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PINDAR'S IMAGERY OF POETRY:
THE *NEMEAN ODES**

πολλὰ γὰρ πολλᾶ λέλεκται, νεκρὰ δ' ἐξευρόντα δόμεν βασάνω
ἐς ἔλεγχον, ἅπας κίνδυνος (N. 8.20-1)

To A. J. Gossage, for his living humanity

INTRODUCTION

The present study examines the terminology and imagery Pindar uses to represent his poetry. It does not classify Pindar's imagery of poetry under special terms as has been done in other studies¹ but reveals the representation of poetry in each individual ode within its particular context and plot. Under the «imagery of poetry» are examined not only certain terms for poetry but all vocabulary under which poetry or self-references both direct and indirect to the poet and his poetry are meant in each particular ode, the analysis being interpretative within the plot of the ode. In fact the present study is a commentary on the passages where terms of poetry are traced; nevertheless such passages in each ode have often attracted the attention of scholars.

* The present study is part of a wider study analysing the imagery Pindar uses to represent his poetry in all his odes; therefore on the one hand the argument expressed presupposes much wider bibliography and on the other hand these introductory remarks are necessarily fragmentary.

It was Bury's fundamental study of *Nemeans* (together with that of Farnell) with valuable introduction and notes which generated my decision to treat the *Nemeans* as a whole and start with them the investigation of the imagery of poetry and the self-reference of the poet.

1. Cf. e.g. D. Steiner (1986), where metaphors are classified under such terms as «Of plants and men», «Truth and beauty», «Craftmanship», etc.



It will be clear that references to the poet and his poetry are found almost in all the themes of the ode, especially in the task of the poet, the invocation of the Muse, in the praise of the victor (his family and his country), in transitions and the so-called break-off formula and in the *gnomai*, even in the mythic exemplum, since myths quite often determine the selection of words and metaphors used in the ode. Thus the whole study is in effect an expansion mainly of the poet's task and the invocation of the Muse. Pindar may address himself or his poetry in several ways: by naming his *thymos*, his Muse or his inspiration, by using a simple second person imperative or the verb *chre*, by addressing the chorus-leader, the chorus, the victor or an object praised². Following relevant studies, this study avoids seeking historicism in favour of embracing a blend of aestheticism and attention to encomiastic means of rhetoric. Nor it is interested in inferring «poetry» from the odes by studying, for instance, their myth-making, as Köhnken's keen study (*Die Funktion des Mythos bei Pindar*) succeeds in working outward from the myth.

The study concentrates on the generic conventions, especially in the references to the poet, without precluding the simultaneous appreciation of significant language in the ode. Each ode, for all its dependence on common conventions of structure and content, makes a different impression³, despite the fact that the imagery we trace may be found in various odes in some of these conventions of structure and content. Language as well as structure contributes to an ode's coherence. Pindar's odes must be interpreted on the basis of the internal development and meaning of each poem. The ode's background may be generic, but Pindar's audiences or readers heard or read individual odes. The generic features may be common in all the odes but each particular ode has its own addressee, its performers and audience, its fictive speakers and audience from within the world of the poem. The occasion of the ode is the victory in the games; Pindar seems to have identified four requirements for victory, and to see three important consequences. The requirements are natural ability (*φύα*), hard work (*πόνος*), wealth, together with a willingness to spend it (*πλοῦτος*, *δαπάνη*), and divine favour; also words like *κχιρὸς* or *μέτρον* are of central significance to his mental approach. The consequences are divine jealousy (*φθόνος θεῶν*), human envy (*φθόνος*

2. Slator (1969) p. 89.

3. Lofkowitz (1979) p. 49 and n. 2.



ἀνδρῶν), and fame through poetry (ὕμνος), while other words like κόρος χάρις, χρυσός, ἀρετὰ are full of meaning in the odes. Genre and thought are interwoven⁴.

Though the present study examines the odes as they stand, it has some relevance to the «Pindaric problem» of the odes' unity, for it focuses on references to the poetry or self - references to the poet. B. Snell, to cite an authority not often cited, following antiunitarian Pindaric philology⁵ does not find a coherent unity in the odes; he finds, as other critics do, a good picture of Pindar's technique of poetry in a kind of mosaic or weaving chaplet on *N.* 7.77; «Pindar elects to create this ornate tapestry because he wants to represent reality and nothing else; it is no concern of his to trace an orderly process pedantically from beginning to end, nor does he mean to «get somewhere», to develop an idea or a programme»⁶. Snell argues that the individual parts of the ode are not like the scenes or even the sentences, of a tragedy which are each determined by the plot of the whole. In Pindar's technique Snell recognizes the tendency of the black-figured vase painters to weave the figures into the composition without leaving any space unused, to create an ornamental heraldic pattern rather than to construct an organic group.

But this lack of unity of the odes may be seen inconsistent with other passages of the same context, where Snell argues that (a) the whole elements of the ode all the time are the strands without which the whole design would not be harmonious, and (b) that the very structure of Pindar's poetic designs confirms the message of his senses that all things are inextricably woven into a whole⁷ and finally (c) when Pindar himself says that the human mind is blind seeking

4. Willcock (1995) pp. 15-20, cf. 12-4; Perysinakis (1982) pp. 538-606 (under the main headings wealth (function of poetry-mercenary Muse) and *albos*); Bowra (1964) *passim*.

5. See D. Young (1970) (WdF): «The history of pindaric criticism is the history of the cardinal problem, unity» p. 2. D. Young puts forward frequently his own sense of unity, e.g. pp. 2n.3 (the poem makes sense as a whole), 35. Cf. Young (1968) p. 111 and *passim*. Cf. also R. L. Fowler (1984) 113 ff., and Gildersleeve's own theory of unity 115 ff. Cf. also Carey's (1981) survey of modern approaches of Pindar pp. 1-13, esp. 7ff., J. K. and F.S. Newman (1984) pp. 1-55 for a survey to Pindaric interpretations, and M. Heath (1986).

6. (1953) pp. 82-3.

7. (1953) p. 83; cf. Pindar's vision of deity «in the form of pervasive splendour and eternal meaning, going through all things as we might say with Herac- litus», p. 88.



to explore the deep way of wisdom without the help of the Muses (*Paean* 7b18M (fr. 52h))⁸. All these may be taken to suggest that Snell himself finds a kind of unity in the odes; and Pindar's concept of the ode woven into a whole must be understood in the sense of a «whole» not of a «sum». But the most balanced verdict of the ode's unity is that Pindar arranges his poems in a careful, highly artistic manner and we may «look for a unity based not upon pertinence, but instead upon coherence..., then we shall be able to derive from the very organization of his poems... a specific aesthetic pleasure», and «the poems themselves will seem characterized instead as lucid intellectual products, no less impressive in their clarity than in their complexity»⁹.

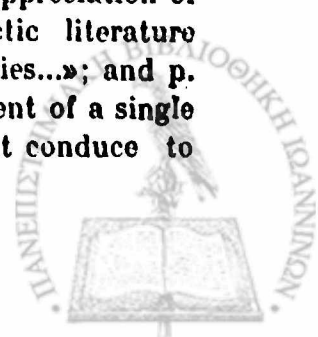
The present study presupposes E.L. Bundy's *Studia Pindarica*¹⁰ though without strict terminology of the conventions and in a wider sense. Bundy's master principle is that «there is no passage in Pindar and Bakchylides that is not in its primary intent enkomia-tic- that is, designed to enhance the glory of a particular patron» and that «so that when Pindar speaks proudly in the first person this is less likely to be the personal Pindar of Thebes than the Pindar privileged to praise the worthiest of men»¹¹, and this must be taken for granted. Also D. Young following Bundy's basic view of the epinician conventions asserts that Pindar «subordinates the bases of his poetry, tradition and convention, to his own original poetic aims, techniques, and creations», and that «any adequate understanding of the meaning of a Pindaric poem must result from a careful and unprejudiced consideration of Pindar's words in the order and context in which he wrote them». «Imagery, structure, thought, and tradition», he asserts, «ought not to be regarded as separable elements of Pindaric composition; the unity of a poem does not result from the-

8. (1981, Greek translation) p. 128.

9. Most (1985) p. 216.

10. And the relevant literature: especially R. Hamilton (1974) and D. Young (1968) and (1971) or W. Race (1990).

11. Bundy (1986) p. 3; cf. p. 25 «what is praised... are nonmilitary exploits, skills of mind and body a sense of justice in human intercourse, an appreciation of poetry, and prowess in war...», p. 35: «this is an oral, public, epeidictic literature dedicated to the single purpose of eulogizing men and communities...»; and p. 91: «to follow the movement of the ode is... to pursue the fulfilment of a single purpose through a complex orchestration of motives and themes that conduce to one end: the glorification, etc.»; etc.



se factors themselves but from their interaction»¹². Besides, in papers which in their analysis have applied more or less Bundy's principles one finds some other particular approaches which complement Bundy's; e.g. S.D. Skulsky's study «Language and meaning in *Pythian* 1» is «an attempt not only to enhance the understanding of *Pythian* 1, but also to suggest that there is a finely articulated coherence throughout Pindar's work, an organic system of echoes and collocations that comprise his poetic language»¹³, and thus an approach to the general problem of Pindaric unity or «oneness» of the odes.

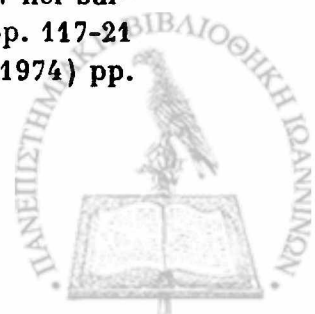
The examination of the imagery of poetry is connected with the well-known problem of the first person in Pindar. Following M. Lefkowitz¹⁴, the study also presupposes that the first person statements in Pindar serve as transition and can be understood to be concerned with the poet's role, and therefore that the first person in Pindar was the poet in contrast with choral statements, or according to E.L. Bundy, that such personal statements are simply rhetorical tropes, designed to remind the audience of the poet's presence. But my working hypothesis does not depend much on and, it is not affected by, the issue of the «I» in the odes, whether it is poetic or choral, whether Pindar refers to a *κῶμος* or to a *χορός*, whether the language used to describe poetic speech in the ode would also be appropriate for choral speaker (as E. Cingano suggested¹⁵), or whether Pindar refers to his odes as songs for a *κῶμος*. (After all, personal statements may be professional and choral statements may be professional, too. And it is up to the poet to stress his presence or his absence). Because in all these cases it is the poetry which is meant under all these references examined in the present study, independently of whether these first-person statements are self-reference to the poet (certainly not the real Pindar) or to the chorus, or whether it is about the all-purpose *ἐγὼ* or the *persona loquens*, or the *persona* projected by the poems- and this last one is in fact what we mean by «Pindar». Since the aim of the speaker is to praise, it is sometimes impossible and

12. Young (1968) pp. 109, 111.

13. Sculsky (1975) p. 30.

14. (1991) «The First Person in Pindar» pp. 1-71. In the next I follow her survey of the issue in (1995). Cf. the discussion in D' Alessio (1994) esp. pp. 117-21 and 126-7; Anzai (1994) p. 141; Carey (1981) p. 16 n. 37; Hamilton (1974) pp. 113-5.

