing verses as wise craftsmen constructed. Excellence endures in glorious songs for a long time. But few can win them easily.

1 Two heroes at Troy, one a Greek, the other a Trojan ally.
Arkesilas IV was the eighth ruler in a dynasty that began with Battos I, who colonized Kyrene from Thera c. 630 B.C. Under the Battidai, the city became a powerful commercial center, whose main export, an extract from a plant known as silphium, had medicinal properties. Since Kyrene was also famous for its doctors, the many references to healing in this poem are especially appropriate.

The ode is by far the longest in the collection, owing to its epic-like narrative of Jason's quest for the golden fleece, a topic relevant to Arkesilas because the Battidai claimed Euphamos, one of the Argonauts, as their ancestor. A surprising feature is the plea at the end for Arkesilas to take back Damophilos, a young Kyrenaian living in exile. The closing remark about Damophilos' discovery of a spring of verses while being hosted in Thebes suggests that he commissioned the ode. The date of the victory was 462; within a few years Arkesilas was deposed and his dynasty came to an end.

The Muse is asked to celebrate Arkesilas and Apollo, who had once prophesied that Battos would colonize Libya and fulfill Medea's prediction uttered seventeen generations before (1–11). Medea's words to the Argonauts are quoted at length (11–56). Pindar announces his intention to sing of Arkesilas, victorious at Pytho, and of the golden fleece (64–69).

An oracle had warned Pelias to beware of a man with one sandal (71–78). When Jason arrives in the agora at Iolkos, his appearance stuns the onlookers (78–92). Pelias hastens to meet him and Jason declares that he has come to reclaim the kingship Pelias had usurped from Jason's father. He recounts that when he was born his parents feigned his death and sent him to be raised by Cheiron (93–119). After celebrating with his relatives, Jason goes with them to confront Pelias (120–136). Jason offers to let Pelias retain the herds and property, but asks for the scepter and throne (136–155). Pelias agrees, but requests that Jason first bring back the golden fleece (156–167).

Many heroes, inspired by Hera, join Jason and the expedition sets sail (171–202). After passing through the Symplegades, they reach Kolchis, where Aphrodite devises the iynx for Jason to seduce Medea (203–219). With Medea's help, Jason accomplishes the task set by her father, Aietes, of plowing with the fire-breathing bulls (220–241). Aietes tells Jason where the golden fleece is kept, but does not expect him to retrieve it, because it is guarded by a huge serpent (241–246).

Pressed for time, the poet briefly recounts that after Jason slew the serpent the Argonauts slept with the women on Lemnos on their way home. From this union came the race of Euphamos, Arkesilas' ancestors, who eventually colonized Libya (247–262).

To lead up to the mention of Damophilos, the poet proposes an allegory for Arkesilas to ponder: an oak tree stripped of its boughs can still perform service as firewood or as a beam (263–269). Arkesilas has an opportunity to heal the wounds of his disordered city (270–276). The poet reminds Arkesilas of the virtues of Damophilos, who wishes to return in peace to Kyrene, bringing the song he found while a guest at Thebes (277–299).
4. FOR ARKESILAS OF KYRENE
WINNER, CHARIOT RACE, 462 B.C.

Today, Muse, you must stand beside a man who is a friend, the king of Kyrene with its fine horses, so that while Arkesilas is celebrating you may swell the breeze of hymns owed to Leto’s children and to Pytho, where long ago the priestess who sits beside the golden eagles of Zeus prophesied when Apollo was not away that Battos would be the colonizer of fruit-bearing Libya, and that he should at once leave the holy island to found a city of fine chariots on the white breast of a hill, and to fulfill in the seventeenth generation that word spoken on Thera by Medea, which the high-spirited daughter of Aietes

Pythia. Strabo (9.3.6) reports that Pindar had told how Zeus released two eagles from east and west that came together at the center of the world, where the “navel” at Delphi was located.

1 Apollo visited other cult centers, including the Hyperboreans (cf. Pyth. 10.34–36); his presence would assure the efficacy of the oracle.
2 Thera.
3 Kyrene was built on a chalk cliff (Gildersleeve).
and queen of the Kolchians had once breathed forth from her immortal mouth. Such were her words to the demigods who sailed with spear-bearing Jason:

"Hear me, sons of great-hearted men and gods.
I declare that one day from this sea-beaten land
the daughter of Epaphos
will have planted within her a root of famous cities
at the foundations of Zeus Ammon."

In place of short-finned dolphins
they will take swift horses
and instead of oars they will ply reins
and chariots that run like a storm.
This sign will bring it to pass that Thera
will become the mother-city of great cities—the token
which Euphamos once received at the outflow of Lake Tritonis, when he descended from the prow and accepted earth proffered as a guest-present by a god in the guise of a man—and father Zeus, son of Kronos, pealed for him an auspicious thunderclap—

when he came upon us hanging the bronze-jawed anchor, swift Argo's bridle, against the ship. Before that, we had drawn up

oracle of Zeus Ammon was a noted feature of the region of Kyrene. 5 Pindar's account of the Argonauts' return is as follows. After leaving Kolchis (on the southeastern end of the Black Sea) by the Phasis River, they crossed Okeanos and the Red Sea (perhaps the Indian Ocean and our Red Sea), returned to Okeanos, traveled overland for twelve days to Libya and Lake Tritonis, through whose outflow they reached the Mediterranean, stopping at Thera and Lemnos on their way to Iolkos.
the sea-faring bark from Okeanos in accordance
with my instructions, and for twelve days
had been carrying it across desolate stretches of land.
At that point the solitary god approached us,
having assumed the radiant face of a respectful man,
and he began with the friendly words
which generous men first utter when offering dinner
to strangers upon their arrival.

The excuse, however, of our sweet return home
prevented our tarrying. He said that he was Eurypylos,
son of the immortal Holder and Shaker of the Earth, ¹
and he recognized that we were in a hurry.
He immediately picked up some earth
in his right hand and sought to give it as a makeshift
guest-gift.
Nor did he fail to persuade him, but the hero leapt
upon the shore, pressed his hand into the stranger’s,
and accepted the divine clod.
I have heard that it was washed off the ship
by a wave during the evening and passed
into the sea, borne on the watery main. In truth,
I frequently urged
the servants who relieve our toils
to guard it, but their minds were forgetful;

¹ Triton, son of Poseidon, calls himself here by the name of
Libya’s first king, Eurypyllos. Lake Tritonis means “Triton’s Lake.”
and now the immortal seed of spacious Libya has been shed upon this island¹ prematurely. For if Euphamos, the royal son of horse-ruling Poseidon, whom Europa, Tityos’ daughter, once bore by the banks of the Kephisos,² had gone home to holy Tainaros³ and cast the clod at the earth’s entrance to Hades,

the blood of the fourth generation of children born to him would have taken that broad mainland with the Danaans, for at that time they are to set out from great Lakedaimon, from the gulf of Argos, and from Mycenae.⁴ Now, however, he will find in the beds of foreign women⁵ a chosen race, who will come honored by the gods to this island and beget a man⁶ to be ruler of the plains with dark clouds.⁷

And when, at a later time, he enters the temple at Pytho, within his house filled with gold Phoebus will admonish him through oracles to convey many people in ships
to the fertile domain of Kronos’ son on the Nile.”

³ At the southern tip of Lakedaimon, where an entrance to Hades was supposed to be.
⁴ As part of the mass migrations of the twelfth century.
⁵ The women of Lemnos, with whom the Argonauts slept on their way home to Iolkos (cf. 254–257).
⁶ Battos.
⁷ Unlike much of the surrounding area, Kyrene receives some rainfall.

¹ Thera.
Such were the verses of Medea's speech; the godlike heroes shrank down in silence and without moving listened to her astute counsel. O blessed son of Polymnastos, it was you whom the oracle, in accordance with that speech, exalted through the spontaneous cry of the Delphic Bee, who thrice bade you hail and revealed you to be the destined king of Kyrene, when you were asking what requital would come from the gods for your stammering voice. Yes, indeed, now in later time as well, as at the height of red-flowered spring, the eighth generation of those sons flourishes in Arkesilas, to whom Apollo and Pytho granted glory from the hands of the Amphiktyons in horse racing. And for my part, I shall entrust to the Muses both him and the all-golden fleece of the ram, for when the Minyai sailed in quest of it, god-sent honors were planted for them.

What beginning took them on their voyage, and what danger bound them with strong nails of adamant? It was fated that Pelias his oracles. “Spontaneous” indicates that she answered before she was asked the question. For Battos’ stammer and consultation of the Pythia, see Hdt. 4.155. 3 The officials overseeing the Pythian games (schol). Others treat as lowercase and translate as “from the surrounding people.” 4 The Minyai, the Battidai, or both. The Minyai were from Orchomenos (cf. Ol. 14.4).
would perish because of the proud Aiolidai, at their hands or through their inflexible counsels.
And an oracle came to him that chilled his crafty heart, spoken at the central navel of the tree-clad mother, to be greatly on guard in every way against the man with one sandal, when he should come from the high dwelling places into the sunny land of famous Iolkos, whether he be a stranger or a townsman. And so in time he came, an awesome man with two spears, and clothing of both kinds was covering him: native garb of the Magnesians closely fitted his marvelous limbs, but around it he protected himself from chilly showers with a leopard skin; nor were the splendid locks of his hair cut off and lost, but they rippled down the length of his back.

Putting his intrepid resolve to the test, he quickly went straight ahead and stood in the agora as a crowd was thronging.

They did not recognize him, but, awestruck as they were, one of them nevertheless said, among other things:

“He surely is not Apollo, nor certainly is he Aphrodite's husband of the bronze chariot, and they say that in shining Naxos

1 Delphi, the navel of Gaia, Earth.
2 Magnesia was the easternmost district of Thessaly, between the Peneios River and the Gulf of Pagasai, including Iolkos and Mt. Pelion.
3 Ares.
Iphimedeia's sons died, Otos and you, bold king Ephialtes;\(^1\)
and certainly Artemis' swift arrow hunted down Tityos,
as it sped from her invincible quiver,
warning a person to desire to attain loves
within his power."\(^2\)

While they were saying such things in turn to one another, Pelias came
on his polished mule car
in precipitous haste. He was stunned as soon as he caught sight of the single sandal in clear view upon his right foot, but he hid his panic in his heart and addressed him, "What land, O stranger, do you claim to be your fatherland? And what mortal born upon the earth delivered you forth from her gray womb?\(^3\) Tell me your lineage and do not stain it with most hateful lies."

Taking courage, he answered him with gentle words in this way: "I claim that I shall manifest the teachings of Cheiron, for I come from the side of Chariklo and Philyra\(^4\) and from the cave where the Centaur's holy daughters raised me.

Ossa on Olympos and Pelion on them; they were killed by Apollo (cf. \textit{Od}. 11.307--320) or Artemis (cf. Apollod. 1.7.4). \(^2\) The giant Tityos was slain by Artemis (and confined in Hades) for attempting to rape her mother Leto on her way to Delphi (cf. \textit{Od}. 11.576--581). \(^3\) The scholia gloss πολιάς as “old,” hence respectful in tone, but others take it to be insulting.

\(^4\) Chariklo was Cheiron's wife, Philyra his mother.
After completing twenty years without doing or saying anything untoward to them, I have come home to reclaim my father's ancient honor of kingship, now being wielded unjustly, which long ago Zeus granted to Aiolos, leader of the people, and to his sons,\(^1\) for I am told that lawless Pelias gave in to his white wits\(^2\) and usurped it by force from my justly ruling parents, who, as soon as I saw the light, fearing the violence of the overbearing ruler, made a dark funeral in the house and added women's wailing as if I had died, but secretly sent me away in my purple swaddling clothes, and, entrusting the journey to the night, gave me to Cheiron, son of Kronos, to raise.

But now you know the principal elements of my story. Dear fellow citizens, show me clearly the home of my fathers who rode white horses, for I come here as the son of Aison, a native, to no strangers' land. The divine creature called me by the name Jason.”

\(^1\) See Appendix, genealogy of Aiolos. Tyro was married to her uncle Kretheus, thus making Aison and Pelias half-brothers.

