

L. N. PERYSINAKIS

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

NEMEAN 5

1-6. At the beginning of *Nemean* 5 we have another praise of poetry, its apparent preference to the sculpture (cf. *I.2.45-6*) and, according to the scholia, its evaluation in terms of money; at the same time it is hinted that the victor should pay the money required by the poet (three thousand drachmae according to the scholia) and thus his generosity is implied - and praised. Poetry is understood under the words sculptor, statues, «go forth» (στειλ(ε) 3) and «spreading abroad» (διαγγέλοις(α) 3). The invocation of the Muse is in this way indirect. «I am no sculptor, fashioning statues to stand motionless, fixed to the same base. No, on every merchant ship, on every boat I bid my song go forth from Aigina, spreading abroad the news that Lampon's mighty son Pytheas» (Nisetich) has won the garland of success at Nemea. In *I.2.45* Pindar uses the same expression of his hymns being made not as statues in unmoved rest (οὐκ ἐλινύσσοντας).

Starting from a scholium that in the eyes of Pytheas' parents, victory statues and victory songs fulfil similar roles, D. Steiner pursues this analogy and investigates more precisely the relationship between the material and musical monuments in the context of Pindar's odes. Pindar not only does not banish statues and other monuments from his songs, but gives them ample space, grants them a critical role in the performance of the poems and his poetic programme and draws on their design, their iconography and their inscribed contents; the odes include inscribed elements, replicating the contents, form and design of agonistic epigrams. The artefacts appearing in Pindar's odes simultaneously evoke actual monuments to a victor or hero, and serve as images for

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song and song-making¹. She further points out that Pindar designs his «poetic ἀγάλματα» so that they too can herald their subjects' triumphs: each one comes complete with some expression indicative of its capacity for speech or song; the treasure-house of hymns will announce (ἀπαγγελεῖ) that the athlete is victorious². And Pindar, or the authors of epigrams on monuments and gravestones, «have adopted a strategy common to many archaic poets: they have introduced an alternate voice into their songs, engaging in what Calame has called the 'dédoublement du je'»³. If a victor statue conjures up the absent winner, then a «singing ἄγαλμα» re-evokes a poet. Pindar repeatedly allows inanimate artefacts to sing in his place, or to inspire participants in the victory celebration to take up the praise. In the performance of the ode two sides are discrete: on one side belong the performer and his audience, and on the other are the fictive speakers and audiences from within the world of the poem. Finally to the question «who sang Pindar's odes», Steiner's response is «according to the poems' own conceit, the songs sang themselves». By endowing his metaphorical monuments with their own voice, Pindar has solved the problem of his own necessary absence on each occasion when his songs may be performed⁴.

16-26. In the middle triad devoted to the myth and taken from the legends of Aeacus' descendants the poet hesitating to speak of the murder of Phocus interrupts his narrative and says: «I will refrain: not every truth is the better for showing its face in the light, and keeping silence is often the wiser thing for a man to appreciate». This stop is a transition to the indirect praise of the victor: «But if praising wealth or might of hand or iron war is the order of the day, let someone dig me a wide jumping space: there is a light spring in my knees, and eagles swoop beyond the sea. Why, in honor of these people, even the brilliant chorus of the Muses sang eagerly on Mount Pelion. And, as they sang, Apollo's golden plectrum swept the lyre's seven strings, leading the way through every hymn. They began with Zeus and went on to sing of sacred Thetis and of Peleus» (Nisetich).

1. (1993) pp. 159-61, 167. Segal (1974) interprets the structure of the ode on the basis of contrasts and parallels between different sections of the ode: stacticity and movement, song and silence, and sea.

2. (1993) p. 176.

3. (1993) p. 179; Calame's paper that Steiner refers to is «Entre oralité et écriture: éconciation et énoncé dans la poésie grecque archaïque» (*Semiotica* 43 (1983) 245-73).

4. (1993) pp. 179-80.



As in *O.1.52* where Pindar breaks off when he touches on the legend which shows the gods capable of criminal or sacrilegious acts (cf. *N.7.102-3*), the poet avoids mentioning the injustice done to Phocus by Peleus and Telamon. By *στέλλω* (which goes back to *ἐστρέφω* (2)) the poet stops the notion of his song before going too far at either in terms of competition in games (as in *N.4.33-43*) or in terms of distance on land as here or on sea (in *P.10.51*); this stopping resembles in function and imagery the *kairos*-statements (as in *P.10* and *N.4*)⁵. But in saying that truth in its fulness is not always more profitable, he may refer to Hesiod's *Theogony* (27) «we know how to speak many false things», while the word *καρδίων* may be taken as a reference to his fee. Also, when he says «let someone dig me a wide jumping space» in a metaphor taken from events in the pentathlon for whom pits are dug, the poet again contends against his rival: he will defeat his antagonists. The agonistic metaphor, which retroactively gives a different meaning to the opening picture, recalls bronze statuettes dedicated by victors in the jumping event: the sculptors freeze their subject in the moment before he leaps⁶. In saying that he is ready to compete in the long jump (19-20), as Lefkowitz puts it, the poet means that he wishes to move quickly from the inglorious beginning of the story of Peleus to his glorious moment, his marriage. The first person statement in *N.5* describes the poet's role as a teacher, but «in a way that sets him apart from others, and makes it appear as if his task required special control and strength»⁷. But the poet goes on into another double imagery of his poetry: it is like a wide sea, and once more, he like an eagle across swoops the sea: *ὡς ἀετὶς πάλαι-γυῶ ἐν τοῖς πάλαισι* (scholia). The expression (*ὕψιστος*), «dig beneath me», is due to the poet's anticipation—a suggestion in fact—of the second metaphor of the sea⁸. The rest of the second triad is a reference to Apollo's poetry and music, and the Muses (21-6): they sang first of Zeus, as in the *Theogony* (36 ff.), and as the Homeridae did (*N.2.1*). The dative *καίτοι* strictly referring to *αἰετὶς*⁹ shows that the Aeacidae (v. 8), whose emblem was the eagle, are symbolized (cf. *N.6.48-9*). Having compared his own spirit of song to the power of the eagle to fly over the seas, the

5. Lefkowitz (1990) pp. 30, 48. Cf. Pratt (1993) pp. 88-9, and for the *Theog.* passage cf. pp. 106-12.

6. Steiner (1993) p. 162.

7. Lefkowitz (1991) pp. 143, 164.

8. Bury p. 91.

9. Though for Fogelmark (1979) there is no doubt that it alludes to Cadmus' wedding; to Pindar Peleus and Cadmus represented supreme happiness, p. 79.



poet goes on to describe the choir of the Muses singing on mount Pelion at the marriage of Peleus and Thetis, through the idea that the eagle is sensible to the concord of pleasants sounds¹⁰. Verse 21 is parallel to the single verb *στήσομαι* in v. 16: it signals the poet's sudden shift in theme and leads directly to Apollo and the Muses¹¹. Also, by referring to the wealth of the Aeacidae (v. 19) Pindar praises his patron's wealth and suggests generosity towards the poet.

40-2. Praising Pytheas' family and his maternal uncle Euthymenes, the poet refers to the inborn excellence and destiny that determines the outcome of every deed: «at Aegina the goddess victory opened her embrace and touched your ears with fine-wrought melody» (Conway). It is said that the victor was folded into the arms of Victory (what the scholia call in other places *anastrophe*), and that he touched poetry (*ἔψαυσας*). This very praise of Euthymenes is connected with the *gnome*, being its manifestation, that «birth and destiny determine the outcome of every deed» (vv. 40-1), which may be applied also to the poet.

50-4. Continuing the praise of Pytheas' family, and of Themistius his maternal grandfather in particular, and addressing himself (or the Muse), in similar style to that in v. 19, Pindar says: «But if you come to sing of Themistius be cold no more for the task; be generous with your voice, spread sails to the topmost yard, and proclaim that as a boxer and in the pankration he was victorious at Epidaurus and won a double glory, and with crowns of plaited grass and flowers in your hands, join the shining Graces on their way to Aiacos' shrine» (Nisetich and Bury). Poetry is referred to by the verbs sing (*αἰδεῖν*), be generous with (or devote) your voice (*δίδοι φωνάν*), spread sails (*ἀνὰ δ' ἰσ(τ)ρα τεῖνον*) and possibly join with crowns (*φέρε στεφανώματα*), gifts of the fair-haired Graces, i.e. poems in Themistius' honour. Pindaric *ἀγάλματα* demonstrate their close relation to inscriptions on victory offerings; this is what D. Steiner calls «inscribed» information relative to the object visualized by the songs¹². It was Bury who first suggested that the *ἀγάλματα* Pindar refers to in this ode may be like the statue of Themistius, the victor's grandfather, which Pindar himself may have seen in the portal of the temple of Aiacos, crowned with a garland of grass and flowers as he describes it in the closing verses. In these verses the chorus move towards the statue of Themistius «in order to sing»¹³.

10. Bury p. 85. Cf. Robbins (1987) p. 32 on the play of words on *Αἶας|αἰετός*.

11. Stern (1971) p. 173.

12. (1993) p. 169.

13. pp. 83, 87. Cf. Steiner (1993) p. 163.



Most important is the maritime allegory of poetry: Pindar's poetry is like a voyage in good weather with full sails (cf. *N.6.28-9*)¹⁴. The aural interaction of ἱστία τεῖνον based on Θεμ-ἱστιον and noticed by Bury (*ad loc.*) is another important point of the imagery; the phrase is chosen as suitable to the name Θεμ-ἱστιος which Pindar derives from the phrase θεμοῦν ἱστία (derived from θεμοῦν νῆα *Od. 9.486, 542*; cf. πλησίστιος). In this final case the victorious crowns are identified with the celebrating hymn. The poet uses the well-known *nomen omen* archaic motif, and appears ὁμηρικώτατος if we accept that Homer uses the name of Thetis in the *Iliad* as setting limitations to the universe, or the plot of the *Iliad* and that he uses earlier cosmology as that of Alcman¹⁵.

Nemean 5 is quite likely the earliest of the Aeginetan odes, dated to 485, and Pytheas is quite possibly the youngest victor represented in our Pindaric corpus¹⁶. J. Stern has demonstrated the analogy which the ode draws between the maturing development of the hero and that of the ode itself: neither is fixed and immobile like a statue¹⁷. The poet seems to resemble the poet of the *Odyssey*, where the young Telemachus grows in maturity in the course of the poem. As has been pointed out, *Nemean 5* proceeds in a rhythm of stops and starts. Pindar contrasts two recurrent images: staticity and movement, with the latter being linked the motif of the sea. The metaphor of the voyage for song and its function are conventions of the epinician ode, as conventional is the poet's necessity to stop because of obstacles. Taken together with the stops and starts the references to birth (7, 13b), the peak of blooming youth (6), and death (14ff.), the motif of sculpture poses the question of immortality¹⁸.

In summing up we may say that whether in the poet's task for the victor or in the myth and in the praise of the victor's family and country, it is the concept of poetry and its imagery which underlies them; it is easy for the poet to find ways to connect the parts or the themes of the ode on the basis of his expression of poetry, and in doing so he finds subtle ways to express its imagery. The poet looks at the hymn and his duty through his art; hence the very emphasis on poetry at the opening of the ode.

14. Cf. Péron (1974) pp. 180-84.

15. Thetis' *theopropie* in the *Iliad* prescribes Achilles' position in the epic. Cf. L. M. Slatkin, «The Wrath of Thetis» (*TAPA 116* (1986) 1-24), and M. L. West, «Three Presocratic Cosmologies» (*CQ 13* (1963) 154-76).

16. Robbins (1987) p. 26.

17. (1971) p. 173.

18. Segal (1974) pp. 397-8, 409.



NEMEAN 6

In a short prooimion (1-7) Pindar pronounces man's simultaneous kinship with and distance from the gods, expressed in a sequence of contrasting statements: man resembles the gods in his capacity for greatness, physical or mental; but human life is insecure and unpredictable in contrast to the security of the gods (expressed through the image of the bronze heaven). The pronouncement is exemplified (τεκμαίρει {δέ} καὶ νῦν, 8) in the victor's family in which athletic achievement appears in alternate generations¹. Besides, the division between men and gods is profound in vv. 1-8; the transgression of this boundary generates the *phthonos theon*. Pindar is adding to the Hesiodic cosmogonic tradition a strong sense of the remoteness and the power of divinity in contrast to the drifting helplessness of man and his total dependence on deity². In vv. 45-52 the Aeacidae and mainly Achilles are praised. From here through moralising Pindar modulates back to Alcimidas and his victory (the 25th of the family of Bassidai) and the ode ends by praising the victor's wrestling coach Melesias of Athens (53-66).

26-34. Praising the victor Alcimidas and his family the poet comes to his task, which he finds easy, and a poem of the same prestige as the many victories of his family: no other house in Greece has declared more crowns for boxing. And therefore «I hope, with this boast, to hit the target squarely, like an archer: come, Muse, direct upon this clan the glorious breath of song- for when men have passed out of our midst poems and legends convey their noble deeds, and these are not lacking to the Bassidai, a race renewed of old, who sail in ships laden with their own triumphal song and can provide the plowmen of the Pierides with many a hymn by their proud achievements» (Nisetich). Poetry is understood in the famous metaphor of the archer (σκοποῦ ἅντα τυχεῖν, ὥτ' ἀπὸ τόξου ἰέλεις), «I hope with this boast...», which refers to the great claims of the two preceding lines; in a nautical metaphor «direct glorious breath of song» (εὐθύνε... οὖρον ἐπέων), which marks an abrupt transition; in the poems (ᾠδαί), in another nautical metaphor «sail in ships laden with triumphal song» (ναυστολέοντες ἐπικώμια), and in an agricultural metaphor in the «plowmen of the Pierides with a many hymn» (Περλιδων ἀρόταις... παρέχειν πολὺν ὕμνον).