15. In M. Lefkowitz (1995) p. 140.



almost always useless to separate the speaker's role in performance from the poetic creation. Advancing her previous studies M. Lefkowitz asserts that «what poets said about themselves and their role represented a virtual mythology of poetic behaviour»; and that the notion of the archaic poet as moral judge and courageous opponent determines the pattern of the poets' lives in their «biography»; stances of the poet express model behaviour. The so-called «bardic I» or «personal I» in the odes (even the choral «I»s) or, in the new terminology, the longer and shorter poetic statements in the odes, are primarily concerned with poetry and the language of these statements is ultimately derived from the epic poet's professional vocabulary¹⁶.

But the victory ode is partly didactic¹⁷. It is true that «No Greek poet says so much as Pindar about his art» and that he «alone speaks of the creative process freely from the inside», or that «he speaks about poetry in its own language»¹⁸. He finds many ways to speak of the *persona* projected by the poems and his poetry. The poetic *persona* achieves a quite unusual degree of prominence. Striking is the variety of means used to connect poet closely with victor and Pindar's efforts to establish such links. The first person carries with it a strong sense of the poet's commitment to the relationship with patron¹⁹. And this is in fact the subject of this study: the deciphering of the presence of poetry. The poet enters the poem more forcefully as a moral authority. The poetic *persona* is presented in many ways (certain kinds of story, high density of *gnomai*, etc.) as a moral example. In rhetorical terms, as Carey observes, «Pindar is seeking to create *ethos*, moral character». And the poet's ethical choices establish him as the ideal poet of praise²⁰. But it is also «important to bear in mind that for the original audience the ode was experienced as performance, and the dramatic fiction described is one of a number of ways in which Pindar exploits the fact of performance»

16. Lefkowitz (1991) pp. 111-27; the citation is from p. 127; cf. Carey (1981) p. 4.

17. Carey (1995) pp. 92ff., on which the following is based. On the paideutic nature of the ode cf. also Lefkowitz (1976) pp. 170, 175.

18. Bowra (1964) pp. 1 and 2. Cf. Norwood (1945) p. 165: «No poet in ancient Europe showed himself so deeply concerned with the psychological and the professional aspects of his art...; first, the quality and causes of inspiration...; second, the methods of lyrical composition».

19. Carey (1995), pp. 93, 95.

20. Carey (1995) pp. 96-97.



and that «the ode is presented as a process, not as the product of that process»²¹. Pindar's use of *priamel*²² (a focusing device, in which one or more terms serve as foil for the point of particular interest) and his tendency to project his praise into the future (encomiastic future) has been emphasized²³, while the tendency to represent the poet as creating the song as the audience hears it is especially clear in Pindar's use of the formalized break-off. «Pindar regularly terminates a unit of the ode with a passage rejecting or curtailing what precedes on ethical, poetic or practical grounds»²⁴. Such statements about his art represent the poet as facing danger and form part of the complex issue of Pindar's perceived lack of unity.

But focusing on the encomiastic conventions of the odes there is no need to drain them of their broader *paideutic* relevance, their function as self-conscious interpretations of reality for the benefit of the Greek aristocracy. Because fundamental to Pindar's relation to his patrons is his promise that he will bring them immortality, and this purpose demands that he has a general enduring appeal to more of Greek society than the victor himself. The poet self-consciously praises «his patrons by setting their achievement in the context of what he considers absolute being, the sphere of the ideas of the Greek ruling class as embodied in the myths»²⁵. Praise of the victor and aristocratic *paideia* «are thoroughly fused in the language of the epinician odes, because the victor himself emerges as the exemplar of the aristocratic values celebrated in the poem»²⁶.

21. Carey (1995) pp. 101, 99.

22. Bundy (1986) pp. 4-10, 15 and *passim*; Race (1990) and mainly (1982). The initial treatment of the theme in Pindar is in F. Dornseiff, *Pindars Stil* (Berlin 1921) pp. 97-102.

23. Bundy (1986) pp. 21-22, 77, 79 and *passim*; Slater (1969); Carey (1995) pp. 99-100.

24. Carey (1995) p. 100; Carey (1981) p. 4; Willcock (1982) p. 2; Kyriakou (1996) pp. 17-8.

25. Rose (1974) pp. 149, 150.

26. Rose (1974) p. 155.



NEMEAN 1

The ode opens with an invocation of Ortygia, a brief reference to the victory and the function of song in relation to victory, and praises the wealthy Sicily (1-18). The poet then turns to the praise of the victor with emphasis on his hospitality (19-32). Chromius' excellences remind the poet of Heracles and through the maxim that all men are *polyponoi* he makes the transition to the story of the infant Heracles and the strangling of the serpents sent by Hera. Emphasis is laid on Teiresias' prophecy of Heracles' greatness and his reward with Hebe's marriage in the realm of Zeus (32-72)¹.

1-18. In the first triad praising Ortygia, the victor's country, the poet refers to his poetry in some ways: Pindar's sweetly speaking hymn is set out from Ortygia to render high praise to the storm-swift steeds, and to offer a grateful service to Aetnean Zeus. But the chariot of Chromius and Nemea impel the poet to harness a song of praise for deeds of victory. Beginning his hymn with the gods he has laid the foundation for his song with the aid of the inspired excellences of Chromius. In success is the eminence of perfect praise, and the Muse delights to remember great contests. «Sow then some glory on this island» (4-13, following Bury).

The praise of Ortygia and Sicily together with an invocation to the gods is interwoven with the poet's art. Poetry is meant under ἀδυσπηγῆς ὕμνος and θέμεν αἶνον (4-5), while ὀρμαῖτι may come from the chariot's vehemence and speed; also under ἐγκώμιον ζεῦξι μέλος (7), the common metaphor of the chariot (cf. (cf. *P.* 10.65) inspired from the event «Χρομίω... ἵπποις», and under the function of poetry, well-known from Homer, to celebrate great deeds, μεγάλων δ' ἀέθλων Μοῖσιν μεμνᾶσθαι φιλαῖ (11-12), and finally under the agricultural metaphor σπεῖρέ νυν ἀγλαίτην τινὰ νάσω (13). ὀρμαῖτι represents the beginning of a journey of song as the poet follows his theme, and the emphasis is on power, beauty and control², while it must be connected

1. Cf. Kirkwood (1982) p. 245; Boreas (1950) vol. III pp. 5-6. See the sound reading of Carey (1981) pp. 130-32.

2. Carey (1981) p. 106.

3. As Bury observes *ad loc.*



with ἄμπνευμα (1). But the most striking expression in the first triad is ἀρχαὶ δὲ βέβληνται θεῶν κείνου σὺν ἀνδρὸς δαίμονίαις ἀρεταῖς (8-9), which is a combination of the invocation of a god in the opening of a hymn³, of the poet's relationship and his task to the victor and of the victor's parallelism to the god and his praise itself. This whole construction may be called χάρις: «by the grace of», praise and grateful service to Zeus or glory given by poetry, but also this poetry itself. One has also to observe the usual architectural construction of βέβληνται (7) together with that of θέμεν (5), to which the θέσιν of the v. 59 must be connected. Pindar intended to intimate that the hymn of victory establishes the prowess of Chromius by reversing the dark prophecies of illwishers, as the gods gave glory to Heracles by making the tale of the messengers false.

After calling the Muse to «fling gleaming words in praise of Sicily, and then, when she has glorified the island»⁴, the poet ends his praise of Sicily ensuring that all this praise is true: «I have found this occasion for many praises but without casting one false word» (πολλῶν ἐπέβην κειρὸν οὐ ψεύδει βελῶν, 18), in which one may read the theme of poetry which knows both truth but also falsehoods and the envy theme (Hesiod *Theogony* 27-8). In this short sentence the Pindaric theme of κειρὸς and some other metaphors for poetry are contained. As J.R. Wilson observes⁵, literary *kairos* in Pindar is usually drawn attention to when the poet wants to abbreviate or make a transition: «*kairos* is the appropriate point or target which the poet hits with accuracy... The target to aim at is a significant mention rather than a complete listing». In the ἐπέβην the poet seems to continue the image of chariot which charges the poet to yoke the song of glory, which in the βελῶν the metaphor of throwing or shooting is understood.

19-32. In the second triad Pindar comes to the victor whom he praises not in terms of victory, but for his hospitality. Both the hospitality motif (19-25), which presupposes the praise of the victor and the theme of the envy, but mainly the motif of εὐεργασία (31-2) re-

4. Bury p. 14.

5. Wilson (1980) p. 182; cf. Carey (1981) p. 109. *Kairos* is one of the motifs and conventions in Pindar: Lefkowitz (1991) pp. 48-9; Heath (1986) p. 85; Walsh (1984) 43-47. Cf. also Dickson K.M., *Kairos and the anatomy of πράξις in Pindar*, unpublished PhD, State University of New York at Buffalo 1982, (DA 43 No 05 Nov. 1982).



fer to poetry and the self-confidence of the poet; the motif of εὐεργεσίᾳ refers to the poetry by itself, but also by its direct connection with the human skills section (25-30). The banquet Chromius has prepared and the frequent arrival of guests from abroad both testify to his liberality. Chromius' achievements and his hospitality give Pindar the means to flourish in song (cf. *P.* 52 ff.). As Carey observes (ad. vv. 22-4) Chromius' hospitality makes a climax: first an unadorned fact (*philoxeinou*), second the present case and finally the assertion that Chromius' generosity is all-embracing.

Tracing the «standing at the threshold of the men's hall» motif and applying it to the ode J.K. & F.S. Newman⁶ discover the poet and his poetry (i) at the poet's arriving and halting at Chromius' front door and his beginning a song of eulogy; (ii) inside the myth with the motif of uninvited guest entering through open doors; and (iii) at the entry of poet and his chorus into Chromius' banqueting hall and at the acceptance of their message.