\(^2\) The meaning of the phrase is in doubt. Glosses include "evil" (Hesychius), "shallow" (schol.), or "empty" (schol.).
πάντα λόγου θέμενος σπου
dαίον ἐξ ἀρχᾶς ἀνήρ
συγγενέσιν παρεκοιναῖον·
oi δ' ἐπέσπευσαν. ἀλίψα δ' ἀπὸ κλησίαν
ἀρτο σὺν κείμουσι καὶ ρ' ἴλθον Πελίδα μέγαρον·
ἐστὶμένοι δ' εἰσὶ κατέστασιν τῶν δ' ἀκού-
σαίς αὐτὸς ὑπαντίασεν
Τυροῦς ἔρασις πλοκάμου γενεᾶ πραῖν δ' Ἰάσων

120 ὦς φάτο· τὸν μὲν ἐσελθόντ' ἔγνον ὀφθαλμοὶ πατρός·
ἐκ δ' ἄρ' αὐτοῦ πομφόλυξιν
δάκρυα γηραλέων γλεφάρων,
ἀν περὶ ψυχὰν ἐπεὶ γάθησεν ἐξαίρετον
γόνον ἰδὼν κάλλιστον ἄνδρῶν.

καὶ κασίγνητοι σφισών ἀμφότεροι

125 ἡλυθὸν κείνου γε κατὰ κλέος· ἐγγύς
μὲν Φέρης κράναν ὑπερῆδα λυπών,
ἐκ δὲ Μεσσάνας Ἀμυθάν· ταχέως δ' Ἀ-
δματος ἢκεν καὶ Μέλαμπος
eἰμενεύοντες ἀνεψίων. ἐν δαιτὸς δὲ μοῖρα
μελιχιῶσι λόγοις αὐτοὺς 'Ἰάσων δέγμενος
ξείνι' ἀρμόζοντα τεύχων
πάσαν ἐνφροσύναν τάννεν

130 ἀθρόαις πέντε δραπῶν νῦκτεσσον ἐν θ' ἀμέραις
ἰερῶν εὔζοιας ἄωτον.

ἀλλ' ἐν ἑκτα πάντα λόγον θέμενος σπου-

129 πάσαν B(schol.): πᾶσαν ἐς ζβ

133 πᾶσι κοιναθ' ζΒ: παρεκοιναθ' rel.
134 ἴλθε(ν) ζ

Thus he spoke. When he entered his home, his father's eyes recognized him and then tears burst forth from under his aged eyelids, as he rejoiced in his soul to see his extraordinary offspring, fairest of men.

Both of his father's brothers arrived when they heard the news about him: Pheres came from the nearby Hyperian spring1 and Amythaon came from Messene; Admetos and Melampos also came quickly, out of good will, to their cousin. During the feasting Jason received them with gentle words and, providing fitting hospitality, extended all manner of festivity for five whole nights and days, culling the sacred excellence of joyous living.

But on the sixth day, the hero laid out in earnest the whole story from the beginning and shared it with his relatives, who joined him. At once he rose with them from the couches, and they went to Pelias' palace. They hastened straight in and took a stand. When he heard them, the son of lovely-haired Tyro met them face to face. In a soft voice

1 In the Thessalian city of Pherai (Strabo 9.5.18).
Jason distilled soothing speech
and laid the foundation of wise words:

“Son of Poseidon of the Rock,1

the minds of mortals are all too swift
to commend deceitful gain above justice, even though
they are headed for a rough reckoning the day after.
You and I, however, must rule our tempers with law
and weave our future happiness.
You know what I am about to say: one heifer2 was mother
to Kretheus and bold-counseling Salmoneus; we in turn
were born in the third generation from them
and behold the golden strength
of the sun. The Fates withdraw, if any feuding arises
to make kinsmen hide their mutual respect.

It is not proper for the two of us to divide the great honor
of our forefathers with bronze-piercing swords
or javelins. For I give over to you the sheep,
the tawny herds of cattle, and all the fields
which you stole
from my parents and administer to fatten your wealth—
I do not mind if these overly enrich your house—
but, as for the scepter of sole rule
and the throne upon which Kretheus’ son3 once
sat and rendered straight justice to his people of
horsemen,
these you must give up without grief

1 Poseidon was called Πετραίος by the Thessalians for splitting the mountains to create the valley of Tempe (schol.).
2 Enarea, wife of Aiolos.
3 Aison.
Thus he spoke, and Pelias responded calmly, “I shall be such as you wish, but already the aged portion of life attends me, whereas your flower of youth is just cresting; and you are capable of removing the anger of those in the underworld. For Phrixos orders us to go to the halls of Aietes to bring back his soul and to recover the thick-fleeced hide of the ram by which he was once preserved from the sea and from the impious weapons of his stepmother. Such things does a wondrous dream come and tell to me. I have inquired of the oracle at Kastalia if some expedition must be made, and it orders me to provide conveyance by ship as soon as possible. Willingly accomplish this task and I swear that I will hand over to you sole rule and kingship. As a mighty pledge, let our witness be Zeus, progenitor of both our families.” After agreeing to this pact, they parted. But Jason himself at once began sending heralds everywhere to announce that a voyage on both sides, lest some more troubling evil arise for us from them.”

1 I.e. call back his soul to rest in a cenotaph at home.

2 Ino, who in some versions falsely accused Phrixos of being in love with her; he escaped across the sea to Kolchis on the back of the ram with the golden fleece.
PINDAR

φανέμεν παντα. τάχα δὲ Κρονίδαο
Ζηνὸς νιώ τρεῖς ἀκαμαντομάχαι
Ἡλθον Ἀλκμήνας θ᾿ ἐλικογλεφάρον Δή-
δας τε, δοιοί δ᾿ ψυχαῖται
ἀνέρες, Ἑννοοίδα γένος, αἰδεσθέντες ἄλκαν,
ἐκ τε Πύλου καὶ ἀπ᾿ ἀκρας Ταϊνάρου τῶν μὲν κλέος
175 ἔσλον Ἐνφάμουν τ᾿ ἐκράνθη
σὸν τε, Περικλύμενεν ἑυρυβία.
ἐξ Ἀπόλλωνος δὲ φορμυκτάς αοιδῶν πατήρ
ἐμολεν, εὐαίνητος Ὀρφεύς.

πέμπε δ᾿ Ἑρμᾶς χρυσάραπεν διδύμους νί-
οὺς ἐπ᾿ ἄτρυτον πόνον,
τὸν μὲν Ἐχίνα, κεχλά-
δοντας ἡβα, τὸν δ᾿ Ἐρυτον. ταχεῖς
ἀμφὶ Παγγαίου θεμέθλοις ναιετάοντες ἐβαν,
καὶ γὰρ ἐκών θυμῷ γελανεὶ θάσσον ἐν-
τυνεν βασιλεὺς ἀνέμων
Ζήταν Κάλαιν τε πατήρ Βορέας, ἄνδρας πετροῦσιν
νῶτα πεφρίκοντας ἀμφὸ πορφυρέοις.
τὸν δὲ παμπευθῆ γλυκῶν ἠμθεοί-
σιν πόθον ἐνδαίεν "Ἡρα

Θ᾿ ναὸς Ἀργοῦς, μὴ τινα λειπόμενον
186 ταῖν ἀκίνδυνον παρὰ ματρὶ μένειν αἰ-
ώνα πέσσοντι, ἀλλ᾿ ἐπὶ καὶ θανάτῳ

176 φορμυκτὰς ν Ῥουζ: ταχεῖς δ᾿ codd.
179 ταχεῖς Βοεκχ: ταχεῖς δ᾿ codd.
180 θεμέθλοις Βοεκχ: θέμεθλα ζΒΕΕ: ομ. Βαγ(schol.)
184 ἐνδαίεν ΣβIΓγ: ἐδαίεν ζΒΕ: ἐνδαίεν Τυρύν

PYTHIAN 4

was in the making. Swiftly came Kronian Zeus’
three tireless warrior sons, born to
bright-eyed Alkmene and to Leda, 1
and the two men with hair piled on high,
offspring of Earthshaker, out of respect for their valor,
from Pylos and the headland of Tainaros, whose noble
glory was fulfilled, that of Euphamos
and yours, mighty Periklymenos. 2
And from Apollo came the father of songs,
the widely praised minstrel Orpheus.

And Hermes of the golden wand sent his twin sons
for the endless toil,
one Echion, the other Erytos, both
swelling with youthfulness. Swift
to come were those dwelling at the base of Pangaion, 3
for with a cheerful heart their willing father Boreas,
king of the winds, swiftly equipped 4
Zetes and Kalai's, men whose backs both
rippled with wings of purple.
And Hera enkindled in these demigods
that all-persuasive, sweet longing
for the ship Argo, so that no one might be left behind
to remain with his mother and coddle a life
without risk, but rather, even if it meant death,

1 Herakles, son of Alkmene, and Kastor and Polydeukes, sons
of Leda.
2 Euphamos is from Tainaros (cf. 43–44); Periklymenos is the
son of Neleus from Pylos. Their hair was presumably tied up in a
knot; others render “high-plumed.”
3 A mountain in Thrace.
4 Or spurred on.
to gain the most noble remedy\(^1\) for his own achievement in the company of others of his age. When the pick of the sailors came down to Iolkos, Jason praised and mustered them all. Then the seer Mopsos, prophesying for them by means of birds and sacred lots, gladly sent the host on board. And when they had slung the anchors above the prow,

the captain took a golden bowl in his hands and, standing on the stern, called upon Zeus, father of the Ouranidai and wielder of lightning, and upon the rushing waves and winds to be swift-moving and the nights and paths of the sea and days to be propitious and their homecoming favorable. And from the clouds there answered him an auspicious clap of thunder, and bright flashes of lightning came bursting forth.

The heroes took fresh courage, trusting the god's signs. The seer bade them fall to the oars, as he expressed cheerful expectations.

From under their swift hands the rowing proceeded tirelessly. Sped by the breezes of the South Wind, they came to the mouth of the Inhospitable Sea,\(^2\) where they established a sacred precinct for Poseidon of the Sea,

\(^{1}\) I.e. fame. Others translate, “remedy to effect his own excellence.”

\(^{2}\) The Black Sea, also called (euphemistically) the Hospitable (Euxine) Sea.
and there was at hand a tawny herd of Thracian bulls and a newly built stone altar with a hollow.\(^1\)

As they sped on to grave danger, they prayed to the lord of ships\(^2\)

for escape from the irresistible movement of the clashing rocks,\(^3\) for the two of them were alive and would roll more swiftly than the ranks of loudly roaring winds.

That voyage of the demigods, however, finally put an end to them. Next they came to the Phasis,\(^4\) where they matched strength with the dark-faced Kolchians in the presence of Aietes himself.

But the Cyprus-born queen of sharpest arrows bound the dappled wryneck to the four spokes of the inescapable wheel

and brought from Olympos that bird of madness\(^5\) for the first time to men, and she taught the son of Aison to be skillful in prayers and charms, so that he might take away Medea's respect for her parents, and so that desire for Hellas might set her mind afire and drive her with the whip of Persuasion.

And right away she showed him the ways to accomplish her father's trials, and she concocted with oil antidotes for terrible pains and gave them to him

\(^1\) The hollowed top of the altar held the fire upon which the animal parts were burned.  
\(^2\) Poseidon.  
\(^3\) The Symplegades.  
\(^4\) River at the eastern end of the Black Sea where Kolchis is located.  
\(^5\) The iynx, a love charm intended to instill a responsive passion in the person desired as a lover, consisted of a wryneck attached to a small wheel.
PYTHIAN 4

for anointing—and so they agreed to join with one another in a sweet marriage of mutual consent.

But after Aietes positioned in their midst the plow made of adamant
and the oxen that were breathing the flame of blazing fire from their tawny jaws
and pawing the ground in turn with brazen hoofs,
he led them and brought them to the yoke-strap single-handedly.

He stretched straight furrows as he drove them and split open the stretch of clodded earth a fathom deep. Then he spoke thus, “When the king, whoever it is who captains the ship, completes this task for me, let him take away the immortal bedding,

the fleece that gleams with golden fringe.”

When he had spoken thus, Jason flung off his saffron cloak, and putting his trust in the god, took on the task. The fire did not make him flinch, owing to the commands of the hospitable woman skilled in all medicines.

He grasped the plow, bound the necks of the oxen by force in their harness, and by thrusting the ruthless goad into their strong-ribbed bulk, the powerful man accomplished the appointed
μέτρον ἵνα τ’ ἀφωνήτῳ περ’ ἐμπας ἀχει δύνασιν Λιήτας ἀγάσθεις.

πρὸς δ’ ἐταίροι καρτερὸν ἄνδρα φίλας

ἀρεγον χεῖρας, στεφάνωσι τε νυ ποί- ας ἐρεπτον, μειλιχίοις τε λόγοις ἀγαπάζωντ’. αὐτίκα δ’ Ἀελίων θαν-, μαστὸς νίος δέρμα λαμπρόν ἐννεπεν, ἐνθα νυ ἐκτάνυσαν Φρίξου μάχαιραι. ἐλπτετ δ’ οὐκέτι οἱ κείνον γε πράξασθαι πόνον. κεῖτο γὰρ λόχμα, δράκοντος δ’ εἴχετο λαβροτατὰν γενύων,

δ’ πάχει μάκει τε πεντηκόντερον ναῦν κράτει, τέλεσθεν ἀν πλαγαὶ σιδάρον.

