

**SELECTED ODES OF
PINDAR: WITH NOTES
AND AN INTRODUCTION**

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Selected Odes of Pindar: With Notes and an Introduction by Thomas D. Seymour

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THOMAS D. SEYMOUR

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PINDAR

WITH NOTES AND AN INTRODUCTION

BY

THOMAS D. SEYMOUR,

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IN YALE COLLEGE.



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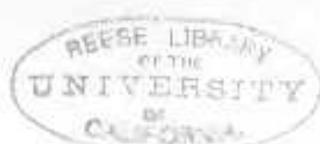
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PREFACE.

THE text of these Selected Odes is that of Bergk's fourth edition; except one change (Ol. II 76) to secure a readable text, and another (Ol. XII 15), merely orthographical, which has been made for metrical reasons.

The metrical schemes are according to J. H. H. Schmidt's "Kunstformen der Griechischen Poesie," Vol. I, with the necessary adaptations to Bergk's text.

It has seemed necessary in this book to assume the responsibility for everything while claiming the credit for nothing. No claim of originality is made for the notes. Greek, Latin, and German notes have been translated literally when they suited the purpose of this edition. To mention the authorities for each remark would be unnecessary and wasteful of space. Discussions of various explanations would be out of place here. He who is concerned to know the views of the different authorities must consult the larger editions and try to go to the original sources. Most of the exegetical remarks in Greek are from the Scholia.

Brief explanations of dialectic forms have been enclosed in square brackets.

Most teachers will prefer to use with their classes some other than the usual order of the odes. For their sake many otherwise unnecessary repetitions and cross-references have been made.

Valuable suggestions and criticisms have been made by Professor F. D. ALLEN of Harvard and Professor L. R. PACKARD of Yale, but these scholars are responsible for no error or deficiency.

YALE COLLEGE, Jan. 21, 1882.

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INTRODUCTION.

§ 1. PINDAR'S LIFE.* Pindar, son of Daiphantus and Cleodice, was born in Cynoscephalæ, a suburb of Thebes, in

* The early Greeks had not developed a taste for biographical details; this taste is found first in the Peripatetic school of philosophy, among the successors of Aristotle, who was the father of the history of literature. Neither Pindar's contemporaries nor his immediate successors felt any interest in preserving the memory of the dates of his birth and death and of events of his life. Very little is really certain.

The most important works on Pindar's life are the tract by Tycho Mommsen (*Pindaros*, Kiel 1845), and the elaborate book by Leopold Schmidt (*Pindar's Leben und Dichtung*, Bonn 1862), in which the author attempts to follow the poet's course of development during the forty or more years of his active life.

Our chief sources of information concerning Pindar's life are five brief Greek biographies. [See Ernst von Leutsch, *Philol.* XI 1 fg.] These biographies are not very ancient, but they were compiled from old authorities.

I. *Γένος Πινδάρου*, in thirty-one hexameter verses. This shows excellent judgment and is surmised to be from the hand, or at least from the school, of Didymus *Χαλκιδεῦρος* (see § 5). This life agrees well with the

II. *Βίος Πινδάρου* of the Breslau codex, Vrat. A.

III. *Πρόλογος τῶν Πινδαρικῶν κερυβολῶν*, the introduction to his commentary on Pindar's odes by Eustathius, Metropolitan of Thessalonica, about 1116 A.D. To this commentary Eustathius refers in his voluminous work on the Homeric poems, and it is said to have been at one time in the Basle library, but it is now lost. The introduction was found and published first in 1832. This is the longest of the lives; next it in length is that of the Breslau Ms.

IV. The latest of the biographies was composed or, more probably, revised by Theodulus Monachus (Thomas Magister), who lived about 1300 A.D. This, like that of Eustathius, was an introduction to his edition of the Olympian odes with Scholia. The Archbishop and the Monk agree

the summer* of Ol. LXIV 3, 522 B.C. He was of the noble clan of Aegidae, which had branches in Sparta and Cyrene. Thus the poet was connected closely with the Dorians, and of the Dorian aristocracy he was ever an admirer.

Such a mass of legendary anecdote has gathered around the story of his life that it is difficult to disentangle the thread of truth.

His family seems to have been devoted to music and distinguished especially in playing the flute, an instrument which gained prominence in the worship of Apollo at Delphi, was perfected at Thebes, and was always held in higher esteem at Thebes than at Athens.

After elementary instruction at home under Scopelinus, who sometimes is called his father, Pindar was sent to Athens, which since the time of the Peisistratidae was the home of Greek art, the intellectual centre of Greece. There he studied under Apollodorus and Agathocles, but especially under Lasus of Hermione, a rival of Simonides, who gained reputation by his detection of the literary fraud of Onomacritus, who had interpolated the oracular verses (*χρησμοί*) of Musaeus.† Lasus was the first to write a treatise on the

so well that it is probable that both followed the same authority. This may have been a corrupt copy of the tract of Plutarch, who wrote on the life of Pindar and shows in his extant writings an intimate acquaintance with the poems of his great countryman. From whom Plutarch drew his information is uncertain; very likely from Chamaeleon, a Peripatetic philosopher of Heraclea, a pupil of Aristotle, and from Ister, of whom little is known, but who seems to have belonged to the Alexandrian school.

V. An unimportant sketch of Pindar's life is found in Suidas. It agrees in the main with the *Γένος Πινδαρίου*.

* The time of year is fixed by fr. 193, which shows that Pindar was born at the time of the Pythian games. Bergk thinks that the date should be four years later (see § 10).

† Herodotus VII 6.

science of music; he first gave to the voice a harmonized accompaniment of flutes; * he brought the dithyramb to its highest perfection, introducing at Athens dithyrambic, corresponding to the dramatic, contests.

The influence of Pindar's residence in Athens may be traced in his evident interest in and affection for that city. Besides the influence upon his art of the rising school of dramatic poetry (and he must have known Aeschylus, who was born in the same lustrum and who produced his first play almost in the same year as the composition of the tenth Pythian ode) he must have gained or strengthened there the Hellenic spirit which made him a great national poet while he remained a faithful Theban.

He returned to Thebes when he was about twenty years old and early entered into poetic contests with his countrywomen Myrtis and Corinna. The latter gave him good counsel (see on fr. 29) and, although she rebuked † Myrtis for daring to contend with him, is said to have gained the prize over him. This was said to be due partly to her beauty and partly to her Boeotian dialect which charmed the ears of her Boeotian judges.

His earliest ode which has come down to us is the tenth Pythian ode in honor of the victory in the long footrace of Hippocles, one of the powerful Thessalian Aleuadae. This ode was composed when the poet was only twenty years old, and shows that he already had some prominence, else that family would not have invited him to celebrate the victory. His earliest Olympian ode which has been preserved is the eleventh, of 484 B.C.

* Plutarch *de musica* 1141.

† Corinna fr. 21 μέμφομη δὲ καὶ λεγουρὰν Μουρτίδ' ἰόντα,
ὄτι βανά φουσ' ἔβα Πυθάρου πατ' ἔριν.