1. Carey (1989) pp. 6-7; Carey reconstructs the family tree of Alcimidas pp. 6-9, so that the ode gains coherence.

2. Kirkwood (1984) pp. 174-5.



The poet arrives at this final imagery of the ploughman of Muses through a series of thought from the beginning of the ode: «There is one race of men, one race of gods; but we both have breath of life from a single mother» (1-2, Lattimore); «we resemble the immortals, whether in greatness of mind or nature, though we know not... what destiny has written that we must run to the end. And now Alcimidas gives clear proof that the power born in the blood is like the fruit-bearing fields that now, in alternation, yield mankind yearly sustenance from the ground and now, again, resting without their strength» (4-11, Lattimore and Nisetich). Alcimidas and the Bassidae a race renewed of old can provide the ploughman of the Muses occasion for hymns for the sake of their proud achievements. The ploughman of the Muses (cf. *N*.10.26) is phrased on the basis of fields which in alternation yield abundant livelihood to mankind. The poet introduces his praise in this way, and the implication is that Alcidas and the Bassidae have breath, like gods, of life from a single mother, and the poets contribute to a perpetuation of that life.

The metaphor with the verb *ναυστολῶ* comes from the idea of the owner of a ship (*ναύκληρος*) which carries cargoes by sea; the basis of comparison is that the Bassidae provide, like cargo, matter for their own praise; *ναυστολοῦντες δὲ ἀντὶ τοῦ ἐπιφορτίζοντες, οἷονεὶ σωρεύοντες ἐκ τῶν ἰδίων κόπων τὰ ἐπικώμια* (scholia). The idea of a ship which carries the material for the praise and the hymn is used in other instances, as well (cf. *N*.4.70). The Bassidae furnish the poets with abundance of great achievements, and Alcimidas is urged by suggestion to be generous to them.

In the archery image of the poetry (vv. 26-8) Pindar boasts of his poetry and believes that he will hit the target of the praise; he also invokes the Muse to direct his breeze of the words of songs to the victor praised. His antagonists, it may be implied, do not hit the target nor is the composition of their poems a voyage in a good weather with full sails and a favouring breeze. The second part of «the glorious breath of songs» may be taken by inference as a literary appreciation of Pindar's own poetry. *Οὔρος ἐπέων* is a common expression of poetry: cf. *P*.4.3 and *I*.2.40 (of *ξενία*). It is also an expression of inducement for generous payment³.

The songs (*αἰοδαί*) which preserve the glorious deeds of the dead are a reference to poets in the Homeric tradition; the *λόγοι* (30) may

3. Cf. Simpson (1969) pp. 456-8.



refer to prose writers (cf. λογογράφοι) and their function to immortalize glorious families. The example in *P.1.94* is quite similar. In *P.1.92-4* Pindar brings *logioi* into an explicit parallelism with *aidoi*, which should be compared with that of *logoi* and *aidai* in vv. 28-30 here. Therefore «*logioi*, masters of speech, are parallel to the masters of song, *aidoi*, in their function of maintaining the *kleos* of men even after death, and it implies that this activity of both *logioi* and *aidoi* is a matter of *apo-deixis*, public presentation»⁴. Nagy's comments on vv. 45-7 in their relation to vv. 28-30 are worth quoting: «Just as both Hellenes and barbarians can have their deeds publicity presented and thus not become *ἀχλεᾶ*, without *kleos*, by virtue of *ἀπόδειξις* "public presentation" as explicitly conferred by Herodotus, so also the lineage of Achilles, the Aiakidai, can go on publicly presenting *ἀποδεικνύμενοι*, their achievements even after death- by virtue of the public display implicitly conferred by the *logioi*, who are described here in the language of Pindar as a source of *kleos*»⁵.

Another imagery of poetry occurs a few verses below in a similar context: Kallias beside Kastalia at nightfall was brightened (φλέγειν) in the Graces' attendance (37-8). In this sense the verb is associated with the Muses or the Graces, probably because of the dance and the grace of the feast after the victory (cf. the scholia). The victor is saluted by the loud komus-song of young wen in the evening and the Graces are conceived as wrapping him in a blaze of light (Bury *ad loc.*). The Graces had a celestial origin, were worshipped with dance, and their names, at least in Laconia, were names for goddesses who appeared in the phases of the moon. Pindar refers to them: «let only the shining light of the singing Graces fail me not» (*P.9.89a-90*, Lattimore; cf. *P.5.45*, *Pa.2.67M* (fr. 52b67), *O.2.72*).

44-9. Praising the Aeacidae, Alcimidas' ancestors, the poet says: «There are broad approaches from every direction that bards may take to adorn this island- for the Aeacidae, by the display of their great deeds, have bequeathed to it a glorious heritage, and their name flies over earth and across the sea» (Nisetich). Poetry is meant by the broad approaches (πλατεῖαι πρόσοδοι) and the expression «their name flies far over earth and across the sea» (πέταται... ὄνυμ' αὐτῶν); *λόγιοι*, the bards or tellers of tales, must be in this case the poets, the masters of speech who confer

4. Nagy (1991) p. 223.

5. (1991) p. 222.



kleos. The fame of the Aeacidae is meant, that flies not only with epic poetry but also with the present ode⁶. Verses 45-6 (πλατεῖαι πάντοθεν λογίοισιν ἐντὶ πρόσδοι...) constitute in fact the *eumekanie* motif, in which the laudator expresses extreme delight at having a wealth of worthy subject-matter which makes his task for the laudandus easy⁷.

53-61. The praise of the Aeacidae continues in some of these verses before Pindar comes back to Alcimidas: «Men of old have also made these matters into a high road of song, and I myself, intent upon my theme, follow them here. But the wave rolling nearest the ship's keel is always a man's first concern. I come, a messenger gladly embracing my double burden, proclaiming that you, Alcimidas, have provided this twenty-fifth triumph for your glorious clan» (Nisetich). Poetry, though the epic, is the high road of song (ὁδὸν ἀμαξιτόν); Pindar's poetry is referred to in the phrases «intent upon my theme» (ἔχων μελέταν), messenger (ἄγγελος) and proclaiming (γαρῶν). Pindar comes to his present duty with a sea metaphor in a *gnome* that «the wave rolling nearest the ship's keel is always a man's first concern»; that the task in hand must have a man's first attention (cf. *N*.3.72-5). The men of old sang of the Aeacidae, the deeds of Achilles at Troy (ταύταν; ταῦτα S-M); I, a modern man, sing of the Bassidae, who are also an ancient race (cf. Bury *ad loc.*). Pindar follows the epic poets, but he, also, has his own «premeditation, or practice», which must be not only his general concept of poetry but also his craft, expressed or implied in this particular passage, i.e. the way it operates, continues or transforms etc.; it is also meant as a complement of his *φύλα*. Γαρῶν is a common word for poetry but here it suits the messenger. The twofold burden Pindar has undertaken is to praise both Alcimidas and the trainer Melesias (or Bassidae and Aeacidae, Bury *ad loc.*) or the public and the private, which may be taken as an inducement for generosity.

G. Nagy cites vv. 53-57 as summarizing his *Pindar's Homer* and Pindar's attitude to the tales of heroes told by Homer. Homer is always held up as a foil for Pindar's own artistry, but the way Homer is cited is a transformation of Homer; «Pindaric song is both staying in the

6. For poetry as a road cf. *I*.2.33, 3.19; see below. Bury (*ad v.* 44) cites good parallels in thought and phrase for the praise of the Bassidae and Aeacidae in strophe and ant. β and γ respectively. According to Bury (*ad v.* 45) the αἴσα of the Aeacidae is the eagle, as in the fifth *Nemean*, and their eagle-name flies over land and sea.

7. Bundy (1986) pp. 12-17, 64; Young (1968) pp. 23, 63n.1; Carey (1981) p. 88.



present and reaching back into the past within itself»⁸. Pindar follows in the path of epic with his own epinician themes. In W. H. Race's interpretation of the passage⁹: *palaioteroi* refers primarily to the epic poets, *amaxitos* points to the expansiveness and the popularity of epic, *melete* to Pindar's own craft, *to par podi* represents the here and now of the epinician occasion in opposition to the heroic past, *didymon achthos* is the double duty of praising the victor and the community, and *angelos* refers to his own role as lyric messenger.

In the first triad Pindar gives us the key to the meaning of the whole ode, that man resembles the gods in his capacity for greatness, though human life is insecure and unpredictable, in contrast to the security of the gods; the second triad is devoted to Bassidae of more ancient date, and the third tells of the Aeacidae and Achilles. The thread connecting the three parts is the idea of the power of earth, the common mother of gods and men. Lines 17-44 become a single victory list detailing the achievements of the grandfather's generation (Praxidamas), and 11-44 together illustrate the principle of alternation announced in vv. 8-11 and ultimately the theme of the opening stanza, man's similarity and dissimilarity to the gods; the ode thus gains in coherence¹⁰. Cornfields change their state, bringing life to men one year and resting without their strength in the next year. Alcidas' family bears witness. Poetry praises both cases of men, those who have or have not athletic success to their credit (like Alkimidas' father), and thus brings men close to the gods and immortalizes the great and the weak alike.

NEMEAN 7

The ode which Gildersleeve called the touchstone of Pindaric interpretation begins with a prayer to Eleithyia leading to an announcement of Sogenes' victory. Poetry serves as a mirror of great achievements, which wise men appreciate and, recognizing that death is inevitable, do not hoard their wealth. But in contrast to the ideal practice of the Muses, Odysseus was favoured by Homer, while Ajax's achievement has not received reward. The poet next comes to the myth and the honour of Neoptolemus, to the praise of Thearion and Sogenes; he honours Aea-

8. Nagy (1991) pp. 15-6; the citation is from p. 437.

9. In a letter to Nagy (1991) p. 16. Race (1990) pp. 47-8. For the passage 45-7 and 53-57 cf. Bundy (1986) p. 19.

10. Bury pp. 101-2; cf. Carey (1989) pp. 8-9.



cus and Heracles who is asked to intercede with divinity on Sogenes' behalf and ends with an emphatic short return to Neoptolemus.

6-10. Praising the victor, the poet refers his excellence and his destiny to Eleithyia. «The breath of life that all draw is not the same. Each man is held fast to his different destiny» (Lattimore); and so Sogenes is «supreme in the pentathlon and has become for his achievement a glorious theme of song» (Nisetich), as he lives in the city that loves singing and comes from the Aeacidae who are eager to embrace a spirit tried in contention. Poetry is referred to in the «glorious theme of song» (ἀείδεται), and in the city that loves singing (φιλόμολπον), because poets compose odes for the victors, and even in the spirits of the Aeacidae who help their descendants.

According to the fourth explanation given by the scholia, which is usually regarded as correct, Eleithyia is invoked here because Pindar always praises those whose excellence is inborn or natural rather than those in whom excellence it is due to learning, and Eleithyia has equipped Sogenes to become a great athlete from his birth. Nevertheless the first explanation in the scholia is worth noting, that Pindar is playing on the victor's name: Sogenes contains the root σω- and the root γεν-. Probably in a passage of the fourth explanation both these meanings are contained: ἡ Εἰλείθυια οὖν τὸν Σωγένη εὐθέως ὑπὸ τὴν γένεσιν ἐπιτήδειον κατεσκεύασε πρὸς ἄθλησιν. For Pindar as for many early Greek poets names have a mystic significance (*nomen omen*). He often addresses an ode either to a deity responsible for victory or to a personified aspect of victory (cf. *N.8*, *O.12*). The mention of the special functions of the goddess lead Pindar straight to what is a frequent topic in his poetry, the varied destinies of men, a central theme in the ode, which links its part together. Eleithyia may stand in this ode for what is vital and fruitful for man in the world. Such priamels like *N. 7.1-8* illustrate by contrast or analogy a category or object of climactic interest: «the invocation to the goddess of birth, Eleithyia, which controls this priamel, hypostasizes the principle that unifies its foil and climax», as Bundy has pointed out. And it is the coherence of life as a whole that Eleithyia brings to the poem. From the beginning Eleithyia gives the ode its roots in expansive possibilities eventually to be fulfilled. Water and light are the symbolical attributes of poetry in the ode, and the goddess of birth has a very proper place¹.

1. Segal (1967) pp. 456-7; Carey (1981) p. 137; Lloyd-Jones (1973) p. 129; Bundy (1980) p. 36; Fraenkel (1975) pp. 482-3; Young (1970) pp. 635-40; Kurke (1991) pp. 71-2.



11-27. The adjective song-loving (φιλόμολπος) for Aegina takes Pindar straight to a central theme of all his poetry, that of the power of poetry and its function to preserve the memory of great deeds: «If a man succeeds in an exploit, he casts a delightful theme upon the streams of the Muses. For great deeds of strength, if they lack songs, are sunk in deep obscurity, and we know of only one mirror for noble achievements; if Mnemosyna in her shimmering veil consents to let a man find reward for toil in the song of verses, givers of glory» (11-16; Nisetich). The poet speaks of poetry in the whole passage, one of the best digressions for direct praise of poetry, in the water metaphor (ῥοαῖσι Μοισᾶν, cf. 62 ὕδατος ὥτε ῥοᾶς) which represents poetry sweet to the heart (or honey-hearted), in the legal metaphor expressed in an oxymoron, μελίφρον' αἰτίαν, which makes a poet guilty of negligence, if he does not respond to the victor's success, and in the songs which great deeds need; poetry, too, is the mirror of splendid deeds, and finally the recompense for the labour of the athlete (ἄποινα). This last may be taken as another inducement for payment and generosity; vv. 17-21 may be taken to expand this thought: song is a recompense bringing immortality (O.7.16, P.2.14, I.3.7).