«I stand at the courtyard gate of a liberal host celebrating a fair theme in choral song, where a generous banquet has been laid out for me; indeed these halls have often been no stranger to guests from abroad. Therefore those who criticize the noble are doomed to carry water against smoke. Different men have different skills. One must take the straight path and use in strife one's native vigour. For strength is realized in action and mind in council, in those to whom it is given to foresee the future. In your character, son of Hagesidamos, lies this and that. I love not to keep great wealth hidden in the palace, but of my abundance to enjoy success and have a good reputation helping my friends» (following Bury and Nisetich).

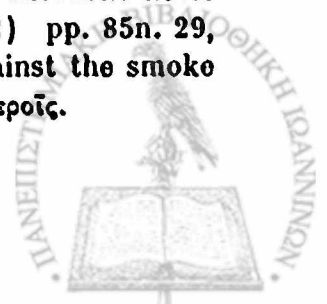
Farnell calls vv. 24-5 (λέλογχε δὲ μεμφομένοις ἔσλους ὕδωρ κχπνῶ φέρειν / ἄντιον) perhaps the most serious conundrum that Pindar has left us⁷; and there is still no consensus on the passage's syntax and meaning⁸. According to the Waring's interpretation⁹ ὕδωρ κχπνῶ φέρειν ἄντιον means to bring the water of poetry against the defiling

6. (1983) p. 214.

7. *Comment.* (II) p. 245.

8. P. Waring (1982), S. Radt (1966) pp. 154-60, R. Stoneman (1979) pp. 65-70, Rosenmeyer (1969), Rose (1974) p. 171; Carey (1981) with excellent notes pp. 111-14. Cf. also Nisetich (1980) p. 231 and P. Bulman (1992) pp. 85n. 29, 103n. 67: «Chromius has noble people (ἔσλους) to bear water against the smoke of slanderers (μεμφομένοις)», μεμφομένοις being equivalent to φθονεροῖς.

9. (1982) p. 276.



smoke of φθόνος; it follows from this that the people bringing the water must be the ἔσλοί, the noble in general and Pindar in particular, and the translation of the passage runs «It is the lot of the noble to bring water against the smoke of the critical», taking ὕδωρ καπνῶ φέρειν ἀντίον as the subject of λέλογχε and μεμφομένοις as a possessive dative with καπνῶ. The development of the thought runs as follows: (i) Chromius is φιλόξενος; his house is thronged with guests; (ii) the rebuttal of φθόνος; (iii) wealth is to be used freely, in generosity to one's friends, (iv) since death comes to all.

Whether an autobiographical¹⁰ or choral reference (the arrival motive, which refers always to the arrival of the current song and marks the end of the imaginary journey¹¹) to hospitality, or both, verses 19-25 refer to poetry both directly and indirectly; indirectly through the ξενία of which the song is a counter-gift and directly since καλὰ μελόμενος implies the good quality of Pindar's poetry and song. Envy is included in Chromius' praise: he brings water to quench the smoke of the envy which is felt by the critical of the great men - i.e. Chromius (one of the great men) is beyond any envy. Through the ambiguity of the text poet too is meant in this envy: he is justified in his praise of Chromius and so the latter has no fear of being envied. Both Chromius and Pindar have a post assigned to them to bring water against the smoke of envy. And through the general statement «various are the skills of men» (25) the poet makes a transition to his art. Chromius' character may be taken to offer a wide range of themes to the poet (29-30, εὐμηχανία motif).

Like Hesiod, the poet as well as the victor follows the straight path and strives with the skill with which nature endowed him (25). The Homeric excellence of being a speaker of words and one who is accomplished in action (*Iliad* 9. 443) becomes athletic excellence «strength is realized in action» (26) - and the poetic skill that is realized «in council, predicting the way to come when that gift is innate» (27-8, Lattimore); the poet, as in other Pindaric passages (cf. Hes. *Theog.* 32, cf. *Il.* 1. 70), foresees things to come, and we must emphasize the double reference to the inherent gifts or excellence (φυσῆ 25, συγγενές 28). Chromius and the poet are designated as en-

10. It is supposed that Pindar wrote this ode in 476, the year he visited Hieron in Sicily, cf. Bury Appendix C; Kirkwood (1982) p. 245; etc.

11. Bundy (1986) pp. 22, 23, 27; Carey (1981) p. 110 (Pindar is not the only or even the principal subject of ἔσταν, v. 19).



dowed with two forms of *φύα*, practical and intellectual, respectively: v. 26 refers to Chromius, whose deeds prove his native strength, v. 27 refers to the poet himself, who like a prophet foretells, under the cover of myth, a glorious career for Chromius, while v. 28 refers to both.

Pindar's aristocratic vision is summed up in the term *φύα*, the inherited excellence; *phya* is associated with qualities (*aretai*), both physical and ethical, and characterize the victor. And just as Teiresias predicts future glories for Heracles, so Pindar is doing the same for Chromius. Chromius with all his toils is or can be a double of Heracles, while Pindar, as he advances this possibility and interprets the victory at Nemea, is a modern Teiresias¹².

In the *εὐεργεσία* motif (οὐκ ἔρχομαι πολὺν ἐν μεγάρω πλοῦτον κατὰ κρούσεις ἔχειν, / ἀλλ' ἐόντων εὖ τε παθεῖν καὶ ἀκοῦσαι φίλοις ἐξορκέων. κοινὰ γὰρ ἔρχονται ἑλπίδες / πολυπόνων ἀνδρῶν, 31-3) poetry is also referred to (ἀκοῦσαι). The sentence gives the ethic behind the hospitality (19-24), and by reserving this general ethic until the close of this section the poet conveys the impression that on the present occasion a whole way of life is typified¹³. Speaking in the first person the poet approves a principle referring to Chromius¹⁴; favoured by Gelon and Hieron and rewarded for his services Chromius has become rich in Syracuse: Καὶ ἔστι τοῦ ἀγχοῦ καὶ τῆς ἀρετῆς τὸ εὐεργετεῖν (Aristotle *E.N.* 1169b 11-12); according to the very old function of poetry Chromius will win glory through song, while at the same time the poet induces him to be generous (e.g. in the poet's reward), as he has been towards the *ξεῖνοι* of whom the poet himself was one. No one is exempted from the changes and chances of mortal life; therefore everyone must make use of his wealth while it still exists (32).

Pindar justifies Chromius' proper use of wealth the thought that in the long run all men have the same prospects, because all men must endure much trouble. Heracles, too, was *πολύπονος* and expended his gifts to help mankind¹⁵. «All men are alike in expectation, born to endure. But when I move among the heights of triumph, Herakles comes to mind. I embrace him eagerly...» (32-4, Nisetich): ἐγὼ δ' Ἑρακλέος ἀντέχομαι προφόνως ἐν κορυφαῖς ἀρετῶν μεγάλῃς, ἀρχαῖον ὀτρύνων

12. Cf. Bury p. 3, *ad loc.*, Newman (1982) p. 224, Rosenmeyer (1969) p. 240.

13. Carey (1981) p. 117.

14. Bundy (1986) p. 85.

15. Kirkwood (1982) pp. 253-4.



λόγον. And this is the transition to the mythical exemplum (33-72); but the verb ὀτρύνειν is also used in v. 7 where the chariot ὀτρύνει the poet to yoke the song of glory. The poet connects Chromius' generosity, labours and future victories with the labours and fame of Heracles, and thus unites his task for the victor with the praise of the god and the mythical exemplum, making a strict coherent whole of the ode. The relevance of Heracles-myth has been variously explained. Passing immediately to Heracles, the supreme example of a man of toil whose efforts were unselfishly directed towards the common good, with the aid of the «loaded» vv. 33-4. Pindar shows what model he would like Chromius to follow¹⁶. As the marriage with Hebe symbolized Heracles' immortality, so poetry can make a similar gift to Chromius: ὀλβίοις ἐν δώμασι (71) recalls Chromius' wealthy house (31), where the present celebration takes place, and *thaleran* may suit the eternal youth of Heracles and the eternal glory of Chromius¹⁷. W. Slater in particular, following Radt and Rose, draws eight points of comparison between Chromius and Heracles: the blessed house of Chromius and the blessed home of Zeus, the banquet of Zeus and Chromius, the *aretai* of Heracles and Chromius, the *ponos* of both, the resulting life of tranquillity of both, etc. Pindar used as an exemplum the myth of Heracles, because he viewed music, song and festivity personified in the Muses, Graces and Hours, as the antithesis of *hybris*, which is personified in the Giants and enemies of Zeus; Heracles destroys the enemies of *Dike* and brings order, culture and festive life: this is Pindar's poetic philosophy¹⁸.

Time has been examined in Pindar's odes in terms of the fulfilment and achievement which time brings (see especially *O.* 10.51-9, *N.* 4.41-4)¹⁹. Time is an expression of a «mythical design» which is laid over the time of nature; what stand out are signs showing the way to some crowning achievement. In this ode *chronos* unites the beginning of the Heracles myth (46-7) with the end of the myth pervaded by peace and high serenity (69-70), as Segal asserts²⁰. «On the one

16. Newman (1982) p. 218.

17. Segal (1974) p. 37, Rose (1974) p. 170, Radt (1966) p. 167, Carey (1981) pp. 128-9.

18. Slater (1984) pp. 250-51, 259; cf. Fisher (1992) pp. 230-32.

19. Gerber (1962), Vivante (1972) *passim*, Segal (1974) pp. 29-30, 37-9, Newman (1982) pp. 218-9, 221; cf. Bowra (1964) p. 381 n.1. Cf. G. L. Huxley, *Pindar's vision of the Past* (Belfast 1975).

20. (1974) p. 39.



hand», he continues, «*chronos* denotes both complete surrender to the circumstances of the moment, which yet contains the whole and simultaneously sets it in motion toward fulfilment; on the other hand *chronos* denotes the all-encompassing fulfilment of the gods' design». What is more important is that the victor's achievement is prescribed and his praise is fulfilled in terms of such time. Men's hopes look to the future and need time for their fulfilment. Chromius' *ponoi* (33a) look ahead to Heracles' *καμάτων μεγάλων ποιῶν ἐξείρετον* (70). The victor complements the time scheme of the myth; here is the «clear link» which interpreters have sought. Therefore, as Rose argues on *N.* 1, the victor emerges as the exemplar of the aristocratic virtues and Pindar «achieves a fusion of the circumstances of the individual victor with the panhellenic mythic vision of the aristocratic principle», the myth's primary function being to illustrate the nature of life for a man of innate excellences²¹.