μακρά μοι νείσθαι κατ’ ἀμαξιτόν ὄρα γὰρ συνάπτει καὶ τυ αἰμόν ἵσαμ βραχὺν πολ-, λοίσι δ’ ἀγημαί σφίσαι ἐτέροις. κτείνε μὲν γλαυκώπα τέχναις πουκλύνωτον ὄφιν, ὥ Αρκεσίλα, κλήψε ς τε Μήδειαν σὺν αὐ-, τᾶ, τὰν Πελιαοφόνον· ἕν τ’ Ἡρκεανοὐ πελάγεσθι μίγεν πόντῳ τ’ ἐρυθρῶ

246 τέλεσθεν Μομμσεν e schol.: (ἐ)τέλεσθ(σ)αν ζνΣυρ

250 αὐτῷ CSυρ | Πελιαοφόνον edd.: πελιαοφόνον varii accentibus codd.: Πελίαο φόνον Chaeris: Πελίαο φονών Wackernagel

PYTHIAN 4

measure of toil. Aietes cried out, although in inarticulate pain, astonished at the power he beheld.

But his comrades were stretching forth their hands to the mighty man, covering him with crowns of leaves, and greeting him with words of kindness. At once the wondrous son of Helios told him where Phrixos’ sacrificial knives had stretched out the shining hide, but he did not expect him to perform that further trial, because it lay in a thicket and was right by the ferocious jaws of a serpent, which exceeded in breadth and length a ship of fifty oars, which strokes of iron have fashioned.

But it is too far for me to travel on the highway, because the hour is pressing and I know a short path—and I lead the way in wise skill for many others.

He cunningly slew the green-eyed snake with spotted back, O Arkesilas, and with her own help stole away Medea, the slayer of Pelias.

They came to the expanses of Okeanos, to the Red Sea,

1 Some follow schol. 427b in seeing here a φυλλοβολία “showering with leaves” (cf. Pyth. 9.123–124).

2 Aietes (cf. Od. 10.135–139).

3 She tricked Pelias’ daughters into boiling him in an attempt to rejuvenate him.
and to the race of man-slaying Lemnian women. There they also displayed the strength of their limbs in games for the prize of a cloak

and slept with the women. Then it was in those foreign furrows that the fated days or nights received the seed of your family's radiant prosperity, for there the race of Euphamos was planted and continued ever after.

And, after coming to the abodes of Lakedaimonian men, in time they settled on the island formerly called Kalliste. And from there the son of Leto gave your family the plain of Libya to make prosper through honors coming from the gods, and the divine city of golden-throned Kyrene to govern, to you who have devised policy based on right counsel.

Now come to know the wisdom of Oedipus: if someone with a sharp-bladed axe should strip the boughs from a great oak tree and ruin its splendid appearance, although it cannot bear foliage, it gives an account of itself, if ever it comes at last to a winter's fire,

1 The games held by Hypsipyle (cf. Ol. 4.19–23). Before the Argonauts arrived the women of Lemnos had killed their husbands (cf. Aesch. Cho. 631 ff.).

2 I.e. women's wombs.

3 “Fairest,” i.e. Thera (cf. Hdt. 4.147.4).

4 Proverbial for his ability to understand riddles.

264 ἔξερεύσεις Thiersch: ἔξερεὺς kρειμαί pro cod. | αἰσχύνοι Moschopulus: αἰσχύνη vett.
PINDAR

η σὺν ὀρθαῖς κιόνεσσιν
depostosunaioun ̔ereidoména
μόχθον ἄλλους ἀμφέπει δύστανον ἐν τείχεσιν,
ἐὼν ἐρημώσασα χώρον.

270 εσσί δ' ἰατήρ ἐπικαιρώτατος, Παι-
ἀν τέ σοι τυμά ϕάος.
χρῆ μαλακάν χέρα προσβάλ-
λοντα τρόμαν ἐλκεος ἀμφιπολεῖν.
άδιον μὲν γὰρ πόλιν σείσαι καὶ ἀφανοτέροις·
ἀλλ' ἐπὶ χώρας αὕτες ἔσσαι δυσπάλεις
δὴ γίνεται, ἐξαπίνας
eι νὰ θεὸς ἀγεμόνεσσει κυβερνητὴρ γένηται.

275 τὸν δὲ τούτων ἐξυφαίνονται χάριτες.
τλάθη τὰς εὐδαίμονος ἀμφὶ Κυρά-

νας θέμεν σπουδᾶν ἄπασαν.

ΠΥΘΙΑΝ 4

or if, supported by upright columns
belonging to a master,
it performs a wretched labor within alien walls, \(^1\)
having left its own place desolate.

But you are a most fitting healer, and Paian\(^2\)
honors your saving light.
One must apply a gentle hand to tend
a sore wound.

For easily can even weaklings shake a city;
but to set it back in place again is a difficult
struggle indeed, unless suddenly
a god becomes a helmsman for the leaders.
But for you the blessings of such things are unfolding.
Dare to devote all your serious effort
to the cause of blessed Kyrene.

And among the sayings of Homer, take this one to heart
and heed it: he said that a good messenger
brings the greatest honor to every affair.\(^3\)
The Muse, too, gains distinction through true
reporting. Kyrene and the most celebrated house
of Battos have learned to know the just mind
of Damophilos. For that man, a youth among boys,
but in counsels an elder
who has attained a life of one hundred years,
deprives a malicious tongue of its shining voice
and has learned to hate the person who is violent,

\(^1\) If Arkesilas does not recall Damophilos, he will serve a mas-
ter in another city. \(^2\) Apollo the healer.
\(^3\) Cf. II. 15.207.
PIN DAR

285 οὐκ ἔριζον ἀντία τοῖς ἀγαθοῖς,
οὔδε μακάνων τέλος οὐδέν. ὅ γὰρ καὶ-
ρὸς πρὸς ἄνθρωπων βραχὺ μέτρον ἔχει.
εὖ νῦν ἐγνωκένει θεράπων δὲ οἱ, οὗ δρά-
ςτας ὑπάδει. φαντὶ δ’ ἐρμεν
τοῦτ’ ἀνιαρότατον, καλὰ γινώσκοιτ’ ἀνάγκα
ἔκτος ἔχειν πόδα. καὶ μᾶν κεῖνος Ἄτλας οὐρανῷ

289 προσπαλαίει νῦν ἔκ πατρῷ-
ας ἀπὸ γᾶς ἀπὸ τε κτενῶν
λύσε δὲ Ζεὺς ἄφθιτος Τιτάνας. εὖ δὲ χρόνῳ
μεταβολὴ λήξαντος οὐρων

ιστίων. ἀλλ’ εὐχεταί οὐλομέναν νοῦ-
σον διαντλήσας ποτέ
οἶκον ἔδειν, ἐπ’ Ἀπόλλω-
νός τε κράνα συμποσίας ἐφέπων

295 θυμὸν ἐκδόαθαι πρὸς ἥβαιν πολλάκις, εὖ τε σοφοῖς
δαιδαλέας φορμιγγα βαστάζων πολι-
τας ὃσωχία. θυγήμεν,
μὴ’ ὄν τιν πήμα πορών, ἀπαθὴς δ’ αὐτὸς πρὸς
ἀστῶν
καὶ κε μυθήσασθ’, ὦποιαν, Ἄρκεσίλα,
εὗρε παγὰν ἀμβροσίων ἐπέων,
πρόσφατον Ὄηβα ξενωθείς.

PYTHIAN 4

not striving against the noble
nor delaying any accomplishment, since opportunity
in men’s affairs has a brief span.
He has come to know it well; he serves it
as an attendant, not as a hireling. They say
that the most distressing thing is to know the good,
but to be forced to stand away. Yes, that Atlas
is wrestling even now with the sky
away from his homeland and his possessions;
yet immortal Zeus released the Titans. In the course of
time
sails are changed when the wind
dies down. But he prays that, having drained
his accursed disease to the end,
he may some day see his home; that he may join
the symposia at Apollo’s fountain,²
often give his heart over to youthful enjoyment, and, ²
taking up the ornate lyre among his cultured citizens,
may attain peace,
neither doing harm to anyone, nor suffering it from his
townsmen.
And he would tell, Arkesilas,
what a spring of ambrosial verses he found,
when he was recently a guest at Thebes.³

1 I.e. Damophilos.
2 In Kyrene (cf. Hdt. 6.158 and Call. Hymn 2.88).
3 The immortal verses are Pindar’s. The closing lines constitute a sphragis, in which the poet alludes to himself and predicts
the immortality of his poem through future performance (cf. Bacch. 3.96–98).
This ode celebrates the same Pythian chariot victory as the preceding poem, but is a much more straightforward encomium of Arkesilas. The winter storm briefly mentioned in line 10 probably refers to the political turmoil associated with Damophilos’ exile treated in Pyth. 4. The praise of the driver Karrhotos is the most extensive tribute to a charioteer in the odes. The scholia report that he was Arkesilas’ brother-in-law, but there is no independent evidence to confirm this. The poem appears to have been performed during the Karneian festival for Apollo, who figures very prominently in the ode (as he does in the other two odes to Kyrenaians, Pyth. 4 and 9). At the end of the poem Pindar prays for an Olympic victory. According to a scholion on Pyth. 4 (inscr. b, 2.92.11 Dr.) Arkesilas won an Olympic victory in 460, but sometime afterward he was killed in a democratic revolution and his dynasty came to an end.

Wealth is powerful when divinely granted and used virtuously to make friends (1–4). Such is true in the case of Arkesilas, who has been favored by Kastor, the patron of chariot racing (5–11). A wise and just king, he is blessed with the present celebration of his victory at Pytho (12–23), earned by his charioteer Karrhotos, who kept his chariot unscathed (while forty other drivers fell and dedicated it in a shrine at Delphi (23–53).

Although no individual is free from adversity, the prosperity of Battos continues to bless Kyrene (54–57). A catalog of Apollo’s powers indirectly lists his benefactions to the city: as colony founder who aided Battos; as healing god who provides medicinal remedies; as god of poetry who fosters peaceful order; and as oracular god who helped settle the Dorians in the Peloponnesos (57–72).

The poet states that his forefathers, the Spartan Ageidai, colonized Thera, whence derives the present Karneian festival (72–81). The colonists from Thera still honor an earlier group of settlers, the sons of Antenor, who came from Troy after its destruction (82–88). The poet relates that Battos enlarged the city’s sanctuaries and built a paved road for processions in honor of Apollo (89–93); he surmises that Battos and the successive kings in their tombs along the way share in this celebration of their offspring, Arkesilas (93–107).

Pindar praises Arkesilas by briefly recounting what everyone says: he is wise, courageous, appreciative of poetry, and an expert in chariot racing; he has sought all the distinctions his homeland offers (107–117). Pindar prays that Arkesilas’ success may continue and that Zeus may grant him a chariot victory in the Olympic games (117–124).
Wealth has wide strength,
when, conjoined with flawless excellence,
a mortal man receives it from destiny and takes it
as a companion which brings many friends.
O Arkesilas, favored by heaven,
truly have you, from the very first steps
of your glorious life,
been seeking it along with fame,
thanks to Kastor of the golden chariot,
who, after a winter rainstorm, sheds fair weather
over your blessed hearth.

Truly, wise men sustain more nobly
even their god-given power.
And as you travel the path of justice, great prosperity
surrounds you:
first, because you are king
of great cities
(since that privilege, most venerable
when combined with your understanding,
is an inherited glory);\(^1\)
and you are blessed now too, because in the glorious
Pythian festival you have lately gained a triumph with
your horses
and have welcomed this victory revel of men,
in which Apollo delights. Therefore, do not forget,
as you are being sung of at the sweet garden
of Aphrodite in Kyrene,
to give credit to the god for everything,
but to cherish above all comrades Karrhotos,
who did not bring with him Prophasis, daughter
of late-thinking Epimetheus,\(^2\) when he came
to the palace of the justly ruling Battidai.
But instead, after receiving hospitality
by the water of Kastalia, he placed around your hair
the prize for the first-place chariot,
won with his reins intact
in the sanctuary with its twelve swift-footed courses.
For he broke none of his strong equipment, but it is hung
in dedication—all that ornate handiwork
of skilled craftsmen

\(^1\) The text of 17–19 as transmitted in the MSS produces nonsense. Hermann’s \(\epsilon\pi\epsilon\) for \(\epsilon\chi\epsilon\) at least yields a tolerable meaning. I have understood the inherited “glory” (literally “eye,” \(\delta\phi\theta\alpha\lambda\mu\omicron\)) and “privilege” (\(\gamma\epsilon\rho\alpha\)) to be the tradition of eight generations of rule in Kyrene from Battos to Arkesilas IV.