G.M. Most summarizes vv. 11-16 as follows: with failure, poetry has no concern, but in the case of success, poetry is obliged to justify its very existence by celebrating that success. This justification may be understood in legal terms (αἰτίαν ἐνέβαλε, 11-2): the victor's success puts both himself and the poet on trial; by defending the victor against the danger of oblivion the poet defends himself against the charge of neglect; the truth of poetry acquits both victor and the poet. The ἔσοπτρον (14) defines the purpose of song instrumentally with regard to success in action; that which would otherwise be buried in darkness can be studied in its reflection so as to reveal its true nature; or as Carey observes (*ad loc.*) «song is the means to represent achievement truly, the only way accurately to reflect great deeds», since metaphorical mirrors in Greek are image rather than mere reflection. In describing the relationship between poetry and victory as ἄποινα μόχθων (16) Pindar uses a word with legal overtones: ἄποινα is a penalty, which a defendant pays in order to free himself from an accusation: the athlete's labours are an accusation from which the poet can only free himself by paying the ἄποινα of a song. Pindar uses this word to reverse the real situation as if he himself was paying the money instead of his patron. This financial



metaphor is frequently applied by Pindar to his poetry and will recur later in the poem (v. 63)².

The poet continues in the first epode and the strophe of the second triad speaking of the power of poetry: «Wise men are they who know the tempest that shall blow the third day hence, whom thirst for profit shall not bring to grief. Yet rich and poor alike travel the road that leads at last to death. Yet I am fain to think that by the sweet charm of great Homer's word Odysseus wins a larger fame than his proved deeds would grant him» (17-21; Conway). «For in his lies and in his winged devices there is an awesome power: wisdom is deceptive, seducing with its myths, and the masses of mankind have a blind heart, for if they could have seen the truth, powerful Aias, angered over the armor, would not have plunged the smooth sword into his breast» (22-27; Nisetich).

Most³ summarizes vv. 17-20 as follows: we may understand the wise to be intelligent people in general; and employing a nautical metaphor in which he describes the experienced sailor's ability to forecast with certainty future weather on the basis of reliable present signs, Pindar defines the object of the practical wisdom of the wise as being the truths he has just expressed in vv. 11-17: therefore the wise are those who know what the future will bring, viz. obscurity for their achievements unless these have been celebrated in song; these wise men do not allow the fascination that wealth can exercise to distract them from recognition that, unless they use it instrumentally to purchase through poetry fame that will survive their deeds, they will suffer the serious harm which consists in oblivion (οὐδ' ὑπὸ κέρδει βλάβειν). A rich man's wealth will not save him from reaching the same goal the poor will reach; that can only be achieved by his *sophia*, expressed in his readiness to spend his wealth; i.e. these wise men will use their wealth to commission epinician odes. Scholia: δεῖ τὸν πλούσιον τῆς μετὰ ταῦτα εὐδοξίας φροντίζειν, or οὕτω δέον μὴ φιλοκερδεῖς εἶναι, ἀλλὰ προτεσθαι τοῖς ποιηταῖς μισθόν, ὅπως ἂν σχῶσι τῆς ἀρετῆς ἀδιάλειπτον τὴν μνήμην.

D. Young adduces the best available parallels in support of this interpretation. The linguistic affinities of *νενίκηγται ὑπὸ κερδέων* and

2. Most, in his study of this hymn (1985) pp. 143-4; I.N. Perysinakis (1994) p. 157; Kurke (1991) pp. 106-7, 108-13, 235-39; Giannotti (1975) pp. 22-32, esp. 24-6.

3. Most (1985) pp. 145-6; Carey (1981) 141-44; Péron (1974) pp. 208-13 on the nautical metaphor; H. Lloyd-Jones (1973) p. 130; Segal (1967) pp. 442, 455; Kirkwood (1982) p. 266.



φιλοκερδεία βεβλαμμένον of Theocritus' *Idyll* 16 (vv. 15 and 63 respectively) to Pindar's ὑπὸ κέρδει βλάβεν (*N.7.18*) are obvious, as is the common contextual topic, the necessity of song for the preservation of noble deeds. Both Pindar (ἀφνέος, *N.7.19*) and Theocritus point out that the rich man will eventually die, a clear argument against the hoarding of wealth. Also, there is a good parallel to Pindar's σοφοὶ in *Idyll* 16.23 (φρονέουσιν), while both poets, Pindar in the above context (*N.7.21*) and Theocritus (16.57), cite Homer's example as proof of the power of poetry⁴.

In the following lines (20 ff.) Pindar illustrates this system of thought by a series of mythical paradigms: negatively with the case of Odysseus and Ajax and positively with the case of Neoptolemus. The wrong use of poetry has definite effects on the world; Ajax dies because men are misled by false *mythoi*. Ajax and Odysseus become symbols of the tangible wrong which false poetry causes. The language of the passage (20-24) suggests an affinity between Odysseus and Homer which is developed in the passage for Ajax (vv. 24-27), in which a more serious meaning to the theme of poetry is given⁵. Pindar claims very strongly that in his poetry he tells the truth, but he does not claim that all poets do so (cf. *Theog.* 27); and the point here is that poetry can confer fame even on those who do not deserve it. As Kromer points out, the ambiguity of lines 20-3 is intentional; «Pindar deliberately intermingles the qualities of Homer and Odysseus so that the two are seen as one individual. Through this rhetorical device Pindar simultaneously describes the power of song through which the poet and hero become inseparable from one another». The emphatic (ἐγὼ δὲ), as Carey points out, marks a forward movement, as the poet proceeds to a case where the posthumous account was exaggerated, and to the deceit of some poetry, while in ψεύδεσι Homer's lies are contrasted with the truth ascribed to the ideal poetry of vv. 11-6. In Nagy's words «the fame of the great hero Ajax, grounded in the local hero cult of the Aiakidai on the island of Aegina, setting of Pindar's *Nemean* 7, is threatened by the *muthoi* «myths» of Homeric poetry and rescued by the *aletheia* of Pindaric song»⁶.

4. Young (1970) pp. 640-43, esp. 642-3; Young cites A.S.F. Gow's *Theocritus* (2 vols. Cambridge 1950, repr. 1965) II. 318. Cf. Gerber (1963) 183, 185; Kurke (1991) p. 228.

5. *Pathan* (21) refers to Odysseus' *nostos* (cf. *neontai* 20), the *pathen* of the *Odyssey*'s prooimion and Odysseus' *apologoi* in the court of Alcinous; or probably Odysseus' words to Achilles in *Iliad* 9.

6. Segal (1967) pp. 443, 451; Carey (1981) pp. 144, 146; Kromer (1975) p. 438; H. Lloyd-Jones (1973) p. 130; Most (1985) pp. 148ff.; Nagy (1990) pp. 423, 203n. 17, 66n. 75.



In the transition between the myths of Ajax and Neoptolemus comes a *gnome* which again poses the two sides of the ode's main antithesis: the inescapable power of death which comes on all alike, and falls on unfamed and on famed, and the glory that comes through poetry (*habros logos*) which the god causes to flourish even for the dead (30-2). The current dispute over the meaning of verses 30-31 goes back to the scholia where as in LSJ⁹ s.v. *ἄδότητος* two versions appear: «Hades' universal wave comes on, falls on unfamed and on famed», and «death comes on all alike, the one who expects it and the one who does not». D. Young⁷ adduces (with others) as a close linguistic parallel to providing strong support for his interpretation of vv. 30-1, *Trag. Adesp.* 482 (N), whose last two lines are: *καθελὼν μὲν δοκέοντ', ἄδότητον δ' ἐξα-εἶρων* with the general idea: «death comes to all, to the rich and to the poor (*N.7.19-20*), to the esteemed and to the unesteemed» (30-1). Vv. 30-1 summarize Ajax's death and lay aside what the hero regarded as his ignominy. To that parallel one must adduce Achilles' situation in the *Iliad*, when he like Ajax here complains of Agamemnon's ingratitude towards him and says to Odysseus: *ἴση μοῖρα μένοντι, καὶ εἰ μάλα τις πολεμίζοι· ἐν δὲ ἱγ' τιμῇ ἡμὲν κακὸς ἡδὲ καὶ ἐσθλός* (9.318-9). Ajax was the best of the Greeks after Achilles at Troy. But both heroes have been found in a similar situation; both have been deprived of their *geras*, and none of the Achaeans protested against the decisions taken in either case.

Rich people must not feed themselves on hopes; there is uncertainty in life: poor and rich alike travel the road to death (cf. 31). Therefore wise are those who employ the poets to compose songs for them and so make them immortal, instead of keeping their wealth because they think they win- while in fact they miss- immortality. The poet, too, is among the wise men. Advising the rich not be greedy of gain and to practise generosity, it is the poet himself who appears as loving gain, as quite often in the odes and the scholia suggest. Homer's (and every poet's) wisdom which is deceptive refers to the well-known Hesiodic saying that the poets know to speak many false things as though they were true (*Th.* 27). Homer serves as an example of the power of poetry; Odysseus' fame was greater than his worth through the sweet words of Homer. Pindar here confuses the «reality» of the epic action with the

7. (1970); he rejects previous interpretations of vv. 30-1; Gerber (1963) pp. 186-7; Segal (1967) p. 451; Péron (1974) pp. 271-74; Kirkwood (1982) p. 31.

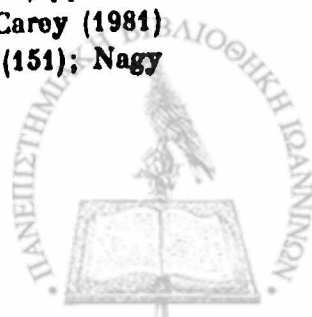


power of the song: the Achaeans gave the armour to Odysseus and «Homer» influencing «history» praised Odysseus more than Ajax⁸. Poetry is said to be «winged» either in accordance with the Homeric winged words or, better, in accordance with Pindar's own belief that his poetry is not stable but «winged» (*P.8.34, Pa.7b* 13M (fr. 53h 13)). Similarly Pindar's poetry may work in the same way. And at any rate «the wave of Death moves over all and falls upon the known and the unknown alike. Glory is born when a god makes a man's fame grow luxuriant after death» (30-2, Nisetich). His poetry obviously meets these pre-suppositions, and he goes straight to Neoptolemus story.

31-36. Since antiquity Pindar's *Nemean* 7 (on the basis of vv. 31-6, 64-9 and the scholia) has been regarded as the poet's apology for his treatment of Neoptolemus in *Paean* 6, and after the discovery of the sixth *Paean* the traditional view was enforced, at least until Bundy's *Epinicia*: he stated that *N.7* is a straightforward enkomion and that it does not contain anything personal to Pindar. At a similar conclusion arrives O. Smith: we are not longer obliged to regard the ode as a strong personal apology for something Pindar said elsewhere and to different people. At any rate the poet seems to say that «It was to bring help that I came to Delphi», which must refer to Pindar. The preceding sentence says «Glory is born when a god makes a man's fame grow luxuriant after death»; the god does so by making poets sing their praises (31-2). But in saying «I came to Delphi helping Neoptolemus», he is making use of a traditional device very closely paralleled in *O.6.22-8* (: *ἰκωμαι τε πρὸς ἀνδρῶν καὶ γένος*, 24-5), though this notion that the poet «comes to the help of» someone with song is also a common motif in other odes (*O.13.96-7* (*ἔβαν ἐπικούρος*), *O.14.17-20*, *O.9.83*, *I.5.21-22*, *Paean* 6.9-11M (fr. 52f)). *μόλον* is once more a form of the arrival motif, which always refers to the arrival of the current song (as e.g. in *N.4.74*, *I.5.21*). The poet has come figuratively and accordance with convention to Delphi to help the hero who suffered there (in the myth)⁹.

8. For centuries the general opinion favoured Odysseus. The Trojan prisoner's choice of Odysseus in the *Little Iliad*, a choice of *metis* over *bie*, is a choice of centuries. On Homer's poetry cf. also *N.8* (below) and *P.3.112-14* and Nagy (1979) p. 300.

9. O. Smith (1984); Bundy (1986) pp. 4 n.15, 27; Farnell 2.291-95; Woodbury (1979) pp. 131-2; H. Lloyd-Jones (1973); Most (1986); Segal (1967) pp. 445-50, esp. 447, 448; Fogelmark (1972) pp. 104-16, 117-32 and *passim*; Carey (1981) pp. 148-51; Pindar defends himself subtly, correcting by implication (151); Nagy



48-50. Pindar himself, then, becomes the «helper» who champions the «rich account» (ἄβρὸν λόγον, 32) which the god increases for heroes; ἄβρὸς characterizes the luxuriance that a victor earns and deserves as the fruit of his struggles. He appears in his full moral dignity as poet, aiding the god's purposes and advocating the right mode of speech as opposed to undeserved *logos*, the *pseudea* and *mythoi* of 20-24. He is defending himself, the hero, and his poetry, but in all three cases he is defending truth, nobility and justice against falsehood, meanness and treachery. Lines 31-36, therefore as Ch. Segal argues, have implication for vv. 48-50: «For fair-named justice three words shall suffice; not false is the witness who stands by the deeds, Aegina, of your and Zeus' descendants» (Segal's transl., p. 449). The witness is surely Pindar, and when Pindar claims that three words will be enough for justice, he is vindicating his own power. The word «witness» echoes the earlier discussion of poetry (20-4), thus reflecting the poet's concern in this ode for his art and his conception of poetic truth¹⁰.