NEMEAN 2

Pindar's poetry may be understood under the closing statement *κωμάξετε* and *ἀδυμελεῖ δ' ἐξάρχετε φωνῆ* and indirectly under the famous opening about the Homeridai: the Homeridai begin with a hymn to Zeus, the athlete began his victories at Nemea in Zeus' grove and, by praising the victor, the poet himself, like the Homeridai, begins with Zeus. But the poet seems to say more than simply the victories of the athlete: *Δέδεκται* does not simply mean «winning of victory», but «receiving the rewards of victory», crowns or songs, and therefore *καταβολὴν νικηφορίης* is not the first of a series of victories, but the first of a series of victory-odes¹. The beginning of the ode describes the prooimion of a performance without being a prooimion itself in the sense that no divinity has been directly invoked; such prooimion is the prelude of a Homeric performance. And at the very end of the ode the chorus as citizens are called upon to lead in celebration². Poetry is also implied, by inference, in the expression *δρέπεσθαι κάλλιστον ἔωτον* (9), «Timodemos will reap fair flowers of success», not only because this favourite Pindaric expression is often connected with poetry (cf. *I.* 1. 51, *P.* 10.53, *N.* 3.29, etc.), but also

21. Rose (1974) p. 175.

1. Bury p. 33.

2. Nagy (1990) pp. 856-7.



for the etymological allusion, suggested by Bury³, to αἰών: The Timonidae had a fair wind (αἰών); αἰών εὐθυπομπός, «a straight-wafting breeze of time», is a metaphorical expression; Timodemus also will have a fair wind (ἄωτος). The idea of growth contained in «nurse» and «exalt» (θρέψει 13, ἀέξει 15) must be seen in connection with ἄημι (ἄωτον), probably with the Peleides and Orion, and the number of victories⁴. The ring composition of vv. 13-4 and the θρέψει (13) in relation to ἀέξει (15) make Timodemus parallel to Ajax: as Ajax prevailed at Troy so did Timodemus at Nemea; the analogy between Ajax and the victor is strengthened by the phrase ἀλλά... τλάθυμος (14-5), which echoes the Homeric τλήμονα θυμὸν ἔχων (*Il.* 5. 669, of Odysseus), and probably Ajax's strength in πηλκισμοσύνη ἀλεγεινή (*Il.* 23. 700ff.)⁵. The song finally is εὐκλεές like the victor's home-coming in triumph. Pindar describes as *nostos* the home-coming of the successful athlete⁶. Poetry is meant under the sweet singing of the chorus with which they begin the song and under «sound the triumphal hymn to honour» (24) Zeus and Timodemus. The victory catalogue of vv. 19-25 is not followed by a prayer as usually but by an exhortation to celebrate Timodemus in the revels and in the song. The Nemean success is placed just before the summary of the local victories, so that Nemean Zeus may give the present Nemean victory acclimatic position and provide the transition (Διὸς...τόν, 24) to the close⁷.

3. p. 228.

4. ἄωτος, of uncertain etymology, one of Pindar's favourite words of approbation, keeps a constant meaning of excellence and scatters hints of brightness and delight (Bowra (1964) pp. 228-9). By the fifth century it is used of the «choicest» or «finest» part or the «pick» of anything, hence the unusual rendering of the metaphorical use «flower», «breath» or even «cream». E.K. Borthwick likens the word to ἄνωτος «that which comes to the surface», the «pile», evolving to mean «best», while J. L. Melena has shown that the word once meant «plucked wool» which is finer than sheared wool (: R. Janko, *The Iliad. A Commentary* vol. iv 13-16 CUP 1992, p. 120), but R. A. Ranam (in B.K. Braswell, *A Commentary on the Fourth Pythian Ode of Pindar*, Walter de Gruyter 1988, pp. 217-8) «argues that the word originally meant «the nap» that lies on the surface of cloth, as well as the fleece that grows on the surface of sheep and finds the semantic link between the Homeric and later usages in the shift from the concrete notion of «top» to the abstract notion «excellence»». The gen. with ἄωτος is gen. auctoris (or partitive). Cf. also W.J. Verdenious, *Commentaries on Pindar* vol. II (Suppl. to Mnemosyne E.J. Brill 1987), p. 9 and R. Renham, *Studies in Greek Texts* (Göttingen 1976, Hypomnemata, Heft 43) pp. 50-2; and belows *N.* 3 note 12.

5. Krisher (1965) pp. 35, 36.

6. Perysinakis (1990) pp. 48-9.

7. Bundy (1986) p. 72 and n. 94.



NEMEAN 3

1-14. The first triad contains a traditional invocation of the Muse, but expressed in different terms. The Muse invoked, as we see from the final verses, is Clio, the patron goddess of literature and song, later regarded as the Muse of History. According to the scholia the Muse is addressed as a mother $\acute{\omega}\varsigma \tilde{\alpha}\nu \acute{\epsilon}\pi\iota\pi\nu\epsilon\acute{\iota}\omicron\mu\epsilon\nu\omicron\varsigma \acute{\epsilon}\zeta \tau\omicron\upsilon\nu \text{ Μουσῶν}$ or rearer $\delta\iota\acute{\alpha} \tau\omicron \acute{\alpha}\pi\omicron\zeta\eta\nu \alpha\upsilon\tau\omicron\nu \acute{\epsilon}\xi \tilde{\omega}\nu \acute{\epsilon}\gamma\rho\alpha\phi\epsilon\nu \acute{\epsilon}\pi\iota\nu\acute{\iota}\kappa\omega\nu$, and she is besought to come to Aegina in the day of the sacred Nemean month in which he is going to compose the hymn to celebrate the Nemean victory. The poet refers to mercenary Muse, and calls her to come as Sappho calls Aphrodite (1 LP). Poetry is also represented by the choir, who as craftsmen of sweet revel-song, wait to hear the Muse's voice ($\delta\pi\alpha$). Other achievements have other thirsts but victory in the athletic games is chiefly desirous of poetry (7), the perfect companion of crowns and *aretai*.

Verses 6-8 are used by E. Bundy to illustrate the immortality motif, like the opening priamel of *Ol.* 11.1 ff., where the foil is employed to establish a relation between song and achievement in which song sets a permanent seal on high deeds. Immortalization in song is the dearest longing of the successful, but men have other longings too; the priamel of vv. 6-8 is careful not to exclude this thought. Thus the dependency of achievement on song stands out against a background that has both depth and breadth¹.

In the antistrophe the poet asks the Muse to grant his poetry full measure ($\acute{\alpha}\phi\theta\omicron\nu\acute{\iota}\chi\nu$) of his skill and mind ($\mu\eta\tau\acute{\iota}\varsigma$ denotes the poetic faculty, cf. the only Pindaric parallel in *O.* 1.9); and to begin the hymn to glorify Zeus (a usual way of beginning a hymn in honour of a god), which he will perform (or elaborate) ($\kappa\omicron\iota\nu\acute{\alpha}\sigma\omicron\mu\chi\iota$) with the young men voices and the lyre: $\acute{\epsilon}\gamma\omicron \delta\acute{\epsilon} \tau\alpha\acute{\iota}\varsigma \acute{\epsilon}\kappa\epsilon\acute{\iota}\nu\omega\nu \tau\omicron\upsilon\nu \chi\omicron\rho\sigma\upsilon\tau\omicron\upsilon\nu \phi\omega\nu\alpha\acute{\iota}\varsigma \kappa\alpha\acute{\iota} \tau\alpha\acute{\iota}\varsigma \lambda\upsilon\rho\alpha\iota\varsigma \kappa\omicron\iota\nu\omega\varsigma \tau\omicron\nu \u0399\mu\nu\omicron\nu \xi\sigma\sigma\omicron\mu\chi\iota$. Following the scholia (18a) Th. Hubbard translates the encomiastic future $\kappa\omicron\iota\nu\acute{\alpha}\sigma\omicron\mu\chi\iota$ «communicate the hymn to the public by means of lyre and the voice», taking the datives as instrumental rather than as indirect objects. Verses 11-12 are meant as a public proclamation of the song's encomiastic subject-matter; the primary concern is not the poet's relationship of his musicians, but the relation of his verbal message to the public². In v. 8 song was called the most skilful companion ($\delta\pi\alpha\delta\omicron\nu$)

1. Bundy (1986) pp. 11-12.

2. Hubbard (1987) p. 9.



of victory. With consummate skill the poet connects the second metaphor in vv. 9ff. with the first by choosing the word *ὀπάζω* (send along with, bestow)- the poet's real craft at work³. And if the Muse grants this prayer for abundance (*ἀφθονίαν*, 9), abundance designates «an attitude of mind that can come about only as a result of an individual's control over his own ... malicious stinting», which means that *φθόνος* can be lacking, in order that an ideal harmony may weigh against discordant reality; but the absence of *φθόνος* (*:ἄφθονος*) means presence of generosity⁴.

There is no need to assume with M. Lefkowitz that though the *komasts* are waiting to sing (4-5), two songs are involved: the *komos*-song, which Pindar describes a few lines later as a *hymnos* in praise of Zeus, on this occasion requires an additional song (*aoïda*, 7) which the poet will compose to celebrate the victory. The aorist *ἔβηλεν* (65), she continues, since usually Pindar's odes refer to themselves in the present or the future tense, implies that the *hymnos* the poet mentions in the same line was sung by a *komos* on some past occasion, perhaps at the site of victory⁵. But as Bundy had already asserted, the arrival motif brings the song, or a divine projection of the song, to the scene of celebration, and in none of its forms the arrival motif refers to a future not embraced in the song itself⁶.

And coming to his theme, the praise of Aristocleides and his fathers' land, the poet says that it will be a gracious work of glorification for the land where the old Myrmidons dwelt in former days- and which Aristocleides did not disgrace. Gracious work (*χαρίεντα πόνον*) refers to the easy task for the poet to praise Aegina and to his hymn composed with charm, but also to the athlete's toil (described in vv. 15-18): «Zeus will enjoy our pleasing labour, namely the song, [which will also be] something the land delights in»⁷. By saying that the poet favoured by the Muse will communicate to the public in such a way as to make his song of broad concern, he once more attributes his inspiration to the Muse; cf. *μυνητέωδ, Μοῖσα, προφρατεύσω δ' ἔγω* (fr. 150 S-M; cf also *Pa. 6. 6 M* (fr. 52f)). The pancration contest is part of the fabled assembly of the Myrmidons (with the reputation

3 Bury p. 46.

4. Bulman (1992) pp. 30 and 28.

5. Lefkowitz (1991) pp. 197-200.

6. (1986) pp. 22-3, 27-8. Lefkowitz seems to fall into the same error into which previous scholars had fallen concerning the «I» of the odes.