\(^2\) Excuse, daughter of Hindsight; for Epimetheus, see Hes. Op. 83–89.
which he drove past the hill of Krisa\(^1\) on his way to the hollow valley of the god. And so, the shrine of cypress wood holds it beside the statue hewn from a single trunk, which the bow-bearing Cretans set up in the chamber on Parnassos.

Therefore, it is fitting to greet one’s benefactor with an eager mind.

Son of Alexibios,\(^2\) the fair-haired Graces are setting you ablaze.

Blessed are you in having, though after great toil, a memorial of finest words of praise, for among forty charioteers who fell, you preserved your chariot intact with your unflinching mind, and now you have come to the plain of Libya from the splendid games and to your native city.

No one is without his share of toil, nor will be. But the ancient prosperity of Battos continues, nevertheless, as it bestows now this, now that, bastion for the city and most splendid light\(^3\) for foreigners. Even loudly roaring lions fled in fear from that man, when he conveyed to them his outlandish speech.\(^4\)

\(^1\) The chariot races were held at Krisa, down the slope from the sanctuary in the hollow valley under Mt. Parnassos.

\(^2\) Karrhotos.

\(^3\) Literally, eye (cf. ὀφθαλμός, 18).

\(^4\) Battos (“Stammerer”) was cured of his impediment when he encountered a lion in Kyrene and cried out in fear (Paus. 10.15.7).
It was Apollo the colony founder
who gave over the beasts to panic,
so that he might not fail to fulfill his oracles
for the steward of Kyrene.\(^1\)

He also bestows remedies for grievous illnesses
upon men and women; he has provided
the kithara and confers the Muse on whomever he
pleases,
after putting peaceful good governance
into their minds;
and he rules over
his oracular shrine, through which he settled
in Lakedaimon and in Argos and holy Pylos
the valiant descendants of Herakles
and Aigimios.\(^2\) And mine it is to proclaim\(^3\)
the delightful glory that comes from Sparta,

whence men born
as Aigeidai, my forefathers,\(^4\) came to Thera,
not without divine favor, but some Fate led them.
From there we have received
the communal banquet with its many sacrifices,
and in your feast,

\(^3\) Others read γαρώνει with Wilamowitz: "he (Apollo) proclaims."

\(^4\) The Theban Aigeidai assisted in the establishment of the Doriens in Amyklai (cf. Isth. 7.14–15). I take the sentence to refer to the poet's announcement of his personal connection with the Spartan Aigeidai who subsequently emigrated to Thera. Others argue that he is speaking for the chorus of Kyrenaians, with whom he associates himself in the following lines.

\(^1\) I.e. Battos. \(^2\) For the establishment of the Doriens in the Peloponnesos, see Pyth. 1.65–67.
Karnaean Apollo, \(^1\) we venerate
the nobly built city of Kyrene,
which the sons of Antenor, Trojan foreigners delighting
in bronze armor, still hold, \(^2\) for they came with Helen
after they saw their homeland go up in smoke
during war. And warmly is that race of chariot drivers \(^3\)
welcomed with sacrifices
and greeted with gifts by those men
whom Aristoteles \(^4\) brought in swift ships,
when he opened a deep path through the salt sea.
He founded larger sanctuaries for the gods,
and laid down a paved road, straight and level,
to echo with horses’ hoofs
in processions that honor Apollo
and bring succor to mortals. And there, at the end
of the agora, he has lain apart since his death.

He was blessed while he dwelt among men,
and afterwards a hero worshiped by his people.
Apart from him before the palace are the other
sacred kings whose lot is Hades;
and perhaps they hear with their minds beneath the earth
of the great achievements
sprinkled with soft dew
beneath the outpourings of revel songs—
their own happiness and a glory justly shared.

\(^1\) For the transfer of the Karnaean festival from Sparta to
Thera to Kyrene and its connections with the Theban Oidipodai,
see Call. Hymn 2.71–79.  
\(^2\) The Trojan Antenoridai had settled
the city before the colonization from Thera.  
\(^3\) The Antenoridai.  
\(^4\) Another name for Battos; his descendants
still honor the Antenoridai.
with their son Arkesilas. It is fitting for him in a song by young men to call upon Phoebus of the golden lyre,\(^1\)

since he has obtained from Pytho,
in recompense for his expenditures,
the gracious victory song. Experts praise that man;
I shall tell the common report:
he cultivates a mind
beyond his years,
and tongue as well; in courage he is a long-winged eagle among birds;
his strength in competition is like a bulwark;
he soars among the Muses from his mother;\(^2\)
he has shown himself to be a skillful charioteer;

and he has boldly essayed all the avenues to his homeland’s noble achievements. A god graciously brings his power to fulfillment now,
and in the future may you blessed children of Kronos permit him to have like success in his deeds and counsels,
that no stormy blast of autumn winds may disrupt his lifetime.

Truly the great mind of Zeus steers the fortune of men who are dear to him.
I pray that he grant another such prize at Olympia to the race of Battos.

\(^1\) Or *sword*.
\(^2\) It is ambiguous whether he was taught by his mother or was famous from his earliest years (schol.).
Although the occasion of the ode is a Pythian chariot victory (also mentioned at \textit{Ol.} 2.49–51) won by Xenokrates of Akragas, younger brother of Theron, probably in 490 B.C., most of the poem is devoted to praise of his son Thrasyboulos. A tradition going back to the scholia claims that Thrasyboulos drove the chariot, but this is probably fabricated to explain his prominence in the poem. \textit{Isth.} 2, composed after Xenokrates' death, also contains extended praise of Thrasyboulos.

The opening lines suggest that the poem is meant to accompany a procession to Apollo's temple at Delphi, whose way was lined with treasuries belonging to various cities (the Athenians' has been reconstructed), but as the poem continues, the actual treasuries are replaced by a metaphorical storehouse of songs (cf. \textit{Ol.} 6.1–4 for another example of a poem portrayed as a building).

The poet invokes Aphrodite and the Graces as he approaches Apollo's temple (1–4). Here a treasury of Pythian hymns has been erected for the Emmenidai of Akragas and for Xenokrates, one which neither rain nor wind can destroy (5–14), and whose façade proclaims the victory of Thrasyboulos' father (14–18).

The remainder of the poem contains praise of Thrasyboulos for following the counsel that Cheiron gave to Achilles, namely to honor Zeus and one's parents (19–27). A brief narrative in ring composition recounts how Antilochos gave his life to save his father from Memnon's attack (28–43). In the present generation Thrasyboulos comes closest to the ideal of such filial devotion (44–45). He emulates his uncle Theron, uses his wealth intelligently, is not insolent, enjoys poetry, is devoted to horse racing, and makes a pleasant companion (46–54).
Listen! for indeed we are plowing once again
the field of bright-eyed Aphrodite
or of the Graces, as we proceed to the enshrined
navel of the loudly rumbling earth,¹
where at hand for the fortunate Emmenidai
and for Akragas on its river, yes, and for Xenokrates,
a Pythian victor’s
treasure house of hymns
has been built in Apollo’s valley rich in gold,
one which neither winter rain, coming from abroad
as a relentless army
from a loudly rumbling cloud, nor wind shall buffet
and with their deluge of silt carry into the depths
of the sea. But in clear light its front
will proclaim a chariot victory,
famous in men’s speech,

¹ Delphi was considered to be the navel of the earth; see
Pyth. 4.5, note 2.
PINDAR

εὐδόξον ἅρματι νίκαν
Κρισαίας ἐνὶ πτυχαῖς ἀπαγγελεῖ.

G' σὺ τοι παρεἴχες νυν ἐπὶ δεξιὰ χειρός, ὀρθὰν
20 ἄγεις ἑφθασόνισιν,
tά ποτ' ἐν αὐρεσι φαντὶ μεγαλοσθενεῖ
Filúras νίν ὀρθανιζομένω
Πηλείδα παρανεῖν μάλιστα μὲν Κρονίδαν,
βαρυπάν στεροπάν κερανῶν τε πρύτανων,
25 θεῶν σέβεσθαν
tαύτας δὲ μὴ ποτε τιμᾶς
ἀμείρειν γονέων βίον πεπρωμένων.

Δ' ἔγειτο καὶ πρότερον Ἀντιλόχος βιατᾶς
νόημα τοῦτο φέρων,
30 ὁς ὑπερέβητο πατρός, ἐναρίμβροτον
ἀναμείναις στράταρχον Ἀθιούπων
Μέμιονα. Νεστώρειον γὰρ ἵππος ἀρμ' ἐπέδα
Πάριος ἐκ βελέων δαῖχθεὶς· ὁ δὲ ἔφεπεν
κραταιὸν ἐγχως·
35 Μεσσαΐοι δὲ γέροντος
dονηθεῖσα φρήν βόασε παῖδα ὅν,

21 τὰ E. Schmid: τάν codd.
24 ἑφθασόνισιν Maas
25 σέβεσθαν B

PYTHIAN 6

shared by your father, Thrasyboulos, and your clan, won in the dells of Krisa.

Truly, by keeping him\(^1\) at your right hand, you uphold the precept, whose words of advice they say Philyra's son\(^2\) once gave to the mighty son of Peleus in the mountains,\(^3\) when he was away from his parents: above all gods to revere Kronos' son, loud-voiced lord of lightning and thunder, and never to deprive of like honor one's parents during their allotted lifetime.\(^4\)

In the past as well, mighty Antilochos bore such thoughts in mind, who died to save his father by standing up to the man-slaughtering general of the Ethiopians, Memnon.\(^5\) For Nestor's chariot had became entangled when his horse was struck by Paris' arrows, and he\(^6\) was brandishing his powerful spear. In panic the mind of the old man from Messene shouted to his son,

\(^2\) Cheiron.

\(^3\) Achilles, when under the tutelage of Cheiron on Mt. Pelion (cf. \textit{Nem.} 3.43–52).

\(^4\) The scholiast says that this comes from "The Precepts of Cheiron" (\textit{Xείρωνος Τ'ποθηκαί}), attributed to Hesiod (fr. 283).

\(^5\) This episode comes from the \textit{Aithiopis} by Arktinos. At \textit{Il.} 8.80–117 Diomedes rescues Nestor from Hektor; Antilochos' death is briefly mentioned at \textit{Od.} 4.187–188. Xen. \textit{Cyn.} 1.14 shows how well known the story was. \(^6\) Memnon.

\(^1\) Or \textit{it}, the precept (schol.). Some understand νυν to refer to personified Victory.
nor indeed did he hurl forth a word that fell to the
ground:
that godlike man took a stand right there
and bought his father's rescue with his own death,
and, for doing that awesome deed, he was deemed
by the young men of that ancient generation
to be foremost in virtuous behavior toward parents.
Those things are past:
but of men now, Thrasyboulos
has come closest to the standard of filial devotion,
while approaching his uncle\(^1\) in all manner of splendor.
He uses his wealth with intelligence,
he enjoys a youth without injustice or insolence,
and culls wisdom in the haunts of the Pierians.
And to you, Earthshaker, who rule the paths to horse
racing,
he keeps close, Poseidon, with a mind you greatly favor.
And his sweet spirit,
in company with his drinking companions,\(^2\)
surpasses the perforated labor of bees.\(^3\)

\(^1\) Theron.
\(^2\) For another portrait of a young nobleman, see Pyth. 4.294–297. Fr. 124 from an encomium to Thasyboulos was perhaps intended for such a party.
\(^3\) A kenning for honeycomb (cf. Ol. 6.47).
Although this is the shortest ode in the collection, it is to an important man, Megakles, son of Hippokrates, nephew and son-in-law of the legislator Kleisthenes, and uncle of Perikles, all members of a prominent Athenian family, the Alkmaionidai. Megakles’ great-grandfather Alkmaion had won an Olympic chariot victory in 592 B.C. (alluded to in 14–15; cf. Hdt. 6.125). In 548 the Alkmaionidai restored the burned temple of Apollo at Delphi with a bright façade of Parian marble (Hdt. 5.62). At the time of this ode, probably 486, Megakles was in exile after his ostracism from Athens the previous year (cf. Arist. Ath. Pol. 22.5).