50-69. The Ajax myth stresses the power of specious misrepresentation, typified by the success of the «wily Odysseus» over the claims of Ajax. Neoptolemus is not unworthy of the deathless renown which poetry can confer. Having reinstated Neoptolemus, the poet with confidence proceeds to the praise of Thearion: the mythical section of the ode comes to an end in the third strophe; from here Pindar gradually modulates the praise of the victor's father Thearion, and of the victor himself: «It is mine to speak thus boldly, finding within myself a source of words with power to honour glittering prowess. But in every matter intermission is sweet: even honey and the flowers of Aphrodite bring satiety. And each of us differs from birth in the endowments of life—one thing is yours, another is mine, and for one man to attain every happiness is impossible. I cannot say to whom Moira has offered this achievement in secure possession» (Nisetich). The familiar statement that different men have different fates serves the poet as a foil to the praise of the victor's father Thearion that will follow; «But to you Thea-

(1990) p. 283; Kirkwood (1982) p. 269; Norwood (1945) pp. 83-6. The theme is relevant to our study so far as it contains reference to Pindar's poetry. On the death of Pyrrhos|Neoptolemos at Delphi see Nagy (1979) ch. 7.

10. Segal (1967) pp. 449-450; H. Lloyd-Jones (1973) p. 133; Carey (1981) takes as witness someone mentioned in the myth, Apollo or *theos*, p. 155; Woodbury (1979) pp. 110-13; Ruck (1972) pp. 143 ff.; cf. Farnell 2.296-7. In O.4.2-5 Pindar calls explicitly himself «witness of the victor's prizes».



rion she gives a fitting moment of happiness; you have found the courage to do great acts, and she has not harmed your judgement» (56-60). And speaking directly of Thearion the poet adds: «I am your friend-I will praise the man I love, warding away lurid blame and bringing him true glory, like a stream of water. This is the proper reward for the good» (Nisetich).

Pindar names himself witness (49); and he continues: «I make bold to say this (moving along), a road of words that is my own, with power in respect of shining deeds of glory» (in H. Lloyd-Jones' paraphrasis p. 134) (cf. *N.6.54*). *Οἰκοθεν* (52) must refer to the inborn and inherited powers (cf. *φύά, συγγενές* and the scholia: *ταῖς λαμπραῖς ἀρεταῖς, αἷς οἰκοθεν ἔχετε*); the poet relies on his own gift (cf. *P.4.299*), and the expression *θρασύ μοι τόδ' εἰπεῖν* (50) is reminiscent of *N.10.19: βραχύ μοι στόμα πάντ' ἀναγῆσασθαι* (cf. *I.6.56*). Speaking of a road of words from home that has power in respect of shining deeds of glory, Pindar is speaking of his own poetic art.¹¹ The poet can proclaim boldly for Neoptolemus (50-1), but wanting to stop the digression on the hero says that the story has brought satiety (52-3), and returning to the statement of the beginning (5-6) says that each of us finds by our inborn talent the different path of life (54-6), and comes to Thearion with the assertion that destiny offers to him deserved occasion for success (58-60), and finally the poet speaks of himself and his task for the victor's father in the well-known *ξεῖνος* relationship: defending him from dark slander the poet shall bring to his friend, like streams of water, glory in sincere praise- this is the fit reward (*μισθός*) for an *agathos* (61-3). The financial metaphor in *μισθός* (63) repeats that of *ἄποινα* (16) in the first half of the poem; in both cases, the factual relation, in which the poet receives money from his patron in exchange for a poem of praise, is metaphorically reversed so that the poem can itself be referred to in monetary terms, as though it were the poet who was paying the patron¹².

The Achaean man, Neoptolemus, or his descedants will not reproach him, for «I trust in my proxeny. And among fellow-citizens I look with clear eyes, without excess. I removed from before my feet all violent

11. As H. Lloyd-Jones (1973) ends this section of the ode pp. 133-34; Woodbury (1979) p. 113; Carey (1981) pp. 156-7.

12. Most (1985) pp. 187, 189; cf. the chiasmic construction: *σκοτεινὸν ἀπέχων ψόγον* (61) is heightened and explained by the words *βλαία πάντ' ἐκ ποδὸς ἐρύσαις* (67), and *κλέος ἐτήτυμον αἰνέσω* (63) is confirmed by the participle *οὐχ ὑπερβαλὼν* (66). The confidence of the passage (61-63) continues in the fourth strophe.



things. May future time approach me kindly. But those who understand me will proclaim whether I come with a crooked phrase upon my lips, singing out of tune» (64-69). Pindar still defends himself here against the injustice which in his power as poet he could have done to Neoptolemus and makes clear (as in *N.8.34* ff.) his way of life. The poet, as Bundy remarks, «fearing that he may be thought slack in his praise of the Euxenidai, or fearing that someone may resent his turning from Neoptolemus to the Euxenidai, counters this criticism by putting on witness a countryman of Neoptolemus». The language in 65, *προξενία πέποιθ(α)*, (cf. *P.10.64*) has the same simplicity and forthrightness as line 61, *ξεῖνός εἰμι* (cf. *I.2.48*). In both cases the poet states his trust in a personal relationship with religious and political overtones, respectively¹³. In vv. 61-3 the poet presents himself as a *xeinos* and as such able to produce sincere praise. Among its other characteristics, as an additional feature, the *xeinos* figure can be functionally opposed to that of the potentially envious fellow-citizens. And as an ancient commentator remarked «since I come from abroad I can tell the truth, not being entangled in the envy between fellow-citizens. Because it is inborn for the citizens to envy each other». A relevant Pindaric fragment (181 M) is quoted in this context: «praise which comes from home is mixed with blame»¹⁴. Herodotus refers to both the envy of one countryman against another and the kindness (*eumenesiton*) of one guest-friend towards his *xeinos* (7.237.2-3).

It is remarkable, as Most argues on the first person statements in the ode, that in the Thearion section the «I» is mainly Pindar as a member of a system of social interrelationships, and secondarily Pindar the poet; but in the Sogenes section, the «I» is always exclusively the speaker of the present poem. In the Thearion section Pindar has identified himself in terms of *φιλία* (62), of *ξεῖνος* (61) and *προξενία* (65) between Thearion and himself, a social relationship extending in time beyond the present occasion. Pindar as a poet is implied but only indirectly; the chorus is not even thought of in the first person. When in the Sogenes

13. Bundy (1986) p. 40; Segal (1967) pp. 440 ff., 454; Carey (1981) pp. 159-64; in vv. 61-3 it is better to suppose that Pindar gives his credentials as a man of honour and truth (160) and distinguishes *proxenia* from *xenia* (163); Woodbury (1979) pp. 121 ff., 125 ff.; H. Lloyd-Jones (1973) pp. 134-5.

14. D'Alessio (1994) pp. 127, 132-35. It is Kirkwood (1984) pp. 169-70 and Nagy (1979) p. 250 who cite the fragment. Locus classicus for such envy is Hdt. 7.237.2-3.



section the speaker of the present poem asks permission to grant a *τεπ-πνὸν πλέον* (74) or suggests the possibility that his earlier singing was undisciplined or modulates to a gentler tone, all these claims may be attributed not only to the poet who composed the ode but also to the chorus who are performing it¹⁵.

The poet portrays himself as combatant. As M. Lefkowitz has shown, Pindar's personal «I» statements imply that «he is defending (*ἀπέχων*) the victor against verbal attack; the emphatic (*ξεῖνός εἰμι*) suggests that friendship is something a victor cannot count on»; the basic function of vv. 64-7, she continues, «is to reaffirm that the poet speaks the truth, but they do so in a way that makes explicit that opportunity always exists for blame (*οὐ μέμψεται*), distrust (*πέποιθα*), slander (*ζυμῶντι δέρχομαι λαμπρόν*) and violence (*βλῆαι πάντ' ἐκ ποδὸς ἐρύσαις*)». The poet expresses his concern to praise the *kleos etetymon*; his praise is said to provide the true account. G. Nagy has stressed that the very words *ainos*, translated as «praise» (in the view of Bundy's observation that Pindar's epinician has one overarching purpose, that of praise) and *kleos* (61-3) designate Pindar's medium, encomiastic poetry. Lefkowitz concludes her discussion of the passage with a suggestion valid for all Pindar's poetry: «Pindar found in the abstract, impersonal nature of the poet's traditional first person statement an opportunity to describe for his audience the general meaning of a victor's achievement»¹⁶. The *xeinos* relationship in the competitive system of values means that not only Pindar is obliged to help his host, but also his host is obliged to help the poet; i.e. if Pindar's help is expressed in terms of song's of praise, the patron's help is expressed in terms of fees for the composition of the ode. In vv. 68-9 the «speaker claims that his praise is direct and accurate: any one who knows the truth will tell if my words are true», while the verb *ἐρχομαι* belongs to the journey-of-song image¹⁷.

70-84. Coming to the praise of the victor the poet addresses him: «I swear that I have not overstepped the line, to cast my speech in speed, like that bronze-shod javelin which released from the sweat of wrestling the strength of your shoulders... If there was toil, the joy that follows

15. Most (1985) p. 200.

16. Lefkowitz (1991) pp. 137-45; the citations are from pp. 144, 145; Nagy (1990) pp. 147-8; cf. Kirkwood (1984) pp. 181-82. On the *φιλα* or *ξενα* motif see first W. Schadewaldt, *Der Aufbau des pindarischen Epinikion*, Halle 1928, repr. Tübingen 1968, pp. 279 n.2, 314; cf. Giannotti (1975) p. 14.

17. Carey (1981) pp. 164-5.



is greater. Let me be! If I have raised my voice too high, I am ready to pay the victor due praise. To make garlands is light work. Strike up the lyre. For you the Muse binds gold upon white ivory with the lily growth raised dripping from the sea» (70-79, Lattimore, adapted).

The poet praises the victor and speaks of his poetry in terms of athletics. Pindar employs the image of the javelin-thrower to describe the kind of poet which he is (cf. *P.1.44*): the participial phrase *τέρμα προβαίς* must be translated not «stepping over the *terma*», but «having stepped up to the line». Hence *τέρμα προβαίς* most likely refers to the few steps which every javelin-thrower ran on the way up to the starting-line. Pindar compares himself to the javelin-thrower, but in a more elaborate form. Instead of making explicit use of poet and athlete as the terms of the comparison, the image is expressed through the references to the athlete's javelin and the poet's tongue. The poet is not denying that he has made so a successful a throw that as a result he wins exemption from further toil in the pentathlon, but he is disavowing any similarity to a losing javelin throw which eliminates the athlete from further competition. After the praise in the naming complex at the beginning, the poet is now not rude in paying a delight for the victor, and he finally focuses attention upon the praise of Sogenes. «Pindar promises that his praise of Sogenes will be accurate, unlike Homer's exaggerated account of Odysseus' suffering, and unlike the underestimation of Ajax by the common run of mankind», as Carey points out, taking rightly the passage (71 ff.) with a forward reference to Sogenes ¹⁸.

The poet is ready to continue the victor's praise, and, indeed in an impressive metaphor he gives the best imagery for poetry, in a passage justly famous in praise of poetry; he speaks of his art in terms of textiles or craftsmanship, which the scholia paraphrase: *ἡ Μοῦσα ἡ ἐγκωμιστικὴ ποικίλως κοσμεῖ τοὺς ἐπαινουμένους*: «To weave garlands is easy. Strike up the tune. The Muse welds gold and white ivory together and the lily flower (of coral) taking it from the sea's dew» (77-9, Segal's transl. p. 460). The idea of weaving in metaphorical sense for the poem is common: cf. *P.4.141* and fr. 179 M. Weaving of wreaths is of small account as a prize compared to the victor's success and to an ode in honour of the

18. Lee (1976) pp. 78-9; Most (1985) pp. 191-93; Floyd (1965); Segal (1968); Carey (1981) pp. 167-70, the citation from p. 170; Kirkwood (1982) p. 273; Lefkowitz (1991) p. 165.



athlete, which, anyway, for Pindar is an easy task, but also a subtle work: the greater the toil the greater the delight is (cf. v. 74). The essential laudation is now being reached; because of the glory of the athlete's achievements there is no difficulty for the poet in finding ways to laud him. Obviously because Pindar is trying to convey something of uniqueness, he uses a symbolic language. But it is significant, as Segal observes, that he does not actually name this «jewel»; what he describes is only the process of creation, or in Kirkwood's words (*ad loc.*) «the esoteric process of the creation of true poetry». The garlands whose weaving is easy are identical with the garland of gold, ivory, and coral which the Muse welds together: this very poem and perhaps the picture of the poet's art. Though these lines (77-9) are set off against the preceding part of the poem by the new striking up of the lyre, thus presenting a kind of song within the song, they follow naturally from earlier hints in the poem. The extraordinary creation of the Muse is more than usual reward for the unusually difficult *ponos*; the lines following upon the *ponos* of v. 74 constitute one source of that promised *terpnon*¹⁹.