7. Instone (1993) p. 16 n. 16; cf. Hubbard (1987) p. 6 n. 18.



which Peleus had given) and refers to the Homeric excellence of the speaker of words and the doer of deeds, and so to the poet's work. Aristocleides has brought honour, as in the Homeric μάχη or ἀγορή, to his ancestors, rather than disgrace (ἐλεγγεΐη), because by winning he occasioned from others, as in the *agora* they discussed his performance, not rebukes but words of praise (cf. *P.* 4. 83-94, *I.* 1.50-1)⁸. The poet seems to say: therefore it is thanks to you, o Muse, (τεάν κατ' αἴσαν) that the victor has not brought disgrace to the famed *agora* but has won the praise of victory. D. Steiner adduces another reason why the victor's achievement has brought honour to the town square (*agora*) in the shape of a monument; the metaphorical ἄγχιμα has become the actual dedication that decorates the city centre. The poet shares the song with the *komos* and the lyre (11-2), result of these efforts being the creation of a decorative offering to adorn the victor's home, a χάρις ἄγχιμα or ornament of the site (13)⁹. The two components of the victor's name signify «superiority» and «glory»; the second element in the name -cleidas accounts for Pindar's identification of the Muse of this ode, Cleo («Glorifier», here the Muse of Poetry, the vehicle of glory)¹⁰.

26-33. Finishing the praise of the victor in the first triad in vv. 19-21 the poet says: «If being good-looking and doing things befitting his physique, the son of Aristophanes has performed the highest deeds a man can, then it is not easy to cross further the pathless sea beyond the columns of Heracles» (Instone's trans. p. 20). The phrase εἰ δ' ἔων καλὸς ἔρδων τ' εἰκότα μορφῆ goes back to Homer (cf. *Od.* 4. 63-4, 18. 126-8 etc.) and the well-known theme of καλὸς κάγαθός (Hdt. 1.30. 4, 2.143.4). And it is clear that the context is about the need to recognise human limitations (cf. *P.* 10.21-7); it is the *ne plus ultra* topos occurring frequently in the odes. The poet seems to say: «If, as is the case, Aristocleides has achieved a great victory, let that suffice, for he cannot achieve more than is humanly possible»¹¹.

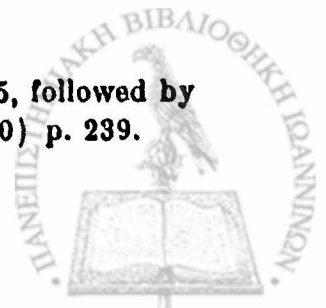
In an apostrophe to his θυμός, like that of Odysseus (*Od.* 20. 18) or Archilochus (fr. 128 W), and within an interaction based on the meaning of the previous context about Heracles' sea exploits, the poet calls his poetry πλόος and exhorts himself to close his digression

8. Instone (1993) p. 17.

9. Steiner (1993) p. 165.

10. This idea is expressed by the τεάν κατ' αἴσαν (Bury ad v. 15, followed by Erbse (1969) p. 275 n. 4, Privitera (1977) p. 258 n. 20; Nisetich (1980) p. 239.

11. Carey (1980) pp. 154-5, Instone (1993) p. 20.



(cf. *P.* 11. 38-40) and lead the Muse to Aeacus and his race and praise the victor. He should not resort to foreign tales, when there are good tales at home; the cycle of Aeginetan legend is ample enough¹²: μή καὶ τὸν νοῦν περιφέρειν ἔξω τοῦ σκοποῦ τοὺς ἐπκίνοὺς ἄγοντα, ἀλλ' ἐπὶ τὸν ἐπκινούμενον τρέπειν (scholia).

It has been shown that the irrelevance motif (vv. 26-27) (the so called break-off formula) substitutes the myth for direct praise and functions as a *gnome*; here as elsewhere it ensures that only what is relevant is narrated and if Pindar dwells on Heracles' achievements those achievements are relevant. The digression concludes one section and marks the transition to a new section of the poem. The reason why Pindar breaks off the Heracles narrative is because Heracles after his glorious exploits became a god and shared a god's blissful everlasting life, and this is beyond the limits to which Aristocleides can aspire. By breaking off the Heracles section the poet implies that in an important respect the victor is unlike Heracles, and that he must not take the analogy too far or hope to live as Heracles ended up living¹³. The Heracles myth deals with endurance and human limitations, while the Aeacidae myth enables Pindar to combine this element with an exposition of inherited *arete*¹⁴.

«The essence of justice appears in the maxim 'praise the noble'», but «longing for another's glory is not the better way» (Nisetich) and the Muse must look closer (μάτρευε) to home where she has proper honour and material for praise to give voice (γαρυέμεν), which is a sweet duty (29-32); γλυκύ τι γαρυέμεν (32) goes back to μελιγαρύων (4). It is interesting first that Pindar refers to his poetry with his favoured word ἄωτος, the «breath» or «blast» of justice¹⁵, and second that he calls highest justice the maxim «praise the noble», which is the subject of his poetry, just as Theognis (or Phocylides) thinks of justice (*dikaïosyne*) as containing every part of *arete*, i.e. the absolute maintenance of noble birth constitutes the highest justice¹⁶, which means that once particularization of *arete* started every such part of *arete* was regarded as its highest part.

12. Bury App. A note 3 (pp. 229-30).

13. Carey (1980) pp. 155-57; cf. the summary in p. 160, Instone (1993) p. 20; Heath (1986) p. 85.

14. One of the main points in Carey's (1980) analysis p. 162.

15. Bury App. A note 13 (pp. 229-30). But cf. above. *N.* 2 n. 4 (top or excellence).

16. Cf. Theognis 147-8.



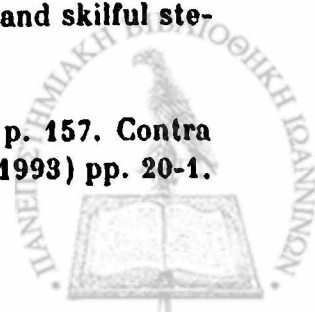
40-2. Taking his cue from the fighting courage of Peleus, who rejoiced in deeds of *aretai*, and from Telamon, Pindar concludes the first half of the poem with gnomic section referring to the superiority of natural genius over acquired or instructed skill (as in *N.* 1.25, 28, *O.* 2.86, *O.* 9. 100, *P.* 2. 72): the man who has inherent *arete* is superior in glory, while that man whose art is instructed is in darkness and «never comes down with sure foot but savors endless exploits in his futile thoughts» (Nisetich), and the poet goes on to Achilles who still a child performed deeds of might. In Carey's translation (p. 157): «By innate propensity for glory a man has great weight. But he who has mere learning, the unilluminated man, aiming now for this and now for that never reaches his goal with firm foot, but tastes of countless exploits with a mind which accomplishes nothing»¹⁷. Here we have the impact of Pindar's view of *phya*. The poet may be another such man with endowed skill and soul illumined by native light.

Though generalized, these lines (40-2) are intended merely to enhance the picture of the warlike merits of the Aeacidae (of Telamon in the preceding lines and of Achilles in the lines that follow) and what they say is of special relevance to the victor Aristocleides; he had upheld the glorious heroic tradition, having been therefore another example of *συγγενής εὐδοξία*. Aristocleides is not merely contingently similar in prowess to the heroes, but he has inherited their prowess; he is praised for his *ἀεθλοφόρον λῆμα* (cf. v. 83), not just for his victory but the will (*λῆμα*) to win. The lines do not say that a man who has taught skills enters a single contest and gives up, but that he likes to have a taste of countless activities but never achieves anything in any of them¹⁸. But the wording of these lines is equally applicable to the skill of poetic composition, and it may be that they should be considered in conjunction with the lines in the final epode of the poem (cf. 80-2)¹⁹. The poet seems to put himself close to the merits of Telamon and the deeds of Achilles and may be, like Peleus, in possession of excellences (v. 32).

17. «This man, whose soul, unilluminated by native light, is fickle and unsuccessful, is compared to a mariner sailing under a dark welkin, yielding to the impulse of varying blasts and never coming safe to shore by sheer of strong and skilful steering», Bury p. 54.

18. Carey (1980) pp. 157-61, Instone (1993) pp. 21-2.

19. Bundy (1986) p. 32; Coŋway (1972) p. 177; Ruck (1972) p. 157. Contra R. Stoneman (1976) p. 194 n. 24; Carey (1980) pp. 157-8, Instone (1993) pp. 20-1.



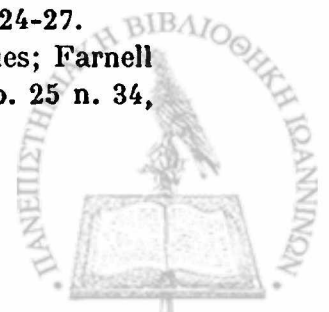
65-70. Having finished the praise of Achilles the poet comes with a sudden transition to Aristocleides whom he assimilates to Zeus because he and his ancestors, the Aeacidae, come from Zeus, in whose honour is the contest «for which the voice of youth this hymn is chanting, proclaiming» (Conway) a delight for men who live near; the voices of young men singing are fitting to the victor because he «has brought this island into men's speech of praise, and likewise by his splendid ambitions the Thearion of the Pythian god» (Lattimore). Poetry is understood under ἔβχλεν (64), a metaphor from an archer (Bury ad loc.): shoot at the victor and therefore crown (Slater); under κελχδέων (66), while ἐπιχώριον χάριμα recalls χχρίεντα...πόνον χώρας ἄγχλμα (12-3), under βοἶ (67), under εὐκλέει λόγω (68) and even in ἀγλααῖς μερίμναις (69), which may correspond to the poet's work: ταῖς ἐμαῖς μερίμναις καὶ τοῖς ἐμοῖς ποιήμασι συνέζευσε τῷ εὐκλεεῖ λόγω (scholia).

70-6. Continuing the victor's praise the poet comes again to the notion of συγγενῆς εὐδοξία (40): «In physical competition there becomes manifest the supreme achievement in whatever event one excels, whether one is a boy competing against young boys, or a man in the men's division, or thirdly among older people, according to which division we as mortals belong to. A man's life sets in motion even four ways of excelling and instructs one to keep one's mind on what is accessible» (Instone's transl. p. 26). To be fully understood this passage must be seen in the light of lines 41-2²⁰ and in connection with the victor's achievement. Only by taking part in a major competition has a man the chance to gain the supreme achievement, victory, and its concomitants (success, glory, fame)²¹. One is tempted to see in the four ages or divisions the previous ages of the Aeacidae of the mythologicum exemplum: Peleus Telamon Achilles and Heracles corresponding to the age and the trial of the victor, and even the poet himself. The sentence φρονεῖν δ' ἐνέπει τὸ παρκειμένον (cf. *P.* 3.60) is particularly relevant to the victor, as Pindar himself points out: τῶν οὐκ ἄπεσσι (76); Aristocleides must not become arrogant as a result of his success, but must realize that human aspirations have their limits (cf. vv. 20-21 and v. 30)²².