Athens provides the best opening for an ode, because it and the Alkmaionidai are the most celebrated city and family in Hellas (1–8). All Greece knows of their reconstruction of Apollo’s temple (9–12). The family boasts five Isthmian, one Olympic, and two Pythian victories (13–17a). Although the poet rejoices in the family’s success, he is saddened by the envy that has been directed against Megakles and consoles him by pointing out that abiding prosperity is subject to vicissitudes (18–21).
7. FOR MEGAKLES OF ATHENS
WINNER, CHARIOT RACE, 486 B.C.

The great city of Athens is the fairest prelude to lay down as a foundation for songs to honor the mighty race of the Alkmaionidai for their horses. For what fatherland, what house can you inhabit and name with a more illustrious reputation in Hellas?

None, for among all cities travels the report about Erechtheus' citizens, 1 Apollo, who made your temple in divine Pytho splendid to behold. Five victories at the Isthmos prompt me, as does one outstanding Olympic festival of Zeus and two victories at Kirrha, 2

O Megakles,

1 The Alkmaionidai. Erechtheus was an early king of Athens.
2 The city below Delphi where the equestrian events were held.

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10-11 τεῶν δόμον V: τέων τε δόμον ν: τεῶν γε δόμον Moschopulus: τεῶν πρόδομον Schroeder
17a ὑμᾶί τε καὶ προγόνων.

νέα δ' ἐυπραγία χαίρω τι τὸ δ' ἀχνυμαι,

φθόνον ἀμειβόμενον τὰ καλὰ ἔργα. φαντί γε μάν

οὕτω κ' ἀνδρὶ παρμονίμαν

θάλλωσαν εὐδαιμονίαν τὰ καὶ τὰ φέρεσθαι.

20 κ' Wilamowitz κεν codd.

1 Megakles' ostracism.

2 For the contrast of a family's long-term prosperity with the vicissitudes of an individual, see Pyth. 5.54–55.
PYTHIAN 8

If the scholiastic headnote is correct, the date of Aristomenes’ victory is 446, making this the latest ode in the collection. There has been much speculation on the ode’s historical circumstances, especially the troubled relations between Aigina and Athens, but it must remain mere speculation, since the poem contains no overt reference to Athens.

A puzzling feature is the poet’s statement that Alkman was his neighbor, the guardian of his possessions, and had prophesied to him as he traveled to Delphi (58–60). From the time of the scholia questions have arisen about the content of the prophecy (was it a prediction of Aristomenes’ victory?) and, more importantly, whether the poet is speaking in his own person or for the chorus. Either choice involves difficulties; on balance a slightly stronger case can be made for the poet as speaker.

A recurrent theme in the ode is the alternation of failure and success, evident in the narrative, in which the disaster of Adrastos’ first expedition against Thebes is followed by the success ten years later of a second, though at the cost of his son’s life; in the description of the four defeated athletes’ homecoming; and in the famous concluding lines on the fragility of the human condition (“a dream of a shadow”). The address, ὀ πατὴρ (33), and the reference to “mother” (85) point to Aristomenes’ youthfulness, but there is no clear indication that his victory was in the boys’ division.

The ode opens with a hymn to Hesychia (Peace, Concord) (1–5). She fosters gentleness, but when provoked, she is a formidable adversary, as Porphyrius and Typhos discovered (6–20).

The island of Aigina is celebrated for its heroes, the Aiakidai, and for its men (21–28), but the poet declines to go into detail about them (29–32). Instead, he praises Aristomenes, who, by imitating his uncles’ success in athletics, merits what Amphiaros prophesied as the Epigoni were fighting before Thebes (32–42). After noting that sons inherit their fathers’ determination, as in the case of his own son Alkman, Amphiaros predicted that Adrastos would be victorious, but would lose his son (43–55). Alkman is praised for prophesying to the poet on his way to Delphi (56–60).

Pindar mentions victories granted to Aristomenes by Apollo in his festivals at Pytho and on Aigina, and asks for the gods’ continued favor (61–72). If men are successful without great effort, many think them wise, but in fact the gods determine who prevails (73–77).

After listing Aristomenes’ victories at Megara, Marathon, and Aigina, the poet depicts the unhappy homecoming of the four opponents he defeated at Delphi (78–87). Unlike them, the victor is soaring because of his recent accomplishment and has high aspirations (88–92). But joy is transitory, and man’s existence is insubstantial; nevertheless, when the gods grant success, life is sweet (93–97). The poem concludes with a prayer for Zeus and the Aiakidai to preserve Aigina’s freedom (98–100).
8. FOR ARISTOMENES OF AIGINA
WINNER, WRESTLING, 446 B.C.

Kindly Peace,¹ O maker of greatest cities and daughter of Justice, you who hold the supreme keys of counsels and wars, accept this honor for a Pythian victory from Aristomenes. For you know how to bestow gentleness and likewise to receive it with unerring appropriateness;

but, whenever someone fixes implacable hatred in his heart, you roughly oppose the might of enemies and put their insolence in the bilge. Porphyrrion² did not know your power when he unduly provoked you. Gain is most precious if one takes it from the home of a willing giver.

But force brings down even the proud boaster in the end.³

¹ Hesychia, peace within the polis, is the daughter of Justice (Dike).
² King of the Giants, slain by Apollo according to Pindar (18), but by Herakles' arrows according to Apollod. 1.6.2.
Hundred-headed Typhos from Cilicia did not escape it, nor indeed the king of the Giants, for they were overcome by a thunderbolt and the arrows of Apollo, who graciously welcomed the son of Xenarkes from Kirrha, crowned with Parnassian foliage and with a Doric victory revel.

Not far from the Graces has the lot of this just island city fallen, which has attained the renowned achievements of the Aiakidaí; and it possesses consummate fame from the beginning: it is sung for rearing heroes who were supreme in many victorious contests and in swift battles,

and it is distinguished for its men as well.

But I am not at leisure to dedicate the whole long story to the lyre and gentle voice, lest tedious excess come and vex us. But that debt owed to you, my boy, which runs at my feet, the latest of glories, let it take flight through my art.

For, following the trail of your maternal uncles in wrestling, you do not disgrace Theognetos at Olympia or Kleitomachos' bold-limbed victory at the Isthmos,

1 Hesychia's force. For the suppression of Typhos, see Hes. Th. 820–868 and Pyth. 1.15–28.
2 Aristomenes.
3 Laurel.
4 For Theognetos' Olympic victory in wrestling, see A.P. 16.2 (attributed to Simonides) and Paus. 6.9.1. Kleitomachos is otherwise unknown.
by nature the noble resolve from fathers shines forth in their sons. I clearly see Alkman wielding the dappled serpent on his flashing shield in the forefront at the gates of Kadmos.2

But he who suffered in a former defeat, the hero Adrastos, is now met with news of better omen, but in his own household he will fare otherwise: for he alone from the Danaan army will gather the bones of his dead son and with the favor of the gods will come with his host unharmed to the spacious streets of Abas.”3 Such were the pronouncements of Amphiaraos, and I too am glad to pelt Alkman with wreaths and sprinkle him with song, because as my neighbor and guardian of my possessions, he met me on my way to the earth’s famed navel and employed his inherited skills in prophecy.

1 Amphiaraos. 2 Amphiaraos was both a seer and a fighter (cf. Ol. 6.16–17); the snake on Alkman’s shield symbolizes his own prophetic powers (schol.). 3 Twelfth king of Argos.
And you, Far-shooter, who govern
the all-welcoming\(^1\) famous temple
in the vales of Pytho,
it was there that you granted the greatest
of joys, and earlier at home you bestowed the coveted gift
of the pentathlon during the festivities for you both.\(^2\)
O lord, I pray that with a willing mind
you look with harmonious favor
on each step that I take.
Beside the sweetly singing revel band
Justice has taken her stand; and I request the gods’
ungrudging favor, Xenarkes, upon your family’s good
fortune;
for if someone has gained success without long labor,
he seems to many to be a wise man among fools
and to arm his life with effective good planning.
But those things do not rest with men; a god grants them,
exalting now one man, but throwing another beneath the
hands.\(^3\)
Enter the contest in due measure.\(^4\) At Megara you hold
the prize
and in the plain of Marathon; and with three victories you
mastered Hera’s local contest,\(^5\) O Aristomenes, by your
effort.

\(^1\) I.e. Panhellenic. \(^2\) The Aiginetan Delphinia (schol.); Apollo’s sister Artemis is included in the plural \(\nu\)\(\alpha\)\(i\)\(s\).
\(^3\) The example is from wrestling, where the object is to stay
on top while throwing the opponent under one’s hands.
\(^4\) Addressed to Aristomenes. \(^5\) The Aiginetan Heraia, established in imitation of the Argive games (schol.).
E' τετραστ' δ' ἐμπετες ὑψόθεν
σωμάτεσσι κακὰ φρονέων,
τοῖς οὗτοι νόστος ὀμῶς
ἐπαλπνος ἐν Πυθιαδί κρήθη,
85 οὔδε μολόντων πάρ ματέρ' ἀμφὶ γέλως γλυκὸς
ἀρσεν χάρων' κατὰ λαύρας δ' ἔχθρον ἀπόροιν
πτῶσοντι, συμφορὰ δεδαγμένοι.

ὁ δὲ καλὸν τι νέον λαχῶν
ἀβρότατος ἐπὶ μεγάλας
90 ἕξ ἐλπίδος πέταται
ὑποπτέροις ἀνορέασιν, ἐχῶν
κρέσσονα πλοῦτον μέρμιναν. ἐν δ' ὀλίγῳ βροτῶν
τὸ τερπνὸν αὐξεῖαι ὀὔτω δὲ καὶ πίνει χαμαί,
ἀποτρόπῳ γνώμα σεσεισμένοι.

95 ἐπάμερος' τι δὲ τις; τι δ' οὐ τις; σκιὰς ὅναρ
ἄνθρωπος. ἀλλ' ὅταν αἰγλα διόσδοτος ξίληθη,
λαμπρὸν φέγγος ἐπεστὺν ἀνδρῶν καὶ μείλιχος αἰῶν.
Ἄγινα φίλα μάτερ, ἐλευθέρῳ στόλῳ
πόλιν τάνδε κόμιζε Δι' καὶ κρέοντι σὺν Αἰακῷ
100 Πηλεῖ τε κάγαθο Τελαμώνι σὺν τ' Ἀχιλλεῖ.

87 δεδαγμένοι Boeckh (δακνόμενοι paraphr.): δεδαιγμένοι codd.
96 ἄνθρωπος (e schol. ad Nem. 6.4) Boeckh (cf. Plut., Eustath.): ἄνθρωποι codd.
97 φέγγος ἐπεστὶ Heyne: ἐπεστὶ φέγγος codd.

PYTHIAN 8

And upon four bodies you fell from above
with hostile intent,\(^1\)
for whom no homecoming as happy as yours was decided at the Pythian festival,
nor upon returning to their mothers did sweet laughter arouse joy all around; but staying clear of their enemies they shrink down alleyways, bitten by failure.

But he who has been allotted a new success
is inspired by hope at his great splendor
and takes flight
on the wings of manly deeds, having aspirations superior to wealth. In a short time the delight of mortals burgeons, but so too does it fall to the ground when shaken by a hostile purpose.\(^2\)

Creatures of a day! What is someone? What is no one?\(^3\) A dream of a shadow is man. But whenever Zeus-given brightness comes, a shining light rests upon men, and a gentle life.

Dear mother Aigina, on its voyage of freedom safeguard this city, together with Zeus and king Aiakos, Peleus and noble Telamon, and with Achilles.

\(^1\) For a similar example of defeating four successive opponents, see Ol. 8.67–69.
\(^2\) Or *decree* (i.e. of a god). One scholion (133) proposes “contrary to expectation” for ἀποτρόπῳ γνώμα.
\(^3\) Or *what is a man, what is he not?* (schol.).
Probably performed in 474, this is the only ode to a victor of the race in armor. Because of the future δέξεται (73), many commentators have supposed that the ode was performed in Thebes, but the future cannot be taken so literally (cf. κωμάσομαι at 89, “I shall [now] celebrate”). The main narrative, which tells of Apollo’s love for the huntress Kyrene, whom he takes from Thessaly to become queen of the foremost city in Libya, is structured by ἐπίστολος. The critical moment of Apollo’s decision is dramatized in a dialogue with Cheiron.

After cataloguing Telesikrates’ victories, Pindar concludes the poem with a second narrative, ostensibly requested by the victor, telling how Telesikrates’ ancestor won his wife in a foot race arranged by her father Antaios in imitation of Danaos’ marriage of his daughters. This account brings together two prominent themes in the ode, athletics and marriage.