The immediate starting point of Segal's interpretation of *Nemean 7* is line 74 which forms a *gnome*: εἰ πόνος ἦν, τὸ τερπνὸν πλέον πεδέρχεται, where he understands *ponos* referring to the poet as well as to the victor; *terpnon* may be understood as implying poetry (cf. vv. 11-12, and *O.1.30*, *O.14.5-7*). This *ponos* is connected with one another of the parts of the ode through images and symbols. *Ponos* is part of the same personal struggle which the whole poem manifests, it is the suffering of all those who would create anything great and noble, and means not just «toil», but intense suffering, both physical and spiritual. Lines 72-3 refer to the athlete's *ponos*, vv. 75ff. refer to the poet's *ponos*. The words πέραν ἀερόεις (75) recall the dangers of excess (cf. 52 *koros*, 66-9), while the expression χάριν καταθέμεν (75-6), a technical term, taken from the language of business, which must mean «to pay my debt», for the poet's task and the charm of poetry, recalls the mercantile imagery of vv. 16ff. with the hint there of commercial ventures over the sea and the talk of profit and rich and poor (v. 19), thus containing the sea imagery²⁰.

19. Segal (1967) pp. 460-69, esp. 461, 462; Most (1985), esp. 198-9; Carey (1981) pp. 171-2; Kirkwood (1982) p. 274; Norwood (1945) pp. 107-9; Péron (1974) pp. 275-77; Giannotti (1974) pp. 115 ff. On the *ἔρσας* Segal uses, pp. 465-6, *N.3.76-9*, *N.8.40-2* (though he follows the reading *αἰδέσται*, cf. *I.6.62-4* (*δρόσῳ*)).

20. Segal (1967) pp. 436 ff., 444-5; Floyd (1965); Segal (1968).



In the following verses 80-4 Pindar continues the victor's praise and the reference to his poetry, preparing for the tone of quiet and restraint which will characterize the rest of the poem (82, 83-4, 102-3): «remembering Zeus, rouse the chant of praise, but softly: it is fitting that we laud the King of the gods with gentle voice upon this holy spot» (Nisetich). In this passage Pindar also speaks of the ode music, the music of the lyre as distinguished from the music of the flute and the sound of voices singing in harmony (cf. Bury *ad loc.*). Here a hymn in remembrance of Zeus and in honour of Heracles is begun. The participle μεμναμένος is a terminus technicus of the Homeric Hymns, especially at their ends. The theme of birth, of Aeacus' birth (φυτεῦσαι), is coupled with that of poetry, «rouse the chant of praise in peaceful mood», while the oxymoron δόνει ἡσυχᾷ as Segal observes, points to the resolution, under the large order of Zeus, of the poem's tension between praise and slander, the positive and negative sides of poetry²¹.

102-5. After the prayer to Heracles to «weave a happy life» for the victor and his children (98-101), where again the ἀρμόσαις and διαπλέκοις are words of «joining» and recall poetry and the verbs εἶπεν and κολῶ (77, 78), the poet in closing the ode comes again to Neoptolemus and speaks indirectly to his poetry: «Never will my heart confess to having wrought wrong to Neoptolemus by verse inflexible. But it argues lack of wit to say over the same words three and four, like barkers rhymelessly repeating to children, "Corinthus is a son of Zeus"» (Bury). Pindar seems to refer, as Bury suggests, to rival poets whose uninventive genius he depreciates; they seem to say something many times to emphasize it, Pindar emphasizes it in other ways, like the emphatic end itself of the song. Διὸς Κόρινθος «may be a title for those who repeat themselves; as the babbling "Corinth, son of Zeus" goes over the same ground again and again to children», in Carey's paraphrasis (*ad loc.*). In this passage we also see the function of poetry in its negative aspect, like that in Archilochus (*P.*2.54-6): poetry immortalizes even the unworthy, like Odysseus (vv. 20 ff.); Pindar's poetry had not assaulted Neoptolemus in disorderly words, he is worthy of praise; the poet's «heart never declare that it has dragged about Neoptolemus with inflexible words» (as Segal translates vv. 102-4). Having explored the uses of

21. Segal (1967) p. 458; Most (1985) p. 200. On the poet's relation to Heracles cf. J. S. Rusten (1983), and on the neighbour motive in vv. 87-88, used to justify the prayer to the hero, *P.*8.58, *I.*1.52-4, cf. Bundy (1986) p. 70.



poetry, both creative and destructive, the poet can assert with simple sincerity that his words are not of the destructive, slanderous type. The «inflexible words», or the «savage with ruthless words» in Lefkowitz's wording, alludes to what the poet has in his power to say but in fact never said because it would be unethical; they denote «the sort of violence he did not describe in the ode». One must emphasize the words ἐλκύσαι ἔπεσι (103-4), where the scholia observe: τὸ δὲ ἐλκύσαι ἀντὶ τοῦ ἐνυβρίσαι φησὶν· ἡ δὲ μεταφορὰ ἀπὸ τῶν κυνῶν τῶν ἐλκόντων τὰ σώματα, or probably from the maltreatment of the bodies of defeated enemies in the Homeric epics. And having vindicated his own dignity and that of his poetry, Pindar can end with a glance of sovereign disdain at the miserly spirit of his slanderers. In vv. 102-5 he juxtaposes two contrasting tones: the dignity and aristocratic simplicity of vv. 102-4, and the contemptuous half-nonsense of vv. 104-5, which makes his opponents seem hardly deserving of serious refutation²².

In the diagram of compositional structure of *N.7* by G. Most²³ poet and song are found in many parts of symmetrical construction of the ode. The poet interpolates both directly and indirectly the imagery of poetry in certain passages of the ode: in the praise of the victor, of his country and his father ancestors (of whose Neoptolemus is a special case), and in the athletic event itself. And he does it in connection with the function of poetry in its relation to the *agathos* to immortalize him through the works of *euergesia* praise and immortality of the victor is achieved as a recompense of the labour for the victory and the composition of mercenary poetry. In a particular section the poet refers to the negative aspect of the function of poetry to immortalize the unworthy or to abase the worthy. As Segal summarizes the whole ode, we may enter *N.7* through the *ponos* of Sogenes, the poet, or Neoptolemus or through the imagery of birth, water, light, death and fame. The jewel of vv. 77-79 may be seen as a symbol of the whole poem and of all poetry, while Eleithyia is the more important and more inclusive symbol for the poem's unity. The structure of Pindar's ode is «woven» rather than «built»; and so may be understood Pindar's fondness for metaphors of

22. Segal (1967) pp. 474, 477; Lefkowitz (1991) p. 143. Carey (1981) takes vv. 102-4 as autobiographical, but explains them that the poet did not intend to malign the hero pp. 135-6, 177.

23. (1985) pp. 135-36; cf. Carey's argument (1981) pp. 180-83 and Kirkwood's synopsis (1982) p. 258.



growth and for words like *ἄνθος* or *ἄωτος* to describe his poetry, and his tendency to fusion or blending²⁴.

NEMEAN 8

In the eighth *Nemean* ode, which contains the tension between good and bad desires, between appropriate and inappropriate responses to *arete*, the poet comes again into the power of poetry and its negative aspect.

13-18. Naming the victor the poet says «A suppliant of Aiacos on behalf of his city and his people here, I touch his sacred knees, bringing a crown of Lydian fabric, intertwined with whistling strains of the flute, to adorn Deinias and his father Megas, winners in the double race at Nemea. Good fortune founded with the help of heaven, lasts for mankind far longer down the years. Such was it loaded Kinyras with riches in sea-borne Cyprus long ago» (Nisetich and Conway).

The poet calls himself a «suppliant» (of Aeacus, *ἐκέτας*) and his poem «crown of Lydian fabric intertwined with whistling strains of the flute» and «kosmema and aigle» (*ἄγαλμα*). In *Λυδῖαν μίτρην* (15) we have a fusion of song and crown because in epinician context both of them glorify the victor; the song is a crown because it repeats, and will continue to repeat, the victor's glorification at the games (cf. *O.1.8-9*)¹. The word (*ἄγαλμα*) seems to have both the original meaning *ἐφ' ᾧ τις ἀγάλλεται* (*Il. 4.141-5*) and the later of statue; as Bury suggests (*ad loc.*) the ode will serve as a statue for Deinias and a sepulchral stele for Megas. The latter meaning brings us to the Homeric function of poetry to serve as *sema* of the hero². The poet also speaks of his poem in terms of fabric (cf. *N.7.79* and the scholiast) and the music accompanying it. The idea of *σὺν θεῷ φυτευθεὶς ὄλβος* is common in Hesiod and Solon (*Op. 320-26; 13.9-10W*), while *ἐβρίσε πλούτῳ* continues the metaphor of *φυτευθεὶς* and *ἐβλαστέν* (7).

19-22. Before proceeding to the praise of Deinias and his ancestors, the poet introduces the well-known theme of envy and speaks of poetry: «I stand on light feet now, catching breath before I speak. For there are songs in every style, but to put new one to the touchstone for testing

24. Segal (1967) p. 479.

1. Nisetich (1975) pp. 60-2.

2. Nagy (1979), esp. chs 6-10, has elaborated for the epic hero the implicit equation between hero-cult and the «fame imperishable» conferred by song.



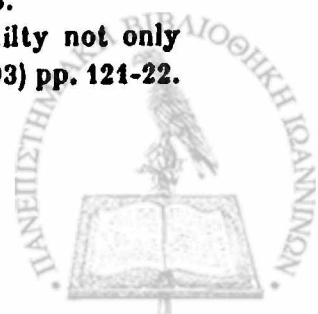
is all danger. Words are a morsel to the envious, and their envy always fastens on the noble, but leaves the base alone» (Nisetich). The first metaphor «I stand on light feet» is taken from the athletic contest, and the starting in a foot-race appropriate to Deinias' victory in the stadion (the pentathlon or the actors in tragedies, according to the scholiast). The second imagery of putting the song to the touchstone is reminiscent of Bacchylides famous fr. 5 S-M (ἕτερος ἐξ ἑτέρου σοφός... οὐδὲ γὰρ ῥᾶστον ἀρρήτων ἐπέων πύλας ἐξευρεῖν).

As A. Miller observes, «the handling of *neara* is dangerous because such discourse is a tasty tidbit for the envious», while *neara* refers «neither to originality in mythic narrative nor to new song in general but to a specific category of subject-matter», rhetorical context being the determinative factor. Every new song involves danger because it is always difficult to achieve the proper matching of word and deed, and the poet's attitude towards his subject should be certainly not that of the *phthoneroi*³. But since Pindar's concern is rather with the emotion itself as a general human constant than with any particular set of *phthoneroi*, he leaves his listeners to supply *phthonos* as the grammatical subject of the following *gnome*, that which «always attacks the noble but has no quarrel with the man who is inferior», as already the scholia observe⁴. The *phthonos* at issue in first part of the exemplum is the Danaans' envy and not that of Odysseus, whose implied or overt syntactical role portrays him rather as the beneficiary than as the architect of Ajax's disgrace, though of course αἰόλω ψεύδει (25) hints at his contribution. Verse 26 does not mean «fixed voting», but that the voting was unfair, not corrupt; Pindar says that all the noble are in danger from envy, while χρυφαῖσι refers not to malpractice by the umpires but to the shameful, secret way of envy⁵. And the third metaphor of the envy which lays its hand over the noble (ἄπτεται) is from the wrestling contest (see below) or a disease (cf. Thuc. 2.48.2), while in the following line the δάψεν carries on the figure (as Bury observes *ad loc.*), probably based on the ground of the δόμεν βασάνω (20). The envy theme, though applied first to the poet (the scholia observe τοῦτο πρὸς τοὺς ἀντιτέχνους) probably as a result of the test of his songs, finally is valid for the athlete (or the hero in the

3. Miller (1982) p. 114; Miller cites (p. 113) *N*.6.53ff., *P*. 8.21-34 for the meaning of *neara*; cf. Nagy (1990) pp. 69, 192. Cf. Köhnken (1971) pp. 30 ff. and Bundy's passing comment (1986) p. 40.

4. Cf. Miller (1982) pp. 114-5; Bulman (1992) p. 44 with n. 43.

5. Miller (1982) pp. 115-6; Carey (1976) p. 31. Odysseus is guilty not only of telling false stories but of slandering his opponent Ajax, Pratt (1993) pp. 121-22.



case of Ajax): envy is felt against the *agathos* in a competitive system of values (cf. ὁ φθόνος λύπη τις ἐπὶ εὐπραγίᾳ φαινομένη τῶν εἰρημένων ἀγαθῶν πρὸς τοὺς ὁμοίους, Aristotle *Rhet.* 1387b 23ff. Cf. Pl. *Mx.* 242a). The whole Ajax-Odysseus section (together with the following passage 32-42) may be taken as a good example of the form in which Homer is «cited», a foil for Pindar's own artistry and a transformation of Homer within the poetic requirements⁶.

32-42. The culmination of the Ajax myth is that «hateful slander existed long ago, partner of flattering tales, hatcher of schemes, doer of evil, reproach that overwhelms the brilliant and lifts into view the spurious glory of the obscure» (32-4), and the poet continues with a prayer against this way of life (cf. *N.* 7.65 ff.) and poetry; the poet wishes he will never have such a character: «May I tread the simple paths of life leaving behind in death no infamy to taint my children. Some men pray for gold, others for limitless land, but I would wish to lay my limbs in earth beloved by my fellow citizens, because I praised the praiseworthy and scattered blame on those who deserved it» (35-9; Nisetich). Pindar concludes «But excellence waxes with fresh dew as a tree shoots up raised among the men who are righteous and wise into the limpid sky» (40-2; Lattimore). The poet avers that he hates the hateful deception in words (existing e.g. even in Homer), which demeans the brilliant (e.g. Ajax) and lifts into view the spurious glory of the obscure (e.g. Odysseus). He is a good judge of men, willing to speak his mind and able to make of his words a gift second in value only to immortality; he praises the praiseworthy (e.g. Deinias and his father Megas) and scatters blame on those who deserve it: *alii* pray for *alia* but the poet wishes to be beloved in this way by his fellow citizens. Such poetry causes *arete* to be exalted to the *aither* among wise and righteous men- i.e. by the wise and righteous words of the poets, like the present ode, which serves as «a use of a friend» in difficulty but also as a proof in joy (42-4). Verses 32-33 serve as a foil for words that later conclude Pindar's this ode (50-51), where praise poetry itself gets the ultimate praise. «Thus praise poetry recognizes its own traditional nature by describing itself as a primordial institution. The ideal opposite of *oneidos* (v. 34) is presented as *kleos* (v. 36), which the righteous man wishes to leave behind for his children when he dies» (36-7)⁷.