20. vv. 40-2 are regarded by Merzger as the *Grundgedanke* of the hymn, in Bury p. 39.

21. Instone (1993) p. 24; cf. the detailed analysis of the section pp. 24-27.

22. Some scholars connect lines 72-5 with the four moral virtues; Farnell *Commentary* p. 261, Privitera (1977) pp. 270-71; cf. Instone (1993) p. 25 n. 34, Carey (1980) p. 160 n. 67.



The last virtue of the victor may be applied to the poet and can be taken to mean, coming from a superb craftsman such as Pindar, that the first principle of good workmanship must be to keep one's mind on the job, the wider implications of which are, as we know from similar passages, less briefly expressed, the condemnation of excessive ambition and pride, the extolling of modesty and a just appreciation of one's talents and responsibilities²³. Φρονεῖν τὸ πρᾶξιμενον may look back to βροθυμῆτα (53) and to μήτιος ἀμᾶς ἔπο (9), making the whole construction a produce of inherent and natural genius. The introductory statement of the passage «trial alone reveals innate superiority» [or «in physical competition there becomes manifest the supreme achievement in whatever event one excels»] may be applied, too, to the poet: it is connected with the last virtue of the victor applied to the poet and the following greeting of the victor which is connected to the poet's task (76ff.). The mark of taught excellence is νοῦς ἀτελής (v. 42) and that of innate excellence is τέλος ἐν παῖρα (v. 70).

76-84. Greeting the victor the poet says that he «send[s him] this, mixed of pale honey and milk, and a liquid shining is on the mixture, a draught of song blown in Aeolian flutes, late though it come. Among birds the eagle is swift. Pondering his prey from afar, he plummets suddenly to blood the spoil in his claws. Clamorous daws range the low spaces of the sky» (Lattimore). Poetry is meant under the allegory of a mixture of honey and milk- Boeotia was rich in milk and honey: τὸν ὕμνον φησί, τὸ κελὸν καὶ ἡδύτατον αὐτοῦ ἐπιδεικνύμενος (scholia), the foam of the mixing which crowns the bowl, and the drink of song blown in Aeolian mode: κερναμένη δ' ἔερσ(α): ἡ δρόσος... ἡ τοῦ μέλιτος κερναμένη πρὸς τὸ γάλα ποιεῖ τὸ πόμα αἰοίδιμον (scholia). This is a libation commonly poured to gods, to dead men and to heroes at their shrines, tombs and statues²⁴. Pindar's poetry is not just sweet to hear but has a complex and variegated structure. The drink metaphor for the poem recalls vv. 6-13 διψῆ... χρίεντα δ' ἔξει πόνον. Poetry is also understood in another of Pindar's favourite allegories of the eagle (cf. *P.* 1.6, *N.* 5.21), which, swooping from afar, seized suddenly the tawny prey in his talons, especially in the comparison with his rivals, the crows who chatter grazing on the lower air. The picture of the swift eagle is based on the poet's being late in sending

23. Conway (1972) pp. 177-8-

24. Steiner (1993) pp. 165-6.



the hymn and on his opposition to his rivals: τῆς βραδυτῆτος οὖν ἔνε-
κεν ἱκανῶς καὶ τὴν εἰκόνα πρᾶξι ληφεν; or εἰ καὶ ὅλως ὀψὲ γέγραπται μοι
τὸ ποίημα, ὅμως ὡς ἀετὸς πόρρωθεν ἐλθὼν ταχέως ἤγρευσέ τι καὶ συνήρ-
πασεν, οὕτως ἐγὼ τὰ πράγματα ταχέως συνήρπηκα καὶ γέγραφα, οἱ δὲ ἀ-
ντίτεχνοί μου κολοιοῖς εἰκόασι, κρυυγάζοντες μόνον καὶ ταπεινὰ νεμόμε-
νοι, οὐ δύνανται δὲ διχίρεσθαι εἰς ὕψος (scholia). If Aristocleides is com-
pared to the family of the Aeacidae whose emblem is the eagle and
Achilles is intended in v. 81 which recalls vv. 46 and 52²⁵, then Pindar
may be compared to Achilles himself. Finally poetry is understood
under the Muse's name, Κλεοῦς ἐθελοίσχης (83), which also implies the
mercenary Muse, an intimation of a fee and, together with the eagle
allegory, the quality of Pindar's poetry.

These two images of Pindar's poetry (especially in their relation
to the much discussed ὀψέ περ in v. 80) are best exemplified in In-
stone's analysis: «I am like someone conveying to you late a drink;
a drink you have had to wait for is though late, especially satisfying
when it does eventually come; similarly, an eagle, even if he has
left things late, because he has had to come from afar can do a great
swoop all at once and polish off his business»: i.e. in the structure of
vv. 76 to the end Pindar first emphasises the special quality of his
poetry and that it is late, but spells out nothing about the implica-
tions of these features; secondly, the bird-image tells us that if some-
thing is sufficiently superior it can still achieve success even at the
last minute; therefore Pindar's poetry is able to effect a magnificent
achievement even if it comes late²⁶. Verses 77-80 define the lauda-
tor's confident approach to his subject; they exemplify Pindar's use
of the rhetorical motive, «in which the laudator, disdaining all devi-
ce, makes his straightforward confidence and enthusiasm the mea-
sure of the laudandus' worth»²⁷.

We have seen that in various parts or themes of the song Pindar
finds many opportunities to refer to his poetry and its quality, not
only in his task for the victor, but also in the prooimion and invoca-
tion of the Muse, in transitional passages and in the victor's or his
country's praise and even in the mythological exemplum. It has been

25. Suggested by Bury p. 43.

26. Instone (1993) p. 29. Cf. also Stoneman (1976) pp. 193-4, Mullen (1982)
(on *opse per*) pp. 237-8; G.A. Privitera, «Pindaro, *Nem.* iii 1-5, e l' acqua di Egina»
(*QUCC* 29/58 (1988) 63-70) pp. 68-70.

27. Bundy (1986) p. 32.



observed that several themes occur at the end and at the beginning of the poem (Muse vv. 1, 83; song and drink vv. 6-7, 76-9), and that ring-composition may have been designed by Pindar to unify the poem²⁸. In the prooimion the poet calls on the Muse to sing the hymn; it is a gracious work for him to praise the victor's ancestors and to take tales from the victor's home to praise him; «praise the noble» is the subject of Pindar's poetry, and excellence (or «blast») of justice; the man, victor or poet, who has inherent *arete* is superior in glory; for the athlete or the poet trial alone reveals innate superiority, and to think of the thing in hand, i.e. to keep one's mind on the job, is a virtue for both of them; greeting the victor the poet flying like an eagle sends his poem like a Boeotian draught to his guest. It is after all the concept of poetry and its imagery or expression for poetry that constitute the ground on which the poet builds, the warp with which the poet weaves, and thus the concept of poetry is the unifying theme of the ode.

NEMEAN 4

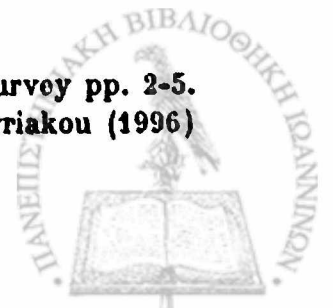
The idea of the fourth *Nemean* hymn is the sorcery of song, revealing itself in two ways: it has the gracious faculty of healing and comforting; it also can confer upon the hero of great exploits a really kingly lot and secure for his fame a longer life than his deeds¹. The structure of the ode is as follows: vv. 1-24, victory and victor's family; 25-43, labours of Telamon and Timasarchus, ineffectual plots against the latter; 44-53: catalogue of Aeacidae; 54-72, ineffectual plots against Peleus, and his labours; 73-96, victories and the victor's family. The ode reveals a careful chiasmic arrangement of themes, with the central catalogue as the pivot; and four transitions from the opening to the victory, from the circumstances of the victory to the myth, from myth to the victory and from victory to the closing of the ode².

1-16. «Gladness is the best physician of the accomplished toils; and songs the artful daughters of the Muses can charm her forth by

28. Bury Introd. with strong emphasis, Carey (1980) p. 160, Instone (1993) p. 30, Ruck (1972) pp. 154-5.

1. Bury p. 62.

2. As Carey (1980) pp. 150-51 divides it; cf. Willcock's (1982) survey pp. 2-5. Cf. also Köhnken (1971) p. 191 n. 14; Bulman (1992) p. 56; and Kyriakou (1996) p. 19.



their touch. Nor does warm water so softly soothe the limbs as does speech of praise linked with the lyre» (Bury ad loc.). «For the word lives longer than the deed, whenever the voice brings it from the depths of the mind blessed by the Graces' favour» (Nisetich). Such a word may I raise in honour of Zeus... Timasarchus as prelude of my hymn ... «Your father Timocritus, if he were still warmed by the sun's rays, would incline to my music, again and again plucking the intricate lyre» (Nisetich), and would celebrate his triumphant son.

Pindar's poetry is referred to in first strophe and antistrophe under gladness (1 εὐφροσύνη), daughters of the Muses (3, αἰοιδαί), speech of praise linked with the lyre (4, εὐλογίᾳ φόρμιγγι συνάρορος), raise prelude to my hymn (9, θέμεν ὕμνου προκώμιον); and under the celebrating (16, ὕμνον κελάδησε), which is said about the victor's father and music. But the first strophe pays tribute to the power of song, which again, of the two excellences of the *agathoi* (speech and deeds) emphasizes the second, thus making a hint about the poet's service to the patron. It is also another echo of the Homeric function of poetry and its service to the *agathoi*. In this sense vv. 31-2 «it befits the achiever to suffer for achievement» (Niset.) may be understood both of the victor and the poet; the principle of reciprocity (Bury) is valid both between athlete and victory, and poet and poetry (composition and quality of the hymn), with an allusion to the poet's fee³.

As Bundy has shown, this priamel (vv. 1-6) is of the two-term variety; *euphrosyne* is a poetic word for a victory revel, especially as contrasted with *aoidai* and used as foil for the importance of song as a permanent record of achievement; ἄριστος «means most desirable in the immediate present»⁴. As songs have the power to charm the victor, they are able to transfer from festivity to supreme healing power of praise poetry; the real winner therefore in this contest of the priamel, is praise itself⁵. Nevertheless, using medical and musical terminology together with ritual and magic, Machemer finds in vv. 1-8 not the opposition between song and the victory revel, but the comparison between the relative effectiveness of the healer's and the poet's art. And «the pleasure which is the best healer of

3. Cf. fr. 223b (Radt) of Sophocles cited by the scholiast τὸν δρῶντα γὰρ τι καὶ παθεῖν ὀφείλεται. The Aeschylean δράσαντι παθεῖν is the principle of the law of retribution.