Upon announcing his intention to praise Telesikrates and Kyrene (1–4), the poet moves immediately into a summary of the forthcoming narrative: Apollo took Kyrene from Pelion in Thessaly to be queen of Libya, where Aphrodite joined them in marriage (5–13). She, the daughter of Hypseus, king of the Lapithai, disliked the typical activities of girls, preferring instead to protect her father’s herds from wild predators (14–25). When Apollo saw her wrestling with a lion, he called Cheiron from his cave to inquire about the girl’s identity and to ask if he should make love to her (26–37).

Cheiron answers playfully that first loves must be consummated in private and chides Apollo for asking questions to which he, the all-knowing god, already knows the answers (38–49). Nonetheless, he predicts that Apollo will establish Kyrene in Libya, where she will reign and bear a son, Aristaios, who will protect the flocks (50–65). His prediction is swiftly fulfilled; on that very day she is installed as queen of a city famous for athletics (66–70). She will welcome Telesikrates, who was victorious at Pytho (71–75).

The poet has much to say in praise of the victor, but chooses to elaborate a few well-chosen themes (76–79). As he recalls Telesikrates’ victory in the Theban Iolaia, he tells briefly of the Theban heroes Iolaos, Herakles, and Iphikles (79–89a). After praying for the Graces’ continued inspiration, he extends the catalogue with three victories at Aigina and Megara (89a–92) and exhorts Telesikrates’ townsmen to praise him for his many victories in the local games (93–103).

The poet is asked to tell of the victor’s ancestor Alexidamos, who won his bride in a foot race (103–125).
9. ΤΕΛΕΣΙΚΡΑΤΕΙ ΚΤΡΗΝΑΙΩΙ

ΟΠΛΙΤΩΔΡΟΜΩΙ

Λ' Ἐθέλω χαλκάσπιδα Πυθιοῦκαν 
σὺν βαθυζώνουσιν ἀγγέλλων 
Τελεσικράτῃ Χαρίτεσσι γεγονεῖν 
ὁλιβιον ἄνδρα διωξίππου στεφάνωμα Κυράνας· 
τάν ὁ χατάνες ἀνεμοσφαράγων 
ἐκ Παλίου κόλπων ποτὲ Λατοῖδας 
ἀρπασ', ἔνεικε τε χρυσέω παρθένον ἀγροτέραν 
δίφρω, τόθι νῦν πολυμήλου 
καὶ πολυκαρποτάτας θῆκε δέσποιναν χθονός 
μίζαν ἀπείρον τρίταν εὔ-
 ἣρατον θάλλοισαν οἰκεῖν.

ἐπέδεκτο δ' ἀργυρώπεζ' Ἀφροδίτα

5 Δάλιον ξείνον θεοδράτων

ὁχέων ἐφαπτομένα χερὶ κούφα·

καὶ σφιν ἐπὶ γλυκεραῖς εὐναῖς ἐρατὰν βάλεν αἰδῶ,

ἑυνὸν ἀμοῳσια θεῷ τε γάμον

μιχθέντα κούρας ἑ' Ἰτιόος εὐρυβία·

ὁς Λατιθᾶν ὑπερόπλων τοῦτας ἤν βασιλεύς,

13 μιχθέντα BEF*(schol.): μιχθέντι VF+γ

9. FOR TELESIKRATES OF KYRENE

WINNER, RACE IN ARMOR, 474 B.C.

I wish, in announcing that fortunate man Telesikrates as a bronze-shielded Pythian victor, to proclaim with the aid of the deep-bosomed Graces a crowning song for chariot-driving Kyrene, whom the long-haired son of Leto

once seized from the wind-echoing folds of Pelion, and brought the virgin huntress in his golden chariot to a place where he made her mistress of a land rich in flocks and abounding in fruit, to inhabit the lovely and flourishing

root of the third continent.

Silver-footed Aphrodite welcomed her Delian-born guest as she laid a gentle hand on his divinely wrought chariot, and shed loving reverence over their sweet acts of love, joining together in a marriage of mutual consent the god and the daughter of mighty Hypseus, who at that time was king of the overbearing Lapithai,

1 Apollo.

2 I.e. Africa, one of the three known continents.
PYTHIAN 9

a hero, second in descent from Okeanos,\(^1\)
whom once in the famous glens of Pindos
Kreousa, the Naid daughter of Gaia,\(^2\) bore
after finding joy in the bed of Peneios.

He raised his fair-armed
child Kyrene. She, however, did not care
for pacing back and forth at the loom
nor for the delights of meals with companions at home,
but with bronze javelins
and a sword she would fight and slay the wild
beasts, and truly she provided much peaceful
security for her father's cattle,
while only briefly expending upon her eyelids
that sweet bed-mate,
the sleep that descends upon them toward dawn.\(^3\)

Apollo, the far-shooting god with the broad quiver,
once came upon her as she was wrestling with
a mighty lion, alone and unarmed.
At once he called Cheiron from his halls and said,
"Come forth from your sacred cave, son of Philyra,
and marvel at this woman's courage and great power
and at what a fight she is waging with unflinching head,

\(^1\) The line of descent is Okeanos–Peneios (the main river in
Thessaly)–Hypseus.

\(^2\) Earth.

\(^3\) I.e. she stayed up all night and only caught a nap before
dawn (cf. Od. 14.528–533, where Eumaios guards his swine at
night). Others infer that she rose before dawn to hunt.
PINDAR

μόχθου καθύπερθε νεάνις [31a]

 hé̄tor ê̆xousta' φόβῳ δ' οὐ κεχείμανται φρένες.

tís νῦν ἀνθρώπων τέκεν; ποί-

ας δ' ἀποσπασθείσα φύτλας

35

γενέται δ' ἀλκᾶς ἀπειράντου;

39a

Πειθοῦς οἰρὰν φιλατάτων,

40

Φοῖβε, καὶ ἐν τε θεοῖς τοῦτο κανθρώποις ὀμῶς

αἰδεύοντ', ἀμφανδὸν ἀδεί-

ασ τυχεῖν τὸ πρῶτον εὖνᾶς.

καὶ γὰρ σέ, τὸν οὐ θεμτὸν ψεῦδει θυγεῖν,

ἐπραπτε μείλιχος ὀργὰ παρφάμεν τοὐ-

τον λόγον. κούρας δ' ὀπόθεν γενεάν

ἐξερωτᾶς, ὥ ἀνα; κύριον ὃς πάντων τέλος

οἶσθα καὶ πάσας κελεύθους;

45

ὦ σα τε χθῶν ἅρμα φύλλ' ἀναπέμπει, χωπόσαι

ἐν θαλάσσα καὶ ποταμοῖς ψάμαθων

κύμασιν ῥυπαίς τ' ἀνέμων κλονέονται,

χῶ τι μέλλει, χωπόθεν

38 χλαροῦν Schroeder: χλιαροῦ Vv: χλαροῦ schol.

PYTHIAN 9

a girl whose heart is superior to toil
and whose mind remains unshaken by storms of fear.
What mortal bore her? From what stock
has she been severed

that she lives in the glens of the shadowy mountains
and puts to the test her unbounded valor?
Is it right to lay my famous hand upon her
and indeed to reap the honey-sweet flower from the bed
of love?"

The high-spirited Centaur smiled warmly
with his gentle brow and at once answered him
with his advice: “Hidden are the keys to sacred
lovecrafting that belong to wise Persuasion,
Phoebus, and both gods and humans alike
shy from engaging openly for the first time
in sweet love.

And so your amorous impulse prompted you,
for whom it is not right to touch upon a lie, to make
that misleading speech. Do you ask from where
the girl's lineage comes, O lord? And yet you know
the appointed end of all things and all the ways to them,
and how many leaves the earth puts forth in spring,
and how many grains of sand in the sea and rivers
are beaten by the waves and blasts of wind,
and what will happen and whence
it will come—all this you discern clearly.
But if I must match wits with one who is wise,

I will speak. You have come to this glen to be her
husband, and you are about to take her over the sea
to the finest garden of Zeus,
where you will make her ruler of a city, after gathering
an island people to the hill on the plain.

But as for now, Libya, mistress of broad meadows,
will welcome your famous bride in her golden palace
with gladness, and there at once she will grant her
a portion of land to hold as her lawful possession,
one neither devoid of plants rich in every fruit,
nor unacquainted with wild animals.

There she will give birth to a son, whom famous Hermes
will take from under his mother and bear
to the fair-throned Horai and to Gaia.
And when they behold the infant on their knees,
they shall drip nectar and ambrosia on his lips
and shall make him immortal,
a Zeus or a holy Apollo, a delight to men dear to him
and ever-near guardian of flocks,
called Agreus and Nomios by some, Aristaios by others.”

1 I.e. the people led by Battos from Thera (cf. Pyth. 4.6–8).
2 The Seasons. Kyrene is descended from Gaia (cf. 16 and 102, where she is called Ga).
3 For Apollo Agreus (as hunter), Apollo Nomios (as shepherd), and Zeus Aristaios, see Hes. frr. 215–217, Ap. Rhod. 2.506–507, and Diod. Sic. 4.81.2.
Thus he spoke and encouraged him to consummate the sweet fulfillment of marriage.

Swift is the accomplishment once gods are in haste, and short are the ways. That very day settled the matter. They joined together in love in the gold-rich chamber of Libya, where she rules her city, one most beautiful and famous for prizes in the games. And now in holy Pytho the son of Karneiadas has joined her to flourishing good fortune, for by his victory there he made Kyrene glorious, and she will welcome him gladly to his country of beautiful women, having brought delightful fame from Delphi.

Great achievements are always worthy of many words, but elaboration of a few themes amid lengthy ones is what wise men like to hear, for deft selection conveys the essence of the whole just as well.\(^1\) Seven-gated Thebes once recognized that Iolaos too did not dishonor him.\(^2\)

After he cut off Eurystheus' head with the edge of his sword, they buried Iolaos beneath the earth in the tomb where his father's father lay, the charioteer Amphitryon, a guest of the Spartoi after migrating to the streets of the Kadmeians with the white horses.\(^3\) Victory by Iolaos in the Theban Iolaia. \(^4\) Amphitryon, father of Iphikles and grandfather of Iolaos, was exiled from Tiryns (where Eurystheus ruled) and welcomed in Thebes by the Spartoi ("Sown Men"), so-called because they sprang from the dragon's teeth sown by Kadmos.

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\(^1\) Others interpret this to mean: for due proportion is supreme in everything alike.  
\(^2\) I.e. Telesikrates was granted...
Wise Alkmene lay with him\(^1\) and Zeus, and in a single labor bore
twin sons,\(^2\) mighty and victorious in battle.
Any man is dumb who does not embrace Herakles with
his speech,
and does not continually remember Dirke's waters,
which nourished him and Iphikles.
I shall celebrate them for the great good I enjoyed
when my wish was fulfilled. May the clear light
of the resounding Graces not leave me, for at Aigina
and at the hill of Nisos\(^3\) full three times, I avow,
you glorified this city

by escaping silent helplessness through your effort.\(^4\)
Therefore, let no citizen, whether friendly or hostile,
keep hidden a labor nobly borne on behalf of all,
thereby violating the command of the Old Man of the
Sea,\(^5\)
who said to praise even one's enemy
wholeheartedly and justly when he performs noble deeds.
When they saw you so often victorious as well
in the seasonal festivals for Pallas,
each of the maidens wished in silence
that you, O Telesikrates, were
her dearest husband or her son—

\(^1\) Amphitryon.
\(^2\) Herakles and Iphikles.

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91 ευκλείξας Hermann (cf. Bacch. 6.16): ευκλείξαι codd.
98 έκασται Ερπ.: έκαστα V: έκασται BG; έκαστα E\(\text{ε}\)\(\text{π}\)\(\text{ι}\)\(\text{Η}\)
PINDAR

also in the Olympic games¹ and in those for
deep-bosomed Earth, and in all the local
ones. But as I slake my thirst
for songs, someone² exacts a debt from me to reawaken
as well the ancient glory of his ancestors, such as they
were when they came for the sake of a Libyan woman
to the city of Irasa, as suitors
for the hand of Antaios’ famous fair-haired daughter,
whom so many of her noblest kinsmen
were wooing, and many foreigners as well,
because her beauty

was splendid and they were eager to cull
the blooming fruit of golden-crowned Hebe.³
But her father, planning a more glorious
marriage for his daughter, had heard how in Argos
Danaos in his day had devised a means to gain
a most speedy marriage for his forty-eight
unwed daughters⁴ before noon: at once he placed
the whole throng at the finish line of the contest
and gave orders to decide by the trials of a foot race
which daughter each hero would win, of those
who came to betroth them.