6. See above p. 26 n. 8 (on *N.* 6).

7. Nagy (1979) pp. 277-8.



The «hateful slander», *parphasis* passage (32-4), is well interpreted by A. Miller «as persuasion through the misrepresentation of facts»; *parphasis* is an aspect of *phthonos*, it is like *phthonos* in reversing the true hierarchy of value, «doing violence to the illustrious and lifting up the rotten glory of the obscure», but this similarity should not lead us to identify the two. Odysseus is no less famous for his consummate effectiveness as an orator than he is for his skill at telling lies, the audience will have no difficulty in discerning that here at last he emerges with an active role in the drama⁸. The Ajax passage has a double function: it is designed to demonstrate the fearsome power of envy and thus indirectly to illustrate the dangers of praising a man among his peers, because according to encomiastic convention people are particularly prone «to envy those who are near them in time, place, age and reputation» (Aristotle, *Rhet.* 1388a 5-6). But in the course of the exemplum the focus of attention shifts from *phthonos*, the instinctive hostility of the ordinary toward the exceptional, to *parphasis*, the deliberate misuse of language for malicious and destructive ends⁹.

Verses 35-9 following the account of Odysseus' deception of Ajax constitute Pindar's personal «I». The «I» in these lines, as M. Lefkowitz has shown, signifies more than «if I were you»; Pindar's personal «I» dissociates himself from hateful mis-representation described in vv. 32-4, and sets himself apart from ordinary men who give priority to having money or land. The «I» of these lines will live «praising the praiseworthy and sowing blame on the wrong-doers». In this way, he continues, in vv. 40ff. *arete* can grow like a vine-shoot, but this *arete* remains unspecified and ambiguous, because it is applied to the poet, the victor and the hero. The «I» prays «to fasten on simple paths of life» (36 ἐπαπτομένην), which looks back to envy (22, ἄπτεται) in the wrestling metaphor which links the «I» to the myth and describes the poet as a combatant who enters the victor's world¹⁰. The passage illuminates the sequence of thought and the form of similar disclaimers, a rejection of a particular ethos followed by a statement of the speaker's προαίρεσις. Describing himself as a model citizen, Pindar's claim here is to be champion of what is morally right and to condemn what is wrong¹¹.

8. (1982) p. 117; Carey (1978) p. 33.

9. Miller (1982) p. 118.

10. Lefkowitz (1991) pp. 7-8, 133-4, 166.

11. Kirkwood (1984) p. 179; cf. Bell (1984) pp. 26-7; Bundy (1986) p. 86 and n. 117.



At v. 40 immediately following a general statement about praise and blame, Pindar expands upon the subject of the victor's *arete*. In vv. 40-2 he is clearly refurbishing Homer's κλέος οὐρανὸν εὐρὺν ἵκανε (*Od.* 8.74)¹², while the metaphors continue the plant metaphors found in ἔβλασταν 7, φυτευθεὶς 17, ἔβρισε πλούτῳ 18, ἐπισπείρων 39, ἀντέταται 25, ἀντείνει 34. The rising up of *arete*, nurtured by song, directly contrasts with the «unnatural» lifting of «rotten prestige» in v. 34. The implied metaphorical equivalence of «fresh dew» (40) and song successfully restores the positive, bright atmosphere of the first triad where god-given excellence «came to flower» (7) in Aeacus, and «was implanted» (17) for Cinyras. The σοφοὶ καὶ δίκαιοι are the opposite of the φθονεροί, of πάρφασις, the κακοποιὸν ὄνειδος. But unlike πάρφασις and the φθονεροί, the σοφοὶ καὶ δίκαιοι defend and nurture the noble ambitions of mankind, giving praise where it is due (cf. vv. 10-11)¹³. To this nature imagery one should add the ambivalence of Hora in the prooimion and *kairos*, the due measure.

45-51. Praising the victor's father and family the poet knows that it is an empty hope to say that he will bring back Megas' soul to life (cf. *P.* 2.61 and Hes. *Op.* 498 ff., Semon. 1.6 ff., Sol. 13.35-6 (W), Theogn. 1135-50) but «I hasten to raise this stone of the Muses for Aigina and the Chariadai, honoring your speed and your son's, victorious twice. And rejoice in having cast a boast to befit what I have done. Once a man charmed the pain out of toil with incantations, and the song of praise also existed long ago, even before Adrastos and the Kadmeians came to blows» (Nisetich). The passage seems a *locus classicus* of the function of poetry as *sema* for the hero or the athlete; for the victor the ode is an allegory from architecture a Μουσᾶϊος λίθος, στήλη ἀπὸ Μουσῶν (scholia)- a stone of song (loud, or ἀπὸ τῶν λόγων εὖτονον στήλη if we follow the reading of λάβρος), in contrast to the flattery of others illustrated in the case of Odysseus (as Bury observes *ad loc.*). At vv. 13-16 the poet carries the victor's crown to the statue, at vv. 44-8 he prepares to raise a stone of the Muses for Deinias and Megas, perhaps a victory statue or a stele in honour of the more recent triumph. Together the two metaphors make the process of athletic success and celebration a continuous one: Pindar's encomium of Deinias acts as

12. O. Schroeder, *Pindari carmina* (Leibzig 1900) p. 323, cited by Carey (1976) p. 35.

13. Carey (1976) p. 35; Bulman (1992) p. 51; Köhnken p. 30. Norwood (1945) pp. 149-50. Carey cites Turyn's text, cf. Bulman's note p. 96 n. 78.



an ornament for Aeacus, just as future songs in praise of other victories will serve as offerings to the monuments that the poet now sets up. The *μίτρα* (15) that Pindar offers is an older term for the *ταῖνλα* (head-band), which was adopted by sculptors as the readiest way of characterising a statue as a victor. In terms like *καναχῆδά, πεποικιλμέναν* (15) he focuses at once on the audibility and visibility of his monuments¹⁴.

Pindar also uses his song as «incantations» (*ἐπαοιδᾶις*); a poet can make without pain the labour for the victor, *ποιητῆς δέ τις τοῖς ὕμνοις ἀνώδυνον τίθῃσι τὸν πόνον τῷ νικηφόρῳ* (scholia). The healing power of victory and song is conventional in the odes, but it always conforms to the argument of the ode; *κάματος* (50) has triple application to «toil» of the athlete, to the pain caused by death of Megas (or Ajax) and to the efforts taken by the poet to counteract *phthonos*. And to take Pindar's last expression precisely,¹⁵ the poetry of celebration has been with us before Adrastus led the expedition of the Seven against Thebes, and the foundation of the *Nemea*, a generation earlier than the tragedy of Ajax, and therefore praise has a more ancient pedigree than envy. Therefore: «my praise to you, your father and your race is stronger than envy towards you (or me)». The confrontation with *phthonos* in the central section of the ode «causes the poet to shift the tenor of his praise from the initial delight he displays in the heroes of the victor's homeland (Zeus, Aegina, Aeacus) to the joy of his conviction that song can counteract the envy that presently threatens the victor and his family»; the poet's own performance in countering *phthonos* is enhanced: the greater the obstacle, the more impressive the display of its removal¹⁶.

Summing up his analysis of *Nemean* 8 Carey concludes that «Pindar seizes upon what seems to him to be the essence of Deinias' situation, his exposure to envy and the poet's ability to defend and immortalize him. His aim is to show the victor what his victory means *sub specie aeternitatis*», and he adds that «Deinias may lack eloquence, but Pindar does not, and Pindar's gift will force the men of today and tomorrow to acknowledge Deinias' great worth, his sacrifices for the glory of self and state»¹⁷. The thread of imagery taken from nature has been empha-

14. Steiner (1993) pp. 164-65.

15. Following Nisetich (1980) p. 270 and Carey (1976) p. 37; cf. Bulman (1992) p. 53.

16. Bulman (1992) p. 38.

17. (1976) pp. 37-8.



sized; also the unity of the ode partly results from a series of antitheses throughout the whole, while there are some other echoes of ring-composition (51 δὴ πάλαι, ἦν καὶ πάλαι 32). The treatment one receives from Hora depends upon the response that one makes to her presence; envy distinguishes between two types of individuals, to attack the noble and to overvalue the inferior; and *parphasis* applies violence to the illustrious but magnifies the perversity of *phthonos*. The growth, imagery is consonant with these antitheses: Aeacus' growth (7), the implanted prosperity of those whom the gods bless (17), the poet's sowing of blame (39), and the tree which grows in the same way as the victor's fame (40) all weigh against the «rotten» glory won by Odysseus in the myth¹⁸. Also, in *N.8* it is the *φιλία* aspect which the poet chooses to stress, the continuing image and the *φιλία* theme thus reinforcing the main theme of the ode.

NEMEAN 9

1-10: The ninth *Nemean* ode, though not strictly an epinician and (like *N.10*, *N.11*) having no connection with the *Nemean* odes, contains like the rest of the victory odes some passages of the imagery of poetry. Picturing the procession of the chorus which will chant the ode, the poet invoking the Muses says «We shall go in revel from Sicyon, from the presence of Apollo, Muses, to new-built Aetna, where doors wide open are too narrow for all the guests, in the wealthy house of Chromios. But strike up the hymn, the joyous song! For he mounts the chariot, reins in his steeds, and calls for a loud invocation to the mother and her twin children, watching together over the heights of Delphi. Men have a certain saying: hide not in the ground, in silence, a noble deed accomplished- wonder of song and pride of speech is fitting them! So rouse the strumming lyre, let the flutes resound in praise of the best horse races, founded by Adrastus in Phoibos Apollo's honor by the streams of Asopos. Remembering that deed of his I will exalt him in my song» (Bury and Nisetich). Pindar's poetry is referred to by *κωμάσομεν* (1), *ἐπέων γλυκὺν ὕμνον πράσσετε* (3), *ἐπασκήσω κλυταῖς ἥρωα τιμαῖς* (10), as well as the most part of the rest second stanza (6-9).

Κωμάσομεν probably does not mean «celebrate» as e.g. in *I.3.90* and *P. 9.89*, but «proceed as a band of revellers», «hold a triumphal

18. Bulman (1992) pp. 54-5; Carey (1976) p. 38; Norwood (1945) pp. 151-2.



procession» (Bury *ad loc.* and Slater *s.v.*); χορεύσωμεν καὶ ὑμνήσωμεν (scholia)¹; and πρᾶσσετε means «perform, fulfil» the hymn. In the mystical associations and the hero cult which ἐπασκήσω refers, the song in honour of Adrastos, the founder of the games, the particular hero (Chromius) must be included, too, as fr. 194M may suggest (Θήβαν ἔτι μᾶλλον ἐπασκήσει (sc. ὁ ἑμὸς ὕμνος)). The hospitality motif is stressed in the second line ἀναπεπταμέναι ξείνων νενίκανται θύραι, which recall similar passages (N.1. 19, I.39-40). In *xeinoi* Hubbard not only sees guests coming to the epinician banquet but also on a metaphorical level a reference to the many foreigners crowding through the gate of Aetna to settle the newly founded city². The first verses of the second stanza repeat a common saying among men that a noble deed fulfilled must not be hidden in grounded silence, which of course goes back to heroic poetry and constitutes the immortality motif and the very function of the epinician; for the victors the poet says that πρόσφορος καὶ εἰκυῖα ἢ διὰ τῆς καυχῆσεως ᾧδῃ (scholia). The emphasis in the odes is on the praise of right, not the exposure of wrong, while with regard to achievement and failure Pindar's procedure is to give voice to the former: it is the poet's duty to praise excellence (cf. N.7.12-3)³.

Bundy has shown that in the opening lines (1-3) of the ode two conventional motifs are combined: the arrival motif and the linking of the song to the *komos*: *komos* here is the foil for the song (as in N.4. 1-8). Starting from Sicyon the Muses will proceed in a *komos* and will join the merrymakers in their congratulations to Chromius. The same linking motif appears again in the priamel at vv. 48-55. These two passages juxtapose the complementary elements of the celebration; song rules the celebration, and for this reason, when elaboration is not required, *komos* sometimes represents the chorus, not so much as a band of revellers as in their role as laudator⁴.

Furthermore, first-person statements in N.9 have two functions, one structural and the other descriptive in nature, and they serve as an introduction on transition to a new subject. Bardic or personal, first-person statements in N.9 deal in some way with poetry. Pindar speaks of his official duties as a poet to lead the celebration (κωμάσο-

1. κωμάζειν means «to celebrate in song», and may be used appropriately of any participant in a *komos*, poet, komast, or silent friend, Lefkowitz (1991) p. 57.

2 (1992) p. 81.