4. Bundy (1986) pp. 2 and n. 9, and 10 n. 30; Nagy (1990) p. 198.

5. Köhnken (1971) p. 192; Bulman (1992) p. 58.



the pains endured in trials of strength is brought into being, not by the healer's purifications and potions, but by the magical power of well-crafted songs». The account of deeds, praise, lives longer if profundity is attended by the Graces⁶. By calling songs «the proficient daughters of the Muses, Pindar implicitly evokes in the aesthetic apprehension of his listeners a comparable healing image». Machemer points out that not in the act of the personification, but through the more significant act of «iatriification» Pindar chooses to open up for our aesthetic inspection the true meaning of εὐφροσύνη, in its technical medical form. In the guise of the best healer, εὐφροσύνη becomes simultaneously the healer and the self-bearing object of the healer's art, both the organ upon which he operates, the φρήν, and the hoped for effect of his activity, τὸ εὐφρων γίγνεσθαι, (τὸ εὐφρονεῖν)⁷. Εὐλογία, referring (in Plato *Rep.* 377 B ff.; cf. Thuc. 2.42.1) to the contents of poems when they are morally elevating and truthful, the praise, makes ultimately soft the tired limbs; but its immediate object is the *phren* which it charms into health, and the limbs themselves are restored by means of *euphrosyna*. In this way the Grace Euphrosyna might be a proper antecedent of νῦν even though as a daimonic power she is a natural subject of θέλγειν, and the claim that she is the best healer counters the claims of the physicians who may produce health, but no happiness. The word ἄπτεισθαι bears a purely physical aspect in the concrete image of touching, joining, or fastening, and this image is frequently applied in contexts of healing⁸. Divine songs, the daughters of the Muses, are the proficient causes of the joyful healing power of Euphrosyna. They bring her into being by invisibly attaching themselves to her *phren* (and ours) to make her (and us) εὐφρων and so transform our *phrenes* from states of non-well-being (sorrow) into a state of well-being (happiness) more effectively than the nostrums of an artful doctor⁹. If the songs are those the poet sings, the *phrenes* they affect are those of the victor and his fellow celebrants, or the *phrenes* of audiences everywhere; if the songs are the ones the Muses sing, among humankind the *phrenes* they affect are the *phrenes* of the poets¹⁰.

6. Machemer (1993) p. 114.

7. *Id.* (1993) pp. 120-21, 133.

8. *Id.* (1993) pp. 125, 133.

9. *Id.* (1993) pp. 135-36.

10. *Id.* (1993) p. 136.



33-46. «But the rule of my art and the time insistent upon me withhold me from relating completely the theme. But my heart is bound by a spell to have composed the hymn for the new-moon feast». «Still, though the deep salt sea holds you by the waist, resist its conspiracy; thus shall we show far better than our enemies, and come down to the trial with the light on us. A man looking upon another in envy drives the vain shaft of his opinion in darkness, wavering to drop groundward» (Lattimore). Pindar continues: «But whatever excellence sovereign Destiny has bestowed on me, I know time in its progress shall bring it to the fullness ordained. Now, my sweet lyre, weave out in Lydian harmony the song beloved of Oinona and Cyprus».

The «rule of my art» (τεθμός), «relate completely» (ἐξενέπειν), «to have composed» (θιγέμεν), and the weaving metaphor of poetry (ἐξύφινε 44) all are words under which the poetry of Pindar is understood. In one of the interpretations given by the scholia the phrase κλίπερ ἔχει βχθεῖν ποντιας ἄλμυ/μέσσον (36-7) is understood thus: κλι εἰ τὸ μέσον ἔχω τῆς ἱστορίας κλι μεσοπορῶ κατὰ τὴν διήγησιν, ὅμως ἀνθέξομαι, κλι οὐκέτι τὰ λοιπὰ ἐπ' ἴσης συνάψω διὰ τὴν νομηγίαν and in another scholion it is added: ἐὰν μὴ ἐπιμείνωμεν τῆς παρεκβάσεσι, σφόδρα δόξομεν τῶν ἀντιπολεμούντων ὑπερέχοντες καταβαίνειν. But whichever way it may be understood, it is meant for the poet. And one may add with Bury that βχθεῖν ἄλμυ suggesting φρενὸς βχθείας (v. 8) points the meaning of the passage¹¹: «I adhere to my principle of making myths the centres of my epinician hymns; and I shall certainly bear the palm, provided the very depth of my imagination does not seduce me into exceeding the due limits». It is also said by the Scholiast that ἀντίτειν' ἐπιβουλίας etc. (37) refers to the poet and his rivals and to the well-known theme of poetic envy: εἴτις φθονεῖ ἡμῖν... οὐδὲν ἀνύσει φθονῶν ἐμοί, ἀλλ' ἐνχοκροβήσεται τῷ σκότῳ καὶ ζόφῳ.

Among odes with this type of break-off *Nemean* 4 holds a prominent position because it includes not one but two break-offs and has generated much discussion. The *N.* 4 break-off is regarded, as the break-off in general, as an substitute for direct praise of the victor, belonging to the «programme», the personal section of the ode, and not to the myth; it gives the poet maximum control over the progress and size of his song. The contrast is between a theme which must be terminated (the myth of Telamon) and one which

11. p. 72. Cf. Péron (1974) pp. 92-5; Bowra (1964) p. 273.



must be pursued (the victor), not between unacceptable compulsion and Pindar's intention¹². But *Nemean 4* is unique in that the first break-off does not result in any change of direction, and a second break-off is employed to bring the poem to the direct praise of the victor. And it has been suggested that «with the two break-offs Pindar stresses his acute awareness of the obligation to his patron while simultaneously highlighting the glory of the Aeacids, which cannot be accommodated in only one song». The first break-off (33-34) is a note of reassurance to the audience and the victor: «the poet stresses the superiority of his poetic skill in order to claim that he handles the delicate issue of digression carefully». Pindar's concern with the art of his poetry reaches its most emphatic and splendid expression¹³.

Three factors have combined to compel the poet to abandon praise of the Aeacidae: the rules of the song, generic constraint (τεθμός), limited time (ἔρρι) and the poet's own desire to focus on Timasarchus and his victory. Much has been said of the τεθμός (33): the rules of order, or the necessity and propriety that determines the relationship between song and merit; the rule of Pindar's song, the rule that imposes a limited length on the mythic section. But the «rule» is merely an expression of his own desire, a useful fiction¹⁴. And more specifically *tethmos* «is in fact the general encomiastic rule of ἀίνειν τὸ παρ ποδῶς a rule in light of which even the native glories of the victor's city and tradition can be regarded as in some sense superfluous and irrelevant»¹⁵.

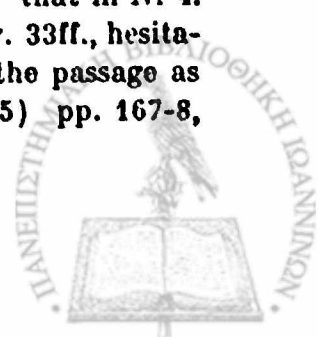
In vv. 36-41 Pindar elaborates the *phthonos* theme, a topos which represents the victor as the victim of the envy of lesser men and stresses the poet's ability to protect him, inspite the fact that ἐπιβουλῆς (37) instead of φθόνος is used. It is said already by the Sc-

12. Carey (1980) pp. 149, 150.

13. Kyriakou (1996) pp. 29-30, and 31; Willcock (1982) pp. 6, 7-8; Norwood (1945) pp. 177-8.

14. Bundy (1986) pp. 10-11; Carey (1980) p. 147; Miller (1983) p. 207 n. 18 is not satisfied with the meaning of *tethmos*; Miller's article analyses vv. 33-43 expanding Bundy's passing statement in *Studia Pindarica* p. 3 n. 11, that in *N. 4. 41ff.* the enkomiast, according to the rules of order mentioned in vv. 33ff., hesitates to continue the catalogue of the Aeacidae heroes, and considers the passage as a theoretical defence of «digressive leisure»; cf. also Norwood (1945) pp. 167-8, Lefkowitz (1991) p. 48 n. 82 and Whitmore (1910) p. 106.

15. Miller (1983) p. 206.



holiast that ἀντίτειν' ἐπιβουλίαις etc. refers to the poet and his rivals; to the well-known theme of poetic envy: εἴτις φθονεῖ ἡμῖν ... οὐδὲν ἀνύσει φθονῶν ἐμοί, ἀλλ' ἐνχποκρυβήσεται τῷ σκοτῶ καὶ ζόφῳ. In vv. 41-3 the triumph of poet and victor is stressed. The presence of Time (or Destiny) together with the use of the future suggests the poet's role in preserving his patron's glory in spite of envious criticism. The sentence embodies the familiar proverb that time is the saviour of good men. But as the «sentence follows a passage concerned with the poet's exertions on behalf of the victor, and equally important, as it echoes v. 6, where Pindar stated that words live longer (χρονιώτερον) than deeds, the proverb acquires additional significance, as a suggestion that in the present case time will bring fulfilment through the efforts of Pindar»¹⁶.

But there is no implication that the victor's *arete* has not yet become adequately manifest and that it will shine only in the future. Pindar may pray in an ode for future victories of his patron (it is one of the conventions of the genre) but he never puts his present victory in any future perspective; he closely associates the success of the victor with the help the poet offers him. The poet's *arete* is fully materialized within the song and Timasarchus' *arete* cannot be postponed for a distant future¹⁷. And vv. 41-43 do not refer only or primarily to Timasarchus; they refer, too, to the poet, as the emphatic pronoun ἐμοί may support; the pronoun dissociates the two types of laudators and focuses attention upon the encomiastic persona and its climactic announcement. The «other man» is Pindar's «typological enemy», as Bulman called him, with whom he is in conflict, as is clear from the polarities that designate their respective activities; light, contest and good desire versus darkness, aimlessness and envy. In the break-off the poet begins an explicit polemic, following it with a proud profession of faith in himself and his ultimate triumph and confirms that the oncoming time will show his superiority to his antagonists. The erotic metaphor in ἔγγι, instead of saying «get down to business», is «a dramatically heightened variant of the «ἐξὼν motif» whereby the stark necessity of the monetary contract between poet and patron is redeemed or transcended by the poet's free and willing commitment to truth and virtue»¹⁸.