¹ The local Olympic games referred to here. as well as those
for Pallas and Earth, were all held in Kyrene.
² Telesikrates.
³ Youth.
⁴ Two of the fifty, Hypermestra and Amymone, already had
husbands (cf. Apollod. 2.1.5).
The Libyan made a similar offer for matching a groom to his daughter. He adorned her and set her at the finish line as the grand prize and declared in their midst that whoever first leapt forward and touched her dress would take her away with him. Then Alexidamos, after excelling in the swift race, took the cherished maiden hand-in-hand and led her through the throng of Nomad horsemen. Many were the leaves and crowns they showered upon him—and many the winged wreaths of victories he had won before.
If the date of 498 given by the scholia is correct, this is the earliest epinikion in the collection, and yet it contains most of the distinctive features of Pindar’s style. The only ode to a Thessalian, it was apparently commissioned by Thorax, the leader of the Aleuadai of Larissa, located down the Peneios River from Pelinna, the victor’s city. The central narrative, framed in ring composition, tells of Perseus’ journey to the Hyperboreans, whose blessed life serves as a measure of the success enjoyed by the victor and his father.

After a grand opening that links Thessaly with Lake-daimon through Herakles, the poet abruptly turns to the occasion at hand, Hippokleas’ Pythian victory in the boys’ diaulos (1–9). Although Apollo surely aided him in his victory, he also inherited athletic ability from his father, who had twice won the race in armor at Olympia and once at Pytho (10–16).

The poet prays that the gods may continue to favor them both and declares that a man is blessed who is himself a great victor and lives to see his son win Pythian crowns (17–26). Such a one has reached the limits of human success, beyond which lies the inaccessible land of the Hyperboreans (27–30). Perseus once visited them while they were delighting Apollo with their sacrifices of asses (31–36). The Muse resides with them as they enjoy music, poetry, and feasting, and they never become sick or grow old (37–44). The narrative section concludes with a brief mention of Perseus’ famous exploit of slaying the Gorgon and turning his mother’s captors into stone (44–48).

After marveling at the power of the gods, the poet suddenly suspends his song’s progress and declares that encomia must vary their subjects (48–54). He hopes that his songs will make the victor more admired among his countrymen, especially the young girls (55–59). It is sweet to gain what one desires in the present, but the unforeseeable future looms ahead (59–63). The poet places his confidence in his friend Thorax, who commissioned the ode, and praises his brothers, good men who maintain the Thessalian state (64–72).
10. FOR HIPPOKLEAS OF THESSALY
WINNER, BOYS’ DIAULOS, 498 B.C.

Fortunate is Lakedaimon,
blessed is Thessaly. Over both rule the descendants
of one father, Herakles, greatest in battle.
Why am I vaunting inappropriately? Rather, Pytho
and Pelinna¹ are calling upon me,
and Aleus’ sons,² who are eager to bring to Hippokleas
men’s glorious voices in revelry,
for he competes in the games,
and the valley of Parnassos proclaimed him to the host
of neighboring people the best of the boys who ran the
diaulos.
Apollo, sweet waxes the end and the beginning
for men when a god is prompting.
He achieved this, I believe, through your designs,
but by inherited ability he has trod in the footsteps of his
father,
twice an Olympic victor in Ares’ armor
that bears the shock of war;

¹ The victor’s city in western Thessaly.
² The Aleuadai were a powerful Thessalian family, of whom Thorax (64) was head.
PINDAR

15 ἐθηκε καὶ βαθυλείμων ὑπὸ Κίρρας πετρὰν ἀγὼν κρατησίποδα Φρικίαν.
ἔποσο μοῦρα καὶ ύστεραισιν ἐν ἀμέραις ἀγάνορα πλουτὸν ἀνθεὶν σφίσιν.

Β' τῶν δ' ἐν Ἑλλάδι τερπνῶν
20 λαχόντες οὐκ ὄλγαν δόσιν, μὴ φθονεραίς ἐκ θεῶν ἡμεταρτοπίαις ἐπικύροησιν. θέου εἰς ἀπήμων κέαρ. εὐδαιμῶν δὲ καὶ ύμνη-
tὸς οὕτος ἀνήρ γίνεται σοφίς,
δός ἂν χερσίν ἢ ποδῶν ἀρετᾶ κρατήσασις τὰ μέγιστ' ἀέθλων ἐλη τόλμα τε καὶ σθένει,

25 καὶ ζῶν ἐτι νεαρῶν
κατ' αὐτάν οὐν ἢθη τυχόντα στεφάνων Πυθίων.
ὁ χάλκεος οὐρανός οὐ ποτ' ἀμβατός αὐτῷ.
ὁς αἰς δὲ βροτὸν ἔθνος ἄγλαια ἀ-
πτόμεθα, περαινεῖ πρὸς ἐσχατὸ
πλῶσιν ναυσὶ δ' οὔτε πεζός οὐν <κεὺ> ἔφειροι
ἐς 'Τερβορόεων ἄγωνα θαυμαστὰν ὅδόν.

παρ' οἷς ποτε Περσεύς ἐδαίσατο λαγέτας,
δώματ' ἐσελθὼν,
κλειτὰς οὖν ἐκατομβας ἐπιτόσσαις θεὺ

the contest in the deep meadow beneath Kirrha’s cliffs\(^1\) also made Phrikias\(^2\) a victorious runner.
May destiny attend them as well in coming
days to make lordly wealth blossom for them.

And having been granted no small share of delightful
successes in Hellas, may they encounter from the gods
no envious reversals. May the god
not be pained in heart.\(^3\) But blessed and a worthy subject
for song in wise men’s eyes is that man,
who conquers with his hands or the excellence of his feet
and wins the greatest of prizes\(^4\) with courage and
strength,

and while still living sees his young son
duly win Pythian crowns.
The bronze heaven is never his to scale,
but as for all the glories which our mortal race
attains, he completes the furthest voyage.
And traveling neither by ships nor on foot could you find
the marvelous way to the assembly of the Hyperboreans.

With them Perseus, the leader of people, once feasted,
upon entering their halls,
when he came upon them sacrificing glorious hecatombs

1 At Pytho.
2 The name of Hippokleas’ father, or, some think, that of his
horse, indicating that he won the horse race at Delphi.
3 I.e. may no god take offense. Many interpret this to mean
“only a god may be free from pain at heart.”
4 I.e. an Olympic victory.
of asses to the god. In their banquets
and praises Apollo ever finds greatest delight
and laughs to see the beasts’ braying insolence.¹

And the Muse is no stranger
to their ways, for everywhere choruses of maidens,
sounds of lyres, and pipes’ shrill notes are stirring.
With golden laurel they crown their hair
and feast joyfully.

Neither sickness nor accursed old age mingles
with that holy race, but without toils or battles

they dwell there, having escaped
strictly judging Nemesis.² Breathing courage in his heart,
the son of Danaë once came—Athena led him—
to that throng of blessed men. He slew
the Gorgon, and, bearing her head adorned
with locks of serpents, came to the islanders,³
bringing them stony death. But to me, no marvel,

if the gods bring it about, ever seems
beyond belief.

Hold the oar, quickly plant the anchor in the earth
from the prow as a safeguard against the jagged reef,
for the finest of victory hymns

leapings (schol.), their high-pitched braying (schol.), or their
erect phalluses (most modern scholars).

² Nemesis seems to represent retributive justice for wrong­
doing, which the Hyperboreans have avoided by their upright
conduct, thus living extremely long lives.

³ Of Seriphos, where Danaë was held captive (cf. Pyth.
12.11–15).
PINDAR

ἐπ’ ἄλλοτ’ ἄλλον ὡτε μέλισσα θύνει λόγον.

Δ’ ἐλπομαι δ’ Ἐφυραίων

56 ὅτ’ ἀμφὶ Πηρείδων γλυκεῖαν προχέωντων ἐμὰν
tὸν Ἰπποκλέαν ἔτι καὶ μᾶλλον σὺν ἀοιδαῖς
ἐκατ’ στεφάνων θαητὸν ἐν ἁλι—
ἐξ ἐθαρμέν ἐν καὶ παλατέροις,
νέασιν τε παρθένοις μέλημα. καὶ γάρ

60 ἐτέροις ἐτέρων ἐρωτε ἐκνιξαν φρένας:

τῶν δ’ ἐκαστος ὀρούει,
tυχών κεν ἀρπαλέαν σχέθοι φροντίδα τὰν πάρ
ποδός:
tὰ δ’ εἰς ἐνιαυτὸν ἀτέκμαρτον προνοήσατι.
pέποιθα ἡνία προσανέι Θώρα—
κόσ, ὀσπερ ἐμὰν ποπυνῶν χάριν

65 τόδ’ ἐξενεῖον ἀρμα Πιερίδων τετράορον,
φιλέων φιλέοντ’, ἀγων ἄγοντα προφρόνως.

πειρῶντι δὲ καὶ χρυσὸς ἐν βασάνῳ πρέπει
καὶ νός ὀρθός.
ἀδελφεοίς τ’ ἐπαινήσομεν ἐσλοίς, ὦτι

70 ύψοι φέροντι νόμων Θεσσαλῶν
ἀὔξωντες’ ἐν δ’ ἀγαθοῦσι κεῖται
πατρώαι κεδναὶ πολίων κυβερνάσιες.

60 ἐρωτε ἐκνιξαν Μαίρ: ἐρως ἐκνιξε Βν
69 ἀδελφεοίς τ’ . . . ἐσλοίς Wilamowitz: ἀδελφεούς τ’ . . . ἐσλούς codd. 71 κεῖται G*H(schol.): κείνταi rell.
The centerpiece of this poem, sometimes called a “little Oresteia,” is the story of Klytaimestra’s murder of Agamemnon. It is narrated in ring composition and provides a striking contrast to the public-spirited success of the victor and his family, who strive for achievements in the tradition of the Theban hero Iolaos and the Tyndaridai. The poet’s elaborate disclaimer in 38–42, in which he asks if he has strayed from his course, is meant to call attention to the discrepancy between the myth and the career of Thrasydaios and his father. The scholia give conflicting dates and events for the victory: 474 in the boys’ stadion and 454 in the men’s diaulos (or stadion); the former is more likely.

The major heroines of Thebes are summoned to Apollo’s Isemian temple to celebrate Pytho, where Thrasydaios has won a third victory for Thebes (1–16). The poet glides quickly into the story of Orestes, who was rescued by his nurse Arsinoa from Klytaimestra’s designs on his life after she had killed Kassandra and Agamemnon (17–22). He ponders whether she was angered because of the sacrifice of Iphigeneia, or because of her adulterous love affair, a sin that becomes town gossip when it concerns the wealthy (22–30). Without giving an answer, he closes the ring by briefly relating the deaths of Agamemnon and Kassandra after Troy’s destruction, the escape of Orestes to Strophios, and his eventual return to slay his mother and Aigisthos (31–37).

The poet asks if he has taken a wrong turn or gotten off course (38–40) and reminds his Muse that she is under contract to praise Pythonikos and his son Thrasydaios, both of whom won the foot race at Pytho (41–50). He states his preference for god-given success and for a moderate position in a city (as opposed to the tyrant’s station), and praises accomplishments that promote the common good because they keep envy at bay (50–54). The best possession to bequeath at death is a good name, which is what Iolaos, Kastor, and Polydeukes (all three athletes and patrons of games) enjoy in song (55–64).
11. ΘΡΑΣΥΔΑΙΩΙ ΘΗΒΑΙΩΙ
ΠΑΙΔΙ ΣΤΑΔΙΕΙ

A'  Κάδμου κόραι, Σεμέλα μὲν Ὄλυμπιάδων ἀγνιάτι,
 Ἰνώ δὲ Δευκοθέα
 ποντιάν ὀμοθάλαμε Νηρηίδων,
 ίτε σὺν Ὅρακλεος ἀριστογόνῳ
 ματρὶ πάρ καὶ Μελίαν χρυσέων ὡς ἁδυτὸν τριτόδων
θησαυρόν, ὃν περίαλλ' ἐτύμασε Δοξίας,

'Iσμήνων δ' ὄνυμαξεν, ἀλαθέα μαντίων θῶκον,
ὁ παίδεσ Ὁρμονίας,
ἐνθα καὶ νῦν ἐπίνομον ἡρωίδων
στρατὸν ὀμαγερέα καλεὶ συνίμεν,
ὄφρα Θέμων ιερὰν Πυθωνά τε καὶ ὀρθοδίκαιν
γὰς ὀμφαλὸν κελαδήσετ' ἀκρα σὺν ἐσπέρᾳ

1 ἀγνιάτι Christ: ἀγνιάτισ codd.
6 μαντίων Hermann: μαντείων v: μαντείον V
8 ὀμαγερέα Mommsen: ὀμηγερέα BEF: ὀμηγερέα γ: ὀμηγερέα V
10 κελαδήσετ' Heyne (ὕμνηστη paraphr.): κελαδήτε codd.