3. Cf. for vv. 6-7 Kirkwood (1984) p. 179.

4. Bundy (1986) pp. 22-23, cf. 27-8.



μεν 1, αὐλὸν ὄρσομεν 8), to relate myth (ὧν μυασθεῖς ἐπασκήσω 9-10), to ask the gods for blessing (αἰτέω 30), to praise the victor (φάσομαι 43) and to express his friendship (ἀναβάλλομαι 29). But when the poet prays to sing the victor's *arete* with the aid of the Graces in the javelin imagery (54-5), he speaks as Pindar's personal «I».⁵

32-7: Having finished the story of the expedition of the Seven against Thebes (one of whom was Adrastus, the supposed founder of the Sicyonian games) the poet comes to a longer passage devoted to the merits of the victor. First in a prayer the poet begs to Zeus to bestow on the men of Aitna for many generations a life of peace and order and «to assemble their people in splendor of public celebrations», and he continues: «Behold, these men love horses, and they have souls which are above money. My words are hard to believe; for Honour who brings glory, is stolen away by love of gain». The people of Aitna deserve peace and success because of their devotion to chariot-racing and their refusal to be obsessed with mere possessions. The *gnome* in v. 33 serves as transition from Chromius' athletic activity to his military career (34ff.). To say that somebody's soul is above money may be taken as an inducement to be generous to the poet. Similarly in *Pythian* 8.91 the man who has achieved a new success conceives plans sweeter to him than wealth. This second part, especially, that profit may overshadow honour (or *aidos*) may be taken to comment directly or indirectly on the victor. Pindar seems to say: «from my experience, some victors are not generous, though they ought to be; they keep their wealth for themselves (cf. *I.* 1.67f.), and therefore they miss glory; but Chromius is not such a man, because Honour equipped him to beat off the blight of Ares: as he was brave in the war, he will be brave in his glorification by the poet». This must be related to the hospitality of the opening lines.

45-55. Continuing the praise of Chromius the poet in a way of summary mentions both the war and athletic achievements, and concludes: «Let him know that from the gods he is given prosperity to be admired. For if, along with many possessions, a man win conspicuous honor, there lies beyond no summit for a mortal to attain with his feet. But rest after striving loves the festive banquet, and victory in its young growth prospers with gentle song; and the voice becomes confident by the mixing-bowl... Father Zeus, grant that I praise this triumph with the Graces' favor, and that I honor victory by my song preeminently, casting my javelin nearest the Muses' mark» (Lattimore and Nisetich).

5. Lefkowitz (1991) pp. 3-7, 25, 57-8.



The ode ends with the relaxation of the banquet and the picture of hospitality it opened with. In his usual pronouncing happy of the victor (cf. *N.3.19-21*), the poet confirms that the man with possessions and honour has no higher peak to attain: and it is through song that this supreme peak is acquired. The warning to settle to the peace of the symposion (46-7) not only conveys avoidance of hybriatic behaviour but also advises a wide-ranging caution «and an awareness both of one's own limits of achievement and of the constantly changing patterns of fortune, so that one makes the most of current happiness without expecting it to last for ever»⁶. And in an interaction, based on the meaning, the rest from toil loves the victory banquet, which in its turn, in a plant metaphor, blooms with gentle singing- a self-praise appreciation of his poetry. It is also important that κρατήρ is metaphorically called προφάτας (προηγητής) of revelry; the poet himself is called προφάτας of the Muses (*Pa.6.6M* (fr. 52f)). The middle verb φάσομαι (43), of Chromius' achievement, is a dynamic one to show the poet's efforts, after the victor's toils, to congratulate him; cf. αὐδάσομαι ἐνὸρκιον λόγον (*O.2.92*). Εὐχομαι (54) suggests that here again the poet is incorporating inscribed monuments in his song; several agonistic inscriptions include the participle εὐχόμενος informing human and divine witness that the donor has paid his dues and satisfied his part in the agreement contracted with the gods or the athletes⁷. And the last metaphor «casting my javelin nearest the Muses' mark» is taken from the athletic contests, and the whole construction may be taken equivalent to the Homeric expression εὖ καὶ ἐπισταμένως, κατὰ μοῖραν etc. Chromius' victory is made a possession of the whole community, as the silver goblets which he has won are passed from guest to guest. And, as Hubbard argues, Pindar's use of the myth of Adrastus is an attempt to declare himself on the oligarchical and Dorian side: And «inasmuch as these myths involve figures who came to acquire political identities, Pindar's remaking of myth often becomes an unabashed rewriting of history»⁸.

The ode presents a sequence of ideas and events but also a sequence of moods, and thus as a whole it is marked by a number of contrasts such as the contrast between peace and war (28 ff., 47 ff. etc.), or the association of peace with feasting, or the contrast between the just and

6. Fisher (1992) p. 245.

7. Steiner (1993) p. 172 with n. 46.

8. (1992) p. 111.



unjust war⁹. Pindar has evidently taken some pains to ensure that the present ode will complement his earlier ode for Chromius (*N.1*). Chromius' hospitality is praised in both. But *N.1* treats him as a private citizen, the emphasis being on his liberality. *N.9* places him in a political context, as ruler and especially as general, the ode being a general praise of his military career. *N.9* is also related to *P.1*. But since both odes are connected with the same city, and since the audience of the later ode was probably, as belonging to the same circle, familiar with the earlier, it seems likely that the resemblance was intentional. Impressed by *P.1* Chromius requested a eulogy along similar lines for himself: though *N.9* cannot challenge comparison with *P.1*, it is a subtle and finely crafted composition with which Chromius had every reason to be content¹⁰. Pindar must show his craftsmanship to make him content to Hieron.

NEMEAN 10

There are not many references to Pindar's poetry in this *Nemean* in praise of Theaius of Argos, which in fact is a panegyric of the city of Argos and her legendary heroes. In the invocation of the Charites the poet asks «Sing, Graces, the city of Danaos... (2, ὕμνεϊτε). The radiance of a thousand exploits shines about her, the gleam of her bold deeds» where Pindar's favourite verb φλέγεται (2) is used metaphorically (cf. *P.5.45*, *Pa* 2.67M (fr. 52b)), with a connotation of his poetry. While finishing the praise of the city, in an overstrained phrase in his usual way, the poet says: «Too great a task for lips of mine- counting all the glories that are the heritage of sacred Argos. That way lies men's surfeit, harsh to encounter»; and passing to the praise of the laudandus: «But strike the melodious lyre on the theme of wrestling» (19-22; Nisetich). When Pindar wants to praise the victor's cities, according to the scholiast, ἀθροίζειν εἶωθε τὰ πεπραγμένα ταῖς πόλεσι περιφανῇ. The rare verb ἀναγίσσασθαι is also used in a similar context in *I.6.56* and in a metaphorical context in *O.9.80* (advance worthily in the Muses' car, LSJ⁹). The poet also by this ἄθροισις of the noble deeds of Argos handles the length of the ode, and in a transitional *gnome* he goes on to the victor's praise and avoids envy in praising the city to excess. He comes to his task with an apostrophe to himself (21) and identifies his task φροντίς

9. Carey (1998) pp. 105, 106.

10. Carey (1993) p. 107.



with the athlete's effort (22). As the scholia explain «men are not pleased to hear the wondrous deeds of others, but they are straightway sick of the praises sounded for envy» (Bury transl.).

The opening of the ode constitutes the motif in which the merits of the laudandus provide so great an abundance of material as to make it impossible for the laudator to recount or the audience to hear. This rhetorical theme of hyperbole offers at once a rhetorical enlargement of the theme and an excuse for abandoning it, when the laudator sees fit. It is immediately evident from *μυρίαις* (3) that the laudator can hardly intend to exhaust his theme¹. After the catalogue (vv. 1-18), the poet concludes the list of Argive glories set as a foil for Theaius' victory (19-22). Line 19 (*βραχὺ μοι στόμα πάντ' ἀναγῆσασθ'*) marks the incapacity of the laudator to relate (cf. *I.1.60*), and *κόρος ἀνθρώπων* that of the audience to endure, the whole glory of Argos. Bundy classifies this second passage as a variation of *σιγὰ* motive². *Koros* (20) like *phthonos* ultimately derives from a transgression of limitations. Within the active sense of *koros* we can discern the working of a passion, «insatiable greed»³.

Praising the victor the poet refers to his other victories at the Isthmos and Nemea, where by happy fortune he won the wreath and gave soil for the Muses to plough (26) *ἀρόσαι καὶ σπεῖραι τοὺς στεφάνους διὰ τὸν ὕμνον* (scholia). The verb *ἀρόσαι* (26) is used metaphorically in the same sense as «workmen of the Muses» (the poets, *N.6.32*) is used (cf. *P.6.1-2*); and this assimilates once more the athlete to the poet. The agricultural imagery is interacted with the basis of the *εὐφρόρων πόνων* (bravely borne, fruitful)- unless *εὐφρόνων* is accepted (24). The poet shows himself in his emphatic transition (cf. *I.1.12*) to the supreme contest in Olympia: «The gods know the meaning of my song, so too the man who strives for the crown in the highest of contests» (31-2; Nisetich). The unusual emphasis Pindar placed on Theaius' desire to win at Olympia and his ancestral connection with Castor and Polydeuces and their relation with the Olympian festival would seem to make him worthy of the gods' favour and the Olympian victory⁴, and thus placing the present ode in a similar context and handling its structure. By

1. Bundy (1986) pp. 12-3.

2. Bundy (1986) pp. 13, 73, 75.

3. Bulman (1992) pp. 14, 82n.71. Passages in which the spectre of *koros* silences the poet are called «hush-passages» by Norwood (1945) pp. 80, 167.

4. Cf. Nisetich (1980) p. 281.



the conventional ritual at the very end of the ode (v. 90), which «when reversed, partially reverses the hero's death, the myth underscores its immediate application, that is, Pindar's implicit claim that his present-day song can reverse, in part, the deaths of present-day men»; it applies to the victor in a very concrete way⁵. Besides the ode's theme is apparently the communication which exists between the world of men and the world of the divine; this proximity of man to gods is strikingly illustrated in the verbs denoting motion⁶. The ode may be taken as an illustration of the opening of *Nemean* 6.

NEMEAN 11

The ode does not celebrate an athletic victory but commemorates the inauguration of Aristagoras' magistracy. The poet wishes Hera to welcome Aristagoras to her council-chamber and grant him to reach the end of his year of office in glory. And «although the poem is not a victory ode in the usual sense, Pindar proceeds very much in his usual epinician manner. He praises Aristagoras and the people of Tenedos for their lavish public hospitality, then turns to the wealth, beauty, and athletic prowess of his patron»¹.

7-9: The installation of Aristagoras as president serves like the athletic event in an epinician ode. As there, in the appointment of Aristagoras «the lyre and the song resound and Zeus lord of hospitality beholds that virtue lavished at their laden tables» (Nisetich). Aristagoras and his friends are praised indirectly through the motif of hospitality expressed in ξενίου Διὸς ἀσχεῖται θέμις ἀενάοις ἐν τραπέζαις (8-9) and the songs performed; poetry is meant by λύρα δέ σφι βρέμεται καὶ ἀοιδά (7). Βρέμεται is used once (P.11.30) for the man whose breath hugs the ground that grumbles unheard. The praise of Aristagoras' hospitality and Pindar's self-reference may be meant as inducement to generosity towards the poet.

13-18: The poet arrives at the peak of Aristagoras' praise, saying in a blessing: «Yet if one, keeping wealth, surpass in beauty likewise and show his strength by excellence in the games, let him yet remember the limbs he dresses are mortal... In the good speech of citizens he should win praise and be a theme of elaboration in the deep, sweet

5. Young (1993) p. 132.

6. Stern (1969) p. 125.

1. Nisetich (1980) p. 287; Lefkowitz (1979) *passim*.



singing» (Lattimore). Wealth, beauty, strength in the contest and praise with words of honour among the citizens of Tenedos are the components of supreme happiness: and all this is achieved by means of poetry and song. There is no reference in the final verses of the passage (17-18) to the transcendence of poetry in space or in time, with its characteristic metaphor of flying, as e.g. in *P.8.34*. Poetry is characterized with the adj. *μελιγδούποισι* and expressed with the participle *δαιδαλθέντα*. *Δαιδάλλω* is used of wealth «embellished» with the virtue of the victor (*O.2.53*, cf. *O.5.21*), while its synonym *δαιδαλόω* in the famous metaphor in *O.1.105*, «adorn in folds of song», expresses Pindar's poetry, as *δαιδαλθέντα* does here, emphasizing the poet's craftsmanship, not Aristagoras' achievement. Nevertheless the poet joins himself once more with the athlete possessing the same quality, and identifies the victor's excellences with his own. In this way the poet's task is exemplified. Warnings about mortal limitations regularly follow statements of human success. Aristagoras' beauty, courage, and athletic success are compared with other men's. The notion of human limitations is stressed in the epic metaphor that «he will clothe himself in the end of all, death» (16); nevertheless success and failure are part of the natural order².

It has been shown³ that the endings of each ode are intergrated closely in content and diction with the rest of the ode: in *N.11* the poet's general observations about human life concentrate on the action of the human mind: and it is significant that at the end of *N.11* human limitations are described by a metaphor of binding, «our limits are bound (*δέδεταί*) by shameless expectation» (45-6), and the need for due measure is stated as an internal quest (47-8), while in the course of the ode Pindar has elaborated the traditional connotation of binding into a characterization of mental action, and «the streams of forethought lie far off» (46) «sets the journey in the geography of the imagination, where we embark on ambitions». The temporary nature of the occasion itself, an election to a political office, gives special emphasis to the topics of the limits of achievement, ignorance of the future, mortality and change.⁴ For M. W. Dickie vv. 43-48 exemplify the view that wanting many things or thinking great thoughts constitutes the «presumptuousness of hybris», which lies «in the confident pride that leads us to embrace

2. Lefkowitz (1979) p. 52.

3. E.g. Lefkowitz (1976) pp. 31-2, 34.

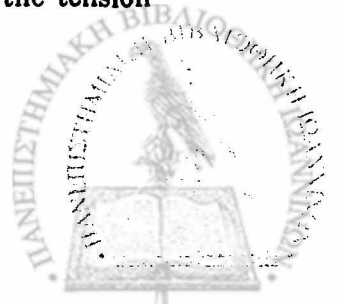
4. Lefkowitz (1979) p. 55.



multiplicity of goals despite the uncertainty of our situation»⁵. *Phthonos* may be better understood as the most tyrannical member of the *ἔρωτες* which either lead to success when men are aware of human limitations, or else lure men to failure as a result of their surrender to unattainable desires. In both *N.3.30* and *N.11.48* Pindar warns of the bad *ἔρωτες*, identifying them with ignorance and self-indulgence, private failings that lead mortals to overstep the limits imposed by the gods⁶.