16. Carey (1980) pp. 149-50; cf. Köhnken (1971) pp. 206-12; Kyriakou (1996) pp. 23-26; Whitmore (1910) pp. 108-9.

17. Kyriakou (1996) p. 25.

18. Miller (1983) p. 208; Bulman (1992) p. 65. Kyriakou (1996) p. 26; Lefkowitz (1991) p. 49.



The ἄλλος ἀνὴρ (39) with whom the «I» is contrasted «is transparently a fictional construct whose function is simply to define and justify the poet's own attitude toward his task. The passage is, in other words, an example of what Aristotle calls «ethical proof» (πίστις ἐν τῷ ζῆθαι τοῦ λέγοντος) whereby a speaker establishes his claim to credibility»¹⁹. The way of *phya* (natural inspiration) is preferred to the way of *techna* (mechanical praise). And when Pindar opposes *ingenium* to *techne* (or *didache*) he contrasts the efficacy of the one with the ineffectuality of the other. The same antithesis in this passage draws attention to the innate capacity for the effective speech that Timasarchus' present encomiast reveals in his choice and handling of the subject-matter. Pindar's recognition that whatever talent he possesses has been allotted by Fate clearly identifies him as one who possesses self-knowledge²⁰.

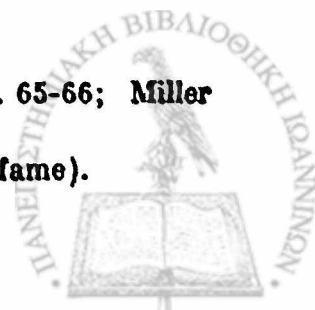
69-72. «Westwards beyond Gadeira none may pass; turn back again your sail to Europe's mainland. It is impossible for me to tell all the long tale of the sons of Aeacus». Poetry is meant in the nautical imagery of the ship and the sail. Peleus saw in a circle the gleaming chairs of the gods, the gifts they gave to him and the power for his race thereafter; he has reached the Pillars of Heracles and the limits of human success and enjoyment (cf. *O.* 3.44, *P.* 10.27; Alcman 1. 16 P). But the same is valid for the poet: having touched on the supreme height of Peleus' bliss the poet can go no further. The idea is based on similar imagery: οὐ περατὸν (69) for Peleus or any athlete, ἄπορα (71) for the poet, the latter interacting with the basis of the meaning of the former part.

73-9. «I came for the Theandridae a ready herald of the strengthening of the limbs contests at Olympia, Isthmia and Nemea, as I contracted». Poetry is meant under herald (κάρυξ) and in an economic imagery, in the «I contracted» (συνθέμενος; cf. *P.* 11.41 *σι μισθοῦ γε συνέθειν παρέχειν φωνὰν ὑπάργυρον*). In the first word we see poetry in the function of herald, messenger or envoy²¹ and in the second in the contact between the patron and the poet. In vv. 78-9 we see poetry under «minister to hymns of victory» (πρόπολον); Timasarchus' country is devoted high above all in victory's hymns of triu-

19. Miller (1983) p. 211.

20. Bundy (1986) pp. 3-4 n. 11, and 29-32; Bulman (1992) pp. 65-66; Miller (1983) p. 210.

21. cf. Sol. 1W (αὐτὸς κήρυξ ἦλθον); cf. IE karūh (δοιδός), kirtis (fame).



mph; the poet is *προφάτις* (*Pa.* 6.6 (fr. 52f)) and Aegina is servant of the poetry.

79-86. «And if, for Kallikles, your mother's brother, you also entreat me to raise a monument brighter than Parian marble», I will do so; «gold in refinement puts forth all its qualities in their perfection, and the song praising noble deeds makes a man equal in destiny to a king» (translation based on that of Nisetich); may, he who dwells now besides Acheron, hear my voice singing of the Isthmos, etc. «Raise a monument» (81 *θέμεν*), recalling *θέμεν* (v. 9), compares poetry with sculpture (cf. *N.* 5. 1ff., *I.* 2.46); whiter or brighter (*λευκοτέρων*) makes poetry preferable to sculpture through the comparison of a better piece of marble. As D. Steiner has shown, statues, stelae and bases that appear in Pindar's odes simultaneously evoke actual monuments to a victor or hero, and serve as images for song and song-making; features of victory in the odes show that they include inscribed elements, replicating the contents, form and design of agonistic epigrams²². Praise from a poet is a public monument, *ὑμῶν θησχυρὸς* (*P.* 6.7-8); the treasure-house signals the immense wealth of its sponsor and duplicates the role of the more frugal statue, serving as a memorial to the athlete and a votive offering to the gods²³.

The imagery of the gold refined is proverbial (*Theogn.* 449-50, *Pl. R.* 413e) and here constitutes the best quality of poetry: the praise of Callicles that the poet has undertaken. The function of the hymn vv. 83-5 recalls v. 6, where the function of poetry is to immortalize. Pindar's hymn and this particular praise to a dead man exemplifies this very function of poetry. *Κελυδῆτιν* (86 *κέλυδος*; properly of a noise as of rushing waters, *LSJ*⁹), interacts with the mention of the river Acheron. The hymn is healer and makes a man's *moira* equal to a king's *moira* (power, fame etc.). But also gold here is symbolical of the golden olive leaves of Olympic crowns²⁴, and it is the hymn which makes the refinement of the person praised.

In the final stanza vv. 89-96, after a reference to the poetry of Euphanes, the victor's grandfather, who gladly sang of his son Cal-

22. (1993) p. 167.

23. Steiner (1993) pp. 169-70. In vv. 79-88 the poet's memorial to the victor's dead uncle combines the visual brightness of the white Parian marble (81) with the aural resonance of his songful tongue (86); cf. C.P. Segal, «Messages to the Underworld: An Aspect of Poetic Immortalization in Pindar» (*AJP* 106 (1985) 199-212) p. 204 n. 21.

24. Bury p. 78.



lices (the victor's uncle on his mother's side), who had won at the Isthmus, poetry's proper function seems to be to celebrate contemporary men (a singer expects to tell the story best when he has been there, 91-2), which is a transition for Pindar to leave the victor's dead uncle and praise the trainer Melesias. In this praise poetry is expressed in a complicated metaphor from wrestling taken from the event of the victory. «What a master in words would he be who should excel in poetry as Melesias excels in wrestling!..., and to designate this hymn as a specimen of poetic wrestling, not without a glance at his rivals»²⁵: «How would he handle the struggle, plaiting his sentences together like Melesias, not to be thrown in the match of words: with gentle thoughts for the noble, but a harsh antagonist awaiting the malignant!» (Nisetich). In the two final verses Pindar applies the Greek moral law of «helping friends and harming enemies» to his task to the victor praised and to his rivals.

Analysing *Nemean 4* M. Lefkowitz concludes that the personal statements of the ode seem to grow out of a *kairos* statement following the first praise; Pindar's defence of his use of myth in 33-41 is essentially a more dramatic version of his earlier, more traditional *kairos*-statements (33-5) like that of *N. 5.16* (στάσομυτι). In *N.4* the *komos* and communal celebration are not specifically mentioned; Pindar speaks in each transition of his ability as a poet, and only once refers to his official position (73-4), the emphasis again being on praising the victor, on his personal not on his communal obligations²⁶. In vv. 36-43 the poet portays himself as an athlete, but his language conveys the impression that he is engaged in battle like the heroes he celebrates. Pindar like a victor confident for his success knows that his excellence is fated and that in time he will win²⁷. The last lines (91 - 6) again describe the poet's role as a combatant in a more explicit language than earlier about the deep sea (36ff.); the contest has a moral tone: his skill must help his friends and harm the enemy (cf. *N. 8. 39*)²⁸.

As M.M. Willcock summarizes, the ode is «quite straightforward in composition, with a kind of balancing of bold metaphors at the beginning and the end, initial variations on the theme of the poet's praise as the reward for success finding an echo in the final realization

25. Bury App. n. 5 p. 234.

26. Lefkowitz (1991) pp. 42-50.

27. Lefkowitz (1991) pp. 134-5, 166-7.

28. Lefkowitz (1991) pp. 135-6, 167.



of the poet's praise in terminological variations derived from wrestling»²⁹. In the three first stanzas of the ode the poet deals with the victor and his family; the naming complex in the second stanza is connected with the poet's task and his conception of poetry in the first one. The poet breaks-off at the peak of the mythic example (33 - 41 and 41-6) in connection with his imagery of poetry. At the top of the praise of the victor's mythical ancestors, Pindar comes to the praise of his maternal uncle (Callicles) in relation to his poetry's function to immortalize and to cross the border into the netherworld to be heard by the dead, and closes with a final praise of the victor and his trainer in connection with the poet's duty expressed in words of a wrestling match. The poet, also, in this ode refers to another poet and another musician, without their being his rivals.

One may observe how the last part of the hymn is resonant with words answering to phrases in the beginning. Parallel words, phrases and motifs, as well as symmetrical repetitions, all of which enliven a discourse centrally concerned with song's transformative strength, exhibited in stanzas 2 (or 1) and 11, have been emphasized³⁰. Timocritus' potential lyre (13 ff.) is answered by the marble gravestone to which the song is compared (89 ff.); the word θέμεν (81) echoes θέμεν (9), ὕμνος (83) repeats ὕμνος (11), κελάδησε (16) is echoed by κελυδῆτιν (86), the τεύχει of the warm water compared with *eulogia* (4) is repeated in 84 of the hymn which makes a man equal in fortune to kings and ἐργμάτων (6) is echoed by ἐργμάτων in v. 84, ῥήματα in v. 94 recalling ῥῆμα in v. 6. All such parallels concern poetry, but the last three in particular from the first stanza refer to the power of song praised in the same stanza which is explained in the 11th by its glorifying power and postulate song's unique relationship to mortal excellence. The metaphors taken from the event, wrestling, which the poet celebrates are prominent; scholia: ἀπὸ τῶν πηλιόντων δὲ πάλιν ἡ μεταφορά, καὶ τροπικαὶ αἱ λέξεις ἀπὸ τῆς ἀθλήσεως: in the opening section the variations on the stock theme relate particularly to a wrestler; in vv. 36-8 Pindar's struggle with imaginary opposition is expressed in wrestling terms («though the deep sea holds you by the waist») and at the end the efforts of a poet wanting to praise Melesias are described in wrestling terminology*.

29. Willcock (1982) p. 7.

30. Bury pp. 66-7, Bulman (1992) p. 74; Köhnken (1971) pp. 206, 208, 219.

* To be continued in *Dodone: philology* 27 (1998).