11. FOR THRASYDAIIOI OF THEBES
WINNER, BOYS' STADION

Daughters of Kadmos, you, Semele, neighbor
of the Olympian goddesses, and you, Ino Leukothea, 1
who share the chambers of the Nereid sea nymphs,
go with the most nobly born mother 2 of Herakles
and join Melia 3 at the treasury of the golden tripods,
the sanctuary which Loxias 4 especially honored
and named the Ismenion, 5 the true seat of seers.
O daughters of Harmonia, 6
there he now summons
the local host of heroines to gather together,
so that you may celebrate holy Themis, 7 Pytho,
and the just-judging center of the earth at nightfall 10

1 For Semele and Ino, see Ol. 2.25–30 and Appendix, genealogy of the Daughters of Kadmos. 2 Alkmene.
3 Mother by Apollo of Teneros and Ismenos (cf. Paus. 9.10).
4 Cult name of Apollo in his prophetic guise.
5 The temple of Apollo, named for his son Ismenos, famous for rendering oracles.
6 Harmonia, Kadmos' wife, bore Semele and Ino.
7 Themis occupied the Delphic oracle before Apollo (cf. Aesch. Eum. 2–4). If lowercase, it means "ordinance."
in honor of seven-gated Thebes
and the contest at Kirrha,
in which Thrasydaios made famous the hearth
of his fathers when he cast a third wreath upon it
as a victor in the rich fields of Pylades,
the host of Laconian Orestes,

who, indeed, at the slaughter of his father, was rescued
by his nurse Arsinoa out from under the powerful hands
of Klytaimestra and away from her grievous treachery,
when with the gray bronze she dispatched Kassandra,
Dardanian Priam’s daughter, along with Agamemnon’s
soul, to the shadowy shore of Acheron—

that pitiless woman. Was it then the sacrificial slaying
of Iphigeneia at Euripos far from her homeland that
provoked her to rouse up her heavy-handed anger?
Or did nighttime lovemaking lead her astray
by enthralling her to another’s bed? That sin
is most hateful in young wives and impossible to conceal
because of others’ tongues,
for townsfolk are scandalmongers.

Then, too, prosperity sustains a matching envy,
whereas the din of a man of low ambition goes unnoticed.

1 Presumably the third Pythian victory of his family (cf. 43–50).
2 Pindar, like Stesichoros, places Agamemnon’s palace at Amyklai in Laconia (cf. Paus. 3.19.6); Homer located it in Mycenae, Aeschylus in Argos.
3 Agamemnon.
4 The strait between Attika and Euboia, where the Greek fleet assembled.
5 Adultery.
Atreus' heroic son himself died
when at last he came to famous Amyklai,
and he brought death on the prophetic maiden,\(^1\) after he
despoiled of their luxury the homes of the Trojans, who
were visited by fire for the sake of Helen. The young
boy, though, went to his aged friend Strophios,\(^2\) who lived
at the foot of Parnassos. But, with Ares' eventual help,
he slew his mother and laid Aigisthos in gore.

Can it be, O my friends, that I got confused where the
way forked,
when before I was going on the straight road?
Or did some wind throw me
off course, like a small boat at sea?
Muse, it is your duty, since you have contracted to hire
your voice for silver, to keep it moving this way and that,
either now to his father, Pythonikos,\(^3\)
or to Thrasydaios,
for their celebration and glory are ablaze.
Not only were they victorious of old with chariots
and in the famous contests at Olympia
captured swift brilliance with their horses,

\(^1\) Kassandra.  \(^2\) Pylades' father, king of Phokis.
\(^3\) Some take Πυθονίκως as an epithet: a Pythian victor.
ΠΙΝΔΑΡ

δ’ Πωθοὶ τε γυμνὸν ἐπὶ στάδιον καταβάντες ἠλεγξαν

'Ελλανίδα στρατιάν ὁκύτατι. θεόθεν ἑραίμαν καλῶν,
δυνατὰ μαίνεμεν ἐν ἀλικίᾳ.

τῶν γὰρ ἀνὰ πόλιν εὐρύσκων τὰ μέσα μακροτέρῳ ὀλβῷ τεθαλότα, μέμφομ’ αἰσαν τυραννιδῶν.

ζυναίσι δ’ ἀμφ’ ἀρεταῖς τέταμαι: φθονερόι δ’ ἀμύνονται.

55 ἄλλ’ εἰ τῖς ἁκρόν ἐλῶν ἡσυχαῖς τε νεμόμενοι αἰνῶν ὑβριν ἀπέφυγεν, μέλανος ἄν ἐσχατινῶν καλλίων θανάτου <στείχοι> γλυκνάτα γενεᾶ εὐώνυμον κτείνων κρατίσταν χάριν πορών.

ἡ τὸν Ἰφικλείδαν

diαφέρει Ἰόλαον

ὑμνητῶν ἐόντα, καὶ Κάστορος βίαν,

σὲ τε, ἄναξ Πολυδευκῆς, νιὸι θέων,

τὸ μὲν παρ’ ἀμαρ ἐδρασε Θεράπνας,

τὸ δ’ οἰκέοντας ἐνδοὺ Ὀλύμπουν.

53 ὀλβῷ Triclinius: σὺν ὀλβῷ vett.

54 ἀμύνοντας β’ αμῦνον’ rell.

55 ἄλλ’ εἰ τῖς Boeckh: ἀτα. εἰ τῖς codd.: ἀτα. τῖς . . ἀπέφυγεν; Ηόμαν | ἡσυχὰ Mommsen Hermanno praeentunte: ἡσυχὰ(κ) codd.

56 μέλανος ἔν E. Schmid: μέλανος δ’ ἔν codd.

57 θανάτου B: θανάτου rell. (sed θανάτου gl. adscr. 56 E) | <στείχοι> suppl. Wilamowitz: ἐν Vv

PYNTHIAN 11

but also when they entered the naked foot race at Pytho they put to shame the Hellenic host with their speed.

May I desire blessings from the gods,
as I seek what is possible at my age, for within a city I find the middle estate flourishing with more enduring prosperity, and I censure the condition of tyrannies.

I strive for achievements others share in; for envious men are warded off.

But if a man has won the peak
and dwelling there in peace has avoided dire insolence, he would go to a more noble bourne of black death, having given his sweetest offspring the best of possessions, the grace of a good name. 1

That is what makes known Iolaos,
Iphikles' son,
as a subject of hymns, and mighty Kastor,

and you, lord Polydeukes, sons of the gods,
you who spend one day in your homes at Therapna, and on the next dwell in Olympos.

1 Lines 54–57 contain one of the most corrupt passages in the odes. The reading of Schroeder and Turyn of 54–56 is: φθονεροί δ’ ἀμύνονται | ἀτα’ τἰς ἀκρόν ἐλῶν | ἡσυχὰ τε νεμόμενος αἰνῶν ὑβριν | ἀπέφυγεν: “Envious ones fight back in their delusion. Who, having won the peak and dwelling there in peace avoids (their) dread insolence?”
PYTHIAN 12

From the time of its founding, the Pythian festival included musical contests. In 490 Midas of Akragas won the competition for the aulos, which I have translated by "pipe," but was in fact more like a modern clarinet or oboe and consisted of a bronze mouthpiece and reed body. Traditionally the invention of Athena, it was known for its expressive range (cf. πάμφωνον at 19 and Ol. 7.12) and especially for the "many headed tune," whose invention Pindar also attributes to Athena.

The story of Danaë, merely sketched by Pindar in ring composition, is as follows. King Akrisios of Argos, fearing that the child born to his daughter Danaë would supplant him, locked her up in a tower. Zeus came to her in a shower of gold and sired Perseus. When the king learned of it, he shut the mother and her baby in a chest and put them out to sea. They came ashore on the island of Seriphos, where King Polydektes kept them for many years, making Danaë his mistress. When he invited the leaders of Seriphos to come to a feast and bring him gifts, the young Perseus went off to acquire the head of the Gorgon Medusa as his present. By stealing the one eye belonging to the Graiai, Phorkos' daughters, he forced them to reveal the location of their three sisters, the Gorgons. With the help of Athena, Perseus cut off Medusa's head, brought it to the banquet, and turned his enemies to stone.

The poem opens with an invocation of Akragas (as nymph and city) to accept this celebration of Midas for his victorious pipe playing at Pytho (1–6). Athena invented the art of pipe playing when she reproduced in music the Gorgons' dirge for their sister, Medusa, after Perseus carried off her head, with which he turned the people of Seriphos to stone (6–12). He blinded the Graiai and punished Polydektes for his enslavement of Danaë (13–18), after which Athena composed the "many-headed tune" in imitation of Euryale's lament for her sister, and gave it to mortals (18–23). It still serves to summon people to the games and to lead dances (24–27).

The ode closes with a series of gnomes stressing the hard work necessary for success and the unpredictability of divine gifts (28–32).
12. FOR MIDAS OF AKRAGAS
WINNER, PIPE PLAYING, 490 B.C.

I beseech you, lover of splendor, loveliest of mortals’ cities,\(^1\)
abode of Persephone, you who dwell upon the well-built height
above the banks of the Akragas, where sheep graze, O queen,
along with the good will of gods and men graciously receive this crown\(^2\) from Pytho offered by famous Midas and welcome the man himself, who defeated Hellas in the art
which Pallas Athena once invented by weaving into music the fierce Gorgons’ deathly dirge
that she heard pouring forth from under the unapproachable
snaky heads of the maidens in their grievous toil, when Perseus cried out in triumph as he carried the third of the sisters, bringing doom to wave-washed Seriphos and its people.
Yes, he blinded the awesome race of Phorkos\(^3\)

\(^1\) Akragas, both the city and its eponymous nymph.
\(^2\) Of song (schol.) or the song as well as the wreath (Gildersleeve).
\(^3\) The three Graiai, daughters of Phorkos as were the Gorgons, had only one eye among them, which Perseus took, refusing to return it until they told him how to find their sisters.
and he made painful for Polydektēs his feast, the
enforced
bondage of his mother, and her bed of compulsion,
after severing the head of beautiful-cheeked Medusa—
the son of Danaē, who, we tell, was born of free-flowing
gold. But when she 1 had rescued her beloved hero from
those toils, the maiden composed a melody with every
sound for pipes,
so that she might imitate with instruments the echoing
wail
that was forced from the gnashing jaws of Euryale.
The goddess invented it, but invented it for mortals
to have, and she called it the tune of many heads,
famous reminder of contests where people flock,
the tune that often passes through the thin bronze and
the reeds
which grow by the Graces’ city 2 of beautiful dancing
places
in the precinct of Kephisōs’ daughter, 3 faithful witnesses
of dancers.
If there is any happiness among men, it does not appear
without toil. A god will bring it to fulfillment either
today—
what is fated cannot be avoided—but there will come
that time which, striking a person with surprise,
will unexpectedly give one thing, but defer another.
1 Athena.  2 Orchomenos (cf. Ol. 14.1–4).
3 The nymph Kopaïs.
APPENDIX

GENEALOGIES

The line of Laios (Ol. 2)

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<td>Oedipus</td>
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The Daughters of Kadmos (Ol. 2, Pyth. 3, 11)

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<td>Semele (Thyone)</td>
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<td>Dionysos</td>
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APPENDIX

Tlapolemos (Ol. 7)

Elektryon

Likymios (by Midea)  Alkmene — Zeus

Herakles  Amyntor

Tlapolemos — Astydameia

Deukalion and Pyrrha (Ol. 9)

Iapetos

Prometheus  Epimetheus

Deukalion  Pyrrha

Protogeneia

Aiakos and the Aiakidai (Ol. 8, Nem. 3, etc.)

Zeus — Aigina

Endaïs — Aiakos — Psamatheia

Telamon  Peleus  Phokos

Aias  Achilles  Panopeus

Neoptolemos  Epeios

Aiolos and the Aiolidai (Pyth. 4)

Aiolos  Enarea

Salmoneus

Kretheus  Tyro  Poseidon

Athamas

Phrixos

Aison  Pherec  Amythaon  Pelias  Neleus

Jason  Admetos  Melampos  Periklymenos