5. (1984) p. 106. But, according to N.R.E. Fisher, it does not follow that inappropriate desires have to involve *hybris* even where they lead to failures or disasters, and *hybris* cannot be used for general presumptuousness, Fisher (1992) p. 244. But it was the great *phronemata* of Polycrates which generated ambitious deeds and caused disaster (Hdt. 3.122-23).

6. As Bulman argues on *N.11.48* and *N.3.30-2*, (1992) pp. 10, 39; the tension between good and bad desires is among the main themes of *N.8*.



EPILOGUE

This study investigates and reveals direct and indirect references to Pindar himself or his poetry and examines the language and the imagery he uses in these passages to represent his poetry. It gathers the references to poetry, builds up another thread of unity in the odes and seeks to contribute to a further understanding of them.

It is a convention of the genre of epinician poetry, indeed of the whole of ancient Greek literature, that the poet is permitted to address himself playing with his art, claiming his superiority over his rivals, and referring to his own art. Even in the Homeric epics there have been revealed many references to the poet's persona. This generic feature of the literature becomes more clear and intensive in Pindar's odes and makes more explicit the concept of poetry. As M. Willcock¹ prescribes the poet's protasis for work e.g. on *N.4*: «Well now, here is this young man from Aigina who has won in the Nemean wrestling», and allowing his creative and poetic mind to play around the basic facts for each event, until with a kind of free association he knew what was appropriate for this particular ode.

The poet is represented as athlete, as archer, as charioteer, as craftsman, as eagle, as helmsman, as messenger and moral adviser. Poetry is described in terms of plants and men's activities, of truth and beauty, of winds and waves, of literal or figurative paths, of landscape, of birds and beasts, of athletics, and in terms of the poet's craftsmanship. An index of the about one hundred seventy (170) words or expressions examined under which poetry or self-references both direct and indirect to the poet and his poetry are meant, may show that the majority, seventy, of them is taken from the poet's craftsmanship and technical terms for his poetry, while thirty constitute athletic metaphors; ten are taken from the poet's mind and thought; nine from agriculture imagery; seven from architecture and six from sculpture, eight from artisans imagery (fashioned metal, stone or cloth; weaving); eight from nautical imagery, seven from merchant and financial imagery; seven, too, from medical and magic imagery; eight from the function of the poet as a messenger or envoy and minister; seven from the journey-road imagery; seven,

1. (1982) p. 10.



too, from the language referring to water, and three to the fire imagery; two from judicial and legal language; two, too, from the revelry and feasting language; five from religious, three from social and one from political language; and four are taken from the birds and the famous imagery of eagle².

In a sampling survey the poet refers to himself or to his poetry first traditionally in terms of poetry: (i) of bardic Homeric language (ἀοιδά, αἰδεῖν, ἄδυεπής ὕμνος, ἐπέων ὕμνον πράσσετε) (ii) in terms of lyric poetry language (μέλος, καλὰ μελπόμενος) (iii) in terms of *komos* (ἀδυμελεῖ ἐξάρχετε φωνᾷ, τέκτονες κώμων, κωμάσωμεν, κοινάσομαι). Relevant to *komos* is other imagery: the imaginary journey of song or of the poet (ὄρμαται, ἔσταν, ἔρχομαι, ἀοιδά, μόλον, πέμπω), the poet as messenger or minister (πρόπολον ἔμμεναι, ἄγγελος, γαρύων). The poet addresses himself in the traditional metaphor of the chariot of the Muses, quite often inspired from the event (ζεῦξαι μέλος, ὄρμαται). Many metaphors for poetry are inspired from the crafts of *demioergoi*. Poetry or the poet is referred to in architectural metaphors (ἀρχαὶ βέβληνται, θέμεν ὕμνον, θέσαν, καταβολὰν νικαφορίας), in sculpture imagery (ἀνδριαντοποιός, μίτραν πεποικιλμέναν, λίθον Μοισαῖον, ἄγαλμα) and weaving metaphors (ρήματα πλέκων, ἐξύφαινε); or magic and medical imagery (ἐπαιοιδαῖς, εὐφροσύνα, θέλξαν ἀπτόμεναι, πόνος). They are referred to again in crafts or craftsmanship metaphors (εἶρειν στεφάνους, κολλᾷ χρυσὸν ἐν τε λευκὸν ἐλέφανθ' ἀμᾶ καὶ λείριον ἄνθεμον, δαιδαλθέντα). Poetry is expressed in agricultural or plant metaphors (Πιερίδων ἀρόταις, σπεῖρε ἀγλαίαν, καρποφόροις ἀρούραισιν, ἀρόσαι, ἔβλασταν, φυτευθείς), in nature imagery (ποντίας ὑφελοῖς' ἔέρσας, ῥοαῖσι Μοισᾶν, ὕδατος ὥτε ῥοάς, ὕδωρ φέρειν, πνέων, ἀτῖσσει δ' ἀρετά, γλωραῖς ἔέρσαις ὥς ὅτε δένδρεον); or in nautical metaphors (ἔχει βαθεῖα ποντίας ἄλμα μέσσον, ἀντίτεινε, ἰστία τεῖνον, εὐθύν' ἐπὶ τοῦτον, ἄγε, Μοῖσα, οὖρον ἐπέων, μέλλοντα τριταῖον ἄνεμον ἔμαθον). Most frequent are the references to the poet or poetry in metaphors from athletics, in most cases inspired from the event (wrestling, javelin, jump), in which the poet is described as a combatant who enters the victor's world (μακρὰ μοι αὐτόθεν ἄλμαθ' ὑποσκάπτοι τις· ἔχω γονάτων ὀρμὰν ἐλαφράν, σκοποῦ ἄντα τυχεῖν, ὥτ' ἀπὸ τόξου ἰεῖς, ἀπομνύω μὴ τέρμα προβαῖς ἄκονθ' ὥτε χαλκοπάραον ὄρσαι θοὰν γλῶσσαν); the athletic success in its poetic performance constitute *χαρίεντα πόνον* (cf. πόνος, τερπνόν). The poet distinguishes between natural inborn

2. About thirty expressions have been accounted to more than one area of meaning.



talent and acquired skill (φυᾶ, συγγενεῖ εὐδοξία), but nevertheless he is proud of his thought (μήτιος, μελέταν). With various interventions the poet refers to his program, as in the cases of the *kairos* motif and the break-off formula. The epinikion is addressed to a choregos and therefore it is more dramatic than other kinds of poetry. In fact the finest imagery of poetry comes from the artisans language. Imagery of poetry found in some gnomes and serving as transitional passages of the ode mainly comes from Pindar's experience of life, such as nautical imagery; here Pindar's genius is impressive in the way it connects aspects of life to his poetry and to his task as a poet. In many cases imagery of poetry or self-references to the poet are meant by inference.

It has been pointed out that «The song as craft adds a new dimension to its many-sided nature; images of workmanship contribute to its durability, making it a lasting testimonial to the laudator and laudandus», and that metaphor for song reveal the final essence of the unity between word and deed and point to the true nature of victory-in-song³. It has also been suggested that Pindar abandons traditional metaphors for song and identifies himself with the victor, and that by putting himself e.g. in the victor's chariot, Pindar implies that his poetic skill matches the victor's chariot in its ultimate ability to succeed; it matches also other poets' Muses. When also Pindar speaks in terms of the games, he describes himself as a successful athlete, but always, as in the eagle metaphor, he explicitly stresses his skill and superiority to adversaries⁴. In a third series of references to the poet or his poetry, they are represented in legal or financial imagery connecting the patron with the poet (ἄποινα μόχθων, ποτίφορος ἀγαθοῖσι μισθός, χάριν καταθέμεν, καμάτων μεγάλων ποινάν, κερδίων, μελίφρον' αἰτίαν, οὐδ' ὑπὸ κέρδει βλάβεν, συνθέμενος). This ἄποινα μόχθων reverses the real situation, as if Pindar himself instead of his patron was paying the money. And the *antistrophe* is a common feature of Pindaric poetry, as it has been observed by the scholia (cf. on N.1.31: πιθανῶς ὁ θέλει παραινέσαι τῷ Χρομίῳ, ἐφ' ἑαυτοῦ ἐξενήνοχεν). Such antistrophes or cognate expressions occur in Pindar's relationship with his patron, mainly in the function of poetry to immortalize (μεγάλων ἀέθλων μοῖσα μεμνᾶσθαι φιλεῖ, ἀθλονικία δὲ μάλιστα ἀοιδὰν φιλεῖ, ἀλκαὶ ὕμνων δεόμεναι). The victory odes are paideutic poetry. But as L. Kurke⁵ has emphasized, Pindar's odes validate a new

3. Steiner (1986) p. 52; cf. pp. 149-53.

4. Cf. Lefkowitz (1991) pp. 164, 168.

5. Cf. Kurke (1990) p. 255.



aristocratic ethos, which embraces the money economy, and they educate the nobility for its place in the new polis. Pindar accomplishes his public *paideia* by a kind of dialectic, guiding his audience to a much more positive reevaluation of wealth; the poet consciously appropriates the new developments in the service of epinician ideology.

The odes, like epic poetry, are immortalizing encomiastic poetry, and like inscribed epigrams or statues and monuments in the city's market-place they guarantee the athlete's unending fame through space and time. The author of such epigrams has replaced his own voice with that of the image represented and Pindar allows inanimate artefacts to sing in his place. And as in the epigrams of the *Greek Anthology*, e.g. in the funerary epigrams, much emphasis is given to fine poetry as they seek to impress the reader or the passer-by, the same is true for the odes, since they try to impress the patron and the audience with their quality and superiority.

Traditionally references to the poet's controlling presence in the ode indicate a change of subject, the beginning or the ending of a theme, thus bringing together subjects otherwise unrelated. Pindar's personal «I» went beyond every conventional first person statement: he described for his audience the meaning of the victor's achievement by means of *his* poetry. The idea of poetry is the skeleton or the chassis, above of which the whole ode is interwoven. Thus the concept of poetry itself as revealed in this study offers another thread of unity in the odes. The idea of poetry is the foil for every subject and theme of the odes. Pindar as a poet was very conscious of his artistry and had a very strong sense of it, so that he speaks of his poetry in the way he makes references both direct or indirect to himself or to his poetry. The more conscious of his art a poet is, the more references he makes to his poetry and poetics.

Pindar's personal «I» in his power as a poet and moral adviser gives his poetic program «praising the praiseworthy and sowing blame of the wrong-doers», and thus making *arete*, and his own *arete*, to be exalted to the *aither* among wise and righteous men- i.e. by the wise and righteous words of his odes. The poet assures us that he hates the hateful deception in words which does violence to the brilliant; he is a good judge of men, able to make of his words a gift second in value only to immortality. Homer's lies are contrasted with the truth ascribed to the ideal poetry. Poetry can confer fame even on those who do not deserve it, as is implied with Homer's poetry in the case of Odysseus and Ajax. Homer is held up as a foil for Pindar's own artistry. The



form in which Homer is cited is a transformation of Homer. The wrong use of poetry has definite effects on the world. Pindar claims very strongly that in his poetry he tells the truth. The poet has passed the test of devising new things and submitting them to the touchstone for proof. Poetry is obliged to justify its very existence by celebrating success. And by defending the victor against the danger of oblivion the poet defends himself against the charge of neglect. Wise are those of the *agathoi* who know what the future will bring, i.e. obscurity for their achievements, unless these have been celebrated in song: they may purchase through poetry fame that will survive their deeds. Poetry also protects the victor from *phthonos*: he is the victim of the envy of lesser men; the poet's role is to preserve his patron's glory in spite of envious criticism and to offer the greatest prize (*geras*) in truth; the greater the obstacle for the poet, the more impressive the display of its removal. Time will bring fulfilment of the victor's expectations through the efforts of Pindar. By putting himself in this ring relationship with his patron he identifies his poetry with success and makes it inseparable from victory. Thus we may read in the odes an advertisement for poetry, and in particular Pindar's poetry, and a positive criticism of his own poetry, together with an inducement for the patrons to be generous to him.



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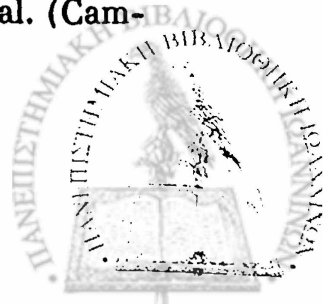
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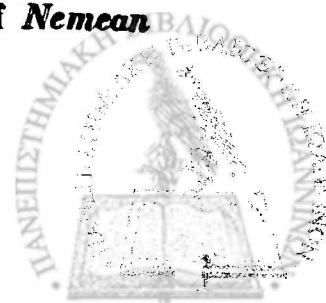
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